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Billboard

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NEWSPAPER

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20th Bidding For Thorn's Music Wing

By ELIOT TIEGEL

LOS ANGELES—20th Century-Fox has made a bid to acquire Thorn EMI's music/entertainment/leisure subsidiary operation. The 20th board is reported scheduled to discuss the matter at its next meeting.

If the acquisition goes through, the film company would solidify its existing holdings in music publishing, records and films.

No figure is given for the 20th bid. It is understood that Thorn Electrical Industries, the parent British firm of Thorn EMI wants to divest itself of its entertainment holdings and concentrate instead on its electronics divisions which include phonographs and televisions among other items.

Thorn Electrical acquired EMI Dec. 5, 1979 in a merger move approved by the boards of
(Continued on page 69)

SETS INDUSTRY GUIDELINES?

WEA Videocassette Sales Policy Bared

By JOHN SIPPEL

LOS ANGELES—A prerecorded videocassette sales formula that sets new industry guidelines for prompt and tardy payments and "stock balancing" has been sent to all accounts by WEA.

The precedental sales policy, governing WCI home videocassettes, covers the conventional record retailer as well as other outlets such as video products dealers.

In addition, WEA is introducing 21-title feature film and animated cartoon combinations with an additional 3% discount, 90-day dating program effective through Feb. 22. The discount on WCI videocassettes normally is 27% to 33%, with titles at \$50, \$55 and \$60.

Throughout the year, accounts can ac-

crue volume discounts up to 5% off the base price of the videocassette line, which is expected to reach 50 titles by 1980's end. Based upon net volume to each location which WEA ships, accounts can earn 1% by reaching \$19,999 net volume; 3% from \$20,000 to \$59,999 and 5% over \$60,000.

WEA reserves the right to adjust these discounts on a periodic basis. Discounts will be credited as a rebate back to the first purchase, upon reaching each volume plateau.

WEA normally requires a \$200 minimum videocassette order. In order to become eligible for a special program, an opening order of \$3,000 or more is neces-

(Continued on page 66)

Piracy Fight Intensified In Asia Marts

By PETER ONG

MANILA—Record companies in the Asia Pacific arena are intensifying their fight against piracy with the creation of a special regional council to coordinate action programs and seek protection of intellectual property rights from governments. The new body is called the Asia Pacific Regional Council.

The council comes under the umbrella of the International Federation of Producers of Phonograms and Videograms. Delegates to the Federation's regional meeting held in this Philippines capital Jan. 11 unanimously voted for the proposal.

The meeting was attended by more than 30 delegates from a dozen countries, including IFPI president Nesuhi Ertegun, EMI's Sir Len Wood, RCA's Tokugun Yamamoto, WEA In-
(Continued on page 54)

Pickwick-Arista Firm Deal

By RICHARD M. NUSSER

NEW YORK—Pickwick International has signed a two-year contract with Arista covering the terms of its label distribution deal.

Neither firm would release the details of the contract—which took nearly eight months to negotiate—but it is known to list specific services, selling and payment terms and the number of sales, promotion and merchandising personnel assigned to handle Arista product in the various Pickwick branches.

This includes data on distribution schedules to be followed upon the release of product, and the specifics of retail and rack distribution as well.

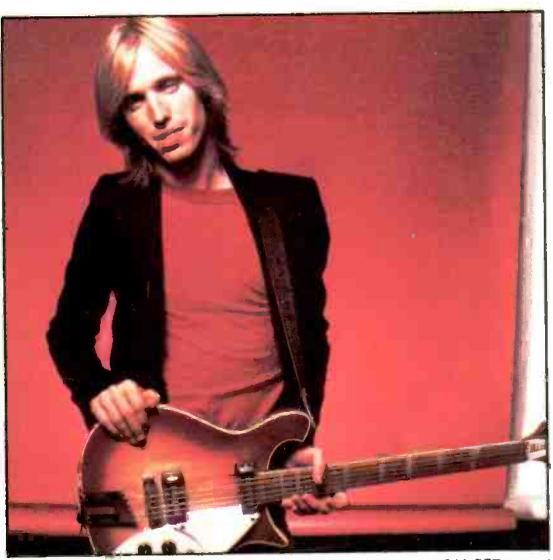
The pact also outlines terms of programs pertaining to the sale and promotion of catalog and new product.
(Continued on page 69)

Backe Will Keynote IMIC

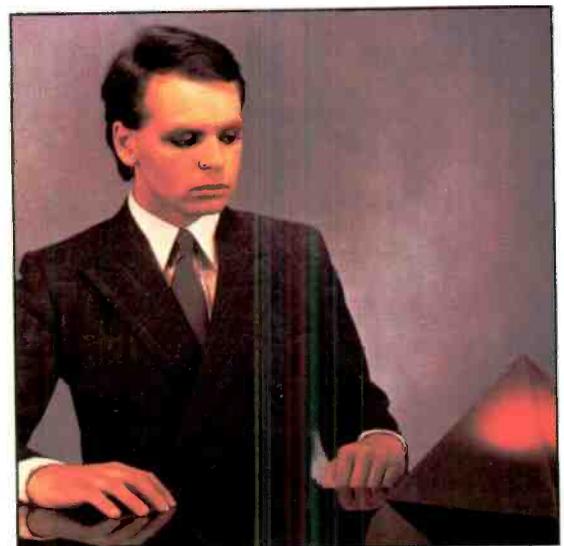
NEW YORK—John D. Backe, president and chief executive officer of CBS Inc., will give the keynote address at Billboard's 1980 International Music Industry Conference in Washington, D.C.

The event takes place at the Capital's Hyatt Regency, April 23-26, with attendance by music industry leaders from home and abroad.

Backe, who joined CBS seven years ago from president of General Learning Corp., was appointed president in 1976, and has since steered the company to record revenues and profits through its 50th anniversary year (1977) and beyond.
(Continued on page 66)



HOT AND HEAVY PETTY!... Explosive rock and roll from TOM PETTY and THE HEARTBREAKERS... Their PLATINUM album, "DAMN THE TORPEDES" (MCA-5105) is already TOP 5 on the album charts and features their current TOP 10 single "DON'T DO ME LIKE THAT" (MCA-41138) and their new hit "REFUGEE" (MCA-41169). Produced by Tom Petty and Jimmy Iovine for BACKSTREET/MCA RECORDS. *(Advertisement)*



Look to the future of rock 'n' roll with Gary Numan. Gary Numan makes rock 'n' roll with his eye on the future, collecting thousands of fans on his way. "The Pleasure Principle," his new album, has already topped British charts, spurred on by the #1 success of an amazing single, "Cars." Gary Numan's "The Pleasure Principle." Rock 'n' roll the way it will be. On Atco Records and Tapes. Includes the single, "Cars." Produced by Gary Numan. *(Advertisement)*



SUESAAD DOWN AT THE **NEXT** (P-4)

A NEW GROUP AND A NEW ALBUM—AS STUNNING AS THE START OF A WHOLE NEW DECADE.

PRODUCED BY RICHARD PERRY AND JAMES LANCE ON PLANET RECORDS AND TAPES



Warm Up A Winter Night With The Donna Summer Special

Special Guest Star
Robert Guillaume

Sunday Night, January 27th,
10:00 P.M., Channel 7 

Produced by ERNEST CHAMBERS • Directed by DON MISCHER • Written by ROD WARREN and ERNEST CHAMBERS

Executive Producer SUSAN MUNAO

Musical Director: MICHAEL WARREN

Summer Nights Productions Inc. And Casablanca Record and FilmWorks Inc. In Association With Ernest Chambers Productions Inc.

No Black Marketing Cutback At Warners

By PAUL GREIN

LOS ANGELES—Warner Bros. will maintain its separate black music marketing operation, in contrast to a recent CBS move to consolidate black music marketers into its overall pop staff.

Tom Draper, vice president of black music marketing at the label, sees an integration of white and black audiences as one of the key developments to watch out for in the '80s, but adds that it's not realistic at this point to look on separate pop and soul marketing departments as redundant.

"There may come that time," he says, "but I don't think it's imminent. We'll have to maintain a high degree of identity for the foreseeable future. As long as our industry is geared to the different segments of music, there will be a need for a black music de-

partment, just as there is a need for a country music department."

Warner Bros. was the No. 1 soul singles and albums label for 1979 on Billboard's year-end chart recaps, which is especially impressive when one bears in mind that it wasn't even in the top 10 on either tally in 1975.

One of the keys to this success has been the way the label pairs its artists on projects when appropriate. George Benson's next album will be produced by Quincy Jones, whose Quest Productions pacted some months ago with WB. Tommy Lipuma produced Benson's last four LPs. "They both felt it was time for a change," Draper says. "But there's every likelihood Tommy will produce his subsequent two or three albums."

Ashford & Simpson wrote Chaka Khan's big hit, "I'm Every Woman" and also wrote two songs for her next

LP, due in March or April. "We try to encourage that cross-collaboration whenever possible," Draper says.

Draper has a four-man national staff, backed by a field force of six regional men plus 11 local reps who work for WEA but are assigned to market WB black product exclusively. There's been a bit of trimming: earlier there were eight regional men and 12 local reps.

There have also been some cuts in the black artist roster, with the departed acts including Etta James, John Handy and New Birth.

Despite Draper's stance on the need for division between pop and soul marketing staffs, he believes audiences are integrating. "Societal patterns will always run ahead of our industry patterns," he says.

"If you take a look at population patterns today in most of the major

cities, what has been developing is a strong middle class metropolitan or cosmopolitan community that is very multi-racial.

"This multi-racial lifestyle is going to bring a greater interest in black music; out of it will come a number of black superstars who will appeal to a broader community."

Draper indicates that this melting pot will be accelerated by the fuel crunch. "With the energy shortage," he says, "a lot of people are not going to look forward to driving 75 or 100 miles to and from work every day. So you have a white population which is beginning to move back into the cities."

Once highly-black markets which are now better integrated, according to Draper, include Washington, D.C., Detroit, Philadelphia, Manhattan, Chicago, Atlanta and San Francisco.

Draper notes that black stations are now playing more records by white pop acts. Rod Stewart's "Do Ya Think I'm Sexy" went top five soul, while records by Rickie Lee Jones and the Doobie Brothers also made the soul chart.

"I think black radio is far less defensive today," he says. "There was resistance when this started happening a few years ago. This came about at the same time that disco made its impact and they were concerned about losing their basic identity."

Another advantage to having a separate black marketing department, according to Draper, is that he is able to act more swiftly. "We're plugged into all departments here," he says, "but at the same time we maintain our own departmental autonomy and integrity."

(Continued on page 66)

APA Booking Agency Shuts Down 2 Offices

By JEAN WILLIAMS

LOS ANGELES—The Agency for Performing Arts, reportedly the country's third largest booking agency, has closed two of its five offices, with a possibility of a third closing. According to Marty Klein, president of APA, after 18 years in operation, the firm's Puerto Rico office was closed Dec. 31, 1979, with its Miami facility shuttering at the end of this month.

While there has been speculation about the fate of the company's Chicago office, Klein maintains that for the time being that office will remain intact, handling big band attractions. APA's home base is New York, with a satellite office in Los Angeles.

Klein explains that the offices are being closed because, "With the nature of the business now, there's no real need for them. Things can be handled better from the Coast and New York. All concentration will now be from L.A. and New York."

According to Pat Baumgarten, director of business affairs, West Coast, and son of company founder, David Baumgarten, the Miami and Puerto Rico offices were opened at the time of the company's formation in 1962.

Says Klein: "When there were

eight hotels in Puerto Rico where there was a need for an office to be there because of the amount of work. That's no longer the case.

"Felix Alegria, who handled that office, will open his own company

(Continued on page 14)

FULL HOUSE AT MIDEM

CANNES—Early arrivals at this year's MIDEM suggest organizer Bernard Chevry's claim that attendance will be up on 1979 is well-founded.

He projects the increase despite current industry economic woes, and remains confident that the event, now in its 14th year, is more vital than ever as a focus for business. MIDEM began Friday and runs through Thursday (24).

Last year's MIDEM pulled 5,765 professionals from 1,366 international companies. The event's U.S. representative, John Nathan, confirms that American attendance is ahead of last year.

A full report from the Cannes confab, including details of the various business meetings, will appear in Billboard next week.

Louisiana Distributor Facing Hot Line Suit

LOS ANGELES—Hot Line Distributor Inc., Memphis, is charging that Stan's Record Service, Shreveport, La., paid Geraldine Macklin, a former Hot Line employee, to furnish confidential customer and pricing data and divert business from the Memphis independent label distributor to Stan's.

The Chancery Court of Shelby County, Tenn., seeks \$500,000 in actual and punitive damages. Macklin and Stanley J. and Pauline T. Lewis are codefendants in the suit.

The pleading alleges the Lewises induced Macklin while she was with Hot Line to supply customers' names and addresses, along with documents reflecting Hot Line prices and confidential information concerning the relationship between the plaintiff and its customers.

In addition, Macklin is accused of wrongfully advising Hot Line patrons to buy from Stan's where they could obtain better service and prices, it's claimed.

The court is asked to issue a temporary and permanent restraining order to the defendants to halt them from contracting Hot Line customers.

Impersonator Of Platters Pleads Guilty, Told To Cease

By JOHN MEHNO

PITTSBURGH—Ten years and \$600,000 after their legal battle against imposters began, the Platters have gained some valuable legal ammunition.

It comes in the form of a guilty plea entered by the leader of an imitation Platters group who was charged with criminal contempt.

The singer, Tommy Cooke, pleaded guilty in federal court here and was given a six-month suspended sentence on the condition he refrain from any further impersonation of the Platters.

Attorneys for the Platters' corporation, Five Platters, Inc., consider the outcome of the Cooke case significant because it imposes a much

Cincy Groups Analyze Rules For Concerts

CINCINNATI—A task force on crowd control and safety, convened by the city manager here eight days after the Dec. 3 Who concert tragedy at the Riverfront Coliseum, has subdivided into two committees zeroing in on event mechanics and crowd control.

The event mechanics committee will concern itself with the methodology of organizing a major event such as a rock concert. Areas to be studied include promotion, ticket sales, security, seating and existing legislation as well as the roles of the promoter, auditorium management, performer and the host city or institution. Members of the committee include Frank E. Wood, general manager of WEBN-FM.

Emphasis in the crowd control committee will be on the patrons who attend large public and private gatherings. Among the areas to be studied are: psychology of crowds, internal and external patron security, ticket-taking procedures, emergency procedures, existing legislation, conformity to building and fire codes, drug and harmful material use, and authority and responsibility of those hosting the event or involved in safety and security.

At a press conference Monday (14), the office of vice mayor David Mann reported that no responses had been received as yet from the Riverfront Coliseum, Electric Factory Concerts, Ticketron and the

(Continued on page 82)



DISK STAR—George Burns reviews his lyrics with Village Recorder engineer Carla Frederick while finishing work on his just released Mercury LP, "I Wish I Was Eighteen," which was begun in Nashville and concluded in Los Angeles.

COPUBLISHING ACCORD

Pink Floyd And Chappell Enter Long-Term Binder

By IRV LICHMAN

NEW YORK—Pink Floyd, a potent rock force for more than a decade, has entered into a long-term global copublishing and administration deal with Chappell-International.

The agreement, covering Pink Floyd's entire existing catalog, comes on the heels of the group's number one, two-volume set, "The Wall" (Columbia) and the resurgence of the group's classic "Dark Side Of The Moon" album on Capitol which has held a Billboard album chart position for a total of 294 weeks.

According to Chappell president Irwin Robinson, who negotiated the

deal with Chappell-International executive vice president Nicholas Firth and assistant general manager David Hockman with Steve O'Rourke, manager of the group, the agreement's "multi-level" features takes the pact over a minimum of five years and as many as eight.

Also, Robinson notes, the combined Pink Floyd Music/Unichappell (BMI) entity will receive royalty payments directly from TRO/Essex Music, which has rights to some Pink Floyd material.

The group, whose recordings appear on EMI in Europe and Columbia elsewhere, is preparing to play

(Continued on page 8)

as the Platters by the club. Yet, Bigman says, when asked for an autograph, Cooke signed, "Tommy Cooke, Platters."

The Cooke decision was the second important court victory for the Platters. Another imposter, Bernard Purdie, was found guilty of civil contempt in Baltimore in 1976.

The Purdie case sparked the attorneys' interest in taking a tougher stance.

"Under civil contempt charges, you could put a man in jail," says Bigman. "We figured there had to be something better than that and that's where we came up with the idea to

(Continued on page 69)

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Billboard photo by Jason Respini

MUSIC MAN—Meredith Willson, composer of "The Music Man" receives a Governors award from the Los Angeles chapter of the Recording Academy. Eddie Lambert, right, chapter president, reads the citation while Willson holds the special Grammy. Also at the ceremony are Dick Van Dyke, second from the left, who appears in the current revival of the play in L.A. and Arthur Hamilton, ASCAP board director.

'USE THE LULL' Scotti Exec Claims Publishers Can Sign Writing Talent Now

By PAUL GREIN

LOS ANGELES — Publishers stand to benefit from the record business lull, asserts Kim Espy, general manager of Scotti Brothers Music Publishing.

"With a lot of record companies closing down their artist development departments and trimming their a&r staffs," he reasons, "they're not going to have as many people on the street scouting for talent. So the publisher has the chance to find the artist-writer, take a demo to the record company and help promote it."

"And with all writer/artists being dropped by the labels, there's a lucrative situation for publishers if they jump in there and sign them as writers. Publishers have a real opportunity right now, if they take advantage of it."

The Scotti publishing firm differs from most companies in that it has built-in outlets for its material in the Scotti entertainment complex's other wings.

Five of the nine writers signed to the publishing firm are also signed to the Atlantic-distributed Scotti Brothers label: the Addrisi Brothers, Rick Rouse, Mark Holden, Don Cugini and Survivor (in a split publishing situation with Warner Bros. Music). Holden and Cugini are also signed to Scotti Brothers Management.

"Not only do our staffwriters write for the acts on the label," says Espy, "they also write for the acts we manage, including Susan Anton, Eddie Rabbitt and Leif Garrett. And we work closely with the producers of records worked by Ben Scotti Promotions."

"Since we're an extension of the record company," he adds, "and are involved with the management company and now the television com-

pany, our writers have a ready-made outlet for material. It's not like writing for a publisher who can't create the product."

In addition to being general manager of the publishing wing for the past 10 months, Espy is also head of new artist development and talent acquisition for the label.

Is it ever tricky to wear both hats; to be both the buyer and seller of songs? "It's not really that hard," Espy says, "because both complement the other. It's an obvious step: publishing goes hand in hand with artist development."

Today most of the staffwritten tunes have gone to acts signed to the label. "We'd rather have the hit on our own than give it to someone else," Espy admits. "But I want to get to the point that we have an overflow so we have songs to take to outside artists."

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Executive Turntable



Lou Cook



Nick Hunter



Julie Locke

Record Companies

Lou Cook has been elevated to vice president of worldwide business affairs for MCA Records in Universal City, Calif., from international vice president. He will oversee both foreign and domestic business affairs. . . . At RCA Records, New York, **Jack Chudnoff** moves up to division vice president of marketing from division vice president of creative services. Chudnoff, who will report to **Bob Fead**, RCA Records division vice president, will be responsible for the direction and administration of marketing at the label. . . . **Marv Helfer**, WEA's national special projects coordinator, has been upped to national sales manager, headquartered at the company's Burbank office. . . . **Sy Warner** has left his post as vice president of sales and marketing at Midsong Records. . . . **Richard Smith** takes over the position of national r&b promotion at Arista in New York. He was the label's national director of r&b field promotion. . . . **Jim McAuliffe** becomes sales manager of the Dallas regional market for WEA. For the past two years he was WEA's district sales manager in Kansas City. . . . Also at WEA, **Curt Creager** has been named marketing coordinator in Cincinnati. He previously held the same position in the Detroit area. . . . In Nashville, **Nick Hunter** joins Elektra/Asylum as director of marketing coming from his own firm, the Hunter Group. At the same time, **Bruce Adelman** is named Nashville promotion coordinator. . . . At CBS Records, New York, **Frank J. Muzzicato** is appointed to the post of director manufacturing systems, reporting to **William J. Ryan**, vice president of management information systems, CBS Records. Muzzicato, who comes from Exxon Enterprises, will be responsible for the label's manufacturing/operations systems efforts including the creation of new systems. . . . Changes at WEA include **Patricia Oates**, promo person representing Warner Bros. in San Francisco, transferring to L.A.; **Bruce Hix** now handling the label's product in San Francisco. **Jerry Barrett** and **Randy Bimslager** push Warner's product in Dallas and New Orleans, respectively; **James A. Philpot** joins the firm's Miami sales office as promotion person for Atlantic product and **Richard Alden** is in Philadelphia representing Elektra/Asylum. Also, **Steve Fingerett** moves from St. Louis to Chicago representing Warner Bros., while **Charles Lackner** joins WEA as promotion person representing Atlantic product in Kansas City. . . . **Andrea Ganis** is named director of national secondary pop promotion for Atlantic in New York, coming from Infinity where she was associate director of national promotion. . . . At RSO, **Peter Schwartz** joins as L.A. promotion rep. He was at Infinity. In the publicity department, **Vivian Hochstein** has been upped to publicist, based in New York. . . . **Kim McDougal** joins Salsoul and its affiliate labels, Dream, Bethlehem and Gold Mine, New York, as national publicity manager. . . . **Andi Santivasci** moves into the position of manager, a&r services, Epic in New York. She was administrative assistant to the a&r department, East Coast. . . . **Patricia Hunt** to the position of manager of personnel for CBS Records international, New York. . . . At Arista in New York, **Marcy Drexler** becomes talent coordinator, responsible for reviewing tapes and songs submitted to the label, in addition to other duties. . . . **Steve Shapiro**, West Coast product manager for MCA Records in Universal City, has departed.

Marketing

At Pickwick International, Minneapolis, **Jeff Lynn** moves into the newly created position of vice president of planning, marketing and control group of Pickwick's retail division. He reports to **Scott Young**, vice president/general manager retail. . . . **Lee Friedman** has vacated his post as president of Boutwell/Niocua, Ltd., the independent merchandising firm. . . . WEA has appointed two regional video specialists and one video sales rep. **Robert A. Shaw** is a specialist servicing the Chicago, Cleveland and Atlanta branch markets, based in Chicago; **Jim Fisher** has the same position in the Los Angeles and Dallas markets, based in L.A., and **Harry Sklaver** becomes the video sales rep headquartered in New York. . . . **Renee Lande** has been named product services manager of PolyGram Direct Marketing, Inc., New York, the mail-order division of PolyGram Corp. She was supervisor of the corporation's payroll department. . . . **Ronnie Raphael** is now vice president, marketing at the Holmes Line of Records, Inc., Dallas. He previously worked at Infinity in the promotion department. . . . The Independent Record Stores of Colorado and Wyoming have named **Steve Berger** general manager. He is based in Englewood, Colo.

Publishing

Duke Niles has left his post as professional manager of CBS Songs in New York. He plans to set up his own publishing firm. . . . **Stu Greenberg** exits United Artists Music after nine years, most recently serving as general professional manager. . . . **Felicia Horbacz** has been named manager of copyright administration, April-Blackwood Music, New York. . . . In L.A., **Julie Locke** becomes ASCAP's membership representative. Most recently she was assistant to the creative director. . . . **Merlin Littlefield** has joined the Peer-Southern Organization as director of Nashville Operations. Littlefield spent four years as assistant director of ASCAP's Nashville office.

Related Fields

At BSR (USA) Ltd. in Elk Grove Village, Ill., **Tim McLoughlin** has been elevated to vice president of the industrial productions division for the Midwest and Western regions. He was assistant vice president. Also, **Pat Murray** has been promoted to Midwest regional sales manager for the consumer products group, based in Blauvelt, N.Y. He was sales administrator. **Dave Pinelli** has been promoted to manager and sales administrator, consumer products group. He replaces Murray. . . . **Bill Williams** now president and chief operating officer at Video Software & Production Center Inc., New York. He has served as an executive with the Network Analysis Corp. and the Video Corp. of America. . . . **Alan R. Pearlman**, chairman of the board of ARP Instruments, Inc., Lexington, Mass., becomes president of the firm, effective April 1, 1980.

(Continued on page 82)

JANUARY 26, 1980, BILLBOARD

Govt. Foresees Electronics Sag

By JEAN CALLAHAN

WASHINGTON—Moderate economic slowdown will adversely affect the consumer electronics industry in 1980, but an increase in the under 35 age group, new technology and the growing popularity of home communications / entertainment centers will boost consumer buying in 1981-1984, a just-released U.S. Commerce Dept. report predicts.

Consumer electronics exports should decline to \$6.1 billion in 1980, 9% below the 1979 level, the report reveals. Sales of radios, phonographs and less expensive lines of hi fi equipment are expected to decline sharply in 1980.

Imports are expected to drop approximately 10%. In part, this drop is due to the Orderly Marketing Agreement between the U.S., Japan, Taiwan and Korea which limits U.S. imports of color television sets.

Intense price competition from both domestic and imported products in a declining market will depress industry prices and profit, according to Commerce Dept. research. Factory shipments of consumer electronics products in con-

(Continued on page 51)

CGD DISCHI EXECUTIVE

Giannini's Death Shocks Music World

By DANIELE CAROLI

MILAN—The death Monday (14) of Giuseppe Giannini, joint managing director of Italy's CGD Dischi, shocked both the local industry and many in the international music community who dealt with him over the years.

Giannini, age 49 when struck down by last week's heart attack, was respected for his knowledge, style and charm, and for a consistent track record of success in business.

He was instrumental in establishing many U.S. acts in Italy, including Connie Francis and Gene Pitney, who took part in the San Remo Song Festival, performing in Italian. He also helped procure Frank Sinatra in Italy for live con-

certs, and was more recently involved in creating the CBS-Sugar joint venture.

Just weeks before his death, Giannini concluded a new license deal with Ariola (embracing Arista) covering Italy.

Born in Naples and a law graduate, Giannini played drums as a youngster, working in record retail while at the university. In the early '50s, he moved to Milan, and joined EMI as a label manager for international repertoire.

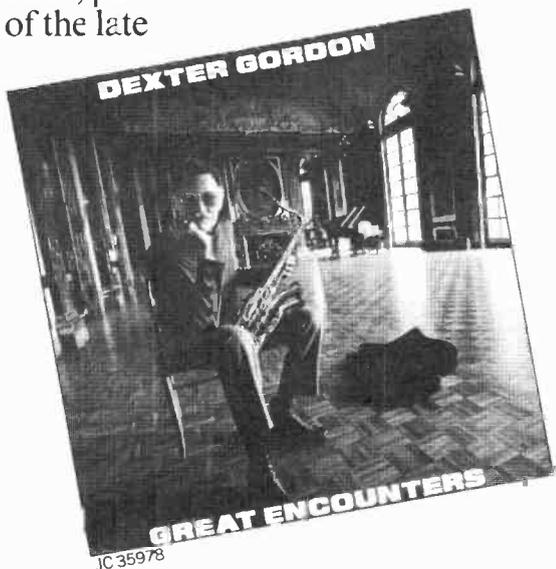
In 1955, he went to CGD, soon becoming joint general manager with Franco Crepax, and had special responsibility for foreign deals. It was

(Continued on page 58)

THERE'S A NAME FOR THAT SPECIAL SOUND YOU LIKE.

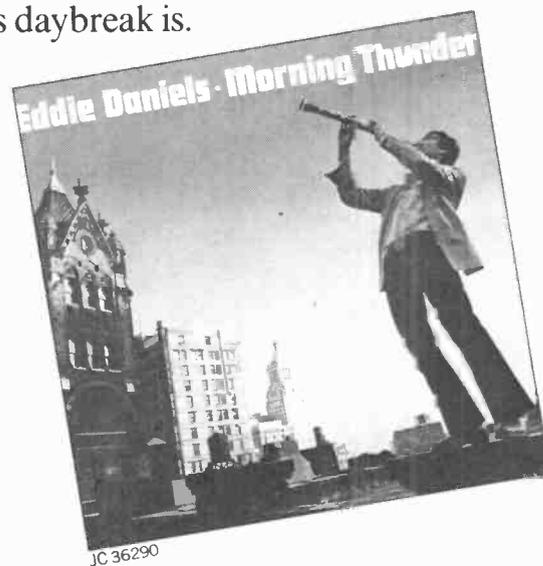
COMMANDING

Dexter Gordon, "Great Encounters"*—Long tall Dexter leads a troupe of no-nonsense performers. With Johnny Griffin†, Curtis Fuller, Eddie Gladden, Woody Shaw, George Cables and Rufus Reid, plus the last recorded vocalese of the late Eddie Jefferson.



Lifting

Eddie Daniels, "Morning Thunder"—You've already voted him *down beat's* 1979 award for best clarinet player. Now hear him lope and lift and pipe away on his solo debut that's as thick with drama as daybreak is.



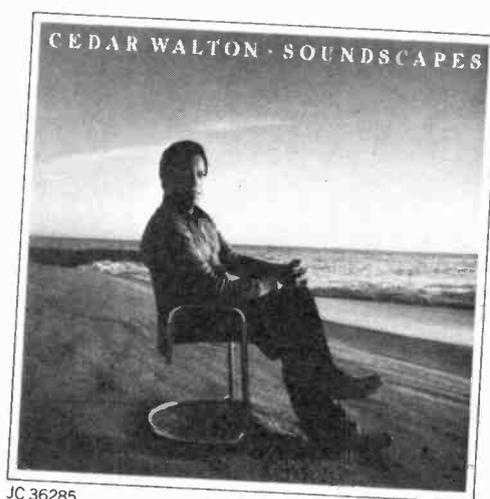
BREATHLESS

John Lee and Gerry Brown, "Chaser"—Stalwarts of the '70s progressive scene (they've played it all with Michael Urban, ak, Larry Coryell, Return to Forever and others), bass player John and drummer Gerry show that the possibilities are endless when you're being chased by your talent.



SHIMMERING

Cedar Walton, "Soundscapes"—With his electric and acoustic keyboards, Cedar builds some beautiful visions. He's helped along by such stars as Freddie Hubbard, Al Foster and special guest Leon Thomas.



Arthur Blythe, "In the Tradition"—He's been called "the greatest alto player since Eric Dolphy." Now this supreme modernist carries the flame lit by his predecessors with a program of standards and original tunes. The album shows he's not only respectful of tradition—he's writing it.

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*Also available on tape. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc. †Johnny Griffin appears courtesy of Galaxy Records.

Free Phone To Aid War On Pirates

NEW YORK—The Recording Industry Assn. of America and the National Assn. of Record Merchandisers have established a national toll free number, 800-223-2328, for anyone to report record piracy or counterfeiting.

In full-page trade ads the RIAA and NARM ask that the telephoned reports include: specific information on the time of the counterfeit piracy offer and sale, the place, a description of illicit seller or manufacturer, auto license and description, illicit recordings offered, and the identity of the caller, though anonymous calls will be accepted. The information will be turned over to the FBI.

The 800 number will not work in New York State where informants are asked to call the New York RIAA office directly at (212) 765-4330.

NARM and RIAA seek participation not only by their member companies but also by nonmembers, suppliers, and other industry constituencies.

To help in the battle against illicit recording the NARM board of directors has voted to contribute about \$50,000 to RIAA's antipiracy fund by the spring of 1980.

'MANY AREN'T SELLING RECORDS' Labels Overplaying New Wave, Cap's Colomby Tells Publishers

By PAUL GREIN

LOS ANGELES—Labels may be overplaying new wave in general and the L.A. club scene in particular, according to Bobby Colomby, vice president of pop a&r at Capitol, the label that broke the L.A. new music scene wide open when the Knack's "My Sharona" shot to No. 1 last August.

"Everyone said new wave is what's happening," said Colomby in addressing the monthly meeting of the Music Publishers Forum at the Continental Hyatt House here Jan. 8. "But after millions of dollars spent they've been shocked into the reality that many of them aren't selling records.

"There are successful bands like the Police, Joe Jackson and Tom Petty who fit into that image category, but they write good songs. If you put a tuxedo on these people and put them in a lounge at Caccars Palace they'd probably do pretty well because their tunes are good. You just can't replace good material.

"The problem is, a lot of record companies got wrapped up with

image and that hipper-than-thou attitude, and lots of those acts are stiffing. Labels have jumped on the new wave bandwagon and are sorry and are starting to jump off it."

Colomby also faulted label copycatism for overplaying the L.A. club scene. "If record companies are silly enough to believe that all of the talent that exists in the world is going to come out of four clubs in L.A., they've got a big problem. There are other places."

But Colomby cited a problem standing in the way of scouting for talent in outlying markets. "Many bands don't live in L.A.," he said, "but there's such austerity in the record business that it's harder for us to send people to Des Moines."

Fellow panelist Bud Dain, RCA's division vice president of West Coast a&r, expressed a somewhat different point of view. "There's an advantage to the 'meat market' of the L.A. club scene. At least it gives a lot of bands the opportunity to work to stay alive. The club circuit that has opened up in

L.A., Chicago and New York is good for the business."

Dain noted one big change he expects at labels this year: "I look for record companies to get control back within their companies, whereas it has been thrown out to outside producers and managers.

"It costs more to release an album today than it does to record it," continued Dain. "We're starting a blanket policy that if we don't believe in an album it's not coming out. We can't afford to release it.

"Also I think a lot of artists are going to be open to outside material this year that were closed to it last year."

Colomby related how a reluctance to tap outside material hurt Blood, Sweat & Tears, of which he was drummer from 1967-75.

"In the beginning," he remembered, "we were looking for tunes all the time. And then a lot of members of the band who wrote became greedy and started thinking we could make more money if we wrote all the tunes. That was our colossal stiff."

Next meeting: Feb. 11.

Columbia Preparing Album By Late Andre Kostelanetz

By IS HOROWITZ

NEW YORK—Columbia will issue an LP of unreleased material by

the late Andre Kostelanetz who died suddenly while on vacation in Haiti Sunday (13).

At the time of his death, other Columbia projects were planned and the 78-year-old conductor was due

to lead the New York Philharmonica here next month.

Columbia has no plans to release a special memorial LP. In his career with the label Kostelanetz recorded more than 50 LPs.

His recordings, concerts and radio programs brought entertainment and an appreciation of classical music to several generations of Americans.

During a recording career that began in the days of shellac, he is credited with having sold more than 50 million records around the world. Classics, MOR pop, and performances that brought artists of many musical idioms together under his direction, tightened his hold on the loyalties of listeners with widely diverging tastes.

In 1962 he inaugurated the highly successful Promenade Concerts at Lincoln Center in New York.

His long-term contributions to modern music, of which he was a dedicated advocate, included many commissions by well-known composers.

Most prominent among these are "A Lincoln Portrait" by Aaron Copland and "New England Triptych" by William Schuman. But he also commissioned pieces by Virgil Thomson, Paul Creston, Ferde Grofe, Alan Hovhaness and Jerome Kern, among others.

The new Columbia album due for release will feature Deems Taylor's "Through The Looking Glass" and a selection by Copland. Insufficient for a complete album, this material will be supplemented with older Kostelanetz recordings, a Columbia executive informs.

Born in St. Petersburg, Russia, he came to the U.S. in the early 1920s and soon made his first radio appearance. He quickly became a fixture on radio, gaining immense popularity.

After his marriage to Metropolitan Opera coloratura Lily Pons, the two artists as a team became one of the most popular draws on the concert stage.



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Perren Plans Expansion Of MVP In 1980

By JIM McCULLAUGH

LOS ANGELES—Producer Freddie Perren's MVP Records is expanding substantially in 1980.

The expanded thrust, according to the producer who along with associate Dino Fekaris earned eight Grammy nominations for songwriting and producing, includes signing a variety of artists, adding to the in-house production and writing staff and the addition of a third recording studio.

One new rock act, Mizzouri Foxx, has already been inked, indicates Perren, adding that MVP will go beyond its r&b/disco orientation.

Perren developed his MVP Records association with Polydor in 1977 which was mostly a production arrangement, with Polydor handling distribution. The link has been fruitful as Gloria Gaynor and Peaches & Herb scored huge chart successes in 1979.

"But it was a limited commitment," he says, "and in some sense we were feeling our way. Now we are going to turn MVP into a more full-service record company although Polydor will continue to distribute the label. We're adding more people who will have more responsibilities, including a&r and in-house production."

There are now five companies under the Perren umbrella including MVP Records, Grand Slam Productions, the Mom & Pops Co. Store recording studios complex, and two publishing firms, Perren Vibes and Bull Pen. Perren Vibes earned first place on Billboard's year-end chart for top publishers for 1979.

The studios, publishing operation, and the MVP and Grand Slam Productions operations maintain three separate facilities in suburban Studio City.

Added to the staff is Lenny Hodes who now assumes vice presidency of the publishing wing, and John Butler taking over as controller. Jimmy Kirk, formerly in-house legal advisor now becomes vice president.

Perren is looking for a third recording studio with the intention of keeping two for state-of-the-art recording and one devoted to high quality publishing and songwriting demos.

Perren will produce (again in association with Fekaris) Gloria Gaynor shortly and plans to take Peaches & Herb into the studio in March. Fekaris is slated to produce Mizzouri Foxx after that with a possible release date in early to mid-summer.

Wisconsin Chain Pares Overhead

MILWAUKEE — The six-store Wisconsin 1812 Overture stores and its Music Man one-stop have undergone a streamlining that will cut more than 15% off its overhead.

Founder/president Alan Dulberger says the Wisconsin operation is consolidating its executive posts and will combine its administration/warehousing facilities with a new store location.

"I want everyone back on the street," Dulberger says. Jim Howard, purchasing director for Music Man, which serves the chain and outside clients, is also assuming ad director responsibility, replacing

(Continued on page 71)

CITY.

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SULMEYER OVERSEES RECORD MERCHANDISING PLIGHT

Pick Trustee In L.A. Bankruptcy

By JOHN SIPPEL

LOS ANGELES — Irving Sulmeyer has been appointed trustee, overseeing the voluntary petition for bankruptcy under Chapter XI by Record Merchandising. Federal Bankruptcy Judge William J. Lasarow here made the appointment.

Record Merchandising, pioneer independent label distributor, went Chapter XI late last year (Billboard, Dec. 8, 1979), listing assets of \$3,932,193 against liabilities of \$4,664,999.37.

In recent briefs, Sid Talmadge and Sammy Ricklin are cited in an accounting report by Harold Zivetz as chief strengths of the operation. The accountant in his report states that if rent and personnel costs could be slashed and arrangement with creditor/suppliers could be reached for protected and continued flow of goods, the distributor could weather the fiscal storm.

Capitol Records led the drive to appoint a trustee. The creditor/label argued that severe inventory shrinkage over the past six months prior to entering the Chandler Act procedure and further limiting of staff

would have the operation running in the red. Zivetz in his projection outlines a possible future \$250,000 monthly gross with an 87% overhead yielding about \$32,500 monthly. Of this amount, all would be used for operation plus an additional \$830 loss at the beginning of the envisioned rebuilding effort.

The filing describes the defection of A&M Records as catalytic in the decline of the long-time distributor along with the general 1979 business plunge.

Other creditors not listed by Billboard previously include: CTI,

\$23,824; Solid Sonske, \$13,050; Island, \$30,896; Ventura, \$17,746, and Roulette, \$19,570.

A further report shows a WEA \$129,411 indebtedness as filed with the state secured as of Nov. 19, 1979, while CBS Records' \$253,169.48, originally listed as presumably secured, declared not secured.

Local attorney Martin Goldman is counsel for the creditors' committee composed of Marv Margolis, A&M; Sid Rogoff, Polygram; Ed Geis, CBS; Russ Vail, WEA; Michael Cox, Capitol; Rudy Apeld, RCA, and Gene Bedford, Memorex.

U.K. Thorn Divulges 6% Falloff In Profits

LONDON—Thorn Electrical Industries, the new owner of EMI, reports a fall in pre-tax profits for the six months ended September 1979 of \$6.8 million, a 6% drop from \$123.26 million to \$116.4 million.

Income from television rentals, lighting, appliance sales and engineering rose from \$1.324 billion to \$1.4 billion, but the growth rate was slower than in several previous years.

Overseas turnover showed a decline of \$6.8 million because of the strong pound.

The Thorn board blames strikes in the engineering industry for the small increase in trading profit, but adds that competition from overseas lighting and appliance manufac-

turers also contributed to the company's difficulties.

The confident and optimistic statement which accompanied the interim figures helped to keep the share price buoyant. The report says that the overall decrease in profits has already been made up and, provided the final quarter is not affected by industrial disputes, Thorn is expected to beat last year's annual profit figure of \$267.85 million.

Meanwhile, EMI Music's international management board, headed by chairman and chief executive Bhaskar Menon, had the opportunity to meet Thorn chairman Sir Richard Cave at a two-day meeting. Sir Richard attended a number of the board sessions and addressed the regional directors and managing directors.

Theme of the conference, which was chaired by Leslie Hill, was improvement of profits and the discussions covered domestic and international repertoire strategies, planning, business affairs, digital recording and audio/visual software and personnel.

All 15 managing directors of EMI companies in Europe and the U.K. attended the conference together with the four regional directors responsible for European countries.

Music Gooses Disney Earnings

NEW YORK—The consumer products division of Walt Disney Productions, an area involving recordings and music publishing, assisted the company's record revenues and net income for the first fiscal quarter ended Dec. 31, 1979.

First quarter revenues for the division reached \$25,685,000, while operating income hit \$13,485,000, reflecting increases of 18% and 26%, respectively, over a similar fiscal period.

Card Walker, president and chief operating officer, points to the direct marketing activities and sales of the soundtrack of "The Black Hole" as the chief reason for these gains.

Overall, Walt Disney Productions had a 20% increase in revenues to \$185,483,000, with net income upped 42% to \$25,653,000.

Copublishing Pact

• Continued from page 3

New York and Los Angeles next month, with European dates yet to be announced. The concept of the show is based on "The Wall" album. Group members are David Gilmore, Nicholas Mason, Roger Waters and Richard Wright.

Market Quotations

As of closing, January 10, 1980

| 1979 | | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|--------|--------|------------------------|-----|--------------|--------|--------|--------|---------|
| High | Low | | | | | | | |
| 1 1/2 | 3 | Altec Corp. | 30 | 377 | 1 1/2 | 1 1/2 | 1 1/2 | - 3/4 |
| 47% | 32 1/2 | ABC | 6 | 1152 | 34% | 34 | 34% | - 3/4 |
| 41 1/4 | 33 1/2 | American Can | 6 | 111 | 36% | 35% | 35% | + 1/4 |
| 21 1/4 | 14 | Ampex | 11 | 131 | 22 1/2 | 21% | 21% | - 1/4 |
| 3% | 1% | Automatic Radio | — | 59 | 3 1/2 | 3 1/2 | 3 1/2 | - 1/4 |
| 56% | 44 1/2 | CBS | 8 | 243 | 53 1/2 | 52 1/2 | 53 1/2 | + 1/4 |
| 37 1/4 | 18 1/2 | Columbia Pictures | 9 | 108 | 34 | 33 1/2 | 33 1/2 | - 1 |
| 13 1/4 | 7 1/4 | Craig Corp. | 26 | 26 | 8 1/2 | 7 1/2 | 7 1/2 | - 1/4 |
| 47 1/2 | 33 | Disney, Wait | 13 | 1307 | 47 1/2 | 45 1/2 | 47 1/2 | + 1 1/2 |
| 3 1/4 | 1 1/4 | EMI | — | 60 | 3 | 2 1/2 | 2 1/2 | Unch. |
| 18% | 9% | Filmways, Inc. | 8 | 233 | 10% | 10% | 10% | + 1/4 |
| 19% | 13% | Gulf + Western | 4 | 1383 | 19% | 18 1/2 | 19 | - 3/4 |
| 17 | 10 1/2 | Handleman | 5 | 89 | 11 1/2 | 11 1/2 | 11 1/2 | Unch. |
| 34 1/2 | 17 | Harras's | 15 | 121 | 34 1/2 | 34 1/2 | 34 1/2 | - 1/4 |
| 8 1/2 | 3 1/2 | K-tel | 7 | 11 | 8 | 8 | 8 | + 1/4 |
| 3 1/4 | 1 1/4 | Lafayette Radio | — | — | — | — | 1 1/2 | Unch. |
| 37 1/4 | 27 1/2 | Matsushita Electronics | 8 | — | — | — | 29% | Unch. |
| 57 1/4 | 37 1/2 | MCA | 10 | 390 | 56 1/2 | 55 1/2 | 56 1/2 | + 3/4 |
| 39 | 16 1/2 | Memorex | 3 | 117 | 17 1/2 | 17 1/2 | 17 1/2 | - 1/4 |
| 66 | 46 1/2 | 3M | 9 | 1615 | 47 1/2 | 47 1/2 | 47 1/2 | - 1/2 |
| 56% | 36 | Motorola | 12 | 601 | 56 1/2 | 55 1/2 | 55 1/2 | - 3/4 |
| 32 | 24 1/2 | North American Philips | 5 | 55 | 29% | 29% | 29% | - 1/4 |
| 22 1/2 | 15 1/2 | Pioneer Electronics | 12 | — | — | — | 16% | Unch. |
| 28 1/2 | 21 1/2 | RCA | 6 | 2304 | 23 1/2 | 22 1/2 | 23 | - 7/8 |
| 10% | 6% | Sony | 21 | 30 | 7 1/2 | 7 1/2 | 7 1/2 | Unch. |
| 26 1/2 | 15 | Storer Broadcasting | 10 | 76 | 25 1/2 | 24 1/2 | 25 | + 1/4 |
| 8 1/2 | 3 1/2 | Superscope | — | 49 | 3 1/2 | 3 1/2 | 3 1/2 | - 1/4 |
| 35 1/4 | 18 1/2 | Taft Broadcasting | 10 | 101 | 33 1/2 | 33 1/2 | 33 1/2 | - 3/4 |
| 20% | 16 | Transamerica | 5 | 553 | 17 1/2 | 17 1/2 | 17 1/2 | + 1/4 |
| 49 | 47 | 20th Century | 7 | 2670 | 49 | 47 | 47 | - 3/4 |
| 55 1/2 | 32 1/2 | Warner Communications | 10 | 295 | 53% | 52% | 53 | - 1/2 |

| OVER THE COUNTER | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|------------------|-----|-------|-------|-------|------------------|-----|-------|-------|-------|
| Abcco | — | — | 2 | 3 | Integrity Ent. | — | 11 | 1% | 1% |
| Data | — | — | — | — | Koss Corp. | 10 | 7 | 5% | 6 |
| Packaging | 5 | 41 | 7 1/2 | 8 1/4 | Kustom Elec. | 10 | 9 | 1 1/2 | 1 1/2 |
| Electrosound | — | — | — | — | M. Josephson | 8 | 30 | 14 | 14% |
| Group | 5 | 54 | 5 1/4 | 5 1/2 | Orrrox Corp. | 12 | 158 | 6% | 6% |
| First Artists | — | — | — | — | Recoton | 3 | — | 1 1/2 | 1 1/2 |
| Prod. | 14 | 77 | 4 | 4 1/2 | Schwartz Bros. | 7 | — | 2 | 3 |

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

Franklin Store Due In Greenwich

NEW YORK—Al Franklin's Musical World of Hartford will open its second store April 1, in Greenwich, Conn.

According to Franklin, the unit will cover 5,500 square feet of space, compared to 7,000 square feet in the Hartford store.

Franklin also declares he will eventually phase out "Musical World" from the store's nomenclature, noting consumer preference for simply "Al Franklin's."

As for the Hartford unit, the veteran retailer claims business is running about 24% ahead of last year, although his fiscal year ends May 1.

He cites a "very pleasing" holiday sales pattern, and is bullish about 1980. Latter stems from the opening of the nearby Hartford Civic Center in January.

"It'll actually be 25% larger than projected before the roof collapsed, with about one million expected to attend events this year in the arena which will seat 14,000."

Billboard® SALES BAROMETER

| | LPs | | | SINGLES | | |
|---------------|-----|------|--------|---------|------|--------|
| | UP | DOWN | STABLE | UP | DOWN | STABLE |
| LAST WEEK | 26% | 28% | 46% | 24% | 36% | 40% |
| PREVIOUS WEEK | 22% | 56% | 22% | 19% | 44% | 37% |

| | PRERECORDED CASSETTES | | | PRERECORDED 8-TRACKS | | |
|---------------|-----------------------|------|--------|----------------------|------|--------|
| | UP | DOWN | STABLE | UP | DOWN | STABLE |
| LAST WEEK | 38% | 25% | 37% | 7% | 55% | 38% |
| PREVIOUS WEEK | 28% | 45% | 27% | 14% | 66% | 20% |

| | BLANK TAPE | | | BUSINESS OVERALL COMPARED TO LAST YEAR | | |
|---------------|------------|------|--------|--|------|--------|
| | UP | DOWN | STABLE | UP | DOWN | STABLE |
| LAST WEEK | 39% | 30% | 31% | 31% | 22% | 47% |
| PREVIOUS WEEK | 30% | 35% | 35% | 29% | 38% | 33% |

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

JANUARY 26, 1980, BILLBOARD

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|---|--|



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MORE STABILITY CITED

Returns No Problem In Country Mart

By MIKE HYLAND

NASHVILLE—While 1979 was "the year of the returns," they have not been a major problem with country product.

Coupling such factors as artist stability, longevity of product in the racks, loyalty of fans and changing demographics, marketing and racking country music apparently runs no risk of high percentage returns.

"There is more stability in country

music than there is in pop," notes Dave Wheeler, RCA's local-based marketing development director. "Some of our albums released four and five years ago are still selling better than some pop product.

"As a sales pattern develops, we follow it through, thus we feel that returns, if any, will be minimal."

Steve Libman, vice president of Emerald City Distributors in At-

(Continued on page 38)

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TV TIME—Jim Messina chats with Anne Murray while performing on a Mike Douglas show which airs Thursday (24).

FORM CHILD PROMO GROUP

NEW YORK—A committee, tentatively called "Decade Of The Child," has been formed to keep UNICEF's 1979 "Year Of Child" concept alive for the music industry.

Heading the group is Norman Weiser, president of SESAC, who last year was elected to the board of directors of UNICEF.

Following his return from MIDEM, Weiser says he'll report on further details of the goals and membership of the committee, members of which will cover label, publishing and trade magazine levels.

One objective, Weiser declares, is to continue to develop recording

(Continued on page 71)

DOWN FROM '78

ABKCO Racks Up Losses Of \$99,585

NEW YORK—ABKCO Industries Inc. lost \$99,585 or seven cents a share on revenues of \$8,106,185 for the year ended Sept. 30, 1979. This compares with revenues of \$16,319,528 for the year ended Sept. 30, 1978 when profits were \$44,208 or three cents a share.

Some \$7,375,635 of the 1978 revenues resulted from the "Greek Tycoon" film.

Operations for the fourth quarter ended Sept. 30 1979 resulted in a loss of \$9,438 or one cent a share on revenues of \$2,311,647 compared with a loss of \$176,571 or 13 cents a share on revenues of \$10,072,250, which includes the monies from the "Greek Tycoon."

According to ABKCO's 10-K form the company's assets at the end of fiscal 1979 were \$7,553,834, down from \$9,041,526 in fiscal 1978. Its total current liabilities at the end of 1979 were \$3,698,996 down from \$4,340,695 in 1978.

Listed among the company's assets is money lent by the company to Allen Klein, president and controlling shareholder, to help him pay for his legal fees. At the end of 1979 Klein owed \$837,671, down from \$997,560 the year before.

Klein is appealing a U.S. District Court conviction of one count of filing a false income tax return for

1970. He was sentenced to serve a two-month jail term out of a two-year sentence. He is now free on a personal recognizance bond, and expects to appeal the case to the Supreme Court if necessary.

Klein is employed by ABKCO on a month-to-month basis under the terms of his contract, which expired Jan. 31, 1979. It pays him \$200,000 a year, as well as legitimate business expenses, and the use of a chauffeured car or rental limousine.

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INFINITY, MCA SWITCH

NEW YORK—In what amounts to a musical round robin, senior executives of Infinity Records, recently absorbed into MCA Records, have switched offices with the New York staff of MCA.

By Tuesday (14), five Infinity executives remaining on the payroll were working out of the seventh floor of MCA Inc.'s gotham headquarters at 445 Park Ave.

Meanwhile, MCA label and distribution staffers were relocated to Infinity's former offices at 10 E. 53rd St.

The Infinity executives include Barry Reiss, senior vice president; Gary Mankoff, vice president of marketing/finance; Peter Gideon, vice president of promotion; and Jay Morgenstern, vice president of music publishing.

Ron Alexenburg, who ran Infinity before it was integrated into the MCA label structure, has brought suit against MCA, Inc. over its action.



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SALARY TO: \$30,204

Send resume to: Joanne Sturges

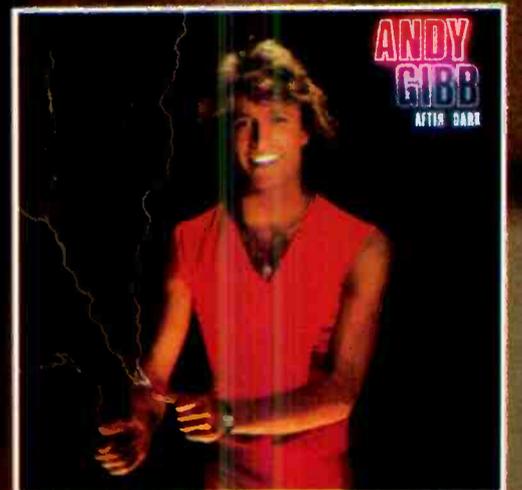
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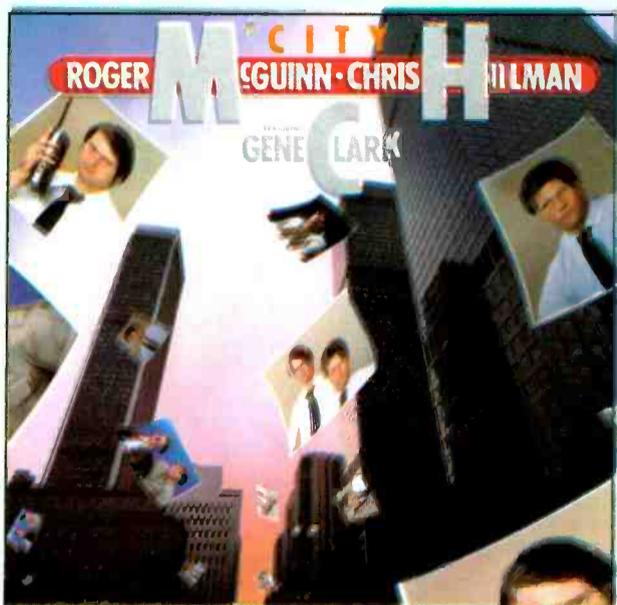
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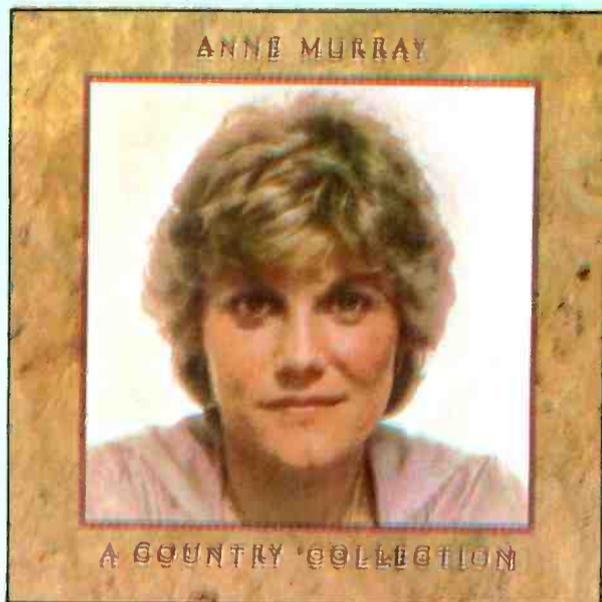
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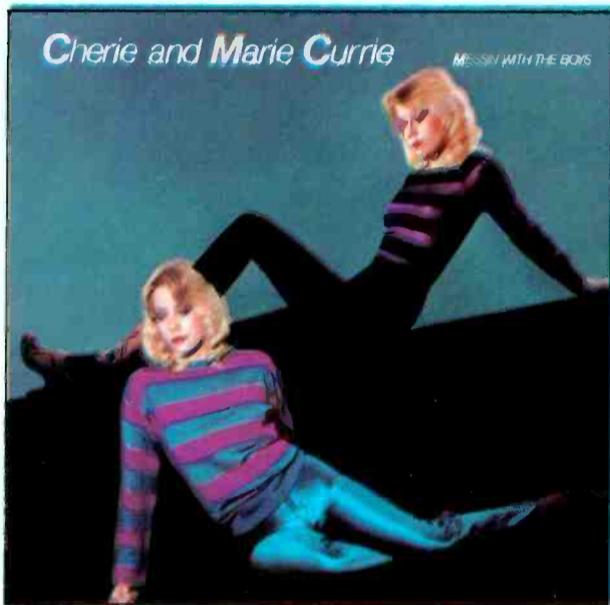
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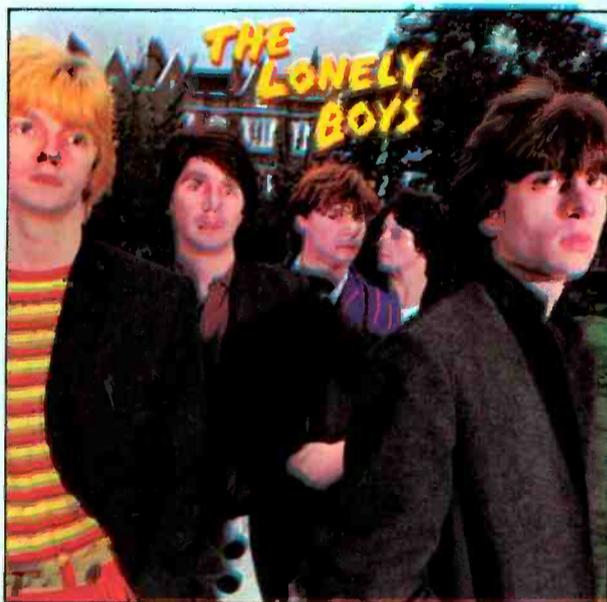
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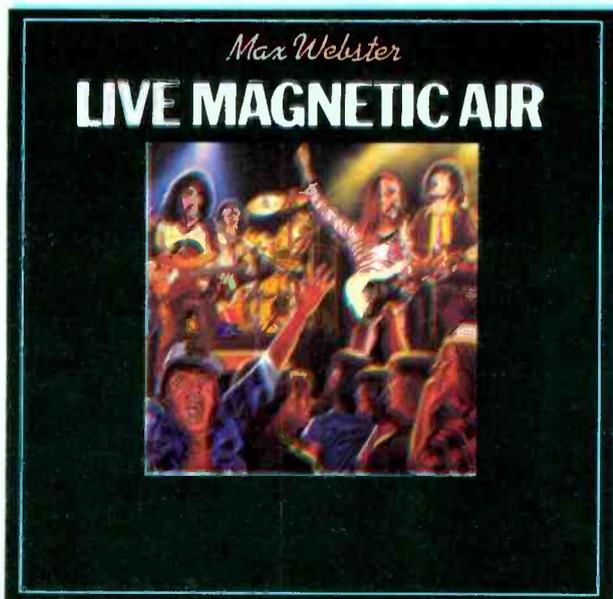
ANNE MURRAY/A Country Collection
ST-12039 • 8XT-12039 • 4XT-12039



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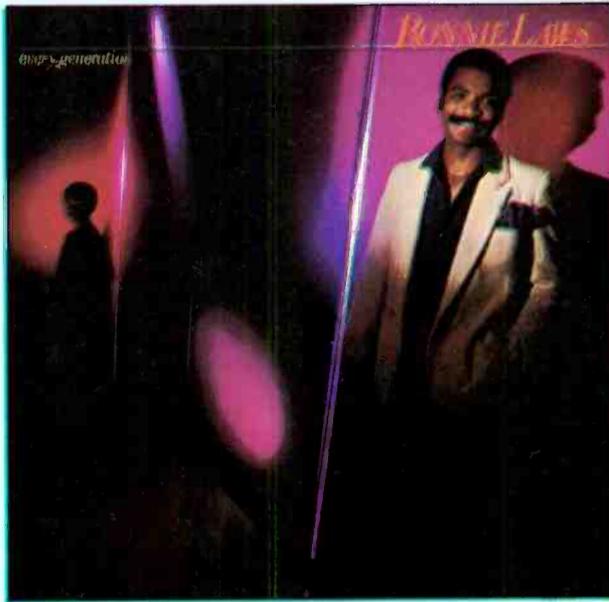


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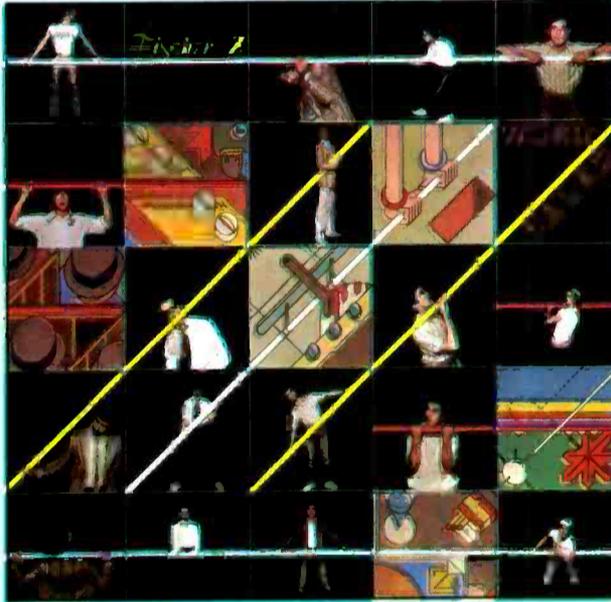
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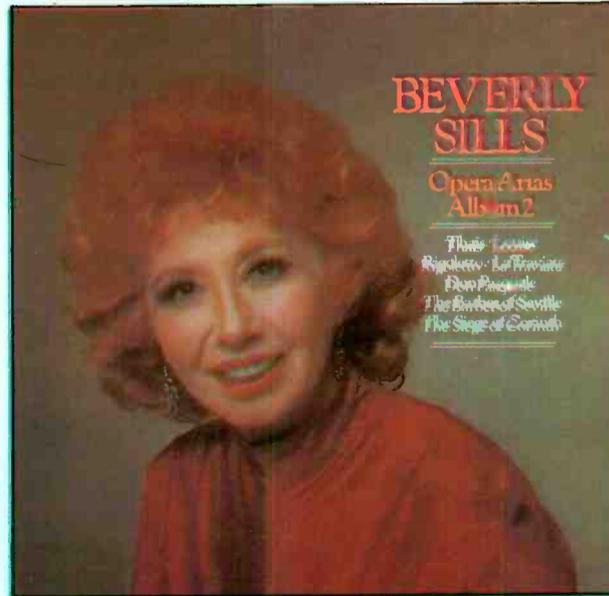
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U.S. Distrib For Venezuela Label

MIAMI—Discos T.H. has signed an exclusive contract with Fonografica de Venezuela to represent the latter's catalog in the U.S., says Tony Moreno, president of Discos T.H.

"Last year," says Moreno, "we had sales of \$1.3 million in the U.S. with our basic Venezuelan product, and now we are trying to expand with more international, local and Mexican artists. I want to sign artists from Texas and L.A., and promote them all over the U.S. and Latin America."

T.H. Records has plans to open offices in Mexico and Spain, and Moreno will be traveling to Ecuador, Argentina, Peru, Costa Rica and the Dominican Republic to seek out licensees in those countries.



HOOKED UP—Members of Dr. Hook sing an impromptu version of "You're In Love With A Beautiful Woman" at a party at London's Eden's in Mayfair. The Capitol group was awarded a gold single for its U.K. sales of the song. From the left: Rik Elswit, Ray Sawyer, Dennis Locorriere and Bill Francis.

FIRST OF SEVERAL?

Cincy Deaths Spur Insurance Hassle

PHILADELPHIA—The first in what will probably be a host of legal battles resulting from the deaths and injuries at the Who concert in Cincinnati will be waged here by two insurance companies.

Two insurance companies are battling in U.S. District Court here over some of the damages that may arise from suits filed in behalf of those killed or hurt in the tragic incident.

Eleven persons were killed Dec. 3 during a stampede at the doors of the Cincinnati Riverfront Coliseum

by fans waiting to attend a festival-seating concert promoted by the locally-based Electric Factory Concerts.

In a declaratory judgment action filed here in the Federal Court of Judge Clifford Scott Green, the United National Insurance Co., of Philadelphia, is asking the court to force Fireman's Fund Insurance Co. of San Francisco to pay possible negligence damages stemming from the incident.

Six suits have been filed in Ham-

(Continued on page 71)

Rock 'n' Rolling

McCartney's Arrest Cancels Japan Tour

By ROMAN KOZAK

NEW YORK—One of the biggest rock concert tours of Japan in memory has been scrapped, fears of future government crackdowns on rock concerts have grown, and Paul McCartney will spend at least 10 days in jail following his arrest at the Tokyo Airport Wednesday (16) on charges of allegedly possessing more than 200 grams (about seven ounces) of marijuana.

Penalties for possession of marijuana in Japan are severe. The ex-Beatle faces more than three years in jail if convicted. However, the authorities are usually more lenient toward foreigners in such cases than toward native Japanese. But it is unclear if McCartney will be allowed to return to Japan once the case is settled.

Japan had refused a visa for McCartney and Wings previously because of a four-year old drug conviction. It relented this time because the Japan dates were a stopover for Wings on the way to China, where the group had been permitted to play some still unscheduled dates.

Because of the arrest, the dates in China are now uncertain and the Japanese dates have been cancelled. Most of McCartney's 50-person entourage returned to the U.S. and Britain. Wings had been scheduled to play 10 dates in Japan, with seven of them set for the Budokhan in Tokyo. The Budokhan dates sold out within four hours after tickets were put on sale. It is the first time the hall had been sold out for that many music dates.

Japanese promoters and record companies fear that the McCartney incident may spark a government crackdown on future tours by major rock stars. Because radio is not a major factor in Japanese record sales, record companies find tours proportionately more important in selling records than in the U.S. The mushrooming interest in rock in Japan in the last few years has made it a lucrative market for many Western acts, notably for Kiss, Cheap Trick, Nazareth and Rainbow.

The most recent arrest is not the first time McCartney has had trouble over drug laws. Marijuana plants were discovered growing in his farm in Scotland, and he got into trouble when cassettes containing

hashish were intercepted by authorities when he was on a tour of Scandinavia more than four years ago.

It is certainly not unusual for acts to carry contraband chemicals with them on tour, though sources in the business say they were surprised that anyone should be carrying any such quantity on his person going through customs. Such things are usually well buried within the tons of equipment a group carries with it.

Assistance with Paul McCartney news provided by Elise Krentzel in Tokyo.

According to the Associated Press, Japanese officials say McCartney told them he "brought some hemp for my smoking." Eastman & Eastman, McCartney's legal/management representative in New York, had no comment on the case.

★ ★ ★

If fans ask you where is the new Meat Loaf LP be prepared to tell them to wait, because the Meat Loaf LP that was in the can for release last fall will now be a Jim Steinman LP, while Meat has yet to go to the studio to record his own album.

The "Bat Out Of Hell" LP, songs written by Steinman and sung by Meat Loaf, was released in September 1977 and has since sold almost eight million copies worldwide, according to Cleveland International. However, when it came time to make a followup, with the same lineup and Todd Rundgren producing, troubles arose.

According to sources, Meat Loaf wasn't happy with the new songs and the production, while Steinman and the management company were not thrilled with Meat Loaf's vocals or the time he was spending on outside projects, including his starring role in the "Roadie" film. But rather than break up a winning team it was decided that both Steinman and Meat Loaf would release their own solo albums.

The once Meat Loaf, now Steinman LP, is being reworked with Steinman doing all the lead vocals. It is still being produced by Rundgren, with the working title, "Bad For Good." Meat Loaf, meanwhile, plans to go to the studio with producer Jimmy Iovine to record "Down In The Deep End" with all new material, some of it written by Steinman.

Both LPs are expected to be released in late spring. Then there will be a joint tour by both men, called the "Neverland Spectacular." "Neverland" is also the title of a film, optioned by CBS, which will be made after the tour, based loosely on the Peter Pan story. The 260-pound Meat Loaf will play "Tink."

Square Promo Disk

LOS ANGELES—Pic Disc, a division of the Fitzgerald/Hartley Co., has produced a limited edition square 45 r.p.m. picture disk containing two cuts from Toto's "Hydra" album.

The square record includes the title track and Toto's current single "99." Both the recording and the special jacket include the same graphics as the album cover.

The picture disk will be used for promotional purposes only and will not be available at retail.

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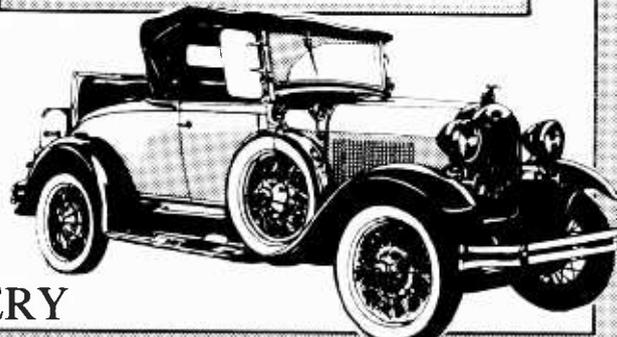
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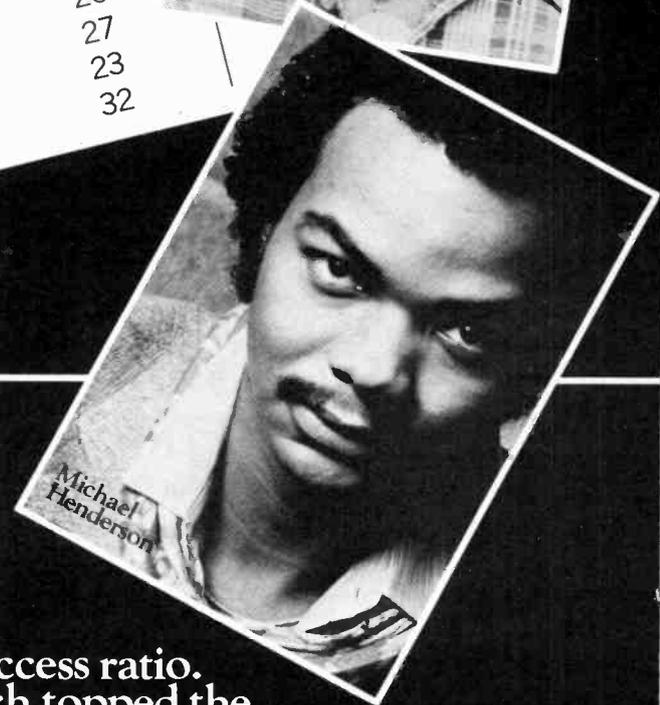
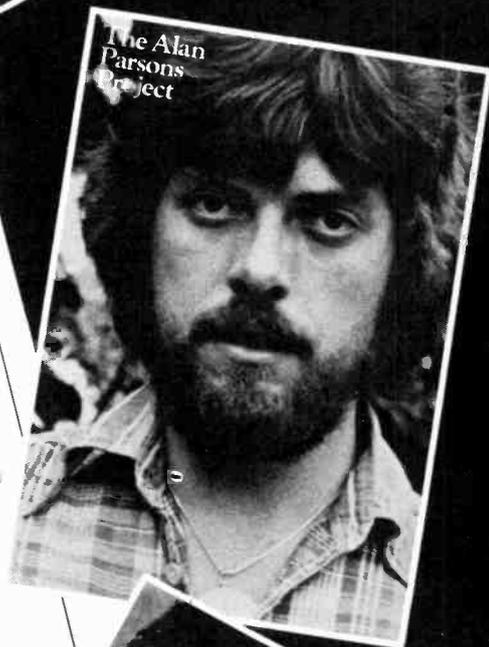
HOW THE TOP 10 LABELS SHARED:

THE HOT 100 AND TOP LP/TAPE CHART ACTION

| Label | Rank | % Of Share | Number |
|--------------|------|------------|--------|
| Columbia | 1 | 10.9 | 120 |
| Warner Bros. | 2 | 9.0 | 94 |
| A&M | 3 | 5.9 | 75 |
| Atlantic | 4 | 5.3 | 72 |
| Arista | 5 | 5.1 | 68 |
| Capitol | 5 | 5.1 | 68 |
| Casablanca | 7 | 5.0 | 52 |
| Epic | 8 | 4.2 | 53 |
| RSO | 9 | 3.9 | 46 |
| MCA | 10 | 3.5 | 53 |

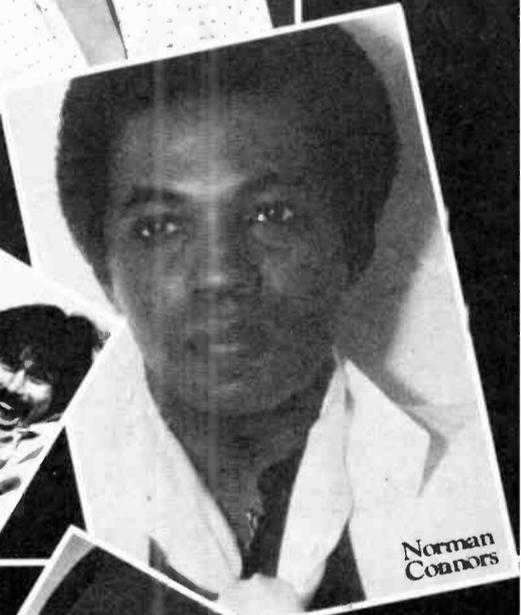
THE TOP LP/TAPE CHART ACTION

| Rank | % Of Share | No. Of Albums |
|------|------------|---------------|
| 1 | 11.4 | 75 |
| 2 | 9.6 | 62 |
| 3 | 6.2 | 47 |
| 4 | 5.1 | 42 |
| 5 | 5.1 | 44 |
| 6 | 4.7 | 36 |
| 7 | 4.8 | 26 |
| 8 | 4.1 | 27 |
| 10 | 3.7 | 23 |
| 9 | 3.6 | 32 |



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Vol. 92 No. 4

Rock'n'Roll: Neglected Giant

By BUD PRAGER

The music industry continues to denigrate its most vital product: rock'n'roll.

Seventy percent of the records sold in this country are rock records, and rock artists sell most of the concert tickets bought across the nation. Yet rock music, especially hard rock, is virtually abused by the industry it supports.

You need look no farther than the Grammy Awards of the past few years to see how rock, the truly dominant musical form, is treated like an ugly stepsister by the industry. Three years ago, the Starland Vocal Band was chosen over Boston as best new artist of the year. Two years ago, Debby Boone took the award over Foreigner, while last year A Taste Of Honey won over the Cars.

Boston, Foreigner and the Cars have sold about 24 million albums in the U.S. The Starland Vocal Band, Debby Boone and A Taste Of Honey have sold roughly one-tenth of that. Boston, Foreigner and the Cars have also exhibited a consistency that the Grammy winners haven't matched.

The Grammy Awards, broadcast over national television as the music industry event of the year, simply aren't relevant and appear ludicrous to any bona fide rock aficionado.

The National Academy of Recording Arts and Sciences has not kept up with the times. It's created categories for nearly every type of record imaginable—classical, country, r&b, gospel, even spoken word—yet 1979 was the first year that the Grammys included a rock category, 24 years after rock became meaningful and durable. If rock were some sort of minority music, I could label their effort "tokenism," but the fact is that they've discriminated against the music and the fans that virtually support the record industry. After 24 years of pretending rock doesn't exist, they're now seeing only the tip of the iceberg.

Treated by the industry 'like an ugly stepsister'

Historically, this anti-attitude has been strongest where it hurts the most—in the top executive suites. Most heads of record companies don't go to rock concerts for their own enjoyment and never play rock records at home. Of course, they don't mind the record sales, and they don't mind the money rolling in, but they don't really want to get involved with the artists or the music.

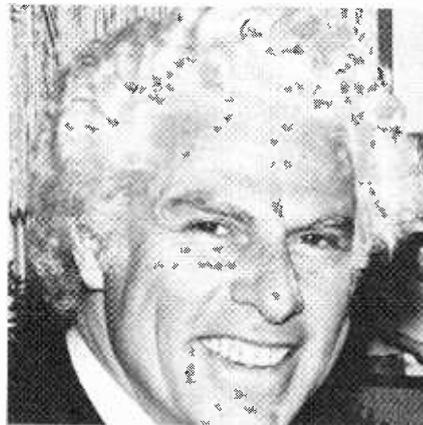
The ranks of a&r men and artist relations executives hired to handle these functions do not neutralize the effects of the label chiefs' attitudes toward rock. The presidents set the major policies for their companies, and their executives act accordingly. Too often, the way record companies operate is a reflection of the top level executives' lack of understanding of rock.

To indulge their personal tastes, certain record company presidents have overspent for artists who didn't justify the investment (jazz, jazz fusion, disco, MOR, country) and underspent for the artists who really pay the bills. These chief executives have disregarded the tastes of the people, and cluttered their rosters with artists who should have been left on specialty labels.

This has been one small, but important, factor in the current record industry recession.

Unfortunately, I have to place part of the responsibility on the people behind rock themselves, because we haven't created an organized front to protect our interests. There's a Country Music Assn., a Country Hall of Fame, a Black Music Assn., a Gospel Music Assn., and jazz societies ad infinitum, yet there isn't one organization devoted exclusively to rock'n'roll.

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.



Bud Prager: "Executives have disregarded the tastes of the people."

Perhaps rock people are just too independent: independence of thought and action is an element of their success. But there are important issues to which a rock organization might address itself.

Look at the way rock is portrayed to the nation by the major media. The headlines from the recent Who concert in Cincinnati read, "11 Dead at Rock Concert," associating the music with a crowd control accident that had no direct relation to the music at all.

If the same problem had occurred at a Tom Jones concert, do you think the headlines would have said "11 Dead at MOR Concert?" As Roger Daltrey said, it could have happened at a football game, yet the media exploits rock to create sensationalist headlines.

Before we begin to reshape the public's awareness of rock, however, greater recognition has to come from the industry itself. And the recognition isn't due the artists alone. Managers, agents, promotion people and publicists all play a vital role in the success or failure of an artist. They contribute to the music and the mystique and all the magical ingredients that make for the dynamic and illustrious careers of our stars and superstars.

The industry has rarely extended formal recognition or awards to these behind-the-scenes figures. What would the Elvis Presley phenomenon have been without Tom Parker? What would the Beatles have been without Brian Epstein? How far would Led Zeppelin have gone without the career direction of Peter Grant?

I was at Warner Bros. Music in 1963 when Albert Grossman brought in Bob Dylan, and watched how a determined manager took an artist this industry doubted and helped launch him as a legend.

Film and television directors and producers who never appear on screen are heaped with recognition by their industry, and the best among them have a strong public image as well. Before rock's behind-the-scenes figures begin to achieve public recognition, they have to be recognized by the industry itself.

Billboard, as a major music publication, should give meaningful recognition to the manager of the year, concert promoter of the year, publicist of the year, even promotion executive of the year.

And talent agents certainly deserve a share of the spotlight. Cheap Trick's rise to headliner status last year was greatly assisted by the careful work of an experienced agent, as was Foreigner's and Boston's success on the road in the years before. These people have done an incredible job, and their efforts should be rewarded.

'Grammy Awards ludicrous to bona fide rock aficionado'

There's no inevitability in this business; there's hardly an artist so great that he would have happened no matter what. When a successful career is launched, every member of the team that made it happen is due an appropriate amount of recognition.

But the recognition we need to foster the most is not for an individual—it's for the form of music that sustains us, the form of music that keeps customers walking into the stores and keeps record companies in business.

Yes, let's have some respect for the giant that gives us our livelihood. Let's have a little more respect for rock'n'roll.

Bud Prager is president of E.S.P. Management, which includes Foreigner, Ian Lloyd and Sniff 'n' Tears on its artist roster.

Letters To The Editor

Dear Sir:

As everyone knows, the 45 r.p.m. single has been taking the biggest beating in the rock music field, where the LP remains the pacesetter champion. The loss of prestige of the lowly doughnut disk is responsible for the current plunge in the quality of mainstream rock music, a dip that began with Woodstock in the late '60s and will continue until record companies and the consumer realize that 45s are the best marketing form for rock music.

Historically, the shift to albums is valid. When the Beatles, Hendrix, Doors, Stones, Dylan, etc. were in full flower, buying an LP made good sense. It was at this time that rock'n'roll fans began buying the more expensive albums. FM radio also began to play album

cuts in what was then a progressive kind of broadcasting.

But as rock 45s were neglected, their quality slid sharply, Bubblegum, and eventually disco senility crept in. The quality of rock albums slipped to reflect the rut the 45 had fallen into.

The current trend to new wave is nothing more than a resurgence of the 45 r.p.m. single. Now, rock 45s are beginning to penetrate the U.S. charts again. The tremendous success of Cheap Trick, Nick Lowe and especially the Knack in this respect is most heartening. Quality rock singles are now much easier to find on a retail level than even one year ago.

Let's hope this trend continues and blossoms in the years to come. It is totally unfair to expect a rock band

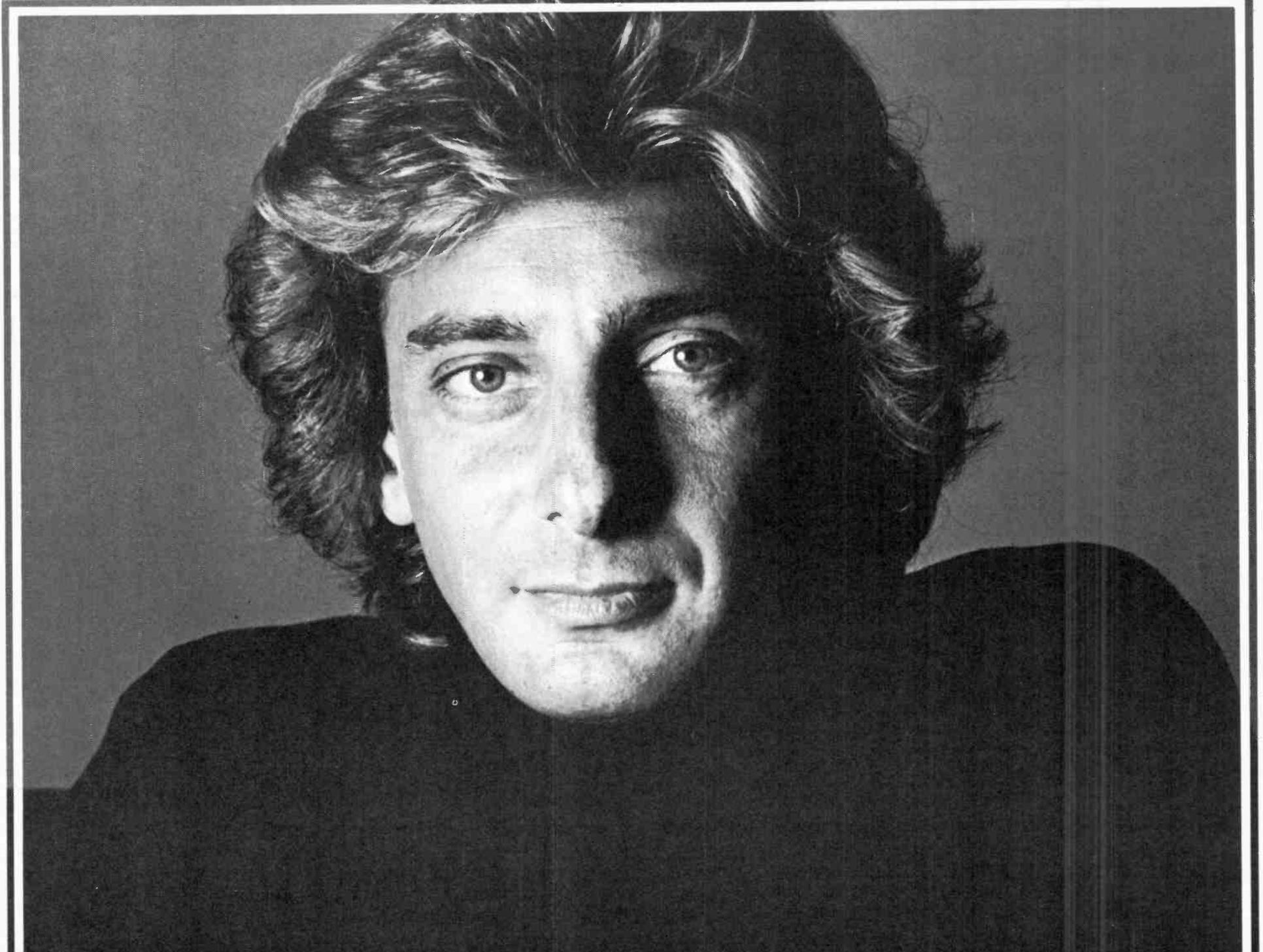
that might be capable of producing one classic song to flounder in a sea of LP mediocrity. Let's make 1980 the year to revive the 45.

David Merciez
Detroit

Dear Sir:

Why all this pressure on the Beatles reuniting? The memory of the "Fab Four" is good enough for me. We should forget about making music sound like the past and concentrate on now. I want to think of the Beatles as a legend in their own time.

Linda A. Weiss
WFTM-AM-FM
Maysville, Ky.



HE'S DONE IT AGAIN!

A DOUBLE PLATINUM ALBUM!

With One Voice
soaring past 2,000,000 sales,
the story's just beginning...

"WHEN I WANTED YOU." AS 0481

The most demanded track from the album is a runaway smash single, with strong sales, chart jumps and requests. It's shaping up as one of the biggest successes in his phenomenal string of hits.

BB:46*/CB:42*/RW:48*

"When I Wanted You."
The sensational new
Barry Manilow single.
On Arista Records.

ARISTA

Photography by Victor Skrebneski.
Produced by Ron Dante and Barry Manilow.

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TIONS AWARD

AMERICAN JEWISH
ING WHAT WE'VE
ABOUT THE PRESIDENT
ON, INC.:

A GUY!

Billboard Singles Radio Action

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

Based on station playlists through Thursday (1/17/80)

TOP ADD ONS - NATIONAL

- (D) **DONNA SUMMER**—On The Radio (Casablanca)
- BARRY MANILOW**—When I Wanted You (Arista)
- TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)

PRIME MOVERS - NATIONAL

- QUEEN**—Crazy Little Thing Called Love (Elektra)
- TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca)
- DAN FOGELBERG**—Longer (Full Moon/Epic)

BREAKOUTS - NATIONAL

- ANDY GIBB**—Desire (RSO)
- PINK FLOYD**—Another Brick In The Wall (Columbia)
- RUPERT HOLMES**—Him (MCA)

D—Discotheque Crossover

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

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

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

KTKT—Tucson

- **NEIL DIAMOND**—September Morn (Columbia)
 - **PAT BENATAR**—Heartbreaker (Chrysalis)
 - ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 14-5
 - ★ **STYX**—Why Me (A&M) 15-8
- KQEO—Albuquerque**
- **ANNE MURRAY**—Daydream Believer (Capitol)
 - **THE DIRT BAND**—An American Dream (UA)
 - ★ **FLEETWOOD MAC**—Sara (WB) 16-12
 - ★ **RITA COOLIDGE**—I'd Rather Leave While I'm In Love (A&M) 8-5
- KENO—Las Vegas**
- **ANNE MURRAY**—Daydream Believer (Capitol)

D—Discotheque Crossover

- (D) **DONNA SUMMER**—On The Radio (Casablanca)
 - ★ **TOTO**—99 (Columbia) 26-20
 - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 21-17
- KFMB—San Diego**
- **PINK FLOYD**—Another Brick In The Wall (Columbia)
 - **ANDY GIBB**—Desire (RSO)
 - ★ **THE EAGLES**—The Long Run (Asylum) 7-3
 - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 24-18

KJRB—Spokane

- **PINK FLOYD**—Another Brick In The Wall (Columbia)
 - **ANDY GIBB**—Desire (RSO)
 - ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 26-17
 - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 19-14
- KTAC—Tacoma**
- **RUPERT HOLMES**—Him (MCA)
 - **ANDY GIBB**—Desire (RSO)
 - ★ **KENNY ROGERS**—Coward Of The County (UA) 5-2
 - ★ **SMOKEY ROBINSON**—Cruisin' (Tamla) 22-16
- KCPX—Salt Lake City**
- **COMMODORES**—Wonderland (Motown)
 - **NEIL DIAMOND**—September Morn (Columbia)
 - ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 21-10
 - ★ **SPINNERS**—Working My Way Back To You (Atlantic)

KCPX—Salt Lake City

- **COMMODORES**—Wonderland (Motown)
 - **NEIL DIAMOND**—September Morn (Columbia)
 - ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 21-10
 - ★ **SPINNERS**—Working My Way Back To You (Atlantic)
- KRSP—Salt Lake City**
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (MCA)
 - **BABYS**—Back On My Feet Again (Chrysalis)
 - ★ **STYX**—Why Me (A&M) 12-2
 - ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 14-8

KTLK—Denver

- (D) **KOOL & THE GANG**—Too Hot (De-Lite)
 - (D) **NARADA MICHAEL WALDEN**—I Shoulda Loved Ya (Atlantic)
 - ★ **PEACHES & HERB**—Pledge My Love (Polydor/MVP) H-35
 - ★ **PHYLIS HYMAN**—You Know How To Love Me (Arista) H-38
- KIMN—Denver**
- **TOTO**—99 (Columbia)
 - **TOM PETTY & THE HEARTBREAKERS**—Refugee (MCA)
 - ★ **NEIL DIAMOND**—September Morn (Columbia) 11-7
 - ★ **MICHAEL JACKSON**—Rock With You (Epic) 13-10

KJR—Seattle

- **ANNE MURRAY**—Daydream Believer (Capitol)
- **Z.Z. TOP**—I Thank You (WB)
- ★ **FOREIGNER**—Head Games (Atlantic) 3-1
- ★ **THE INMATES**—Dirty Water (Polydor) 12-6

KYYX—Seattle

- **RUPERT HOLMES**—Him (MCA)
 - **ANDY GIBB**—Desire (RSO)
 - ★ **TOTO**—99 (Columbia) D-25
 - ★ **BARRY MANILOW**—When I Wanted You (Arista) D-28
- KCBN—Reno**
- **MOLLY HATCHET**—Firtin' With Disaster (Epic)
 - **BARRY MANILOW**—When I Wanted You (Arista)
 - ★ **ANNE MURRAY**—Daydream Believer (Capitol) 32-23
 - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 21-13

North Central Region

TOP ADD ONS:

- (D) **DONNA SUMMER**—On The Radio (Casablanca)
- STEVE FORBERT**—Romeo's Tune (Nemperor)
- QUEEN**—Crazy Little Thing Called Love (Elektra)

PRIME MOVERS:

- FLEETWOOD MAC**—Sara (WB)
- TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca)
- DAN FOGELBERG**—Longer (Full Moon/Epic)

BREAKOUTS:

- ANDY GIBB**—Desire (RSO)
- PINK FLOYD**—Another Brick In The Wall (Columbia)
- BARBRA STREISAND**—Kiss Me In The Rain (Columbia)

CKLW—Detroit

- **ANDY GIBB**—Desire (RSO)
- (D) **KOOL & THE GANG**—Too Hot (De-Lite)
- ★ **SPINNERS**—Working My Way Back To You (Atlantic) D-16
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 13-8

WDRQ—Detroit

- **ROCKETS**—Desire (RSO)
- **ANDY GIBB**—Desire (RSO)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 18-7
- ★ **NEIL DIAMOND**—September Morn (Columbia) 22-12

WTAC—Flint

- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)
- **CINQY BULLENS**—Trust Me (Casablanca)

Z-96 (WZZR-FM)—Grand Rapids

- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- **TOTO**—99 (Columbia)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Last Train To London (Jet) 30-24
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 26-15

WAKY—Louisville

- **O'JAYS**—Forever Mine (P.I.R.)
- **TOTO**—99 (Columbia)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 24-15
- ★ **ANNE MURRAY**—Daydream Believer (Capitol) 22-14

WBGW—Bowling Green

- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)
 - **BABYS**—Back On My Feet Again (Chrysalis)
- (D) **PRINCE**—I Wanna Be Your Lover (WB) 16-7
- ★ **DIONNE WARWICK**—Deja Vu (Arista) 20-14

WGCL—Cleveland

- **PINK FLOYD**—Another Brick In The Wall (Columbia)
- **ANDY GIBB**—Desire (RSO)
- ★ **HALL & OATES**—Wait, For Me (RCA) 12-9
- ★ **KENNY ROGERS**—Coward Of The County (UA) 8-4

WZZP—Cleveland

- **BARBRA STREISAND**—Kiss Me In The Rain (Columbia)
- **ANDY GIBB**—Desire (RSO)
- ★ **STEVE FORBERT**—Romeo's Tune (Nemperor)
- ★ **FLEETWOOD MAC**—Sara (WB) 10-2

Q-102 (WKQR-FM)—Cincinnati

- **STEVE FORBERT**—Romeo's Tune (Nemperor)
- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- ★ **SMOKEY ROBINSON**—Cruisin' (Tamla) 28-15
- ★ **FLEETWOOD MAC**—Sara (WB) 20-10

WNCL—Columbus

- **STEVE FORBERT**—Romeo's Tune (Nemperor)
- **SANTANA**—You Know That I Love You (Columbia)
- ★ **KENNY LOGGINS**—This Is It (Columbia) 14-5
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic)

WCUE—Akron

- **ANNE MURRAY**—Daydream Believer (Capitol)
- **RUPERT HOLMES**—Him (MCA)
- ★ **FLEETWOOD MAC**—Sara (WB) 16-9
- ★ **RUFUS/CHAKA KHAN**—Do You Love What You Feel (MCA) 23-22

13-Q (WTKQ)—Pittsburgh

- (D) **DONNA SUMMER**—On The Radio (Casablanca)
- **ANDY GIBB**—Desire (RSO)
- ★ **TOM PETTY & THE HEARTBREAKERS**—Don't Do Me Like That (Backstreet/MCA) D-17
- ★ **FLEETWOOD MAC**—Sara (WB) D-19

WPEZ—Pittsburgh

- (D) **DONNA SUMMER**—On The Radio (Casablanca)
- **CHUCK MANGIONE**—Give It All You Got (A&M)
- ★ **MICHAEL JACKSON**—Rock With You (Epic) 17-11
- ★ **FLEETWOOD MAC**—Sara (WB) 12-6

KELI—Tulsa

- **ROD STEWART**—I Don't Want To Talk About It (WB)
- **ANDY GIBB**—Desire (RSO)
- ★ **THE EAGLES**—The Long Run (Asylum) 25-3
- ★ **MICHAEL JACKSON**—Rock With You (Epic) 16-1

WTIX—New Orleans

- **PINK FLOYD**—Another Brick In The Wall (Columbia)
- **DONNA SUMMER**—On The Radio (Casablanca)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 16-2
- (D) **PRINCE**—I Wanna Be Your Lover (WB) 12-4

WNDE—New Orleans

- **DONNA SUMMER**—On The Radio (Casablanca)
- **TWENTYNINE WITH LENNY WHITE**—Peanut Butter (Elektra)
- ★ **JEFFERSON STARSHIP**—Jane (Grunt) 10-6
- ★ **SMOKEY ROBINSON**—Cruisin' (Tamla) 8-4

KEEL—Shreveport

- **THE DIRT BAND**—An American Dream (UA)
- **Z.Z. TOP**—I Thank You (WB)
- ★ **ANNE MURRAY**—Daydream Believer (Capitol) 26-17
- ★ **STEVE FORBERT**—Romeo's Tune (Nemperor) 19-14

KILT—Houston

- **Z.Z. TOP**—I Thank You (WB)
- **BABYS**—Back On My Feet Again (Chrysalis)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 19-10
- ★ **ROBERT JOHN**—Lonely Eyes (EMI) 35-25

KRBE—Houston

- **STYX**—Why Me (A&M)
 - **SMOKEY ROBINSON**—Cruisin' (Tamla)
 - ★ **LTD**—Stranger (A&M) 18-16
- (D) **DONNA SUMMER**—On The Radio (Casablanca) 20-18

KLIF—Dallas

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

KNUS-FM—Dallas

- **RUPERT HOLMES**—Him (MCA)
- **ANDY GIBB**—Desire (RSO)
- ★ **TOM PETTY & THE HEARTBREAKERS**—Don't Do Me Like That (MCA) 14-10
- ★ **DR. HOOK**—Better Love Next Time (Capitol) 15-11

KFJZ-FM (Z-97)—Fl. Worth

- **MICHAEL JACKSON**—Rock With You (Epic)
- ★ **Z.Z. TOP**—I Thank You (WB) 13-3
- ★ **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet)

KINT—El Paso

- **ANNE MURRAY**—Daydream Believer (Capitol)
- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- (D) **ISAAC HAYES**—Don't Let Go (Polydor)
- ★ **SMOKEY ROBINSON**—Cruisin' (Tamla)

WKY—Oklahoma City

- **ANDY GIBB**—Desire (RSO)
- **DONNA SUMMER**—On The Radio (Casablanca)
- ★ **FLEETWOOD MAC**—Sara (WB) 15-7
- ★ **THE EAGLES**—The Long Run (Asylum) 18-8

Pacific Southwest Region

TOP ADD ONS:

- (D) **SHALAMAR**—The Second Time Around (Solar)
- KOOL & THE GANG**—Too Hot (De-Lite)
- PINK FLOYD**—Another Brick In The Wall (Columbia)

PRIME MOVERS:

- QUEEN**—Crazy Little Thing Called Love (Elektra)
- (D) **DONNA SUMMER**—On The Radio (Casablanca)
- DAN FOGELBERG**—Longer (Full Moon/Epic)

BREAKOUTS:

- ANDY GIBB**—Desire (RSO)
- MICHAEL JACKSON**—Off The Wall (Epic)
- RUPERT HOLMES**—Him (MCA)

KFI—LA

- **ANDY GIBB**—Desire (RSO)
- (D) **PATRICE RUSHEN**—Haven't You Heard (Elektra)
- (D) **DONNA SUMMER**—On The Radio (Casablanca) 26-9
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 23-15

KRTH (FM)—LA

- **RUPERT HOLMES**—Him (MCA)
- **KOOL & THE GANG**—Too Hot (De-Lite)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 28-18
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 19-5

KHU—LA

- **SHALAMAR**—The Second Time Around (Solar)
- **MICHAEL JACKSON**—Off The Wall (Epic)
- (D) **DONNA SUMMER**—On The Radio (Casablanca) 18-9
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 24-17

KCBQ—San Diego

- **GEORGE BURNS**—I Wish I Were Eighteen Again (Mercury)
- **KOOL & THE GANG**—Too Hot (De-Lite)
- ★ **SANTANA**—You Know That I Love You (Columbia) 13-6
- ★ **BARBRA STREISAND**—Kiss Me In The Rain (Columbia) 22-15

KFXM—San Bernardino

- **TOTO**—99 (Columbia)
- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- ★ **FOGHAT**—Third Time Lucky (Bearsville) 25-22
- (D) **ISAAC HAYES**—Don't Let Go (Polydor) 18-13

KERN—Bakersfield

- **TOTO**—99 (Columbia)
- **O'JAYS**—Forever Mine (P.I.R.)
- (D) **SUGAR HILL GANG**—Rapper's Delight (Sugar Hill) 4-1
- ★ **DIONNE WARWICK**—Deja Vu (Arista) 17-12

KOPA—Phoenix

- **DONNA SUMMER**—On The Radio (Casablanca)
- **ANDY GIBB**—Desire (RSO)
- ★ **PAT BENATAR**—Heartbreaker (Chrysalis) 24-12
- (D) **PRINCE**—I Wanna Be Your Lover (WB) 15-7

Pacific Northwest Region

TOP ADD ONS:

- STEVE FORBERT**—Romeo's Tune (Nemperor)
- KOOL & THE GANG**—Too Hot (De-Lite)
- NEIL DIAMOND**—September Morn (Columbia)

PRIME MOVERS:

- TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca)
- QUEEN**—Crazy Little Thing Called Love (Elektra)
- DAN FOGELBERG**—Longer (Full Moon/Epic)

BREAKOUTS:

- ANDY GIBB**—Desire (RSO)
- PINK FLOYD**—Another Brick In The Wall (Columbia)
- MICHAEL JACKSON**—Off The Wall (Epic)

KFRC—San Francisco

- **STEVE FORBERT**—Romeo's Tune (Nemperor)
- **MICHAEL JACKSON**—Off The Wall (Epic)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 22-15
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 25-10

KYA—San Francisco

- **ANDY GIBB**—Desire (RSO)
- (D) **DONNA SUMMER**—On The Radio (Casablanca)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 21-13
- ★ **MICHAEL JACKSON**—Rock With You (Epic) 5-1

KROY—Sacramento

- **PINK FLOYD**—Another Brick In The Wall (Columbia)
- **ANDY GIBB**—Desire (RSO)
- ★ **KENNY ROGERS**—Coward Of The County (UA) 10-3
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 26-15

KYNO—Fresno

- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- (D) **ISAAC HAYES**—Don't Let Go (Polydor)
- ★ **THE DIRT BAND**—An American Dream (UA) 28-9
- ★ **RUPERT HOLMES**—Escape (MCA) 13-5

KGW—Portland

- **ELECTRIC LIGHT ORCHESTRA**—Last Train To London (Jet)
- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 20-11
- ★ **SMOKEY ROBINSON**—Cruisin' (Tamla) 19-10

KING—Seattle

- **CHUCK MANGIONE**—Give It All You Got (A&M)
- **ROBERT JOHN**—Lonely Eyes (EMI)
- (D) **DONNA SUMMER**—On The Radio (Casablanca) D-19
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) D-22

JANUARY 26, 1980, BILLBOARD

Midwest Region

TOP ADD ONS:

- BARRY MANILOW**—When I Wanted You (Arista)
- SPINNERS**—Working My Way Back To You (Atlantic)
- DAN FOGELBERG**—Longer (Full Moon/Epic)

PRIME MOVERS:

- QUEEN**—Crazy Little Thing Called Love (Elektra)
- FLEETWOOD MAC**—Sara (WB)
- TOM PETTY & THE HEARTBREAKERS**—Don't Do Me Like That (MCA)

BREAKOUTS:

- ANDY GIBB**—Desire (RSO)
- PINK FLOYD**—Another Brick In The Wall (Columbia)
- BABYS**—Back On My Feet Again (Chrysalis)

Radio Programming

McCoy And 'Edition' Going On 60 Stations

LOS ANGELES—"We have the opportunity to develop a historical perspective," says Sid McCoy, host of Westwood One's new syndicated program for black radio titled "Special Edition." This is a 60-minute interview and music show which premieres Feb. 11 on nearly 60 black radio outlets.

Artists on upcoming shows include Earth, Wind, & Fire, B.B. King, Stevie Wonder and Richard Pryor.

"The original idea was ours," says Norman Pattiz, Westwood One president, "but in terms of the final direction, McCoy has been very involved."

Each show is a mixture of talk and music though the ratio varies. "It's done with instinct and feel. Sometimes, there is going to be more talk than others," adds McCoy.

Stations which are going with "Special Edition" include KDAY-AM Los Angeles, KDIA-AM San Francisco, KKDA-FM Dallas, KMJQ-AM Houston, KKSS-AM St. Louis and WVEE-AM Atlanta. All are stations with black contemporary formats.

"We're going after the r&b au-

dience," offers Pattiz. "because we are thus far, dealing exclusively with black artists."

Pattiz adds in a market without a black station, or for distribution abroad, the show can be utilized on pop and rock channels.

"Even if it only airs on black stations, there is still going to be a tremendous amount of white listeners because black stations today have large amounts of white listeners," voices McCoy.

Artists who crossover from the pop to the soul chart fit into the show's format, although no such shows have been taped yet. "We're not locked into having just performers," says McCoy. "We'll be predominantly entertainment but the format provides opportunities to get into other areas."

Sponsored by Michelob and available to stations on a barter basis, 52 shows are to be made yearly.

CARY DARLING

L.A. Radio Women Increasing Opportunities For Employment On Upbeat, But Slowly

By CARY DARLING

LOS ANGELES—Mary Turner, Cheri Sanns, Louise Foster, Jan Marie, Cynthia Fox, Michelle Roth, Terri Gladstone, Nancy Ellison, Pam Robinson, Maggie Ross, Carol Brenner, Lisa Novak.

These are a dozen of the women who have landed air shifts on some of this area's leading music stations. The number of women on the air here has increased in recent years, with those already on the air noting a bright future for women in radio as they move into formats and hours usually held by men.

Still, women feel they must try harder than their male counterparts and there are dark clouds in an otherwise sunny picture.

Michelle Roth, now at soul formatted KDAY-AM handling the 10 p.m.-2 a.m. weekday slot and a Sunday 9 a.m.-1 p.m. shift, has one horror story to tell. After leaving San Francisco's KIOI-FM in late 1978, Roth by mail and phone ap-



HIGH BROADCAST—WCXI-AM Detroit personality Deano Day got up in the air—85 feet in the air—to do three hours of his morning show. He says he did it because he noticed a mannequin someone had put in the aerial lift and decided to keep her company. O'Day is the live one on the left.

Washington WMAL Surprise In Ratings

By JEAN CALLAHAN

WASHINGTON—In a market where FM stations grab 61.5% of all radio listeners, WMAL-AM is an anomaly. Not only does WMAL draw 37% of all AM band listeners in this market, but the adult contemporary station beats its AM and FM competitors with a substantial first place lead in current Arbitron and Mediatrend reports.

WMAL did drop to second place in the December Mediatrend behind WPOC-AM-FM, but it was number one in the November Mediatrend. WMAL assistant program director Eileen Griffin credits the station's MOR music, popular DJs, such as the morning drive team Hardin and Weaver as well as football for increasing the audience in the fall book. WMAL jumped from a 9.3 in the spring to 11.8 while Harden and Weaver climbed from 17.0 to 18.6.

An advertising blitz is thought to have propelled WMAL's sister station, WRQX-FM (Q-107) from 2.1

to 4.9. A series of tv ads showed an attractive woman lip syncing copy being spoken by WRQX jocks. As a result WRQX pulled audience away from WPGC-AM-FM, which fell from 11.0 to 7.7.

Acknowledging this, WPGC program director Scott Shannon comments, "As soon as the hype is over we'll get our people back."

WHUR-FM shows significant gains in the December Mediatrend, acing out WOOK-FM for third place and capturing a healthy 9.9 share of the market. WHUR's black progressive format, combining jazz with rock, pop and soul, seems to be luring listeners away from the faster paced soul style of WOOK.

WKYS-FM, this market's disco station, just lost its general manager Ray Yorke (Vox Jox, Billboard, Jan. 19, 1980) to WPIX-FM New York and is undergoing a reshuffling of its DJ lineup. The station showed a fair gain, up from 2.4 to 3.1 in the Arbitron. Now calling itself disco/dance, the station apparently is offering a still popular format in this town.

FM Network Coming In Puerto Rico Mart

SAN JUAN—Pachin Romin Colazo, who owns four stations in Puerto Rico, has added an FM here. He acquired WHOA-AM, added an FM outlet to it and then sold the AM to the Baptist Church of Puerto Rico.

Collazo will form the stations into an FM network, basically programming U.S. disco music and Latin salsa, which will reach all areas of the island. The Baptist Church will program its station as an easy listening and religious music outlet.

Says Roberto Page, president of Velvet Records here, "Collazo's radio stations have not had any power in rankings, but with this change in which the three FM stations are going to transmit simultaneously to the whole island the picture is going to change."

BUT KEWT-FM REMAINS LEADER

Change In Sacramento ARBs

SACRAMENTO—Though beautiful KEWT-FM continues to lead in the October-November Arbitrons, there are some notable changes in the market.

KEWT dominates with a 10.8, compared to a 9.5 in the April/May book for the 6 a.m.-midnight shares. AOR KZAP-FM moves from an 8.5 to 9.7. Except for the 10 a.m. to 3 p.m. slot, KZAP has increased in every daypart. This may be in part due to the changeover of KSFM-FM from AOR to adult contemporary.

"But I really can't say we went up because of KSFM," notes KZAP program director Chris Miller. "KSFM went up as well. We'll have to wait for the mechanical diaries." KSFM jumps from a 3.1 to a 3.8.

Adult contemporary-talk KGNR-AM also takes a big jump from a 6.7 to a 7.6. "We had an increase in power," notes program director Dave Darin. "We were at 1,000 watts at nights. Now we're up to a full 5,000 watts."

Because of its emphasis on news, Darin feels his station has benefited because of increased public interest in the Iranian situation.

Soft rock KXOA-FM (K108FM) also posts good gains as it moves from a 6.2 to a 7.1. "We promoted on television and used more advertising in the past," voices Art Schroeder, program director. Marla, a new air personality in the 6 p.m. to 10 p.m. slot, is doing well as both the 3 p.m. to 7 p.m. and 7 p.m. to midnight numbers show an increase. For 3 to 7 p.m., K108FM had a 6.8 and now is 7.3. From 7 to midnight, KXOA-FM was a 4.5 and has jumped to a 7.2.

Country KRAK-AM takes a short fall from a 6.8 to a 6.4. It does best in the mornings and middays where it registers a strong 8.3 and 8.4, respectively.

Though oldies KHYL-AM, fell from a 4.5 to a 4.0 in mornings and middays, it also did well. Here, it scored a 3.7 and a 6.6, respectively.

proached one Los Angeles AM programmer about an opening at his station and was led to believe she would be welcome there.

"He never realized I was actually coming here and seeking work," she starts. "I arrived at his station and he said 'the only reason why I've talked to you at all is that we have to talk to you women and minorities. If we are not nice to you, you'll take us to the FCC.'" Roth did not get the job.

"There was one instance where a program director told me I had a 'masculine approach' and I didn't get the job," notes Louise Foster, on the air at soul and jazz KJLH-FM in nearby Compton.

"I do have to be as good or better than a male counterpart," says Carol Brenner, who handles the 2 a.m.-7 a.m. shift at adult contemporary KMPC-AM on weekends and was previously program director at then soft rock KZLA-FM.

"But I'm not a chip on the shoul-

der type of person. I enjoy being in an industry in a pioneer sense. Perhaps this will make it easier for women in the future," she adds.

"With my first, when I was 19, I did feel some discrimination," states Jan Marie of her first radio job three years in King City, Calif. Now she is on from 6 a.m.-11 a.m. on AOR KEZY-FM in Anaheim, Calif. She is also heard on the similarly formatted KEZY-FM via tape from 6 p.m.-1 a.m. weeknights.

In King City, she felt her over- eagerness was not appreciated.

"I don't think they liked the fact I was showing them things they didn't know. Once I got in, though, we were over the stumbling block," she continues.

"Sometimes I was never taken seriously," notes Cheri Sanns, whose taped 8 p.m.-2 a.m. daily show is heard over automated Top 40 KRTH-FM. She ran into problems in her early days at Top 40 KMBY-AM three years ago in Monterey, Calif. Shortly before that she had been a registered nurse and only entered radio by chance. "They looked at me in some type of token manner. After all, I had no experience and I came out of nowhere," she states.

Others have different stories to tell. Mary Turner, perhaps the dean of women music broadcasters in Southern California, says her start was not all that difficult. Now at AOR KMET-FM and heard on syndicated radio programs and Armed Forces Radio, Turner is definitely a success story.

"Ten years ago, this type of radio wasn't taken seriously at all," says Turner of her start at San Francisco's KSAN-FM "FM, people thought, meant forget money." Subsequently, the atmosphere for women was more open than in a more ratings-conscious outlet. In fact, being a woman may have given her career an extra push.

"Being a woman certainly helped you stand out back then," she quips.

"I had the reverse of a problem," conveys Nancy Ellison of jazz KKGO-FM who is on a 6 a.m.-8 a.m. shift on weekdays and a noon-6

(Continued on page 27)

WEEX-AM In Pennsylvania Drops Top 40

EASTON, Pa.—Aiming to attract the young adult listening audience rather than the younger audience attracted by its hard rock format, WEEX-AM has junked its Top 40 format in favor of a more easygoing pop adult format.

The station, a subsidiary of the Easton Publishing Co., brought in Charlie Ryan as operations manager from WNLC-AM New London, Conn., where he also moved the station to a similar style.

While the Top 40 is targeted for the 12 to 24 segment, the new format is tailored to appeal to the over 25 listener. Instead of the teenage oriented music, Ryan is programming more contemporary music from the soft rock performers like Barry Manilow, Rita Coolidge and Anne Murray.

Thomas W. Wolfe, WEEX general manager explains that the format change is to enable the station to grow with the audience. He says his research shows that 32.8 is the median age of people in this Lehigh Valley area of Eastern Pennsylvania, with the largest piece of the audience available in the 25-and-older group.

**RADIO/TV
JOB MART
NOW APPEARS
IN THE
MARKETPLACE**

See Page 64

Billboard Singles Radio Action

Playlist Top Add Ons
 Playlist Prime Movers

Based on station playlists through Thursday (1/17/80)

Continued from page 22

WIFE—Indianapolis

- **ANDY GIBB**—Desire (RSO)
- **CHUCK MANGIONE**—Give It All You Got (A&M)

WNDE—Indianapolis

- **SPINNERS**—Working My Way Back To You (Atlantic)
- **BARRY MANILOW**—When I Wanted You (Arista)
- ★ **ANNE MURRAY**—Daydream Believer (Capitol) 25-8
- ★ **DANN ROGERS**—Looks Like Love Again (International Artists) 21-7

WOKY—Milwaukee

- **ANDY GIBB**—Desire (RSO)
- **SPINNERS**—Working My Way Back To You (Atlantic)
- ★ **FLEETWOOD MAC**—Sara (WB) 23-11
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 29-17

WZUU-FM—Milwaukee

- **JOHN STEWART**—Lost Her In The Sun (RSO)
- **STEVE FORBERT**—Romeo's Tune (Nemperor)
- ★ **DANN ROGERS**—Looks Like Love Again (International Artists) 19-4
- ★ **BARRY MANILOW**—When I Wanted You (Arista) 20-9

KSLQ-FM—St. Louis

- **PINK FLOYD**—Another Brick In The Wall (Columbia)
- **BABYS**—Back On My Feet Again (Chrysalis)
- ★ **PAT BENATAR**—Heartbreaker (Chrysalis) 24-8
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 26-14

KXOK—St. Louis

- **THE DIRT BAND**—An American Dream (UA)
- **BARRY MANILOW**—When I Wanted You (Arista)
- ★ **CHEAP TRICK**—Voices (Epic) 28-20
- ★ **DIONNE WARWICK**—Deja Vu (Arista) 21-14

KIOA—Des Moines

- **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca)
- **PRINCE**—I Wanna Be Your Lover (WB)
- ★ **FLEETWOOD MAC**—Sara (WB) 11-6
- ★ **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca)

KDWB—Minneapolis

- **PINK FLOYD**—Another Brick In The Wall (Columbia)
- **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca)
- ★ **TOTO**—99 (Columbia) 14-7
- ★ **FOREIGNER**—I'll Get Even With You (Atlantic) 26-16

KSTP—Minneapolis

- **ROD STEWART**—I Don't Want To Talk About It (WB)
- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- ★ **ANNE MURRAY**—Daydream Believer (Capitol) 21-14
- ★ **NEIL DIAMOND**—September Morn (Columbia) 17-12

WHB—Kansas City

- **CHEAP TRICK**—Voices (Epic)
- **ANDY GIBB**—Desire (RSO)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 13-8
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 12-5

KBEQ—Kansas City

- **SPINNERS**—Working My Way Back To You (Atlantic)
- **ANDY GIBB**—Desire (RSO)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 28-7
- ★ **MICHAEL JACKSON**—Rock With You (Epic) 20-2

KKLS—Rapid City

- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- **BABYS**—Back On My Feet Again (Chrysalis)
- ★ **THE EAGLES**—The Long Run (Asylum) 9-5
- ★ **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca) 5-1

KQWB—Fargo

- **ANNE MURRAY**—Daydream Believer (Capitol)
- **TOTO**—99 (Columbia)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) x-22
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 10-7

KLEO—Wichita

- **RUPERT HOLMES**—Him (MCA)
- **SPINNERS**—Working My Way Back To You (Atlantic)
- ★ **FLEETWOOD MAC**—Sara (WB) 11-5
- ★ **STEVE FORBERT**—Romeo's Tune (Nemperor) 17-9

Northeast Region

- TOP ADD ONS:**
- **DAN FOGELBERG**—Longer (Full Moon/Epic)
 - **TOM PETTY & THE HEARTBREAKERS**—Refugee (MCA)
 - (D) **DONNA SUMMER**—On The Radio (Casablanca)

PRIME MOVERS:

- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- **DIONNE WARWICK**—Deja Vu (Arista)
- **STEVE FORBERT**—Romeo's Tune (Nemperor)

BREAK OUS:

- **RUPERT HOLMES**—Him (MCA)
- **ANDY GIBB**—Desire (RSO)
- **BILLY PRESTON + SYREETA**—With You I'm Born Again (Motown)

WRKO—Boston

- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- **RUPERT HOLMES**—Him (MCA)
- ★ **FLEETWOOD MAC**—Sara (WB) 18-9
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 16-8

WBZ-FM—Boston

- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- **RUPERT HOLMES**—Him (MCA)
- ★ **FLEETWOOD MAC**—Sara (WB) 20-15
- D★ **DONNA SUMMER**—On The Radio (Casablanca) 19-14

F-105 (WVBF)—Boston

- **SPINNERS**—Working My Way Back To You (Atlantic)
- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 11-7
- ★ **STEVE FORBERT**—Romeo's Tune (Nemperor) 31-24

WDRG—Hartford

- D★ **DONNA SUMMER**—On The Radio (Casablanca)
- **RUPERT HOLMES**—Him (MCA)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 13-7
- ★ **STEVE FORBERT**—Romeo's Tune (Nemperor) 21-15

WPRO (AM)—Providence

- **FOGHAT**—Third Time Lucky (Bearsville)
- **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown)
- ★ **STEVE FORBERT**—Romeo's Tune (Nemperor) 20-16
- ★ **FLEETWOOD MAC**—Sara (WB) 13-10

WPRO-FM—Providence

- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- **ANDY GIBB**—Desire (RSO)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 17-14
- ★ **KENNY ROGERS**—Coward Of The County (UA) 19-9

WICC—Bridgeport

- **TAVARES**—Bad Times (Capitol)
- **ANDY GIBB**—Desire (RSO)
- ★ **STYX**—Why Me (A&M) 19-12
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 22-15

WABC—New York

- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- **ANDY GIBB**—Desire (RSO)
- D★ **DONNA SUMMER**—On The Radio (Casablanca) 32-19
- ★ **DIONNE WARWICK**—Deja Vu (Arista) 25-14

WXLO—New York

- **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown)
- **ANDY GIBB**—Desire (RSO)
- ★ **DIONNE WARWICK**—Deja Vu (Arista) 24-18
- ★ **KENNY ROGERS**—Coward Of The County (UA) 19-9

WPTB—Albany

- **GEORGE BURNS**—I Wish I Were Eighteen Again (Mercury)
- **TOTO**—99 (Columbia)
- ★ **NEIL DIAMOND**—September Morn (Columbia) 18-12
- ★ **BARRY MANILOW**—When I Wanted You (Arista) 17-10

WTRY—Albany

- **RUPERT HOLMES**—Him (MCA)
- **SPINNERS**—Working My Way Back To You (Atlantic)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) X-20
- ★ **NEIL DIAMOND**—September Morn (Columbia) 27-17

WKBW—Buffalo

- **BABYS**—Back On My Feet Again (Chrysalis)
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 30-15
- ★ **GEORGE BURNS**—I Wish I Were Eighteen Again (Mercury) 20-10

WYSL—Buffalo

- **DAVID CATES**—Where Does The Loving Go (Elektra)
- **WAYNE NEWTON**—Years (Aries II)
- ★ **NEIL DIAMOND**—September Morn (Columbia) 8-3
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 27-14

WBFB—Rochester

- **LED ZEPPELIN**—Fool In The Rain (Swan Song)
- **CHUCK MANGIONE**—Give It All You Got (A&M)
- ★ **THE EAGLES**—The Long Run (Asylum) 4-2
- ★ **KENNY ROGERS**—Coward Of The County (UA) 13-4

Mid-Atlantic Region

- TOP ADD ONS:**
- **BARRY MANILOW**—When I Wanted You (Arista) TOTO-99 (Columbia)
 - **TOM PETTY & THE HEARTBREAKERS**—Refugee (MCA)

PRIME MOVERS:

- **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca)
- **SMOKEY ROBINSON**—Cruisin' (Tamla)
- **DIONNE WARWICK**—Deja Vu (Arista)

BREAK OUS:

- **ANDY GIBB**—Desire (RSO)
- (D) **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
- **BILLY PRESTON + SYREETA**—With You I'm Born Again (Motown)

WFIL—Philadelphia

- **BARRY MANILOW**—When I Wanted You (Arista)
- **ANDY GIBB**—Desire (RSO)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 22-14
- ★ **DIONNE WARWICK**—Deja Vu (Arista) 15-10

WZZD—Philadelphia

- D★ **INSTANT FUNK**—Body Shine (Salsoul)
- D★ **SISTER SLEDGE**—Got To Love Somebody (Cotillion)
- ★ **DAN HARTMAN**—Relight My Fire (Blue Sky) 23-13
- D★ **WHISPERS**—The Beat Goes On (Solar) 31-21

WIFI-FM—Philadelphia

- **STYX**—Why Me (A&M)
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (MCA)
- **TOM PETTY & THE HEARTBREAKERS**—Don't Do Me Like That (MCA) 12-2
- ★ **PAT BENATAR**—Heartbreaker (Chrysalis) 27-10

WPGC—Washington

- D★ **RAY GOODMAN & BROWN**—Special Lady (Polydor)
- **ANDY GIBB**—Desire (RSO)
- ★ **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown) D-21
- ★ **SMOKEY ROBINSON**—Cruisin' (Tamla) 12-7

NGH—Norfolk

- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- **NEIL DIAMOND**—September Morn (Columbia)
- ★ **THE DIRT BAND**—An American Dream (UA) D-21
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 23-11

WCAO—Baltimore

- **TOTO**—99 (Columbia)
- **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown)
- ★ **FLEETWOOD MAC**—Sara (WB) 28-20
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 17-10

WYRE—Annapolis

- **NEIL DIAMOND**—September Morn (Columbia)
- **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 26-20
- D★ **PRINCE**—I Wanna Be Your Lover (WB) 10-8

WLEE—Richmond

- **SPINNERS**—Working My Way Back To You (Atlantic)
- **RUPERT HOLMES**—Him (MCA)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 7-5
- ★ **KOOL & THE GANG**—Ladies Night (De-Lite) 14-11

WRVQ—Richmond

- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **PINK FLOYD**—Another Brick In The Wall (Columbia)

WAEB—Allentown

- **JOHN STEWART**—Lost Her In The Sun (RSO)
- **ANNE MURRAY**—Daydream Believer (Capitol)
- D★ **PRINCE**—I Wanna Be Your Lover (WB) 15-10
- ★ **STYX**—Why Me (A&M) 30-23

WKBO—Harrisburg

- **DANN ROGERS**—Looks Like Love Again (Int'l Artists)
- **ANDY GIBB**—Desire (RSO)
- ★ **STYX**—Why Me (A&M) 22-17
- ★ **NEIL DIAMOND**—September Morn (Columbia) 28-14

Southeast Region

- TOP ADD ONS:**
- (D) **SHALAMAR**—The Second Time Around (Solar)
 - **ANNE MURRAY**—Daydream Believer (Capitol)
 - (D) **DONNA SUMMER**—On The Radio (Casablanca)

PRIME MOVERS:

- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- (D) **PRINCE**—I Wanna Be Your Lover (WB)

BREAK OUS:

- **ANDY GIBB**—Desire (RSO)
- **BETTE MIDLER**—When A Man Loves A Woman (Atlantic)
- **RUPERT HOLMES**—Him (MCA)

WQXI—Atlanta

- **PINK FLOYD**—Another Brick In The Wall (Columbia)
- **LED ZEPPELIN**—Fool In The Rain (Swan Song)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 7-1
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 19-10

Z-93 (WZGC-FM)—Atlanta

- **ANDY GIBB**—Desire (RSO)
- **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
- ★ **THE DIRT BAND**—An American Dream (UA) 18-10
- D★ **DONNA SUMMER**—On The Radio (Casablanca) 20-14

WBBQ—Augusta

- D★ **DONNA SUMMER**—On The Radio (Casablanca)
- **ANDY GIBB**—Desire (RSO)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 12-5
- D★ **SHALAMAR**—The Second Time Around (Solar) 26-19

WFOM—Atlanta

- **TOTO**—99 (Columbia)
- **ANDY GIBB**—Desire (RSO)
- ★ **THE EAGLES**—The Long Run (Asylum) 2-1
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 19-10

WWSA—Savannah

- **ANDY GIBB**—Desire (RSO)
- D★ **SHALAMAR**—The Second Time Around (Solar)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 20-12
- ★ **SPINNERS**—Working My Way Back To You (Atlantic) 20-11

WFLB—Fayetteville

- D★ **DONNA SUMMER**—On The Radio (Casablanca)
- **KOOL & THE GANG**—Too Hot (De-Lite)
- ★ **YELLOW MAGIC ORCHESTRA**—Computer Games (Horizon) 27-18
- ★ **STEVE FORBERT**—Romeo's Tune (Nemperor) 31-25

WQAM—Miami

- **ANNE MURRAY**—Daydream Believer (Capitol)
- **STEVE FORBERT**—Romeo's Tune (Nemperor)
- ★ **FLEETWOOD MAC**—Sara (WB) 21-13
- D★ **DONNA SUMMER**—On The Radio (Casablanca) 14-2

WMJX (96X)—Miami

- **YELLOW MAGIC ORCHESTRA**—Computer Games (Horizon)
- **BETTE MIDLER**—When A Man Loves A Woman (Atlantic)
- ★ **LED ZEPPELIN**—Fool In The Rain (Swan Song) 17-2
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) X-8

Y-100 (WHYI-FM)—Miami

- **ANDY GIBB**—Desire (RSD)
- **MICHAEL JACKSON**—Off The Wall (Epic)
- ★ **TOM PETTY & THE HEARTBREAKERS**—Don't Do Me Like That (MCA) 27-18
- ★ **STEVE FORBERT**—Romeo's Tune (Nemperor) 30-24

WLOF—Orlando

- **RUPERT HOLMES**—Him (MCA)
- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- ★ **FLEETWOOD MAC**—Sara (WB) 22-15
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 26-30

Q-105 (WRBQ-FM)—Tampa

- **ANDY GIBB**—Desire (RSO)
- **BABYS**—Back On My Feet Again (Chrysalis)
- ★ **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca) 11-6
- ★ **DIONNE WARWICK**—Deja Vu (Arista) 12-7

BJ-105 (WBJW-FM)—Orlando

- **NICOLETTE LARSON**—Let Me Go Love (WB)
- **ANNE MURRAY**—Daydream Believer (Capitol)
- ★ **TERI DE SARIO WITH K.C.**—Yes, I'm Ready (Casablanca) 39-29
- ★ **KENNY ROGERS**—Coward Of The County (UA) 4-1

WQXQ—Daytona Beach

- D★ **COMMODORES**—Wonderland (Motown)
- D★ **DONNA SUMMER**—On The Radio (Casablanca)
- ★ **ANNE MURRAY**—Daydream Believer (Capitol) 29-19
- ★ **JIMMY BUFFETT**—Volcano (MCA) 37-27

WAPE—Jacksonville

- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **ANDY GIBB**—Desire (RSO)
- ★ **ISAAC HAYES**—Don't Let Go (Polydor) 13-10
- ★ **MICHAEL JACKSON**

New Formats For Trenton

TRENTON—It will be a complete change of program format activated by deejay influence for WBUD-AM and WBJH-FM when the FCC approves their purchase from the Trenton Broadcasting Corp. by Jerome Bresson and David Hafler, local manufacturers.

The new owners have called upon Ed Hurst, pioneer disk jockey who became a highly successful insurance salesman in the past decade or so to create an adult format Top 40s fare.

Hurst, who kept tuned to the record scene over the years by conducting a summer televised record hop from the Steel Pier in Atlantic City, N.J., over WPVI-TV, local ABC station, is slated to become a vice president of the two Trenton stations. Sale price for the stations is \$1.1 million.

Hurst teamed with Joe Grady for a "950 Club" record show on WPEN-AM here in the early days of record airing. However, he doesn't expect to return to the radio mike for any on-the-air stints in spite of his personal involvement with the stations. "We can't afford me," he explains.

According to Hurst, WBUD will switch from "old albums" like the Rosemary Clooney kind to "adult-oriented" fare, like Barbra Streisand, Barry Manilow and Neil Diamond.

RAPPING DISK COVERS IRAN

NEW YORK—WBLS-FM news director David Lampell has combined two novelty recording ideas in a 12-inch single for the New York disco label, Prism records. His disk "I Ran Iran" tells the story of the taking of the American embassy in Tehran from the viewpoint of Ayatollah Khomeini. President Carter and the Shah, in the format of a rapping deejay.

The material was debuted in a series of WBLS newscasts a few months ago. Lampell has done several rapping newscasts on that highly rated New York FM station since the success of the Sugar Hill Gang's "Rapper's Delight."

Northern California 3-City Mart Led By KDON-FM

SALINAS, Calif.—TM automated soft rocker KDON-FM continues to dominate the Northern California market of Salinas-Monterey-Seaside, according to the October-November Arbitron shares for the 300,000-member community.

The station posts a hefty 17.6 for the Monday through Sunday 6 a.m. to midnight period. In the last book, April-May 1979, the station led the market with a 15.9.

KDON-FM leads the market in all-time slots though it is strongest at nights when it registers an 18.8.

"I have no explanation for why we've doing so well," says program director Byran Nobles. "We've had a few television spots and done a little bit of newspaper but no increase over the last rating period."

In second place is Spanish language KCTY-AM which takes a big jump from its 2.8 in the last book to an 8.9.

"We've tightened up the format some," says general manager of KCTY Marty Kline. "We've gotten back to a more traditional Mexican

BILLBOARD ARBITRON RATINGS

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

LOS ANGELES OCTOBER/NOVEMBER 1979

| FORMATS | AVERAGE QUARTER HOUR—METRO SURVEY AREA | | | | | | | | | | | | FORMATS | SHARES—METRO SURVEY AREA | | | | | | | | | | | | |
|-----------|--|-------------------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|---------|--------------------------|---------------------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------------|
| | TOTAL PERSONS 12+ | TOTAL PERSONS 18+ | MEN | | | | | WOMEN | | | | | | TEENS 12-17 | TOTAL PERSONS 12+ % | MEN | | | | | WOMEN | | | | | TEENS 12-17 % |
| | | | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | | | | 18-24 % | 25-34 % | 35-44 % | 45-54 % | 55-64 % | 18-24 % | 25-34 % | 35-44 % | 45-54 % | 55-64 % | |
| AOR | 1345 | 955 | 406 | 146 | 47 | 7 | 5 | 227 | 84 | 27 | 14 | 1 | 375 | AOR | 10.7 | 37.1 | 11.3 | 5.1 | 0.9 | 21.1 | 5.8 | 2.9 | 1.5 | 31.4 | | |
| AOR | 1396 | 1005 | 350 | 190 | 27 | 18 | 6 | 243 | 112 | 29 | 24 | 5 | 391 | AOR | 11.7 | 36.6 | 16.2 | 3.2 | 2.4 | 22.2 | 9.4 | 3.3 | 2.9 | 30.8 | | |
| BEAUTIFUL | 1935 | 1883 | 32 | 81 | 162 | 164 | 191 | 46 | 134 | 228 | 294 | 264 | 14 | BEAUTIFUL | 15.8 | 2.9 | 6.1 | 17.6 | 22.2 | 3.5 | 9.1 | 26.8 | 32.9 | 1.2 | | |
| BEAUTIFUL | 1973 | 1952 | 17 | 115 | 158 | 186 | 228 | 48 | 124 | 191 | 260 | 221 | 21 | BEAUTIFUL | 16.6 | 1.7 | 9.7 | 18.9 | 24.8 | 4.3 | 10.5 | 22.1 | 30.9 | 1.7 | | |
| BIG BAND | 148 | 146 | 2 | 4 | 3 | 25 | 33 | 5 | 5 | 14 | 6 | 22 | 2 | BIG BAND | 1.2 | 0.2 | 0.3 | 0.3 | 3.3 | 0.5 | 0.4 | 0.9 | 0.7 | 0.2 | | |
| BIG BAND | 63 | 63 | 1 | 0 | 1 | 6 | 7 | 0 | 0 | 7 | 5 | 12 | 0 | BIG BAND | 0.5 | 0.1 | 0.0 | 0.1 | 0.8 | 0.0 | 0.0 | 0.8 | 0.6 | 0.0 | | |
| BLACK | 580 | 392 | 71 | 84 | 33 | 7 | 6 | 98 | 109 | 32 | 16 | 8 | 106 | BLACK | 4.7 | 6.6 | 6.4 | 3.7 | 0.9 | 9.1 | 7.6 | 3.6 | 1.8 | 9.0 | | |
| BLACK | 521 | 393 | 48 | 66 | 35 | 8 | 7 | 71 | 63 | 41 | 26 | 8 | 128 | BLACK | 4.3 | 5.0 | 5.7 | 4.1 | 1.0 | 6.4 | 5.3 | 4.7 | 3.0 | 10.1 | | |
| CLASSICAL | 217 | 216 | 4 | 22 | 18 | 36 | 11 | 1 | 16 | 9 | 11 | 22 | 1 | CLASSICAL | 1.8 | 0.4 | 1.6 | 2.0 | 4.8 | 0.1 | 1.1 | 1.0 | 1.2 | 0.1 | | |
| CLASSICAL | 279 | 270 | 21 | 16 | 29 | 57 | 14 | 6 | 6 | 15 | 14 | 21 | 9 | CLASSICAL | 2.3 | 2.2 | 1.3 | 3.4 | 7.6 | 0.6 | 0.6 | 1.8 | 1.7 | 9.7 | | |
| CONTEMP | 2240 | 1869 | 220 | 371 | 127 | 123 | 31 | 278 | 377 | 192 | 86 | 25 | 369 | CONTEMP | 18.0 | 20.1 | 28.3 | 14.9 | 16.3 | 25.7 | 26.4 | 21.6 | 10.0 | 31.7 | | |
| CONTEMP | 1217 | 946 | 118 | 131 | 111 | 26 | 15 | 176 | 162 | 87 | 59 | 17 | 271 | CONTEMP | 10.3 | 12.2 | 11.1 | 13.2 | 3.5 | 16.1 | 13.6 | 10.1 | 7.0 | 21.4 | | |
| COUNTRY | 525 | 508 | 17 | 31 | 70 | 55 | 58 | 14 | 67 | 42 | 55 | 52 | 17 | COUNTRY | 4.3 | 1.6 | 2.4 | 7.7 | 7.2 | 1.3 | 4.7 | 4.7 | 6.2 | 1.4 | | |
| COUNTRY | 624 | 615 | 5 | 60 | 58 | 82 | 49 | 43 | 56 | 57 | 74 | 61 | 9 | COUNTRY | 5.2 | 0.5 | 5.1 | 6.9 | 10.9 | 3.9 | 4.7 | 6.6 | 8.0 | 0.7 | | |
| DISCO | 663 | 511 | 98 | 80 | 24 | 8 | 1 | 153 | 100 | 23 | 19 | 4 | 152 | DISCO | 5.4 | 9.0 | 6.1 | 2.6 | 1.1 | 14.2 | 7.1 | 2.5 | 2.1 | 12.8 | | |
| DISCO | 309 | 240 | 61 | 31 | 18 | 3 | 1 | 49 | 43 | 11 | 19 | 3 | 69 | DISCO | 2.6 | 6.4 | 2.6 | 2.1 | 0.4 | 4.5 | 3.6 | 1.3 | 2.3 | 5.4 | | |
| JAZZ | 174 | 173 | 15 | 32 | 45 | 28 | 5 | 9 | 15 | 16 | 7 | 0 | 1 | JAZZ | 1.4 | 1.4 | 2.4 | 4.9 | 3.7 | 0.8 | 1.1 | 1.8 | 0.8 | 0.1 | | |
| JAZZ | 133 | 128 | 11 | 18 | 23 | 6 | 8 | 12 | 13 | 23 | 9 | 5 | 5 | JAZZ | 1.1 | 1.1 | 1.5 | 2.7 | 0.8 | 1.1 | 1.1 | 2.7 | 1.1 | 0.4 | | |
| MELLOW | 611 | 572 | 51 | 141 | 46 | 17 | 6 | 107 | 146 | 26 | 10 | 9 | 39 | MELLOW | 4.5 | 6.0 | 9.9 | 5.1 | 2.3 | 9.8 | 10.2 | 2.9 | 1.1 | 3.3 | | |
| MELLOW | 456 | 439 | 59 | 73 | 44 | 8 | 2 | 89 | 118 | 38 | 5 | 0 | 17 | MELLOW | 3.8 | 6.1 | 6.3 | 5.3 | 1.0 | 8.2 | 9.9 | 4.4 | 0.6 | 1.4 | | |
| MOR | 349 | 338 | 5 | 34 | 43 | 58 | 40 | 2 | 28 | 31 | 40 | 17 | 11 | MOR | 2.8 | 0.5 | 2.6 | 4.7 | 7.6 | 0.2 | 2.0 | 3.5 | 4.5 | 0.9 | | |
| MOR | 551 | 543 | 30 | 50 | 70 | 76 | 32 | 24 | 50 | 45 | 39 | 50 | 8 | MOR | 4.7 | 3.1 | 4.3 | 8.3 | 10.1 | 2.2 | 4.2 | 5.2 | 4.5 | 0.7 | | |
| NEWS | 998 | 987 | 19 | 73 | 95 | 100 | 128 | 10 | 31 | 49 | 75 | 90 | 11 | NEWS | 8.1 | 1.7 | 5.5 | 10.5 | 13.2 | 1.0 | 2.2 | 5.5 | 8.5 | 0.9 | | |
| NEWS | 1009 | 998 | 20 | 54 | 95 | 106 | 124 | 11 | 56 | 44 | 75 | 105 | 11 | NEWS | 8.5 | 2.1 | 4.6 | 11.3 | 14.1 | 1.0 | 4.7 | 5.1 | 8.8 | 0.9 | | |
| RELIGIOUS | 209 | 205 | 12 | 25 | 11 | 15 | 6 | 11 | 10 | 11 | 30 | 22 | 4 | RELIGIOUS | 1.8 | 1.1 | 2.2 | 1.3 | 2.4 | 0.6 | 0.9 | 1.2 | 3.3 | 0.3 | | |
| RELIGIOUS | 97 | 97 | 1 | 5 | 2 | 8 | 4 | 2 | 3 | 2 | 6 | 15 | 0 | RELIGIOUS | 0.8 | 0.1 | 0.4 | 0.2 | 1.1 | 0.2 | 0.3 | 0.2 | 0.7 | 0.0 | | |
| SPANISH | 708 | 657 | 51 | 74 | 65 | 24 | 21 | 54 | 106 | 91 | 75 | 45 | 51 | SPANISH | 5.7 | 4.7 | 5.6 | 7.2 | 3.2 | 5.0 | 7.4 | 10.2 | 8.4 | 4.3 | | |
| SPANISH | 594 | 573 | 25 | 46 | 41 | 5 | 31 | 70 | 120 | 93 | 41 | 25 | 21 | SPANISH | 5.0 | 2.5 | 3.9 | 4.8 | 0.6 | 6.4 | 10.1 | 10.8 | 4.9 | 1.7 | | |
| TALK | 736 | 734 | 8 | 34 | 56 | 54 | 63 | 3 | 37 | 44 | 83 | 132 | 2 | TALK | 6.0 | 0.7 | 2.6 | 6.2 | 7.1 | 0.3 | 2.6 | 4.9 | 9.3 | 0.2 | | |
| TALK | 780 | 771 | 12 | 48 | 31 | 59 | 79 | 5 | 38 | 43 | 83 | 98 | 9 | TALK | 6.5 | 1.3 | 4.1 | 3.7 | 7.8 | 0.5 | 3.2 | 5.0 | 9.8 | 0.7 | | |
| TOP 40 | 183 | 169 | 35 | 16 | 6 | 2 | 1 | 46 | 40 | 9 | 9 | 0 | 14 | TOP 40 | 1.5 | 3.2 | 1.2 | 0.7 | 0.3 | 4.3 | 2.8 | 1.0 | 1.0 | 1.2 | | |
| TOP 40 | 450 | 248 | 45 | 33 | 14 | 8 | 2 | 52 | 50 | 27 | 10 | 4 | 202 | TOP 40 | 3.8 | 4.6 | 2.8 | 1.7 | 1.1 | 4.8 | 4.2 | 3.1 | 1.2 | 15.9 | | |

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

Contemporary Taking Over In Los Angeles

LOS ANGELES—Contemporary is the new leading format in this market, according to an exclusive Billboard analysis of Arbitron ratings from the October/November sweep.

Contemporary knocked beautiful music out of the top position by winning a 18.0 share among radio listeners 12 years old and older, a gain from the 10.3 share it registered a year ago.

Beautiful music slipped from its 16.6 share a year ago to 15.8, landing it in second place.

These formats are followed by AOR with 10.7, down from 11.7 a year ago; news with 8.1, down from a 8.5 a year ago; talk with 6.0, down from 6.5; Spanish with 5.7, up from 5.0; disco 5.4, up from 2.6 and black with 4.7, down from 4.3.

The growth of contemporary indicates a move away from MOR, which attracts older demographics, and Top 40, which attracts younger demographics, as stations' management attempts to build adult audiences, particularly 25 to 34, with a wide-appeal format.

The MOR format slipped from 4.7 a year ago to 2.8 while Top 40 fell from 3.8 to 1.5. Country did poorly too, falling from 5.2 to 4.3.

Although the audience is small, big bands gained from 0.5 to 1.2. Classical fell from 2.3 to 1.8.

Mellow rock seems to be making a comeback as that format rose from 3.8 to 4.5.

As is usually the case, the favorite format among men 18 to 24 is AOR with a 37.1 share, up from its 36.6 a year ago. Contemporary is tops among men 25 to 34 for a 28.3 share, up from 11.1 a year ago. Beautiful music wins the 35 to 44 and 45 to 54

men with 17.6 and 22.2 shares, respectively.

Contemporary is the favorite among women 18 to 24 and 25 to 34 for 26.7 and 26.4 shares respectively. Beautiful music captures the listenership of women 35 to 44 and 45 to 54 for 26.8 and 32.9 shares, respectively.

Contemporary and AOR are almost tied for the teen listenership. Contemporary is slightly ahead with a 31.7, up from 21.4 a year ago while AOR registers a 31.1, up from 30.8.

Looking at actual numbers of listeners for an average quarter hour contemporary is on top with an estimated 224,000, up from 121,700 a year ago.

This is followed by these estimates: beautiful with 193,500, down from 197,300; AOR with 134,500, down from 139,600; news with 99,800, down from 100,900; talk with 73,600, down from 78,800 and Spanish with 70,800, up from 59,400.

FOR (Family) Format For New Bruce Morrow Station

MIDDLETOWN, N.Y.—Bruce Morrow, who made his name in radio as Cousin Brucie on WABC-AM New York a few years ago, has taken a second major step in his new role as station owner. He's acquired a second station, WRAN-AM Dover, N.J.

Morrow, who acquired WALL-AM-FM here a year ago, will install his "FOR" format on WRAN, which he developed on WALL, just as soon as the Federal Communications Commission approves the \$1-million-plus sale.

"FOR" stands for "Family-Oriented Radio," and is a mix of "adult contemporary music, entertainment, news and information," according to Morrow. The music mix includes five categories: current, new, famil-

iar, gold and hall of fame, which Morrow explains, "is records which belong on Mount Olympus and can go back as far as the '30s, depending on the daypart."

Dayparting, appealing to different listeners at different times of day, is important to Morrow.

The second purchase is another phase in a plan by the former DJ to ring the New York market with stations. "I expect to own five to six stations in a couple of years. I'm looking on Long Island right now."

But he says the New Jersey station is important. "It's the most powerful in New Jersey," he says. The first thing Morrow will do is to take the station full-time. Although it is licensed for full time 10 kw operation, it has been broadcasting only days.

Billboard Album Radio Action

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

Based on station playlist through Wednesday (1/16/80)

Top Add Ons-National

- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)
- GARY NUMAN—The Pleasure Principle (Atco)
- McGUINN, CLARK & HILLMAN—City (Capitol)

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.

KSJO-FM—San Jose (Paul Wells)

- ROCKETS—No Ballads (RSO)
- RUSH—Permanent Waves (Mercury)
- GARY NUMAN—The Pleasure Principle (Atco)
- PRETENDERS—(Sire)
- CLASH—London Calling (Epic)
- RICK JAMES—Fire It Up (Gordy)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- UFO—No Place To Run (Chrysalis)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- GARY NUMAN—The Pleasure Principle (Atco)
- McGUINN, CLARK & HILLMAN—City (Capitol)
- ROCKETS—No Ballads (RSO)
- RUSH—Permanent Waves (Mercury)
- ROMANTICS—(Nemperor)
- OFF BROADWAY—On (Atlantic)
- PRETENDERS—(Sire)
- NO NUKES—Various Artists (Asylum)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

KBPI-FM—Denver (Phil Striders)

- ROCKETS—No Ballads (RSO)
- McGUINN, CLARK & HILLMAN—City (Capitol)
- FABULOUS POODLES—Think Pink (Epic)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- OFF BROADWAY—On (Atlantic)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- BLONDIE—Eat To The Beat (Chrysalis)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)

Top Requests/Airplay-National

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

KLBJ-FM—Austin (G. Mason/T. Quarles)

- RUSH—Permanent Waves (Mercury)
- CLASH—London Calling (Epic)
- SPECIALS—(Chrysalis)
- GARY NUMAN—The Pleasure Principle (Atco)
- STEVE HOWE—(Atlantic)
- JAM—Setting Sons (Polydor)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- BLONDIE—Eat To The Beat (Chrysalis)
- DOUG SAHM—Hell O' A Spell (Takoma)

WRNO-FM—New Orleans (Rod Glenn)

- IAN McLAGAN—Troublemaker (Mercury)
- FELIX CAVALIERE—Castles In The Air (Epic)
- BABYS—Union Jacks (Chrysalis)
- DESMOND CHILD & ROUGE—Runners In The Night (Capitol)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- KENNY LOGGINS—Keep The Fire (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

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

- RUSH—Permanent Waves (Mercury)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- ROCKETS—No Ballads (RSO)
- PRETENDERS—(Sire)
- ROMANTICS—(Nemperor)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- EAGLES—The Long Run (Asylum)

WMMS-FM—Cleveland (John Gorman)

- ROCKETS—No Ballads (RSO)
- SYLVAIN SYLVAIN—(RCA)
- GARY NUMAN—The Pleasure Principle (Atco)
- McGUINN, CLARK & HILLMAN—City (Capitol)
- RUSH—Permanent Waves (Mercury)
- UTOPIA—Adventures In Utopia (Bearsville)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)

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

- STEVE WALSH—Schemer-Dreamer (Kirshner)
- ROCKETS—No Ballads (RSO)
- GARY NUMAN—The Pleasure Principle (Atco)
- RUSH—Permanent Waves (Mercury)
- PRETENDERS—(Sire)
- OFF BROADWAY—On (Atlantic)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)

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

- BABYS—Union Jacks (Chrysalis)
- GARY NUMAN—The Pleasure Principle (Atco)
- RUSH—Permanent Waves (Mercury)
- PRETENDERS—(Sire)
- OFF BROADWAY—On (Atlantic)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

KSHF-FM—St. Louis (Rick Balis)

- RUSH—Permanent Waves (Mercury)
- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- ROCKETS—No Ballads (RSO)
- GARY NUMAN—The Pleasure Principle (Atco)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- BABYS—Union Jacks (Chrysalis)
- BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
- UFO—No Place To Run (Chrysalis)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

National Breakouts

- ROMANTICS—(Nemperor)
- PRETENDERS—(Sire)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- STEVE HOWE—(Atlantic)

KLPQ-FM—Little Rock (Stuart McRae)

- ROCKETS—No Ballads (RSO)
- RUSH—Permanent Waves (Mercury)
- ROMANTICS—(Nemperor)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)

ZETA-4 (WINZ-FM)—Miami (R. Parker/S. Knox)

- 38-SPECIAL—Rockin' Into The Night (A&M)
- PRETENDERS—(Sire)
- THE ROSE—Soundtrack (Atlantic)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- NO NUKES—Various Artists (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

WJAX-FM—Jacksonville (R. Langlois/J. Brooks)

- ROCKETS—No Ballads (RSO)
- ROMANTICS—(Nemperor)
- J. GEILS BAND—Love Stinks (EMI/America)
- McGUINN, CLARK & HILLMAN—City (Capitol)
- RUSH—Permanent Waves (Mercury)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- LYNYRD SKYNYRD—Gold & Platinum (MCA)
- 38 SPECIAL—Rockin' Into The Night (A&M)
- KENNY LOGGINS—Keep The Fire (Columbia)

WJFS-FM—Washington D.C. (David Einstein)

- ROCKETS—No Ballads (RSO)
- DOUG SAHM—Hell O' A Spell (Takoma)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- SYLVAIN SYLVAIN—(RCA)
- BABYS—Union Jacks (Chrysalis)
- ROBERT GORDON—Bad Boy (RCA)
- NO NUKES—Various Artists (Asylum)
- PETER GREEN—In The Skies (Sail)
- THE POLICE—Reggatta De Blanc (A&M)
- PAT METHENY GROUP—American Garage (ECM)

WBAB-FM—Long Island (Marty Curley)

- DUKES—(WB)
- UNDERTONES—(Sire)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- ROMANTICS—(Nemperor)
- GARY NUMAN—The Pleasure Principle (Atco)
- RUSH—Permanent Waves (Mercury)
- PINK FLOYD—The Wall (Columbia)
- AEROSMITH—Night In The Ruts (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- NO NUKES—Various Artists (Asylum)

WMWR-FM—Philadelphia (Jane Morris)

- CLASH—London Calling (Epic)
- ROCKETS—No Ballads (RSO)
- RUSH—Permanent Waves (Mercury)
- McGUINN, CLARK & HILLMAN—City (Capitol)
- GARY NUMAN—The Pleasure Principle (Atco)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- STYX—Cornerstone (A&M)

WHCM-FM—Hartford (Ed O'Connell)

- GARY NUMAN—The Pleasure Principle (Atco)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- CLASH—London Calling (Epic)
- ROMANTICS—(Nemperor)
- RUSH—Permanent Waves (Mercury)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)

WLJR-FM—Long Island (D. McNamara/L. Kleinman)

- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- OFF BROADWAY—On (Atlantic)
- FELIX CAVALIERE—Castles In The Air (Epic)
- GARY NUMAN—The Pleasure Principle (Atco)
- D.L. BYRON—This Day And Age (Arista)
- CLASH—London Calling (Epic)
- UTOPIA—Adventures In Utopia (Bearsville)
- PINK FLOYD—The Wall (Columbia)
- STEVE HOWE—(Atlantic)
- NO NUKES—Various Artists (Asylum)

WPIX-FM—New York (Meg Griffin)

- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- BONNIE POINTER—(Motown)
- GARY NUMAN—The Pleasure Principle (Atco)
- ROBERT GORDON—Bad Boy (RCA)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- WAZMO NARIZ—Things Aren't Right (IRS/A&M)
- SPECIALS—(Chrysalis)
- XTC—Drums And Wires (Virgin International)

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

- ROMANTICS—(Nemperor)
- PRETENDERS—(Sire)
- STEVE HOWE—(Atlantic)
- BABYS—Union Jacks (Chrysalis)
- CLASH—London Calling (Epic)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- PINK FLOYD—The Wall (Columbia)
- NO NUKES—Various Artists (Asylum)
- UTOPIA—Adventures In Utopia (Bearsville)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

WBCN-FM—Boston (Kate Ingram)

- CLASH—London Calling (Epic)
- GARY NUMAN—The Pleasure Principle (Atco)
- WILSON PICKETT—I Want You (EMI/America)
- PRETENDERS—(Sire)
- PRINCE—(WB)
- UNDERTONES—(Sire)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- UTOPIA—Adventures In Utopia (Bearsville)

Western Region

TOP ADD ONS

- ROCKETS—No Ballads (RSO)
- RUSH—Permanent Waves (Mercury)
- GARY NUMAN—The Pleasure Principle (Atco)
- McGUINN, CLARK & HILLMAN—City (Capitol)

TOP REQUEST / AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- PINK FLOYD—The Wall (Columbia)
- PEARL HARBOR & THE EXPLOSIONS—(WB)

BREAKOUTS

- PRETENDERS—(Sire)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- ROMANTICS—(Nemperor)
- TREVOR RABIN—Face To Face (Chrysalis)

Southwest Region

TOP ADD ONS

- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)
- GARY NUMAN—The Pleasure Principle (Atco)
- STEVE WALSH—Schemer-Dreamer (Kirshner)

TOP REQUEST / AIRPLAY

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

BREAKOUTS

- BABYS—Union Jacks (Chrysalis)
- UFO—No Place To Run (Chrysalis)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- STEVE HOWE—(Atlantic)

KZEW-FM—Dallas (Doris Miller)

- ROCKETS—No Ballads (RSO)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- RUSH—Permanent Waves (Mercury)
- GARY NUMAN—The Pleasure Principle (Atco)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- Z Z TOP—Deguello (WB)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)

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

- RUSH—Permanent Waves (Mercury)
- UFO—No Place To Run (Chrysalis)
- BABYS—Union Jacks (Chrysalis)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

KATT-FM—Oklahoma City (Mark Dempsey)

- McGUINN, CLARK & HILLMAN—City (Capitol)
- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- GARY NUMAN—The Pleasure Principle (Atco)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

Midwest Region

TOP ADD ONS

- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)
- GARY NUMAN—The Pleasure Principle (Atco)
- STEVE WALSH—Schemer-Dreamer (Kirshner)

TOP REQUEST / AIRPLAY

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

BREAKOUTS

- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- OFF BROADWAY—On (Atlantic)
- PRETENDERS—(Sire)

WWW-FM—Detroit (D. Hungate/M. McEwen)

- ROCKETS—No Ballads (RSO)
- RUSH—Permanent Waves (Mercury)
- D.L. BYRON—This Day And Age (Arista)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)

WLUP-FM—Chicago (Sky Daniels)

- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)
- UTOPIA—Adventures In Utopia (Bearsville)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- OFF BROADWAY—On (Atlantic)
- ROMANTICS—(Nemperor)

WLQ-FM—Columbus (Steve Runner)

- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)
- GARY NUMAN—The Pleasure Principle (Atco)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- EAGLES—The Long Run (Asylum)

Southeast Region

TOP ADD ONS

- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)
- GARY NUMAN—The Pleasure Principle (Atco)
- McGUINN, CLARK & HILLMAN—City (Capitol)

TOP REQUEST / AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

BREAKOUTS

- ROMANTICS—(Nemperor)
- BABYS—Union Jacks (Chrysalis)
- OFF BROADWAY—On (Atlantic)
- PRETENDERS—(Sire)

WKDF-FM—Nashville (Alan Sneed)

- RUSH—Permanent Waves (Mercury)
- STEVE HOWE—(Atlantic)
- GARY NUMAN—The Pleasure Principle (Atco)
- ROCKETS—No Ballads (RSO)
- OFF BROADWAY—On (Atlantic)
- McGUINN, CLARK & HILLMAN—City (Capitol)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

WROQ-FM—Charlotte (Jackie Forsting)

- GARY NUMAN—The Pleasure Principle (Atco)
- ROMANTICS—(Nemperor)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- STYX—Cornerstone (A&M)

Northeast Region

TOP ADD ONS

- GARY NUMAN—The Pleasure Principle (Atco)
- CLASH—London Calling (Epic)
- RUSH—Permanent Waves (Mercury)
- ROCKETS—No Ballads (RSO)

TOP REQUEST / AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- UTOPIA—Adventures In Utopia (Bearsville)
- NO NUKES—Various Artists (Asylum)

BREAKOUTS

- STEVE HOWE—(Atlantic)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- ROMANTICS—(Nemperor)
- ROBERT GORDON—Bad Boy (RCA)

WNEW-FM—New York (Maryanne McIntyre)

- ROCKETS—No Ballads (RSO)
- ROBERT GORDON—Bad Boy (RCA)
- GARY NUMAN—The Pleasure Principle (Atco)
- STEVE HOWE—(Atlantic)
- RUSH—Permanent Waves (Mercury)
- CLASH—London Calling (Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- CLASH—London Calling (Epic)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

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

- GARY NUMAN—The Pleasure Principle (Atco)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- CLASH—London Calling (Epic)
- RUSH—Permanent Waves (Mercury)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)

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Vox Jox

By DOUG HALL

NEW YORK—RKO's WXLO-FM New York general manager **Erica Farber** has been axed, but her successor **Lee Simonson**, brought in from the chain's WFYR-FM Chicago says there will be no change in the station's format.

Farber was dropped after the October/November Arbitron showed her station slumping to a 1.7 from a previous 2.6 share of the listening audience.

Simonson, who had been general sales manager at WFYR, dispelled rumors that program director **Don Kelly** would also be leaving. "Don Kelly is here to stay," says Simonson, who worked with Kelly in Chicago. "I worked with him for 3½ years," adds Simonson.

Simonson explains he would keep the station on its adult contemporary course, "We'll just do it better."

WXLO was in a Top 40 format early last year and hoped to switch from being known as 99-X to WOR-FM, but the call letter change was

blocked by WRFM-FM in an appeal to the Federal Communications Commission. Promotion of the station seemed to run out of steam after the call letter change failed.

Sherman Cohen is out of a job at Combined Communications' KIIS-FM Los Angeles where he had been music director. Cohen, who is looking for a new position, says his departure is one of "many changes taking place" at the formerly Burkhart/Abrams disco station. Cohen can be reached at (213) 343-2962.

Cohen reports that Combined national program director **Jay Cook** is calling the shots to widen the music and the appeal of the station. KIIS-FM registered a disappointing 2.8 in the October/November Arbitron, unchanged from its rating in the spring.

While changes are being made at a programming level at Combined changes are also taking place at the

top. Division president **John Bayliss** is leaving.

Bayliss denies parent company Gannett decided to phase him out. He explains he is leaving to buy stations KSMA-AM-FM Santa Maria, Calif.

Stan Raymond, vice president and chief of the eight-station radio division of Broadcast Enterprises National, has resigned to go into the consulting and brokerage business. ... **Gene Crawley**, who does a Sunday oldies program on WKGX-AM Lenoir, N.C., is hoping to interview stars like **Chubby Checker**, **Joey Dee** and **Fats Domino** for his show. He asks that they call him at (704) 758-1080.

Arbitron has not only prevailed over its competition—first Audits & Surveys' TRAC-7 went under and now Burke has pulled up stakes—it hires those left without jobs when

the competition folds. **Avery Gibson**, who was director of marketing for TRAC-7, has joined Arbitron as director of radio development.

Before joining the TRAC-7 operation Gibson had worked at several research firms including four years with Arbitron. Meanwhile Burke executive vice president **Lou Alpert** and sales vice president **Bill Abbott** are looking for jobs. Burke will close operations after producing 13 of the 20 winter rating books they had planned.

WCOW-AM-FM Sparta, Wis., has a new on-air staff broadcasting its country format: music director **Mike Gilbert** is on from 5:30 to 10 a.m., program director **Bill Gardner** is on from 10 a.m. to 2 p.m., **Jack Hayes** is on from 2 to 6 p.m. and **John Ambro** is on from 6 p.m. to midnight. The station also has a new artist-interview feature called "97 Proof."

KARN-AM Little Rock has added **Lou Ann Kirby** as cohost to the station's "Metro Morning" ... **John DeBella** has been named morning drive personality at WPEZ-FM Pittsburgh. He comes from a production director's job at WLIR-FM Garden City, N.Y. ... KAAZ-AM Little Rock is looking for a midday personality with strong production capabilities. Those interested

should contact program director **Jack Randall** at Box 1790, Little Rock, Ark. 72203.

Eddie Rogers comes to adult contemporary WNOX-AM as morning air talent in the 5:30 a.m.-10 a.m. slot. Rogers was an air personality at WMJC-FM Detroit. ... **James P. White** joins mass appeal WSPD-AM Toledo as vice president and general manager. The station was recently purchased from Storer by WSPD Inc., of which White is a principal. White was general sales manager of WOOD-AM-FM Grand Rapids, Mich.

Program director **Dene Hallam**, of adult contemporary KBZT-FM San Diego, arranged for his listeners to hear the New Year arrive in several different cities. Because so many San Diegans are from elsewhere, Hallam had air talent Cary Hamilton, who is on the air at nights, patch into WABC-AM New York, WRKO-AM Boston, KDKA-AM Pittsburgh, WLS-AM Chicago, WFIL-AM Philadelphia, WQAM-AM Miami, KKLW-AM Detroit, WCCO-AM Minneapolis, WTIK-AM, KLIF-AM Dallas, KRUX-AM Phoenix and KIMN-AM Denver. From 9 p.m. to their own New Year at midnight, San Diegans could hear the new year arrive in some of their ex-hometowns.

L.A. Radio Women Increasing

• Continued from page 23

p.m. shift on Sundays. She has been at KKKO two years and it is her first radio job. "Because I'm a woman, maybe it was easier for me to get the job. There aren't that many women in jazz as most of them gravitate to the pop and rock fields," she says.

Cynthia Fox began her career engineering for highly rated KMET three years ago and was recently moved to the midday 10 a.m.-2 p.m. slot. "I've been lucky," she admits. "I really have nothing to say concerning discrimination about myself. Everyone here has been supportive," she states.

Lisa Novak, who presides over the 6 a.m. to noon shift on weekends at AOR KWST-FM, adds: "the only problems I've encountered have been at other stations and are the kinds of conflicts which occur when there is more than one woman on staff.

"I felt a little bit of resentment but that dissolved after awhile. We were able to respect each others talents and different approaches to radio."

These different approaches do not include an on-air style which lets their sex manipulate their style—in fact, this tactic may be a hindrance.

"A woman has to be careful of what type of humor she chooses to use." KRTH's Cheri Sanns admits. "I've found the most effective is when you put yourself down slightly as some women can identify with that. You can't come off as being too sexy or too cute.

"When I first started, most of the hostile calls I got were from women

March 25 Date On Deregulation Views

WASHINGTON—In what could be a setback for deregulation of radio, the Federal Communications Commission has voted to extend its deadline for comments on deregulatory moves from Jan. 25 to March 25.

The National Assn. of Broadcasters has expressed the hope that this extension of time will provide broadcasters the opportunity to "gather even more data on the costs of complying with burdensome FCC regulations." The extension will also permit citizens groups who oppose deregulation to file more complaints against the move.

who felt competition. Women are highly competitive, especially for men. I had a man call me once and say he was riding around with his girlfriend and I was on the radio. He commented to her that he liked my voice and she hit him."

KMET's Cynthia Fox adds there is some sexual humor between her and newsman Ace Young. "Ace and I kid around in a sexual manner but we do it in fun," says Fox. "On the air I try to sound like a normal person."

"I never try to be sexy," confides KEZY's Jan Marie. "That's what I really hate. Sometimes, women think they have to be like that but it really ruins credibility."

Mass appeal Top 40 radio, historically but not necessarily heard on AM, has probably been the toughest nut to crack for women as programmers felt a woman's voice was not suited to shouting type of format. Even KJLH's Louise Foster concedes "it's difficult for women to make it in AM radio."

Carol Brenner feels the game is basically the same in both AM and FM and that any change in format, for men or women, calls for a change in vocal delivery. "If I moved from jazz to country, I'd have to make a change. KMPC is adult contemporary, not quite Top 40. I'm not as laidback as I would be if I were on FM. There's not the same emphasis on music. It has been interesting learning how to talk more and adlib on the air."

"The old screaming days are on their way out," volunteers Maggie Ross who works at Top 40 KIQQ-FM from 10 p.m.-2 a.m. on weeknights. "The trend is away from that and women are more able to cope with Top 40 radio now."

"On FM, I was laidback and at AM, I'm up and that really is kind of me so it isn't too hard," says KDAY's Michelle Roth. Despite her assigned time, Roth has been given the morning drive show at KDAY several times. "I think I've got to kill the old myths that I've been told by so many program directors that women don't get numbers on the air. Secondly, put a woman in drive-time? No way, is the traditional thinking."

"I've sort of hung on by my fingernails really because I'm willing to do anything in response to managements calling you up on the spur of the moment and things like that,"

says KKKO's Nancy Ellison. She hopes to move to a more visible slot sometime.

"You can look at it as being exploited if you want. Sometimes, I push too hard. Being a woman, maybe it's harder for people to take it when I push. The image of women, still, is one of being semi-passive."

Listener response to women reveals no large strain of latent sexism in the audience though there are instances.

"Sometimes I do get the feeling that the audience, which is primarily male, is so used to men on the radio that they believe men can do a better job," states Terri Gladstone of AOR KLOS-FM who chairs the 8 p.m.-midnight Sunday shift and does fill-in work.

She gets her feelings from the Community Switchboard, a combination request line and information service set up by the station.

"I get a lot of calls from women who didn't think about broadcasting as a career but who do like music," says Pam Robinson of soul and pop KACE-FM. She is on weekdays from 9 a.m. to 1 p.m. weekdays. "They ask about discrimination and I tell them there are hard knocks. Radio is not easy."

All the women DJs want to move into new areas in the future. KMPC's Brenner is studying for her MBA at local Pepperdine Univ. "I want to marry the business background with some aspect of broadcasting," she says.

KJLH's Foster, who has a background in mass communications, wants eventually to move into television programming. Still, before all the dreams are realized, KIQQ's Maggie Ross adds that the more present situation "is that women are more interested in being on the air." Despite advances, there are the immediate concerns of getting more women in prime time and weekday shifts.

For DJ Mary Turner, there are no lofty goals to move onto management. "I'd never do that," she concludes. "I like to have a good time."

The only solution to any residue of sexism in radio seems to be time as more women become interested in broadcasting, move into the field and by sheer force of numbers tackle "men's" roles. As KACE's Pam Robinson says, "It's becoming less of a novelty to be a woman in radio than it was five or 10 years ago."

RADIO SPECIAL REVIEW

Portrait Of a Rocker

"The NBC Chuck Berry Special." Produced by Tom Tanno and Bill Dunlap. NBC Radio Network, air dates Jan. 18 to 20.

NEW YORK—This two-hour show provides a rare closeup portrait of the veteran rock artist. His recording career is charted over the last 24 years with comments from Berry along the way.

The story, of course, starts out with Berry signing up with Leonard Chess' Chicago Chess label where he was sent by blues singer Muddy Waters.

The first sides including "Roll Over Beethoven," "In The Wee Wee Hours" and "Maybellene," which Berry discloses took 36 takes to get on wax, are included in the show.

Berry's naivete and education in the music business is disclosed when he muses that upon receiving his first royalty check for "Maybellene" he "didn't know that he had written the song with DJ Alan Freed and Chicago record retailer Russ Fratto. "I did not know there was action in writing so it did not make me sorrowful. I didn't know it (the check) was coming forth anyway."

Berry clams up at certain points explaining all will be told in a book he says he's writing.

The host on the show is New York Village Voice music editor Robert Christgau, who really does not have a good voice for the show. He's too urgent and stentorial.

And he's not helped by copy that talks of Berry appealing to everyone from "fogies to new wavers."

RKO Airs Eagles

NEW YORK—The RKO Radio Network will present a special on the Eagles as the second in its series of six music specials. The two-hour show airs the weekend of Feb. 2. The program will be carried by 120 stations including 65 RKO affiliates.

Bubbling Under The HOT 100

- 101—ROCKIN' INTO THE NIGHT, 38 Special, A&M 2205
- 102—THE HARDEST PART, Blondie, Chrysalis 2408
- 103—GOT TO BE REAL, Head East, A&M 2208
- 104—MY FEET KEEP DANCING, Chic, Atlantic 3638
- 105—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
- 106—COMPUTER GAME, Yellow Magic Orchestra, Horizon 127 (A&M)
- 107—STAY WITH ME TILL DAWN, Judi Tzuke, MCA 4113
- 108—SAY HELLO, April Wine, Capitol 4802
- 109—WHEN YOU WALK INTO THE ROOM, Karla Bonoff, Columbia 1-11130
- 110—DO YOU WANT TO DANCE, Jimmy Messina, Capitol 1-11185

Bubbling Under The Top LPs

- 201—MARIANNE FAITHFULL, Broken English, Island ILPS 9570 (Warner Bros)
- 202—PETER GREEN, In The Skies, Sail 1001 (Rounder)
- 203—CINDY BULLENS, Steal The Night, Casablanca NBLP 7185
- 204—PINK FLOYD, Meddle, Harvest SMAS-832 (Capitol)
- 205—FEVER, Fever, Fantasy F-9580
- 206—HERBIE HANCOCK, The Best Of Herbie Hancock, Columbia JC-36309
- 207—FOXY, Party Boys, Dash 30015 (T.K.)
- 208—GEORGE JONES, My Very Special Guests, Epic JE-35544
- 209—WILSON PICKETT, I Want You, EMI-America SW-17019
- 210—PETER BROWN, Stargazer, Drive 108 (TK)

Counterpoint

New L.A. Label Firms 16 Distribbs

By JEAN WILLIAMS

LOS ANGELES—Mopres Records, an all-around label, recently opened its doors with 16 independent distributors contracted and two disks in release.

The L.A.-based firm, co-owned by Chris Clay, formerly Chelsea's national promotion director, has signed five acts.

According to Clay, who is a partner in the firm with local businessman Dean Chambers, "We will sign no more than 10 acts but we will buy some masters."

The company, located at 31203 Grando Dr., Rancho Palos Verdes, Calif., has begun pulling together its in-house staff. Al Ramirez is producer/engineer, while Walter Summer handles a&r. Clay carries the title of executive vice president, general manager and Chambers is president. "We're talking to Margaret Nash, formerly of United Artists Music, about heading up our publishing division," says Clay. She notes that the company is still hiring personnel.

Mopres' current releases are "Rocking Me In Your Arms," a 7-inch by Easy Credit and "Disco-Tossed Salad" a 12-inch by the Overnight Band. Other acts signed to the label are Cash from Cleveland, Jinjer from Chicago and Betty Griffin, an L.A. gospel singer. Griffin will also record secular music for Mopres.

Distributing the product are: Aquarius in Hartford; Tara, Atlanta; MS, Chicago; All South, New Orleans; Malverne, New York; PICKS, Cleveland; Apex Martin, Newark; Best & Gold, Buffalo; Bib, Charlotte, N.C.; Schwartz, Philadelphia and Washington; Hotline, Memphis; Big State, Dallas; Pan American, Denver; Alta, Phoenix; Music City, Nashville; and Stans, Shreveport.

Philadelphia International Records reportedly is still in negotiations with CBS concerning its distribution. According to an informed source, Kenny Gamble and Leon Huff, owners of the label, have not definitely decided to renew their distribution agreement with CBS and the pair are also talking to other labels.

The notorious showmanship of Parliament will take to the road again starting Monday (28) in L.A. Dubbed the "Gloryhallastoopid" tour in honor of the latest LP, this trek will take the ensemble to smaller venues, as the group is opting for an "intimate" atmosphere.

Though mastermind George Clinton will not be touring with Parliament, he has designed a stageshow that will incorporate the antics of 20 costumed musician/actors onstage at one time, which Casablanca Records claims will be the band's most spectacular stage show ever.

Natalie Cole will serve as honorary chairperson for the Beaux Arts Ball 1980 at L.A.'s Century Plaza Hotel Feb. 15.

The annual event is sponsored by the Auxilliary to the Charles R. Drew Medical Society, composed of the wives of the 700 black physicians

(Continued on page 69)

JANUARY 26, 1980, BILLBOARD

Billboard® Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 1/26/80

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|-----------|-----------|----------------|---|---|
| ★ | 1 | 13 | ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Aimo, ASCAP/Rondor) | 34 | 33 | 12 | IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP) | ★ | 90 | 2 | BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI) | |
| | 2 | 16 | DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP) | 35 | 20 | 21 | LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang), De-Lite 801 (Mercury) (Delightful/Gang, BMI) | ★ | 81 | 2 | I DON'T EVER—Creole D'Cocoa (T. Camillo), Venture 118 (Barcam, BMI) | |
| ★ | 3 | 14 | PEANUT BUTTER—Tweynyine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI) | 36 | 40 | 6 | GET UP—Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B., BMI) | ★ | 72 | 59 | 13 | BE WITH ME—Tyrone Davis (P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyronza, BMI) |
| ★ | 6 | 9 | FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI) | ★ | 44 | 7 | I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP) | ★ | 73 | 83 | 2 | COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP) |
| ★ | 7 | 18 | THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP) | 38 | 41 | 8 | CISSELIN' HOT—Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessic, BMI) | ★ | 74 | 76 | 6 | DISCOED TO DEATH—Latimore (B. Latimore), Glades 1756 (T.K.) (Sherlyn, BMI) |
| | 6 | 4 | I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Encrip, BMI) | 39 | 45 | 7 | DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP) | ★ | 75 | 85 | 2 | THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI) |
| ★ | 9 | 12 | HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreere, ASCAP/Freddie Dee, BMI) | ★ | 46 | 7 | PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI) | ★ | 76 | 53 | 7 | UNCLE JAM—Funkadelic (G. Clinton, G. Shider), Warner Bros. 49117 (Rubber Band, BMI) |
| | 8 | 8 | GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI) | 42 | 43 | 8 | FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Roulette) (Sugarhill, BMI) | ★ | 77 | 87 | 2 | HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI) |
| ★ | 11 | 15 | JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI) | ★ | 50 | 6 | SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI) | ★ | 78 | NEW ENTRY | RIGHT PLACE—Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed) | |
| ★ | 10 | 9 | I SHOULDDA LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Allantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI) | ★ | 52 | 6 | I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Gate, BMI) | ★ | 79 | 89 | 2 | I'M AT YOUR MERCY—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3735 (CBS) (Mighty Three, BMI) |
| | 11 | 9 | STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI) | ★ | 55 | 4 | I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP) | ★ | 80 | NEW ENTRY | MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's, BMI) | |
| ★ | 12 | 16 | SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI) | ★ | 57 | 6 | STAR—Earth, Wind & Fire (M. White, E. del Barrio, A. Willis), ARC/Columbia 1-11165 (Sagittaire, ASCAP/Ninth/Irving/Cruga, BMI) | ★ | 81 | NEW ENTRY | BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI) | |
| | 13 | 5 | MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI) | ★ | 58 | 6 | WORKING MY WAY BACK TO YOU—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI) | ★ | 82 | 84 | 3 | NEVER BUY TEXAS FROM A COWBOY—The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz, BMI) |
| | 14 | 10 | SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP) | ★ | 59 | 16 | STRANGER—LTD (J. Riley, J.L. Osborne), A&M 2192 (Almo/McRovsod, ASCAP/Irvine/McDorsbov, BMI) | ★ | 83 | NEW ENTRY | EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP) | |
| ★ | 15 | 17 | YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Mume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI) | ★ | 60 | 6 | I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Watts), Elektra 46567 (Berma, ASCAP) | ★ | 84 | NEW ENTRY | COUNTRY FREAKIN'—Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus W/Shengier, ASCAP) | |
| ★ | 16 | 4 | GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI) | ★ | 71 | 4 | THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI) | ★ | 85 | NEW ENTRY | YOU'RE MY SWEETNESS—Billy Paul (K. Gamble, L. Huff), P.I.R. 9-3736 (CBS) (Mighty Three, BMI) | |
| | 17 | 15 | CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tama 54306 (Motown) (Bertam, ASCAP) | ★ | 80 | 2 | AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP) | ★ | 86 | NEW ENTRY | REGRETS—James Brown (B. Wyrick), Polydor 2054 (Intersong, ASCAP) | |
| | 18 | 14 | SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tama 54303 (Motown) (Jobete/Black Bull TM, ASCAP) | ★ | 83 | 7 | CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP) | ★ | 87 | 88 | 3 | I JUST WANT TO BE THE ONE IN YOUR LIFE—Eddie Kendricks (M. Price, D. Walsh), Arista 0466 (World Song/Golden Clover/See This House, ASCAP) |
| | 19 | 18 | RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI) | ★ | 84 | 4 | STRAIGHT FROM THE HEART—Loose Change (R. Franks, W. Grey), Casablanca 2219 (Irving/ Medad, BMI) | ★ | 88 | NEW ENTRY | I CAN'T STOP—Silk (J.B. Jefferson, R. Roebuck, C.B. Simmons), P.I.R. 9-3730 (CBS) (Mighty Three, BMI) | |
| ★ | 20 | 24 | ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP) | ★ | 85 | 3 | I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Ome, BMI) | ★ | 89 | NEW ENTRY | OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI) | |
| ★ | 21 | 6 | SHOUT AND SCREAM—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI) | ★ | 86 | 7 | ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI) | ★ | 90 | 92 | 2 | WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (D. Shire, C. Connors), Motown 1477 (Check Out, BMI) |
| ★ | 22 | 6 | WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP) | ★ | 87 | 4 | LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI) | ★ | 91 | 22 | 17 | STILL—Commodores (L. Richie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP) |
| | 23 | 19 | GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP) | ★ | 88 | 6 | MY LOVE DON'T COME EASY—Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP) | ★ | 92 | NEW ENTRY | SMACK DAB IN THE MIDDLE—Janice McClain (Tennant, Page, Smith), RFC 49103 (Warner Bros.) (K-Four, ASCAP) | |
| | 24 | 21 | DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI) | ★ | 89 | 4 | DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-De-Joe, BMI) | ★ | 93 | 42 | 8 | MY FEET KEEP DANCIN'—Chic (B. Edwards, N. Rodgers), Atlantic 3638 (Chic, BMI) |
| | 25 | 25 | I CALL YOUR NAME—Switch (B. De Barge, G. Williams, Gordy 7175 (Motown) (Jobete, ASCAP) | ★ | 90 | 4 | WALKING ON SUNSHINE—Bill Summers & The Summers Heat (E. Grant), Prestige 770 (Fantasy) (Marco, ASCAP) | ★ | 94 | 97 | 2 | I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP) |
| | 26 | 23 | I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycena, ASCAP) | ★ | 91 | 4 | YOU ARE MY HEAVEN—Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP) | ★ | 95 | 77 | 14 | DEJA VU—Dionne Warwick (J. Hayes, A. Anderson), Arista 0459 (Ikeco/Angela, BMI) |
| ★ | 27 | 4 | TOO HOT—Kool & The Gang (G.M. Brown, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI) | ★ | 92 | 4 | LOVE IN PERFECT HARMONY—Fatback Band (J. Flippin), Spring 3005 (Polydor) (Cita, BMI) | ★ | 96 | 57 | 9 | YOU'RE SO GOOD TO ME—Curtis Mayfield (C. Mayfield, G. Askey), Curtom/RSO 941 (Mayfield/Andrask, BMI) |
| ★ | 28 | 6 | WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP) | ★ | 93 | 12 | NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick-O-Val, ASCAP) | ★ | 97 | 79 | 7 | PLAY SOMETHING PRETTY—Johnnie Taylor (G. Jackson, W. Shaw), Columbia 1-11084 (Muscle Shoals Sound, BMI) |
| ★ | 29 | 6 | BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI) | ★ | 94 | 3 | BRAZOS RIVER BREAKDOWN—Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI) | ★ | 98 | 73 | 9 | CAN'T STOP DANCIN'—Syvester (Syvester), Fantasy 879 (Beekeeper/Borzo, ASCAP) |
| | 30 | 9 | DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Polydor) (MCA, ASCAP) | ★ | 95 | 11 | ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP) | ★ | 99 | 56 | 11 | SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr), ARC/Columbia 1-11121 (Patmos/Charleville, BMI/Modern American/Verdangel, ASCAP) |
| ★ | 31 | 6 | HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI) | ★ | 96 | 10 | WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, D. Foster, A. Willis), ARC/Columbia 1-11134 (Sagittaire/Modern American/ASCAP/Irving, Foster Frees, BMI) | ★ | 100 | 93 | 7 | I'VE BEEN PUSHED ASIDE—McFadden & Whitehead (J. Whitehead, G. McFadden, J. Cohen), P.I.R. 9-3725 (CBS) (Mighty Three, BMI) |
| | 32 | 10 | DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP) | ★ | 97 | 12 | THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs), P.I.R. 93724 (CBS) (Mighty Three, BMI) | | | | | |
| | 33 | 12 | PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP) | ★ | 98 | 12 | I WANT YOU—Wilson Pickett (Rousel, Simon, Pickett), EMI-America 8027 (Merlin/Sock Cymbal, ASCAP) | | | | | |

Promoter's Target: Young Adults

By JEAN WILLIAMS

LOS ANGELES—Renny Roker, president of R&B Productions, a concert promotion firm here, seeks the young adult audience, "because the over 18 crowd has more money to spend on entertainment than kids, particularly now when money is so tight."

He is broadening his concert promotions to include such young adult-

type attractions as Stephanie Mills, Natalie Cole and Peabo Bryson.

In less than three years, R&B Productions has become one of the more successful firms here. The company grabbed two slots in the top 10 for outdoor concerts on Billboard's year-end chart and captured the number seven position among the nation's top concert promoters.

According to Roker, the '80s will see women as strong concert headliners drawing mass audiences. "I don't know why this is happening but I see this trend developing. Women have been moving ahead in record sales but there have been a lot of female concert headliners since the Motown groups like the Supremes with Diana Ross and Mary Wells and the Marvellettes. Aretha Franklin and of course Donna Summer are large draws.

"A lot of new acts will be strong this year," he predicts, "more than ever before. Prince on Warner Bros. is an act that will make it in concert. I'm looking forward to working with him and I will be using a lot of new acts this year."

Roker, who promotes his shows in association with Feyline Presents, is looking to play smaller 3,000-6,000-seat auditoriums this year. "I'm going into these places with shows that I would normally take into large facilities. When I go into large auditoriums, I will overkill with talent."

Roker contends the time has come for black concert promoters to begin promoting white concert attractions. "Concert promotion is concert promotion. There are some differences but basically it takes the same things to promote both black and white acts.

"The business is so competitive I must be more than a promoter," he continues, "I must also be a merchandiser. This year I plan to work with all types of attractions. I will be criticized for this but I don't want to be excluded from the rest of the music world."

A new area for most black concert attractions is mass merchandising. "We're obtaining the merchandising rights on as many performers as possible because we have the vehicle to expose them to markets where they are unknown such as the Hispanic and pop markets," says Roker.

On the other hand, the promoter is worried that the '80s will have an increasing number of black acts "failing because there are too many acts believing they are headliners. These acts are touring as headliners as opposed to coupling with equally popular performers.

"Rock'n'roll acts are now doing this. I see many shows going out that can't support themselves. This looks

(Continued on page 48)

Wonder Emcees NAACP Event

LOS ANGELES—Stevie Wonder is set to present his "Songs In The Key Of Life" award posthumously to Minnie Riperton and Donny Hathaway at the 12th annual Image Awards to be held at the Hollywood Palladium here Sunday (27).

The awards, sponsored by the Beverly Hills/Hollywood branch of the National Assn. for the Advancement of Colored People, will also have A Taste of Honey and Peabo Bryson presenting awards in eight music categories.

Topping the list of nominations, with two each, are the Commodores, Peabo Bryson, Earth, Wind & Fire and Chic.

Nominations in the song of the year/writer category are: Gene McFadden, John Whitehead & Jerry Cohen, Lionel Richie, Peabo Bryson, Nile Rogers & Bernard Edwards and Dino Fekaris & Freddie Perren.

The album of the year/producer category has Nile Rogers & Bernard Edwards, Maurice White, Nick Ash-

(Continued on page 66)

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| This Week | Last Week | Weeks on Chart | ★STAR Performer—LP's registering greatest proportionate upward progress this week | | | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|---|---|--|-----------|-----------|---|--|
| | | | ★ | ★ | ★ | | | | | |
| 1 | 22 | 1 | ★ | ★ | ★ | OFF THE WALL Michael Jackson, Epic FE 35745 | 39 | 37 | 15 | UNCLE JAM WANTS YOU Funkadelic, Warner Bros. BSK 3371 |
| 2 | 11 | 2 | | | | MASTERJAM Rufus & Chaka, MCA MCA-5103 | 40 | 39 | 9 | WITCH DOCTOR Instant Funk, Salsoul SA 8529 (RCA) |
| 3 | 11 | 3 | | | | PRINCE Prince, Warner Bros. BSK 3366 | 41 | 41 | 7 | COME INTO OUR WORLD The Emotions, ARC/Columbia JC 36149 |
| 4 | 6 | 4 | ★ | | | GLORYHALLSTOOPID Parliament, Casablanca NBLP 7195 | 42 | 42 | 7 | THE MUSIC BAND 2 War, MCA MCA-3193 |
| 5 | 6 | 5 | ★ | | | LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS) | 43 | 43 | 6 | BONNIE POINTER Bonnie Pointer, Motown M7-929R1 |
| 6 | 12 | 6 | | | | ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191 | 44 | 44 | 6 | CHIC'S GREATEST HITS Chic, Atlantic SD 16011 |
| 7 | 7 | 7 | | | | WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019 | 45 | 45 | 32 | I AM Earth, Wind & Fire, Arc/Columbia FC 35730 |
| 8 | 32 | 8 | ★ | | | WHERE THERE'S SMOKE Smokey Robinson, Tamia T7-366 (Motown) | 46 | 46 | 22 | STAY FREE Ashford & Simpson, Warner Bros. HS-3357 |
| 9 | 15 | 9 | ★ | | | BIG FUN Shalamar, Solar BXL1-3479 (RCA) | 47 | 50 | 32 | THE BOSS Diana Ross, Motown M7-923 |
| 10 | 12 | 10 | | | | INJOY Bar-Kays, Mercury SRM 1-3781 | 48 | 48 | 3 | DANCIN' AND LOVIN' Spinners, Atlantic SD 10256 |
| 11 | 10 | 11 | ★ | | | YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509 | 49 | 49 | 3 | IN LOVE Cheryl Lynn, Columbia, JC 36145 |
| 12 | 6 | 12 | ★ | | | GAP BAND II Gap Band, Mercury SRM 1-3804 | 50 | 56 | 14 | ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178 |
| 13 | 9 | 13 | ★ | | | JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic) | 51 | 47 | 37 | BAD GIRLS Donna Summer, Casablanca NBLP-2-7150 |
| 14 | 4 | 14 | ★ | | | THE WHISPERS The Whispers, Solar BXL1-3521 (RCA) | 52 | 52 | 28 | SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca) |
| 15 | 7 | 15 | | | | BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223 | 53 | 53 | 30 | DEVOTION L.T.D., A&M SP-4771 |
| 16 | 12 | 16 | ★ | | | ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501 | 54 | 54 | 7 | CAN'T YOU TELL IT'S ME Tyronne Davis, Columbia JC 36149 |
| 17 | 20 | 17 | | | | IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS) | 55 | 51 | 11 | TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6239 |
| 18 | 9 | 18 | | | | JOURNEY THROUGH THE SECRET LIFE OF PLANTS Stevie Wonder, Tamia T13-371C2 (Motown) | 56 | 55 | 9 | LIVING PROOF Sylvester, Fantasy F 79010 |
| 19 | 24 | 19 | | | | MIDNIGHT MAGIC Commodores, Motown M8-926 | 57 | 59 | 19 | BRENDA RUSSELL Brenda Russell, Horizon SP-739 (A&M) |
| 20 | 6 | 20 | ★ | | | THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259 | 58 | 60 | 38 | WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA) |
| 21 | 11 | 21 | ★ | | | PIZZAZZ Patrice Rushen, Elektra 6E-243 | 59 | 61 | 11 | SURVIVAL Bob Marley & The Wailers, Island ILPS 9542 (Warner Bros.) |
| 22 | 6 | 22 | | | | NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246 | 60 | NEW ENTRY | HIROSHIMA Hiroshima, Arista AB-4252 | |
| 23 | 19 | 23 | | | | LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury) | 61 | 58 | 31 | TEDDY Teddy Pendergrass, P.I.R. FZ-36003 (CBS) |
| 24 | 4 | 24 | ★ | | | RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240 | 62 | 57 | 34 | STREET LIFE Crusaders, MCA MCA 3094 |
| 25 | 25 | 25 | ★ | | | PLEASURE Future Now, Fantasy 9578 | 63 | 63 | 3 | I'M CAUGHT UP Inner Life, Prelude PRL-12175 |
| 26 | 16 | 26 | | | | RISE Herb Alpert, A&M SP 4790 | 64 | 66 | 9 | WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS) |
| 27 | 4 | 27 | | | | ONE ON ONE Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS) | 65 | 62 | 14 | MARATHON Santana, Columbia FC 36154 |
| 28 | 18 | 28 | | | | DON'T LET GO Isaac Hayes, Polydor PD-1-6224 | 66 | 68 | 18 | XII Fatback Band, Spring SP 1-6723 (Mercury) |
| 29 | 8 | 29 | | | | BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977 | 67 | 65 | 7 | I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763 |
| 30 | 14 | 30 | | | | ROYAL RAPPIN' Millie Jackson & Isaac Hayes, Polydor PD-1-6229 | 68 | 67 | 15 | THE WORLD WITHIN Stix Hooper, MCA 3180 |
| 31 | 7 | 31 | | | | LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor) | 69 | 64 | 10 | HAPPY HOLIDAYS TO YOU Whispers, Solar BXL1-3490 (RCA) |
| 32 | 32 | 32 | | | | DIONNE Dionne Warwick, Arista AB 4230 | 70 | NEW ENTRY | 8 FOR THE 80'S Webster Lewis, Epic NJE 36197 | |
| 33 | 14 | 33 | | | | ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA) | 71 | 71 | 2 | PETER BROWN Stargazer, Drive 108 (T.K.) |
| 34 | 31 | 34 | | | | DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611 | 72 | 73 | 2 | YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M) |
| 35 | 11 | 35 | | | | MASTER OF THE GAME George Duke, Epic JE 36263 | 73 | 75 | 19 | BOBBY BLAND I Feel Good, I Feel Fine, MCA MCA-3157 |
| 36 | 36 | 36 | | | | SWITCH II Switch, Gordy G7-988 (Motown) | 74 | 72 | 9 | I WANT YOU Wilson Pickett, EMI/America SW 17019 |
| 37 | 3 | 37 | | | | SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS) | 75 | 69 | 3 | SOMETHING MORE Eddie Kendricks, Arista AB 4250 |
| 38 | 13 | 38 | | | | FIRE IT UP Rick James, Gordy GB-990 (Motown) | | | | |

MIX OF DISCO, R&B & ROCK

Variety At Dance Music Forum

NEW YORK—The entertainment segment of Billboard's upcoming International Dance Music Forum will feature a mix of disco, r&b and rock-fusion acts to reflect the broadening scope of dance music of the 1980s.

Already tapped to appear at the four-day Forum, Feb. 11-14, at the Century Plaza in Los Angeles are Peaches & Herb, the B52's, Debbie Jacobs, Ann-Margret and Paul Sabu. Negotiations are also underway with Blondie, Smokey Robinson, Commodores, Michael Jackson, Dan Hartman, Isaac Hayes and Rufus & Chaka.

The Forum's entertainment segment will be held at the recently refurbished Studio One Discotheque in Los Angeles.

Studio One, scene of the filming of "Can't Stop The Music," by Casa-

blanca FilmWorks, was refurbished at a cost of more than \$125,000, part of which was underwritten by Casablanca to accommodate the filming of the movie.

A roller disco act is also slated to appear as part of the Forum's entertainment. This show will be staged at a champagne party sponsored by Billboard for Forum participants. It will be held at midnight, Feb. 13, at Flipper's disco.

Meanwhile, Bill Wardlow, the Forum's director, says registrations are running ahead of schedule. The show is expected to attract in excess of 1,000 participants, a sizeable percentage of whom will be coming from foreign countries. France alone is sending close to 300 participants.

Display space for the exhibit segment of the Forum has more than

100 of the 250 available booths already sold, with reservations on a majority percentage of the remaining 150.

Among those companies confirmed as exhibitors are: Pioneer Electronics of America, Disco Motion Ltd., Lance Enterprises, Inc., Audio International, Inc., Showco Manufacturing, Chic Lighting Corp., Meteor Light & Sound, Serendipity Inventions, the Phoebus Co., Stanton Magnetics, Rank Aldis, Bestek Entertainment Equipment Co., Call Me Different, Inc., Dazalite Electronics, Stella Industries, Creative Lighting & Sound Systems, Varaxon Electronics, JBL and Metro-Lites Inc.

Products to be exhibited span the spectrum of sound and light systems, illuminated dance floors, controllers, special effects and disco accessories ranging from fashions and novelties to roller skating equipment, projection systems, jewelry and beer.

A lineup of key industry people has been retained to impart their expertise on a variety of subjects ranging from directions of the industry in the 1980s to problems of programming a sound in transition, to roller discos, the pros and cons of such subjects as franchising, mobile disco, pools and associations, promoting the new disco sound, building stars in a starless industry, and the ups and downs of club owners and operators.

Charge Discrimination At Clubs In Honolulu

By DON WELLER

HONOLULU—The Armed Services Disciplinary Control Board met January 8 at Pearl Harbor to consider complaints made by a number of military personnel, particularly blacks, concerning discrimination at several island discos.

At the same time, Hawaii's Liquor Control Administrator condemned what he called "out-and-out racial discrimination" at the clubs but said he was hamstrung to do anything about it because the Board doesn't have the power to correct the practice allegedly taking place at some of the clubs.

In a background summary made available at the Control Board meeting, two kinds of discrimination were cited: one involving racial discrimination against blacks and the other concerning the requirement that service members produce two I.D.s for entry into several discos while non-military personnel were rarely asked for more than one I.D.

"These despicable practices, positively designed to discriminate against black military personnel, are contrary to everything the United States is supposed to stand for," says Liquor Control Administrator Eugene Carson.

Carson feels that the alleged discrimination is aimed at blacks, not military as a whole.

"We've never had a complaint from a white person about showing multiple I.D.s," he explains. "We have, however, received numerous complaints about these practices from blacks, but the Liquor Commission does not have the power to do anything about them. If we did, I'd certainly do something to stop these shameful practices."

Carson noted that some blacks have complained that dress codes for local discos are not enforced uniformly, with some blacks charging that they didn't meet up to the particular club's standards while similarly dressed locals did.

With respect to the dress codes, Carson notes: "They're okay if ap-

plied equally to everyone. They should definitely not be used as a means to exclude people of any particular race.

"This sort of discrimination, if permitted to continue and grow, will be extremely detrimental to Hawaii. Some legislative action should be considered to nip this problem in the bud. It should be dealt with before the problem gets larger and uglier."

U.S. Using Disco Lure For Tourists

PARIS—The U.S. Tourist Office here is to launch a massive promotional effort, built around disco music, to persuade the French to pay vacation visits to the U.S.

World Tourism Week is held here each February, with the U.S. invariably the pacemaker in promotion ideas. This year, taking bigger exhibition space than ever before, the theme will be "visit the States" but with a musical base and with a roller disco as one notable attraction.

This is the first time the U.S. Tourist Office has turned to music to win over potential visitors, but it links with the official formation here of a Roller Disco Assn. which has 400 members.

Aim of the new body is to protect the interests of roller-disco proprietors and also to set up a discount center where equipment can be bought at cut prices. The association will also meet with copyright society SACEM, the Societe des Auteurs, Compositeurs & Editeurs de Musique, to talk over disco copyright payment disputes.

Europeans Watch Lengthy TV Show From Le Palace

NEW YORK—Europe ushered in the New Year with a two-hour televised extravaganza originating from Paris Le Palace disco. Live coverage was interspersed with videotapes of 20 top acts, mostly American, with the entire show being beamed to 15 countries throughout the continent. Rock, disco and new wave acts were included.

Le Palace owner Fabrice Emaer arranged the coverage, hosted by the singer/actor Divine, through Radio/Television Luxembourg and Eurovision. Circus performers, roller disco and karate exhibitions were part of the Le Palace live show.

Among the acts featured were Donna Summer, Gloria Gaynor, Police, the Specials, Earth, Wind & Fire, Grace Jones, Sylvie Vartan, Michael Jackson, Electric Light Orchestra, Anita Ward, Queen, the Crusaders, Wings, Ian Dury, Sylvester, Supertramp and Gary Neumann.

The theme was "Un Nuit Blanche," admission for the all night affair was \$30 and the 2,500-capacity club was full. Jilles Roignant and Alexia book the acts.

And in Manhattan, New Year's Eve is now firmly established as a leading night in this city's night-

clubs. Couples were charged from \$50 to \$400 at the establishments surveyed at the beginning of 1980.

Heat, New York's largest rock disco, had a live performance of the Plasmatics, lasting about an hour, while Hurrah produced a show headlining the Slits and featuring Nash and Slash, and a group appropriately named the 80s.

At the discotheques, New York, New York held an all-night celebration on all three levels of the club. Dubbed "Dawn of A Decade," the management offered a choice to its patrons by reserving one floor for traditional ballroom dancing. Dinner was also served.

Studio 54 for the third year had several thousand people passing through its doors with people reportedly staying as late as ten o'clock the next morning.

Fifty tons of ice were brought in by designer Renny Reynolds creating four walls each 40 feet long and three feet thick to "cool down" the 70's. The walls remained frozen all night by virtue of the sheer bulk of ice.

Xenon had a regular night scheduled, although at a higher price, with guests asked to come in the theme colors of gold and white.

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ATLANTA

- This Week**
- 1 I CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 2 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 4 ON THE RADIO—Donna Summer—Casablanca (LP)
 - 5 JUMP THE GUN—The Three Degrees—Ariola (12-inch)
 - 6 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 7 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12-inch)
 - 8 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 9 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 10 I CAN'T HELP MYSELF (SUGAR PIE HONEY)—Bonnie Pointer—Motown (LP)
 - 11 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 12 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
 - 13 DEPUTY OF LOVE/WINTER LOVE—Don Armando—ZE (LP/12-inch)
 - 14 LOVE GUN—Rick James—Motown (12-inch)
 - 15 READY FOR THE 80'S—The Village People—Casablanca (LP)

BALT./WASHINGTON

- This Week**
- 1 SEXY DANCER/DO YOU WANNA BE MY LOVER—Prince—Warner (LP)
 - 2 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 4 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 5 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 6 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 7 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 8 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 9 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 10 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vanness—Prelude (LP)
 - 11 I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch)
 - 12 EVITA—all cuts—Festival—RSO (LP)
 - 13 I CAN'T HELP MYSELF (SUGAR PIE HONEY)—Bonnie Pointer—Motown (LP)
 - 14 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
 - 15 WEAR IT OUT—Stargard—Warner (12-inch)

BOSTON

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 SEXY DANCER/I WANNA BE YOUR LOVER—Prince—Warner (LP)
 - 3 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 4 KINDA LIFE (Kinda Love)—North End—West End (12-inch)
 - 5 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 6 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 7 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 8 I CAN'T HELP MYSELF (SUGAR PIE HONEY)—Bonnie Pointer—Motown (LP)
 - 9 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 10 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch)
 - 11 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 12 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vanness—Prelude (LP)
 - 13 BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch)
 - 14 I SHOULD'VE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP)
 - 15 TAKE ALL OF ME—Barbara Low—Pavillion (12-inch)

CHICAGO

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 3 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 4 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Artist (LP)
 - 5 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 6 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 7 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 8 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 9 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 10 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 11 FLY TOO HIGH—Janis Ian—Columbia (12-inch)
 - 12 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 14 BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch)
 - 15 DON'T LET GO—Isaac Hayes—Polydor (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch)
 - 3 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 4 GOOD TO ME—all cuts—T H P—Atlantic (12-inch)
 - 5 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 6 EVITA—all cuts—Festival—RSO (LP)
 - 7 I CAN'T HELP MYSELF (SUGAR PIE HONEY)—Bonnie Pointer—Motown (LP)
 - 8 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 9 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 10 NIGHT DANCER—Jean Shy—RSO (12-inch)
 - 11 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B 52's—Sire/Warner (LP/12-inch)
 - 12 STRAIGHT TO HEART/ALL NIGHTMAN—Loose Change—Casablanca (LP)
 - 13 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
 - 14 DEPUTY OF LOVE—Don Armando—ZE (LP/12-inch)
 - 15 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)

DETROIT

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 3 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 4 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 5 I CAN'T HELP MYSELF (SUGAR PIE HONEY)—Bonnie Pointer—Motown (LP)
 - 6 I WANNA BE YOUR LOVER—Prince—Warner (LP)
 - 7 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 8 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 9 GOOD TO ME—T.H.P.—Atlantic (LP)
 - 10 MONEY—The Flying Lizards—Virgin (12-inch)
 - 11 NIGHT DANCER—Jean Shy—RSO (12-inch)
 - 12 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
 - 13 ROCK LOBSTER/PLANET CLAIR/DANCE THIS MESS AROUND—The B 52's—Sire/Warner (LP/12-inch)
 - 14 MUSIC—One Way/Al Hudson—MCA (LP/12-inch)
 - 15 DEPUTY OF LOVE—Don Armando—ZE (LP/12-inch)

LOS ANGELES

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 5 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP/12-inch)
 - 6 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B 52's—Sire/Warner (LP/12-inch)
 - 7 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 8 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 9 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 10 MONEY—The Flying Lizards—Virgin/Atlantic (12-inch)
 - 11 BLOW MY MIND—Celi Bee—APA/TK (LP/12-inch)
 - 12 I CAN'T HELP MYSELF (SUGAR PIE HONEY)—Bonnie Pointer—Motown (LP)
 - 13 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vanness—Prelude (LP)
 - 14 DEPUTY OF LOVE—Don Armando—ZE (LP/12-inch)
 - 15 ON THE RADIO—Donna Summer—Casablanca (LP)

MIAMI

- This Week**
- 1 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch)
 - 2 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 5 I CAN'T HELP MYSELF (SUGAR PIE HONEY)—Bonnie Pointer—Motown
 - 6 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 7 DEPUTY OF LOVE/WINTER LOVE—Don Armando—ZE (LP/12-inch)
 - 8 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 9 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 10 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 11 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 12 NIGHT DANCER—Jean Shy—RSO (12-inch)
 - 13 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 14 MONEY—The Flying Lizards—Virgin (12-inch)
 - 15 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)

NEW ORLEANS

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 4 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 5 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 6 READY FOR THE 80'S—The Village People—Casablanca (LP)
 - 7 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vanness—Prelude (LP)
 - 8 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 9 SATURDAY NIGHT (Breathout)—Arpeggio—Polydor (12-inch)
 - 10 GOOD TO ME—all cuts—T H P—Atlantic (LP)
 - 11 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
 - 12 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 13 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP)
 - 14 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
 - 15 NO MORE TEARS (ENOUGH IS ENOUGH)—Donna Summer & Barbra Streisand—Casablanca & Columbia (12-inch)

NEW YORK

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 3 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 4 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 5 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 6 EVITA—all cuts—Festival—RSO (LP)
 - 7 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 8 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 9 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 10 I CAN'T HELP MYSELF (SUGAR PIE HONEY)—Bonnie Pointer—Motown (LP)
 - 11 CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vanness—Prelude (LP)
 - 12 ON THE RADIO—Donna Summer—Casablanca (LP)
 - 13 ROTATION—Herb Alpert—ASB (LP/12-inch)
 - 14 WEAR IT OUT—Stargard—Warner (12-inch)
 - 15 BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP)

PHILADELPHIA

- This Week**
- 1 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 2 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 3 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 4 I SHOULD'VE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP)
 - 5 BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP)
 - 6 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 7 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 8 DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch)
 - 9 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP/12-inch)
 - 10 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
 - 11 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 12 ARE YOU READY FOR LOVE—Slave—Atlantic (LP)
 - 13 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 14 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
 - 15 LOVE INJECTION—Trussel—Elektra (12-inch)

PHOENIX

- This Week**
- 1 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 2 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 3 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 4 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 5 WEAR IT OUT—Stargard—Warner (12-inch)
 - 6 MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch)
 - 7 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 8 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
 - 9 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 10 NIGHT DANCER—Jean Shy—RSO (12-inch)
 - 11 ON THE RADIO—Donna Summer—Casablanca (LP)
 - 12 BURNIN' ALIVE—Tony Rollo—Casablanca (LP)
 - 13 THE VISITORS—Gino Soccio—Warner/RFC (12-inch)
 - 14 PUTTING MY (HEART ON THE LINE)—C. O. D.—Casablanca (LP)
 - 15 LOVE MESSAGE—Musique—Prelude (LP)

PITTSBURGH

- This Week**
- 1 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP)
 - 2 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 3 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Columbia (LP/12-inch)
 - 4 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 5 DO YOU LOVE WHAT YOU FEEL/BODY HEAT—Rufus & Chaka—MCA (LP)
 - 6 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 7 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 8 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 9 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 10 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 11 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 12 I'M CAUGHT UP—Inner Life—Prelude (12-inch)
 - 13 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
 - 14 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch)
 - 15 UN—all cuts—UN—Prelude (LP)

SAN FRANCISCO

- This Week**
- 1 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 2 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
 - 4 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)
 - 5 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 6 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 7 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 8 JUMP THE GUN—The Three Degrees—Ariola (LP)
 - 9 I WANNA BE YOUR LOVER—Prince—Warner (LP/12-inch)
 - 10 NIGHT DANCER—Jean Shy—RSO (12-inch)
 - 11 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
 - 12 EVITA—all cuts—Festival—RSO (LP)
 - 13 I DON'T NEED NO MUSIC—T J M—Casablanca (LP)
 - 14 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 15 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP/12-inch)
 - 2 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 3 SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch)
 - 4 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 5 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 6 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 7 MANDOLAY—La Flavour—Sweet City—(12-inch)
 - 8 I CAN'T HELP MYSELF (SUGAR PIE HONEY)—Bonnie Pointer—Motown (LP)
 - 9 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 10 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 11 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)
 - 12 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 13 GOOD TO ME—all cuts—T H P—Atlantic (LP)
 - 14 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 15 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)

MONTREAL

- This Week**
- 1 FLY TOO HIGH—Janis Ian—CBS
 - 2 I CAN'T HELP MYSELF—Bonnie Pointer—Quality
 - 3 BODY SHINE—Instant Funk—RCA
 - 4 WEAR IT OUT—Stargard—WEA
 - 5 THANK GOD THERE'S MUSIC—all cuts—Theo Vanness—Quality
 - 6 HARMONY—Suzy Lane—WEA
 - 7 007 MEDLEY—Freddie James—London
 - 8 RELIGHT MY FIRE—Dan Hartman—CBS
 - 9 RAPPERS DELIGHT—Sugar Hill Gang—Quality
 - 10 SING SING SING—Charlie Catello—RCA
 - 11 THAT'S WHY HOLLYWOOD LOVES ME—Geno Washington—London
 - 12 PUMP IT UP—David Hudson—CBS
 - 13 LOVE I DON'T WANNA HEAR ABOUT IT—Caroline Bernier—London
 - 14 JUMP—The Ring—London
 - 15 HOUSE OF THE RISING SUN/WE GOT LOVE—Denis Lepage—Quality

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.

Seek Live Acts For Lake Placid

NEW YORK — Multiphase Broadcasting Corp. is looking for live acts for the disco it has designed in the Olympic Athletes Village in Lake Placid, site of the 1980 Winter Olympic Games.

The firm, which installed the computerized, light and sound system in the disco, has used GLI Sound, Rotonics Lighting and Electra Display for components. The 250 capacity club will be used exclusively for athletes, coaches, press, team officials and other Olympic staffers, including visiting dignitaries.

Norby Walters & Associates are helping Multiphase with supplying talent. Shows are scheduled for Feb. 12 through 14. The shows are being staged as benefits, although performers will be paid for transportation from New York, as well as being provided with food and lodging. The hardware firms are also donating time and equipment for the project.

Several top disco acts will be lined up, but due to the nature of the job, they're keeping performance dates loose in case other opportunities arise, sponsors of the show point out.

Record Pool Moves

PHOENIX — The Southwest Record Pool here has moved into new, larger quarters.

The club, which has 50 members, moved to 3015 S. 40th St., Phoenix 85040 in early January. The pool has two new telephone numbers: (602) 276-5716 and (602) 276-5843.

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February 11-14, 1980/Century

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

Send in your registration now, and we'll guarantee you a money-saving early bird rate—Special low rates for disco and radio deejays, too. And we're guaranteeing a lot more: Forum sessions with the top people in the disco industry, discussing the key issues that face the music industry as we head into a new decade. So get your toughest questions ready now, and plan to participate in:

AGENDA TOPICS:

NOTE Some moderators and panelists still to be confirmed
KEYNOTE SPEAKER: Radcliffe Joe, Billboard Magazine
DISCO PLUS ROCK 'N SOUL—FUSING A NEW SOUND FOR THE 80's?

Co-Moderators: Ray Caviano, RFC/Warner • Rick Stevens, Polydor

Panelists: Miles Copeland, IRS, England • Seymour Stein, Sire • Janis Lundy, RSO • Dick Griffey, Solar Records • T.J. Johnson, T.J. Disco's • Mike Stewart, Interworld Music

DISCO RADIO—COMBINATION OF ROCK—DISCO—R&B.

Moderator: Doug Hall, Billboard

Panelists: Al Brady, WABC, New York • Rick Sklar, WABC, New York • Matthew Clenott, WDAI, Chicago • Michael Jones, KRLY, Houston • Rick Nuhn, KXTC, Phoenix • Robert Michael Anderson, The Plum, Alexandria, Va. • Alvin John Waples, KKAT, Los Angeles • Dr. Rob Balou, Multiple Systems Analysis • Bill McGuire, Voice of America

CLUB FINANCING—DOMESTICALLY/INTERNATIONALLY, GETTING START-UP OR EXPANSION CASH IN A RECESSIONARY PERIOD.

Moderator: Michael Wilkings, Wood Wilkings

Panelists: Lew Horwitz, First LA Bank • Michael O'Harro, Tramps • Denny Lidtke, Hollywood Palace
 Others to be confirmed.

PRODUCT PROMOTION—THE EMERGING IMPORTANCE OF INDEPENDENTS.

Co-Moderator: Tom Hayden, Tom Hayden Associates. Marc Kreiner, MK Dance Promotions

Panelists: John Hedges • Jane Brinton • Steve Bogan, RPM • Craig Kostich, Warner/RFC • Arnie Smith, RSO • Alan Michael Mamber, Fantasy Records • Dennis Wheeler, Casablanca Records • Tom Ray, TAR • Wally Roker

INTERNATIONAL LIGHTING—INCLUDING SOPHISTICATED LASERS IN DISCOS.

Moderator: Radcliffe Joe, Billboard, New York

Panelists: Brian Edwards, Wavelength • Gary Loomis, Varaxon • Richard Van Schoyck, Laser Presentations

DEEJAY SPINNING SESSION—LIVE!

Moderator: A.J. Miller, SCDDJA

DANCE MUSIC FORUM MODERATORS INCLUDE:



RADCLIFFE JOE, Billboard Magazine, KEYNOTE SPEAKER



RAY CAVIANO, RFC Records



SCOTT FORBES, Studio One



DOUG HALL, Billboard



TOM HAYDEN, Tom Hayden & Associates



TONY MARTINO, Alant Enterprises



A.J. MILLER, Southern Calif. Disc Jockey Assn.



CHRISTINE PERREN, MVP Records/Grand Slam



DICK SHEPPARD, Towards 2000

Participants:

Roy Thode, Studio 54, New York • Richie Rivera, Flamingo, New York • Ken Jason, Chicago • Bob Vitteriti, Trocadero Transfer, San Francisco • Mike Lewis, Studio One, Los Angeles • Scott Talarico, The Playroom, Ft. Lauderdale • Al Paez, Club 4141, New Orleans • Claes Hedberg, Stena Line, Sweden • Mario Gonzales, Madison's, Australia • Bob Vitteritto, Trocadero Transfer, San Francisco • Ken Jason, McGreevy's, Chicago
 Other spinners still to be confirmed.

THE 12"—COMMERCIAL/PROMOTION USE.

Co-Moderators: Michel Zgarka, Trans-Canada Records, Montreal • Stan Hoffman, Prelude

Panelists: Greg Lynn, CBS London • Marc Kreiner, Ocean • Mike Lushka, Motown • Ray Harris • Dick Griffey, Solar Records

Additional panelists still to be confirmed.

STARPOWER—IMAGE BUILDING FOR UNKNOWN ARTISTS. HOW PROMOTION/PUBLICITY/BOOKINGS INTERFACE.

Co-Moderators: Bob Caviano, Bob Caviano Productions • Christine Perren, MVP Records/Grand Slam

Panelists: Michele Hart, Casablanca • Vince Pellegrino, CBS • Freddie DeMann, Welsner-Demann • Susan Munao, Susan Munao Management • Dick Griffey, Solar/United Black Concert Promoters • Steven Mochat, Machat & Machat Mgt.

Additional panelists (A & R, Marketing and P.R.) still to be confirmed.

CLUB OWNERS—COMPETITION IN TODAY'S MARKETPLACE.

Co-Moderators: Scott Forbes, Studio One, Los Angeles • Tony Martino, 12 West

Panelists: Dick Collier, Trocadero Transfer, San Francisco • Bill Schwarze, Music Hall, San Francisco • Don Scott, Vel's Red Carpet Lounge • Richard Thomas, Discotheque Infinity, Portugal • Joe Melnik, Madison's, Melbourne
 Many others (inc. international) still to be confirmed.

PROGRAMMING TODAY IN THE CLUB

Moderator: Manny Stali, Casablanca

Panelists: Mike Lewis, Studio One • Michael Graber, Alphies, Chicago • Jerry Johnson, Menjo, Detroit • Ray Caviano, Warner/RFC • Craig Kostich, Warner/RFC • Preston Powell, Cuckoo's Nest, New York • Sam Avellone, Dixie Electric Co., Columbus • Les Temple, The Music Hall, San Francisco • Chris Hill, The Goldmine, London

POOLS & ASSOCIATIONS—THEIR GROWING IMPORTANCE IN THE CONTINUATION OF DISCO.

Moderator: Judy Weinstein, For The Record, New York

Panelists: H. Goran Noreen, Swedish D.J. Association • Joel Cameron, President, Nevada Disco D.J. Association • Michael O'Hara, Trammips, Wash., D.C. • Bob Pantano, POPS, Philadelphia • A.J. Miller, SCDDJA

• Bob Baldwin, Southwest Record Pool • Jon Randazzo, BADA • Vince Pelligrino, Columbia • Joel Cameron, Nevada DJ Assn. • Tom Hayden, Tom Hayden & Associates

THE PRODUCERS—DISCO PURISTS vs. FUSION MASTERMINDS.

Co-Moderators: John Luongo, Pavillion Records • K.C./Rick Finch, K.C. & Sunshine Band

Panelists: Vince Alleti • Freddie Perren • Ronnie Wilson • Kim Fowley • Quincy Jones • Elton Ahi • John Hedges • Marty Blecman • Cerone

ROLLER DISCO PHENOMENON—A BOOM FOR DISCO

Moderator: Lynda Emon, Publisher, Roller Review

Panelists: Charles Ayber, Roll-A-Palace, Brooklyn • Sam Cavallo, Skating Place, Jacksonville • Bill Coopersmith, Spinning Wheels, Olathe, Ks • Tom Obert, Great Skate, St. Paul • George Pickard, RSROA • Irwin Rosee, Rinkside Magazine, NYC • Stan Wertlieb, Flippers, Los Angeles • Sergio Munzidai, High Rollers, New York

MOBILE DISCO

Moderator: Dick Sheppard, Towards 2000

Panelists: Les Miller, Captain Disco, Los Angeles • Norma Goodridge, Disco Van 2000 • Jonathan Booke, Disco Date, New York • Alan Herzig, Dancing Machine, L.A. • Dennis McConnell, Music To You, Philadelphia • Andy Ebon, Music Man, San Francisco • Don Bruner, San Fran Disco, Australia

ORGANIZING TEEN DISCOS—PUBLICIZING, PROGRAMMING, COSTS vs. ADULT DISCO, ETC.

Co-Moderators: Mike del Rey, Teen Disco Chain Owner, Los Angeles • Wayne Johnson, TGIF, Las Vegas

Panelists: David Salador, DIS Co. • Jim Streight, The Apple, Peoria • Jeff Appel, Under-21 Club, L.A. • F. Craig Whittaker, Whittaker Design

DISCO DESIGN AND CONSTRUCTION

Moderator: Scott Forbes, Studio One, Los Angeles

Panelists: Joe Melnik, Madison's, Melbourne • Ed King, Sound Unlimited, Los Angeles • Denny Lidtke, Hollywood Palace, Hollywood

More Participants to be Announced! Some of the above to be confirmed.

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Other sessions to be announced in a future issue of Billboard; including star entertainers from Disco, Disco/Rock Fusion, and R&B/Disco Fusion Music. The live entertainment event of the year!

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Please register me for **Billboard's International Dance Music Forum VII at the Century Plaza Hotel, February 11-14, 1980.**
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Disco

CUCKOO'S NEST OPENS

A New Phoenix Spot

By AL SENIA

PHOENIX—Amid indications here that the disco phenomenon is fading, an elegant new club has opened on the city's northwest side.

Cuckoo's Nest became the latest member of the disco community with a Dec. 29 opening night celebration.

The club, located at 1946 W. Deer Valley Rd., bills itself as a "dance-oriented establishment." Music director Bob Baldwin says he'll feature a varied format featuring "all kinds of danceable music" including dance-oriented rock.

Baldwin characterizes the music as "a compromise between the rockers and the disco people."

The club's music format mirrors a trend that has become evident in the disco community here. Rock music is enjoying a resurgence in many clubs and on FM. One major disco, the Ride 'n' Rock, has switched from mainstream disco to dance-oriented rock. Other clubs are adding more crossover material. More recently, KXTC-FM switched its designation from "Disco 92" to "Ecstasy 92."

Cuckoo's Nest aims to strike its "compromise" among various musical tastes by offering an elegant, comfortable decor, high quality sound system and well-lit, fog-shrouded dance floor standard to many clubs.

But general manager Cher Cunningham stresses that the club is de-

signed so that the sound is trapped within the sunken dance floor. Non-dancing patrons "can talk and visit," she says.

The two-story disco can accommodate 425 patrons. There is seating for 60 on the upper level which is more private. Seating capacity for 75 is available on the lower level and for 181 on an outdoor patio. There is substantial stand-up space throughout the club, including an ample stand up drink rail on one side of the dance floor.

"We'd like to make the club an entertainment center," Cunningham says.

There is no admission charge and the dress code is described as "casually elegant."

The three-way reversible stereo sound system features JBL speakers, Yamaha amplifiers with Technic MK 1200 turntables and a GLI mixer and signal processor.

Baldwin aims to "keep an open mind" to the music programming. Crossover artists, "more vocalizing" and dance-oriented rock will be emphasized. "I might even play a square dance once in awhile," he says.

"We're just going to try to entertain people."

Cuckoo's Nest is open Tuesday through Saturday from 8 p.m. to 1 a.m.

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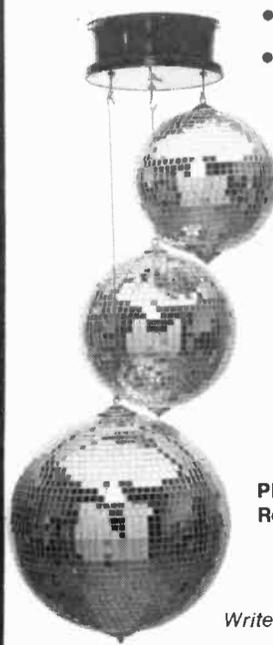
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Disco Top 100

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| This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label | This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|
| 1 | 1 | 12 | VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch*) LP-36302 | 50 | 46 | 6 | DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246 |
| 2 | 3 | 12 | I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366 | 51 | 61 | 4 | SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515 |
| 3 | 2 | 11 | CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149 | 52 | 67 | 4 | THE VISITORS (remix)—Gino Soccio—Warner/RFC (12-inch) DRCS-8894 |
| 4 | 4 | 15 | THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch) BXL1-3479 | 53 | 53 | 12 | TAKE ALL OF ME—Barbara Law—Pavillion (12-inch) 4286401 |
| 5 | 5 | 11 | DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103 | 54 | 54 | 13 | MUSIC—One Way/Al Hudson—MCA (LP) 3178 |
| 6 | 6 | 12 | SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch) DRCS8893 | 55 | 55 | 14 | I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409 |
| 7 | 8 | 14 | I'M CAUGHT UP—Inner Life—Prelude (LP) PRL 8004 | 56 | 66 | 6 | LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (LP/12-inch*) NBD-20204 |
| 8 | 14 | 7 | HAVEN'T YOU HEARD—Patice Rushen—Elektra (LP/12-inch*) EK-243 | 57 | 73 | 4 | YOU MAKE ME FEEL THE FIRE—Claudia Barry—Chrysalis (12-inch) CDS-2389 |
| 9 | 9 | 12 | YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch*) LP 9509 | 58 | 59 | 14 | LOVE RUSH—Ann-Margret—Ocean (12-inch) OR 8911 |
| 10 | 12 | 11 | EVITA—all cuts—Festival—RSO (LP) RS-1-3061 | 59 | 39 | 11 | ROLLER SKATIN' MATE—Peaches and Herb—Polydor (LP/12-inch*) PD-1-6239/PRO-116 |
| 11 | 20 | 4 | I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929 | 60 | 47 | 14 | ROCK IT—Deborah Washington—Ariola (LP) SW 50066 |
| 12 | 19 | 4 | HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203 | 61 | 58 | 30 | HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857 |
| 13 | 21 | 3 | AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—SOLAR (LP & 12-inch*) BXL1-3521 | 62 | 62 | 7 | DANCE FANTASY—Free Life—Epic (12-inch) |
| 14 | 18 | 8 | LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143 | 63 | 63 | 8 | DO YA' WANNA GO DANCIN'/SPIRITS—Gary's Gang—SAM/Columbia (LP) AL-35240 |
| 15 | 15 | 12 | DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) S-404 | 64 | 44 | 15 | LOVE MESSAGE—Musique—Prelude (LP) PRL-12172 |
| 16 | 7 | 17 | WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891 | 65 | 64 | 6 | LOVERS/LATE FOR LOVE—Bruni Pagan—Elektra (LP/12-inch*) AS-11438 |
| 17 | 10 | 19 | DEPUTY OF LOVE—Don Armando's Second Avenue Rumba Band—ZEA (LP/12-inch*) 3305 | 66 | 60 | 19 | SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001 |
| 18 | 28 | 9 | WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch*) SW-49902 | 67 | 71 | 4 | QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248 |
| 19 | 56 | 6 | I SHOULD'VE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP) SD-19259 | 68 | 70 | 6 | WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196 |
| 20 | 40 | 7 | MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555 | 69 | 74 | 16 | THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542 |
| 21 | 24 | 10 | WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI (LP) 6073 | 70 | 72 | 4 | BURNIN' ALIVE—Tony Rollo—Casablanca (LP) NBLT-7187 |
| 22 | 23 | 12 | I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426 | 71 | 51 | 4 | TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237 |
| 23 | 25 | 15 | BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205 | 72 | 75 | 17 | SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MS1-010 |
| 24 | 29 | 8 | MONEY—The Flying Lizards—Virgin (12-inch) DSK-217 | 73 | 76 | 3 | JUST A TOUCH OF LOVE—Slave—Atlantic (LP) |
| 25 | 11 | 14 | NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch) NBD 20199 | 74 | NEW ENTRY | | GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (LP/12-inch*) |
| 26 | 30 | 10 | GOOD TO ME—all cuts—THP—Atlantic (LP) SD-19257 | 75 | 65 | 6 | RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch) |
| 27 | 13 | 17 | DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224 | 76 | 78 | 18 | HOW HIGH—Salsoul Orchestra featuring Cognac—Salsoul (12-inch) SG 305 |
| 28 | 16 | 16 | NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308 | 77 | 81 | 6 | HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125 |
| 29 | 17 | 11 | ON THE RADIO—Donna Summer—Casablanca (LP) NBLP-7189 | 78 | 80 | 4 | MOON CHILD—Captain Sky—AVI (LP) AVI-6077 |
| 30 | 31 | 10 | BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP/12-inch*) SA-8529 | 79 | 69 | 35 | YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/TCD 99 |
| 31 | 33 | 11 | STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) NBLP-7189 | 80 | 68 | 12 | JOHNNY B GOOD/VICTIM OF LOVE—all cuts—Elton John—MCA (LP/12-inch*) MCA 5104 |
| 32 | 36 | 7 | I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness—Prelude (LP) PRL-12173 | 81 | NEW ENTRY | | FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197 |
| 33 | 35 | 8 | BLOW MY MIND—Celi Bee—APA/TK (LP/12-inch*) APA/TK-77005 | 82 | NEW ENTRY | | I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch*) SRK-6076 |
| 34 | 22 | 18 | I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (LP/12-inch*) AS 11425 | 83 | 93 | 3 | YOU SET ME ON FIRE—Paradise Express—(LP/12-inch*) F 9589 |
| 35 | 34 | 10 | U.N.—all cuts—U.N.—Prelude (LP) PRL-12168 | 84 | 84 | 3 | WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452 |
| 36 | 26 | 11 | DANCE YOURSELF DIZZY—Liquid Gold—Parachute (LP/12-inch*) RRD 20527 | 85 | 85 | 3 | ONLY LOVE CAN MAKE IT RIGHT/DANCE THE NIGHT AWAY—Jet Brown—Polydor (LP)-PD-1-6218 |
| 37 | 37 | 16 | READY FOR THE 80'S/SLEAZY—Village People—Casablanca (LP) NBLP-2-7183 | 86 | 87 | 2 | INCH BY INCH—Persia—Casablanca (LP) NBLP-7190 |
| 38 | 27 | 18 | TJM—all cuts—TJM—Casablanca (LP) NBLP 7172 | 87 | 88 | 3 | CISSELIN' HOT—Chuck Cissel—Arista (LP/12-inch*) |
| 39 | 45 | 6 | PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355 | 88 | 89 | 2 | IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXL1-3398 |
| 40 | 41 | 24 | ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745 | 89 | 90 | 2 | TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP) SD-19258 |
| 41 | 42 | 7 | I WANT YOU FOR MYSELF—George Duke—Epic (LP/12-inch*) | 90 | NEW ENTRY | | BROKEN ENGLISH/WHY YA DO IT—Marianne Faithful—Island & Antilles—(LP/12-inch) ILP 9570 & AN-801 |
| 42 | 32 | 10 | LOVE GUN—Rick James—Grody/Motown (LP/12-inch*) 6519-D | 91 | 91 | 12 | USA EUROPEAN CONNECTION—all cuts—USA European Connection—Marlin (LP/12-inch*) 2231/TKD425 |
| 43 | 48 | 7 | FLY TOO HIGH—Janis Ian—Columbia (12-inch) XSS-166717 | 92 | NEW ENTRY | | ALL NIGHT THING—The Invisible Man's Band—Mango (12-inch) MLPS-7782 |
| 44 | 50 | 8 | HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265 | 93 | 83 | 21 | LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513 |
| 45 | 43 | 8 | MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch) DSR8-8896 | 94 | 96 | 2 | PUTTING MY (Heart On The Line)—C.O.D.—Casablanca (LP) NBLP-7193 |
| 46 | 38 | 21 | E=MC²—all cuts—Giorgio—Casablanca (LP) NBLP 7169 | 95 | 79 | 15 | PARTY DOWN/KEEP ON MAKING ME HOT—Unyque—DJM (LP/12-inch*) DJM-26 |
| 47 | 52 | 7 | JUMP THE GUN—The Three Degrees—Ariola (12-inch*) | 96 | 94 | 6 | SHAKE ME, WAKE ME—Carol Lloyd—Earmarc (LP/12-inch*) EMD-21002 |
| 48 | 57 | 6 | KIND OF LIFE (Kind Of Love)—North End—West End (12-inch) | 97 | 98 | 4 | YOU GOT ME DANCING IN MY SLEEP/TUTTY FRUITY BOOTY—Frisky—Vanguard (LP) VSD-79430 |
| 49 | 49 | 6 | ROTATION—Herb Alpert—A&M (LP/12-inch*) SP-12032 | 98 | 92 | 4 | HIGH SOCIETY—Norma Jean—Bearsville (LP/12-inch*) PRD-A-839 |
| | | | | 99 | 99 | 13 | TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232 |
| | | | | 100 | 95 | 9 | SHAZAM/SPACE DUST—Deodato—Warner (LP/12-inch*) W-3321 |

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco Mix

By BARRY LEDERER

NEW YORK—Solid hip moving disco is always a pleasure to dance to as well as to write about. RSO/Curtom's just released LP Ava Cherry "Ripe" is such music. Recording artist Ava Cherry sings "I Just Can't Shake The Feeling"

with a style reminiscent of Candi Staton's soulful work.

Producer Bobby Eli has incorporated two short breaks with tight orchestration for a fine midtempo dancing beat. "You Never Loved Me" (produced by Gil Askey) moves at a faster tempo with a double guitar, bell and percussion break which is inserted in the middle as well as the end of the disk for easy cueing. "I'm Always Ready" and "Where There's Smoke There's Fire" (Bobby Eli, producer), also deserve attention.

West End Records president Mel Cheren, always tries to stay one step ahead of the industry. This certainly is the case with the upcoming release of the label's latest 12-inch 33 1/2 r.p.m. by Loose Joints titled "Is It All Over My Face." The group's harmonies are purposely off key which is a feature of the disk. There is also a pulsating bongo instrumentation that builds to a dynamic break. The record runs 8:03 and is a

combination of new wave rock blended with an r&b feeling. The flipside, "Pop Your Funk," at 6:37 is more jazz oriented with percussion and keyboard taking on a dominant role. Producers Arthur Russell and Steve D'Aquisto show promise with this release. Also from West End will be Billy Nichols' "Diamond Ring" 12-inch 33 1/2 r.p.m. with a ballad flipside titled "My Woman." Nichols penned both tunes. Also in the new wave vein will be "Zipper Up Your Love" by newcomer Bill Grace.

The Lipps' LP, "Mouth To Mouth" on Casablanca, features the group's previous hit "Rock It" as well as its current 12-inch 33 1/2 r.p.m. titled "Funky Town." The latter incorporates a nice blend of keyboards, synthesizer and cowbells with a sax solo featured twice. Rock overtones are blended here with a European style flavor. "All Night Dancing" shouldn't be overlooked as a potential dance floor pleaser whereas "Power" is too fast and will probably be slowed down by the deejays.

Smooth and flowing aptly describes the concept and production of the Paradise Express LP from Fantasy. "Let's Fly" the album's title and lead cut sets the pace with rich arrangements that sparkle with harps and violins skillfully blended with electronic keyboards for a scintillating and spacey feeling.

Lead vocals by Viann are a definite asset as she rides the tune with gentleness and a definite spunk. No break is needed or used as this 6:38 cut is almost too short.

"No Where To Run" is based loosely on the Martha and Vandella's classic, but has a combination of a futuristic and sexy flavor with only the lyrics reminding one of this oldie. "You And I" and "You Set Me On Fire" are also contenders for positive deejay response. Producers Phil Jones and Herb Jimmerson have built excitement into all cuts.

WMOT in Philadelphia has the Fat Larry's Band LP titled "Looking For Love." This cut as well as "Here Comes The Sun" are funk oriented but should find commercial appeal. Sassy har-

monization from the group, as well as a strong brass section combine for a nitty gritty tempo as provided by producer Larry James.

Alan Mamber, disco promotion director from Fantasy Records, is looking forward to an upcoming album titled "Two Tons of Fun." These

young ladies, Martha Wash and Izora Rose, are the backup singers for Sylvester and are now out on their own. Producer Harvey Fuqua has provided them with four sizzling uptempo numbers as well as a beautiful ballad for this debut album.

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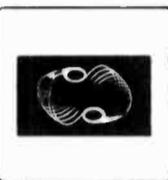


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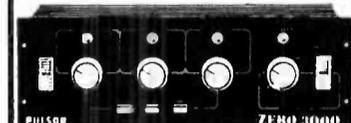
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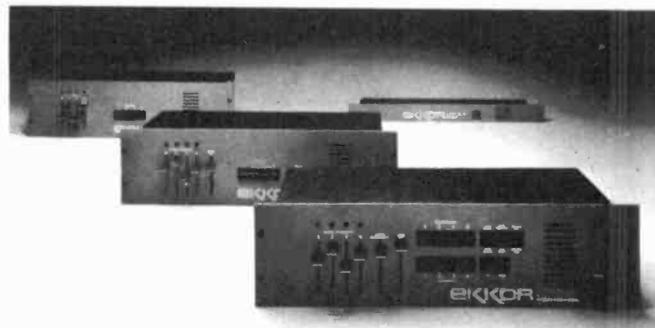
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Classical

MARKETED BY FUNK AND WAGNALLS

Beethoven Symphony Hits 2 Mil

By ALAN PENCHANSKY

CHICAGO—Which U.S. record company has the biggest selling classical release of the past three years, London, RCA, CBS, Angel?

The unlikely answer is Funk and Wagnalls. A copy of the Beethoven "Pastorale" Symphony available exclusively through supermarkets and grocery stores has racked up two million in sales in the U.S. since 1977.

The album introduces the Funk and Wagnalls "Family Library Of Great Music" 20-LP collection and sells for 69 cents.

According to Funk and Wagnalls, almost 20 million classical records have been moved through supermarkets in the past two years. Funk and Wagnalls has sponsored an innovative series of live classical music performances to promote the album series.

This month, supermarket executives are being introduced to a new 24-LP promotion, "The Joy Of Great Music." Funk and Wagnalls will continue its use of in-store orchestral performances to promote the series, and popular baritone Robert Merrill has been signed as official spokesman for the promotional push.

Merrill was on hand here in January for the unveiling of the new album library at the National Houseware's Show.

William Most, Funk and Wagnalls' executive in charge of the records program, was asked about the mass market potential for serious music and about Funk and Wagnalls' success in tapping this market. The company's experience bears out the belief of some record label executives that only a small part of the potential market for classical music has been reached.

According to Most, the success of the program is due in large part to the excitement created by the live supermarket concerts and the simplicity of the program's presentation to the shopper. Attractive fine art covers and emphasis on family education and enrichment also receive credit.

Most's duties tend to keep him on the road much of the time, coordinating promotions with supermarket giants such as Von's and Ralphs on the West Coast, Jewel and Fazio's in the Midwest and Safeway, Grand Union and Stop 'n' Shop on the East Coast.

Funk and Wagnalls has brought

live music to 18 different supermarket chains, according to Most. The new program will be rolled out with a series of live musical events, including in-store performances by Merrill.

"We take a chain in the area and it has an exclusivity for as long as the program runs," explains Most.

"More and more of the supermarkets are doing non-food promotions now. It's amazing the response they get when they promote a concert in the store."

The newest campaign will have its official unveiling in February in Cleveland. The 35-member Ohio Chamber Orchestra has been booked into a Fazio chain store to perform a 1½-hour program of Haydn and Beethoven, and Merrill also will appear.

Most says the supermarkets select their "bellringer" location for the concert, which is staged by Funk and Wagnalls with a local group. Access to the media for radio, tv and newspaper coverage also is a prime consideration, and Most himself handles a full slate of interviews in connection with each program launch.

Product is supplied by RCA Custom, with performances from the Vox catalog licensed through the Moss Music Group. Promotional materials stress cultural enrichment, and Most views the library as a replacement for education formerly offered in public schools.

Says Most: "Schools no longer have music appreciation 1 and 2 where you learn about the most popular compositions by the most popular composers."

Most cites the intimidation factor as the biggest inhibitor of mass market penetration for classical product through conventional channels. But the customer's fear of exposing his own ignorance is banished in the non-specialist supermarket environment, he points out.

"A lot of people are intimidated if they have to go into a classical record store. They're intimidated if they don't know enough about the music," Most explains.

Shoppers are able to check out the albums and liner notes in the Funk and Wagnalls series without fear of exposing their levels of knowledge, he explains.

Most also points to low volume pricing and the respected Funk and

Wagnalls brand identity as reasons for the success of the program.

Says Most: "We're going to the same supermarket chains and they're delighted to have it again because most of them do well with our program."

Latest count reveals that between 19 and 20 million albums were sold in the first program, according to Most.

The executive says a minimal two-year run is targeted for the new program. Following Cleveland, the program will be brought to Boston and Chicago, with a national roll-out to follow based on results of the three test markets.

Customers, in addition to the albums, receive the Funk and Wagnalls "Encyclopedia Of Music," provided in 12-page installments packaged with each album purchase.

An album containing excerpts from two Tchaikovsky ballets—"Swan Lake" and "Sleeping Beauty"—will introduce the new collection. It will sell for 99 cents with subsequent albums ticketed at \$2.99.

Exposure time for the program is expected to be about 20 weeks. Most says stores begin to double up on releases about two-thirds of the way through the catalog.

Albums also contain such compositions as Dvorak's "Slavonic Dances," Brahms' Fourth Symphony, Vivaldi's "Four Seasons," Schubert's "Trout" Quintet, Chopin's Waltzes, Cello and Piano Concertos of Schumann, vocal selections from Verdi operas and orchestral music from Wagner operas.

"The new series branches out from just plain symphony and concerto to include ballet, opera, baroque and chamber music," Most says.

He says demand for classical music at the mass market level was ascertained through research including focus group studies. The company also researched repertoire choices and cover presentation, consulting with New York area musicians on the former matter.

"We first of all determined the covers which would be attractive," Most says. "Then we tried to determine the most popular composers."

Funk and Wagnalls is also eyeing RCA recordings by spokesman Merrill, and Most says he expects to add an album of the baritone's performances to the collection.

Classical Notes

Mononucleosis-stricken **Lorin Maazel** is sidelined for a month in Paris. Taking over his January Cleveland Orchestra duties are conductors **Yoel Levi**, **Stanislaw Skrowaczewski** and **Mathias Bamert**. The conductor's illness forces postponement of two Telarc recording sessions.

A new weekly radio broadcast sponsored by the **Moss Music Group of Canada** can be heard over **CKQT-FM** in the Toronto area. Several local classical retailers will join Moss in sponsoring the Sunday night "Vox Hour," expected to premier in February. Handling production are freelance broadcaster **Paul Hoeffler** and **Julian Rice**, Moss Canadian vice president of marketing. The first three programs, already taped, are "The Two Sides Of Gershwin," "A Festival Of North American Orchestras," and "Go For Baroque." Other programs in the planning stages include: "An Evening With The King's Singers," "Bravo Beethoven" and "Evening At The Pops." Of course, Vox, Turnabout and Candide recordings are featured. Major Toronto classical dealers, including A&A Records & Tapes, The Book Cellar and David Mirvish Books & Records, will be involved on a rotating basis.

March 9 is **Samuel Barber's** 70th birthday. The Lincoln Center Chamber Music Society will honor the composer with a performance of his "Summer Music" Woodwind Quintet. . . . **Herbert Von Karajan** has made a digital recording of the Dvorak Eighth Symphony for EMI. Sources place the number of completed EMI/Angel digital projects at 16 and growing. . . . CBS Records is reporting combined U.S. and European sales of its new "Don Giovanni" recording at 80,000 units. The three-record set received a Grand Prix du Disque award in December.

The annual Classics International huddle with execs of Polygram Distribution took place at the New York Hilton, Jan. 18 and 19. Recipient of the branch manager of the year award was Polygram's **Harvey Rosen** of Baltimore. His branch was recognized for its 1979 performance in moving classical product. Named classical regional manager of the year was **Jim Walsh** of the New York branch. Top classical salesman of the year award went to **Bill Ambrose** based in Pittsburgh. . . . Great Britain has conferred knighthood on conductor **Colin Davis**. He'll be identified as "Sir Colin" on forthcoming Philips releases. **ALAN PENCHANSKY**

Jazz

TRALFAMADORE CHANGE

Buffalo Top Club Will Segue To Downtown

By JIM BAKER

BUFFALO—The Tralfamadore Cafe, this city's leading jazz club, has agreed to become the main tenant in a proposed Theatre Plaza which is key to the redevelopment of Main St. in downtown Buffalo.

Under the plan, a major boost for the city's new theatre district, Tralfamadore owner Ed Lawson would lease 10,000 square feet in a city-owned, two-story building and insert a first-floor restaurant and a nightclub upstairs.

The restaurant and club will adjoin other performance and commercial enterprises in a five-story building next door and a 350-car parking lot. All this represents con-

siderable expansion for the popular jazz club, which is limited by cramped quarters and little parking at its present uptown location at Main and Fillmore Sts.

Lawson disclosed last month that the Tralfamadore, co-owned with his brother Robert, has been sold and will be vacated soon.

Lawrence Quinn, deputy director of Buffalo's Dept. of Community Development, says all that remains is "a matter of settling the rent" before club moves downtown. "The Theatre Plaza is Mayor (James) Griffin's baby and we'd love to have Ed there," declares Quinn.

Billboard SPECIAL SURVEY For Week Ending 1/26/80

Billboard Best Selling Jazz LPs

| This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|
| 1 | 2 | 9 | AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.) | 26 | 28 | 30 | BROWN SUGAR Tom Browne, Arista/GRP GRP-5003 |
| 2 | 3 | 13 | ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501 | 27 | 27 | 9 | NIGHT CHILD Oscar Peterson Palbo 2312108 (RCA) |
| 3 | 1 | 12 | ONE ON ONE Bob James & Earl Klugh Columbia/Tappan Zee FC 36241 | 28 | 26 | 31 | LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701 |
| 4 | 4 | 11 | PIZZAZZ Patrice Rushen, Elektra 6E-243 | 29 | 30 | 3 | PRESSURE Pressure, LAX MCA-3195 (MCA) |
| 5 | 5 | 16 | RISE Herb Alpert, A&M SP 4790 | 30 | 31 | 6 | JEFF LORBER FUSION Jeff Lorber Fusion Inner City IC 1026 |
| 6 | 6 | 13 | A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253 | 31 | 29 | 10 | CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock Polydor PD-2-6238 |
| 7 | 9 | 13 | BEST OF FRIENDS Twinny featuring Lenny White Elektra 6E-223 | 32 | 42 | 4 | WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS) |
| 8 | 7 | 10 | STREET BEAT Tom Scott, Columbia JC 36137 | 33 | 37 | 40 | PARADISE Grover Washington Jr. Elektra 6E-182 |
| 9 | 8 | 12 | DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy) | 34 | 35 | 7 | LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy) |
| 10 | 10 | 43 | MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA) | 35 | 38 | 22 | DUET Gary Burton & Chick Corea ECM ECM-1-1140 (Warner Bros.) |
| 11 | 11 | 34 | STREET LIFE Crusaders, MCA MCA 3094 | 36 | 33 | 9 | OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM-1-1153 (Warner Bros.) |
| 12 | 21 | 2 | HIROSHIMA Hiroshima, Arista AB-4252 | 37 | 34 | 9 | DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004 |
| 13 | 16 | 22 | WATER SIGN The Jeff Lorber Fusion Arista AB-4234 | 38 | 32 | 7 | THE BEST OF HERBIE HANCOCK Herbie Hancock Columbia JC 36309 |
| 14 | 12 | 17 | 8:30 Weather Report Arc/Columbia PC2-36030 | 39 | 39 | 28 | I WANNA PLAY FOR YOU Stanley Clarke, Nipper KZ-2 35680 (CBS) |
| 15 | 13 | 38 | HEART STRING Earl Klugh, United Artists UALA-942 (Capitol) | 40 | 36 | 8 | I REMEMBER CHARLIE PARKER Joe Pass, Pablo 2312109 (RCA) |
| 16 | 15 | 15 | THE WORLD WITHIN Stix Hooper, MCA 3180 | 41 | 40 | 4 | GIANTS Various Artists LAX MCA-3188 (MCA) |
| 17 | 17 | 10 | AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247 | 42 | 41 | 12 | AIN'T IT SO Ray Charles, Atlantic SD 19252 |
| 18 | 14 | 9 | PASSION DANCE McCoy Tyner Milestone M-9091 (Fantasy) | 43 | 43 | 51 | CARMEL Joe Sample, MCA AA-1126 |
| 19 | 19 | 10 | MOSAIC John Klemmer, MCA MCA-2-8014 | 44 | 44 | 3 | STRAIGHT LIFE Art Pepper, Galaxy GXY 5127 (Fantasy) |
| 20 | 20 | 55 | ANGIE Angela Bofill, GRP/Arista GRP-5000 | 45 | 45 | 12 | PRODUCT Brand X, Passport PB 9840 (JEM) |
| 21 | 24 | 24 | LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056 | 46 | 46 | 4 | OLD AND NEW DREAMS Various Artists, ECM ECM-1-1155 (Warner Bros.) |
| 22 | 22 | 12 | THE HAWK Dave Valentin, Arista/GRP GRP 5006 | 47 | 47 | 21 | FEEL IT Noel Pointer United Artists UALA-973 |
| 23 | 18 | 7 | CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278 | 48 | 50 | 10 | BUSH DANCE Johnny Griffin, Galaxy GXY-5126 (Fantasy) |
| 24 | 23 | 14 | CARRY ON Flora Purim, Warner Bros. BSK 3344 | 49 | NEW ENTRY | | MILESTONES Great Jazz Trio, Inner City IC 6030 |
| 25 | 25 | 38 | NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.) | 50 | 48 | 29 | MINGUS Joni Mitchell, Asylum 5E-505 |

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Jazz

Ponty Pondering His Future, Disbands Group

NEW YORK—Jean-Luc Ponty, after four years on the road and recording, is taking a break from the routine to compose music and "think about what to do next."

The electric violinist and jazz composer has disbanded his five-man unit and will take time to explore his future. "I expect to evolve, not completely change," he says.

"I first want to take a vacation. I've had a hectic schedule touring extensively. I've either been touring or making an album. I could not always concentrate on my development while recording. My manager would be planning the next tour. I would be under pressure."

Explains Ponty: "I'm not sure what the new band will be, but I must have the freedom now to do what I want next. Maybe I'll take the same path."

Ponty has been approached to do film soundtracks. "I have no particular project. I'm having meetings in Los Angeles now."

And he might perform with some symphony orchestras. "At this point in life I have several options," he notes as he discusses the problem of recording with a symphony orchestra. The public expects a tour with the orchestra. But he adds, "I might

do one album and I might make such a tour."

Ponty says he doesn't like the word fusion. "There's no telling what its fused with. My influence is classics and jazz, although I've had

some experience in rock. I prefer to call my music progressive jazz or progressive jazz rock."

Ponty, who is better known in this country than in his native France, says he plans to spend some time in

Europe. "I want to develop an audience in Europe. My last performance there was in March and April. I was not there in 1978."

Ponty heads into his hiatus on an upbeat. He's just completed a two-

month U.S. tour with sellout performances at Boston's Orpheum, Philadelphia's Tower Theatre, New York's Palladium, Cleveland's Music Hall, the Santa Monica Civic and the Berkeley Community Theatre.

Jazz Beat

LOS ANGELES—Baltimore-based fusion band Greg Hatza & Moon August has cut its first LP for its own Bushido label. The LP's title is "Just Another Gig" and according to Vaughn Bratcher, a member of the band, it has been gaining airplay on WEA-FM and WCUT-FM, both area college stations.

1750 Arch Records is being distributed in the U.S. by Ray Lawrence's firm. There are 33 LPs in the \$7.98 catalog. . . . Artists House, artist owned label, has issued five new titles by Ornette Coleman and Charlie Haden, James Blood, David Liebman, Andrew Hill and Wayman Reed, the latter trumpeter Reed's debut as a leader. Upcoming from the John Snyder run company are LPs by Gil Evans, Art Pepper, Chet Baker, Ornette Coleman and some new groups. The New York label leases all the music from the performers.

The cover of Grover Washington Jr.'s debut Elektra LP won a gold medal of distinction at the recent Society of Illustrators show in Gotham.

. . . Rutgers Univ. in New Brunswick, N.J., has a series going titled "Africa American Classical Music—Jazz." Twelve concerts comprise the series and will feature Billy Hart, Freddie Waits, Horacee Arnold, Doc Cheatham, Panama Francis, Sam Price, Slam Stewart, Frank Foster, Benny Powell, Tiny Grimes, Ted Dunbar, Chico Freeman, Machito, James Moody, Frank Foster, Tommy Turrentine, Johnny Griffin and Dexter Gordon, among others. The shows are all free and held in the Lucy Stone Hall.

Harry James is into his 41st year in show business and he played Caesars Palace in Las Vegas to start off the new year. . . . The Detroit Jazz Center's winter session of instruction programs start Jan. 28. A concert Jan. 21 launches the program.

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

Hunter's Movie In 5 Parts For Tube

LONDON—"The Alberta Hunter Story," based on the life of the legendary blues singer-composer, will be coproduced next year for Southern Pictures, Ltd., by Mark Shivas and Carolyn Pfeiffer as a five-part mini-television series.

Shivas is creative director for the newly-formed Southern Pictures based here, while Pfeiffer heads the motion picture division of Alive Enterprises.

The series will trace the singer's life from its Memphis beginnings through her return to showbusiness and continuing success at New York's Cookery at the age of 84.

Billboard's SPOTLIGHT ON JAZZ

A Billboard in-depth investigation and projection . . . March 8, 1980 issue (on newsstands March 3, 1980) If Jazz Is Your Beat, You Must Reserve Ad Space Today . . .

Traditional or contemporary, hot or cool, acoustic or electronic, fusion or purist . . . **Billboard's Spotlight on Jazz** editorial section will track the total scene, probing dimensions and directions as jazz swings into the new decade. Both radio and retailers will be totally updated.

Jazz has never been more dynamic . . . or more complex. Jazz continues to change in a dazzling variety of ways. And yet each stage of its development remains alive and well.

Followers of the traditional sounds flock to jazz festivals and provide steady sales for follow-on disks.

At the same time, crossover and fusion artists are hitting the big bucks . . . but is it jazz?

In the International market—Europe, Australia, Japan, Africa, the big sellers continue to be mainstream jazz with a solid, swinging beat.

Billboard's Spotlight on Jazz will explore the marketing implications of this bewildering diversity.

The significance of jazz to the music industry has always been much greater than the sum of its box office or record sales. Jazz is the base on which popular music evolved and the experimental jazz musician continues to sow the seeds the others harvest.

Billboard's Spotlight on Jazz will be must reading for everyone interested in the direction of all music. Outstanding professionals will give their incisive analysis of every aspect of jazz:

Crossover and Fusion Jazz

Purists say it's a sellout, but sales are soaring. What's next? Does jazz have an identity crisis?

Who's Calling The Shots in Jazz?

The artist? The record companies? The producers? Or is it the super producers (whoever they are)?

Record Companies and Jazz

Billboard's Jazz Label Survey will provide the complete story of who's recording where.

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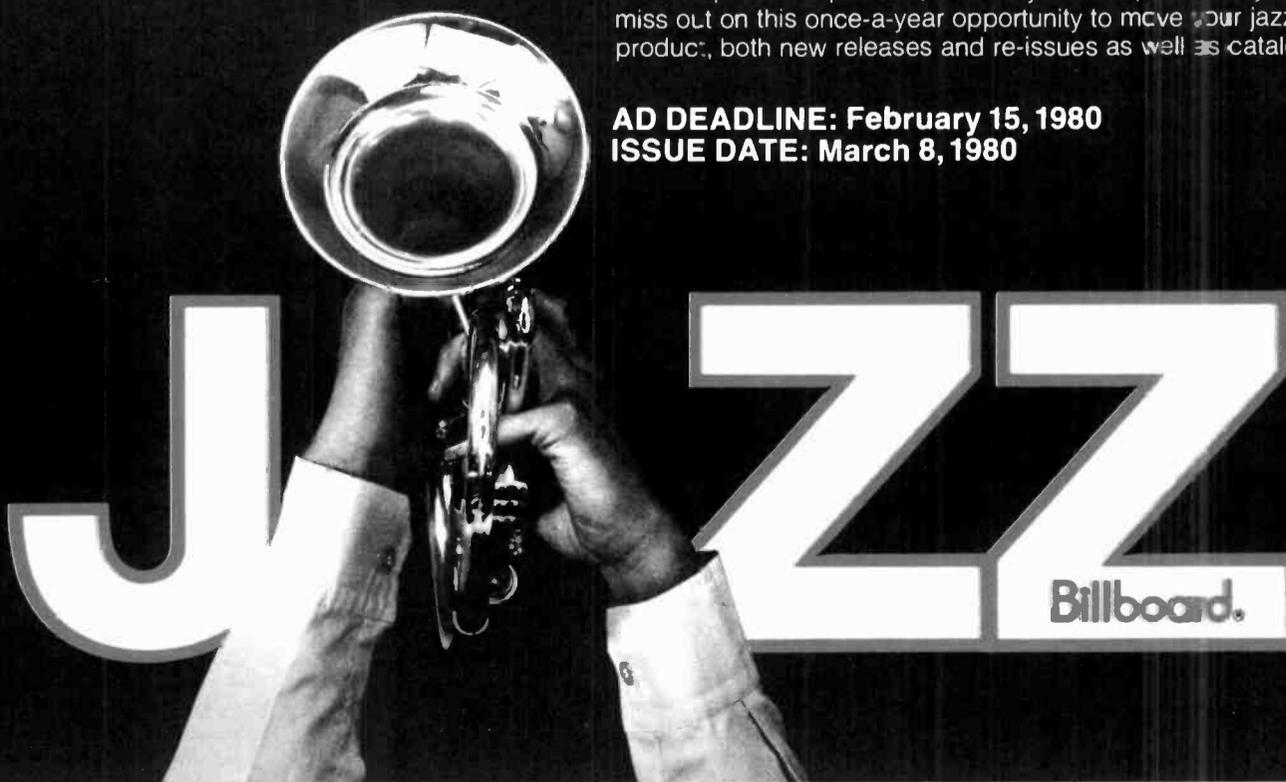
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**AD DEADLINE: February 15, 1980
ISSUE DATE: March 8, 1980**



Returns a Problem? Not With Country Music

• Continued from page 10

lanta, agrees, stating: "Country acts will sell through a more stable piece of product. There are generally more singles released from country albums than pop. The album will be in the racks longer than a pop release and the returns are low."

Changing demographics have had an effect on increasing country sales. In the past several years, consumers who were previously buying pop and rock product have been losing their taste for rock, buying instead, more country product, according to Rick Blackburn, CBS' local-based marketing vice president.

Due largely in part to the crossover artist, the new country buyers were turned on by a Kenny Rogers, Dolly Parton or Crystal Gayle, and since then have discovered a whole new world of music.

"Country music has become a good compromise to young adults tired of heavy metal rock," claims Blackburn. "The demographics have come down. Country music has become the new 'MOR'."

Echoing the changes presently go-

ing on with the musical tastes of America, Neil Hartley, vice president of national accounts for MCA Distributing, concurs. "The success of Kenny Rogers, the Oak Ridge Boys, Willie Nelson and Barbara Mandrell tell you that the taste of the record buyer is beginning to change. We realize that there are more country music buyers out there than just the traditional country consumer."

Perhaps the biggest factor in a low return rate of country albums is the loyalty of the fans. "Country buyers are loyal," says Terry Woodward, president of Wax Works, a rackjobber in Owensboro, Ky. "They buy an album for the artist, and not just a song they may have heard on the radio. A Merle Haggard fan will buy a new Haggard album, and probably have all of Haggard's other releases at home."

"The consumer will buy or subscribe to an artist," states Blackburn. "While many pop buyers are fickle in their purchases, the country buyer is there everytime one of his favorite artists releases a new album."

Country albums normally remain in the racks longer than pop albums because more singles are taken from a country album than a pop album. "The longevity of a country album is the key," says Steve Marmaduke of Western Merchandisers in Amarillo, Tex. "A country album will remain active for at least nine months while some pop product disappears within six months."

"Country artists who crossover to pop will also increase their longevity," says Ann Tomlinson of Knox Record Rack in Knoxville. "Even non-crossover artists will remain in the racks longer than most pop releases."

"Coupled with the fact that country artists release less albums and usually contain more singles, country albums can remain in the racks a lot longer," says Wheeler.

"Country returns at MCA are minimal," claims Hartley, "mainly because we won't jam the records out there." Steve Libman agrees, stating: "Our returns are low, and returns for bluegrass music are almost non-existent. We've never had any problems with country music returns."

David McCormick, manager of Ernest Tubb's Record Shop in

Nashville has no problems with returns at all. "We don't deal with returns that much, just defective product, and there's not much of that. We stock an artist's catalog, keep plenty on hand and sell it. We will sell whatever we order."

"Our returns are much smaller on country product," says Woodward. "The reasons for this is country sales deal traditionally with older people,

the price of an album is usually a bit cheaper than a pop album and country buyers are not inclined to return a defective record like pop fans do. I wish all our returns were as small as country."

"Our biggest problem with country albums is not in returns," says Hartley. "It is keeping the product in the stores and getting it out to the consumer."



Jam Activity: Gov. Lamar Alexander, left, dons his cowboy hat with Epic artist Charlie Daniels after proclaiming Saturday (12) as "Charlie Daniels Band Day for the State of Tennessee." The event was in honor of Daniels' annual Volunteer Jam VI. At right, singer Crystal Gayle watches Gregg Allman make a point backstage following their performances during the Jam at Nashville's Municipal Auditorium.



Nashville Rocks To Volunteer Jam Old Charlie Daniels Event Runs For 8 'Solid' Hours

By KIP KIRBY

NASHVILLE—Expansion from a one-day event to a two-day affair is a definite possibility for the 1981 Volunteer Jam, judging from the success and size of this year's Jam.

What started out six years ago as a one-time homecoming concert for the Charlie Daniels Band has mushroomed into a major annual musical event, as the 1980 Volunteer Jam VI proved Jan. 12.

With its largest-ever billing of guest attractions, this year's concert drew a cross-section of music industry persons from roadies to record executives, fans from 32 states, and provided in the process a marathon eight-hours-plus of non-stop entertainment.

The event took on a decidedly stronger business slant than in previous years. Its actively-thronged hospitality area and pre and post-Jam parties indicated that the Jam is fast becoming the rock equivalent of Nashville's Country Music Week.

The diversified spectrum of industry executives, managers, booking agents, lawyers and performers spanned such music centers as Los Angeles, New York, Nashville, Memphis and Macon, resulting in numerous business deals being discussed, and some consummated, behind the scenes.

Hosted by Daniels, who remained onstage for nearly all of the evening's music (and whose band also served as the backup rhythm section for all performers), the concert rocked the rafters of Nashville's Municipal Auditorium with rock, country and r&b.

Headliners included the Winters Brothers, LeRoux, John Prine, the Charlie Daniels Band, Marshall Tucker Band, Elvin Bishop, Mickey Gilley, Mylon LeFevre, Crystal Gayle, Rufus Thomas, Willie Nelson, Wet Willie, Grinderswitch, Henry Paul Band, Dobie Gray, Mac Gayden, Delbert McClinton, Papa John Creach, Ted Nugent, Stillwater, the Allman Brothers Band and Bonnie Bramlett.

This year's concert was the best-organized and smoothest of any previous Jam. Produced and coordinated by Sound Seventy Productions, Inc., the show moved swiftly with few intermissions and only brief set changes—although, due to the sheer number of performers, it ran nearly an hour behind its estimated timetable.

Highlights were Nelson's set, a surprise appearance by Gregg Allman, and Daniels' own set, the longest of the night. It contained a number of the group's biggest hits, as well as a rousing version of what has become the southern national anthem, "The South's Gonna Do It Again." It was apparent as the el-

bow-to-elbow crowd of more than 12,000 people filled the hall with wild applause that although Daniels may have won the CMA's instrumentalist and group of the year awards, the majority of his fans hail from the ranks of rock.

Following the climactic set by the Allmans and Bramlett, an informal jam session brought more musicians onstage to continue the music for another hour.

Later, Daniels and Sound Seventy hosted a post-concert catered party for more than 1,000 invited industry guests and friends at the Hyatt Regency Hotel, an into-the-dawn affair

(Continued on page 44)

Shriners Assist In Ray Stevens Promo

NASHVILLE—RCA has come up with a marketing campaign involving the national organization of Shriners to spark sales on the debut release by newly-signed artist Ray Stevens.

Since the title of the LP is "Shriner's Convention" and features a variety of Stevens' typically humorous topics set to music, RCA is tying in the release with the Shriners' network of temples who will be closely involved at the ground level with the label's promotional and sales staffs.

Stevens' first single for RCA, also titled "Shriner's Convention," ships to radio, press and retail accounts on red vinyl to match the Shriners' colors. This original shipping will then be followed by two-color postcards of the album's cover art with a message from Stevens on the back. RCA is also supplying accounts with two by two-foot posters and logo centerpieces displaying the LP's cover graphics.

Coupled with the retail-merchan-

dising push, Stevens will also be the target of an across-the-board media blitz that includes appearances on "The Tonight Show," "Merv" and "Dinah." Stevens recently taped a syndicated tv special titled "The Grand Ol' Opry Salutes The Shrine" at Nashville's Opry House, a performance that brought more than 800 requests from Shriners for copies of the record, "Shriner's Convention."

Additionally, a specially-recorded open-end interview with Stevens has been designed for radio use and tagged with a space for local Shrine temples to make public service announcements regarding their own projects.

The response to the song from the Shriners has resulted in the organization working at the grassroots level with RCA regional sales managers to coordinate efforts in their respective markets. Plans for specific involvement of the Shriners will be formulated between individual temples and RCA Records. **KIP KIRBY**

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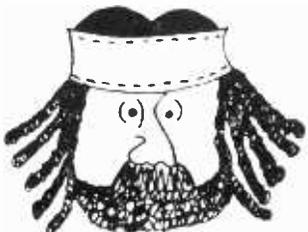
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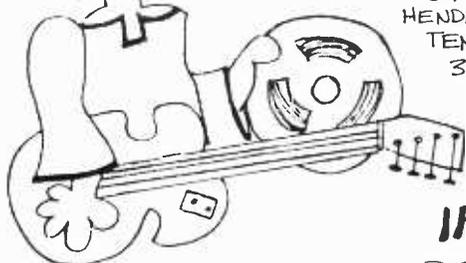
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CMA Membership Spurts To 5,331, Increasing 6%

NASHVILLE—Setting dates for 1980 events, looking back at 1979 and arranging committee appointments highlighted business discussions at the first quarterly board meeting of the Country Music Assn. The meeting, the first of 1980, was held in Montego Bay, Jamaica, Jan. 8-10.

CMA committee appointments were ratified, while three subcommittees were formed by the planning and developing committee. The three committees include the IMIC group, chaired by Bruce Lundvall; the country radio seminar committee, chaired by Jim Foglesong; and a world festival of country music committee, chaired by Joe Talbot. Chairman of the planning and development committee is lifetime board member Frances Preston.

Rick Blackburn reported for the membership committee on CMA's 1980 membership figures, a total of 5,331 members, a 6% increase over those of last year.

International committee chairman Lundvall announced that plans are underway for the 1980 international show during Fan Fair. The deadline set for receiving artists' materials for consideration will be March 31.

The talent buyers committee presented to the board the tentative dates for the 1980 Talent Buyers Seminar, set for Oct. 10-13, ending

on the Monday of the CMA Awards show. Also mentioned were the positive results obtained from a survey of all 1979 seminar participants.

Promotion committee chairman Blackburn discussed plans for the coming year as determined by the committee. Included is the concept of a new audio/visual presentation utilizing current market research data which would be useful to CMA members in various categories. The board also approved the adoption of a new theme to be used in all of CMA's outgoing materials, "Country—The Music Of The '80s."

In the absence of radio committee chairman Don Nelson, Richard McCullough reported on the proposed radio survey for 1980, which is to be mailed in a few weeks to all North American radio stations to determine their country programming. In addition, results of the Post

Awards Radio Show were studied. Some 72 of the 77 stations which responded to the survey stated that they would be interested in carrying the show again.

Charlie Scully reported to the board on the activities of the country music month committee. Scully outlined their suggestion for additional promotional ideas to augment this year's Country Music Month in October, including mailings to shopping centers and truckstops.

In other business, 10 electors were voted to the Hall Of Fame Panel of Electors by the board. Nominees were presented to the board by the Electors committee, chaired by Talbot.

An announcement was made that the Oak Ridge Boys would perform at CMA's luncheon at the NARM convention in Las Vegas. In addition, CMA's vocal duo of the year, Kenny Rogers and Dottie West, will entertain at the closing banquet that same evening.

Other reports given included: banquet/post awards party committee, Jim Foglesong; tv committee, Frances Preston; bylaws committee, Stanley Adams; meetings and arrangements, Sam Marmaduke; and convention and study committee, Joe Talbot.

The second quarterly board meeting for 1980 will be held in Washington, D.C., April 15-17.

Award To Prophet

NASHVILLE—Ampex representative Tom Clark has presented Cachet Records artist Ronnie Prophet with a Golden Reel Award, citing his "Just For You" LP, recently certified gold in Canada. Ampex also presented donations of \$500 each in Prophet's name to the Boy's Club of Morristown, Tenn., and St. Jude Children's Hospital of Memphis.



TALENT TALK—Pop recording artist Sandra Steele reviews a portfolio of artwork for her debut LP on United Artists with the label's Nashville director of operations, Jerry Seabolt. Steele's just-released album was produced by Ralph Murphy for Picalic Productions.

Bob Neal Reactivates Mgt. Agency

NASHVILLE—Veteran talent agent Bob Neal has reactivated the Neal Agency Ltd. for the sole purpose of managing Epic artist Johnny Rodriguez.

Formerly Rodriguez's agent in the early stages of the singer's career, Neal will now direct all phases of his career development and cooperate in management with attorney John Lentz.

Neal resigned his position as head

of the Nashville William Morris Agency offices in August to devote himself to completing an autobiographical book covering his quarter-century in the music industry. The book, says Neal, is now close to completion.

The Neal Agency Ltd. will be headquartered in the Maryland Farms complex in Brentwood, Tenn. Mailing address is P.O. Box 588, Brentwood, Tenn. 37027. Telephone number is (615) 373-2400.

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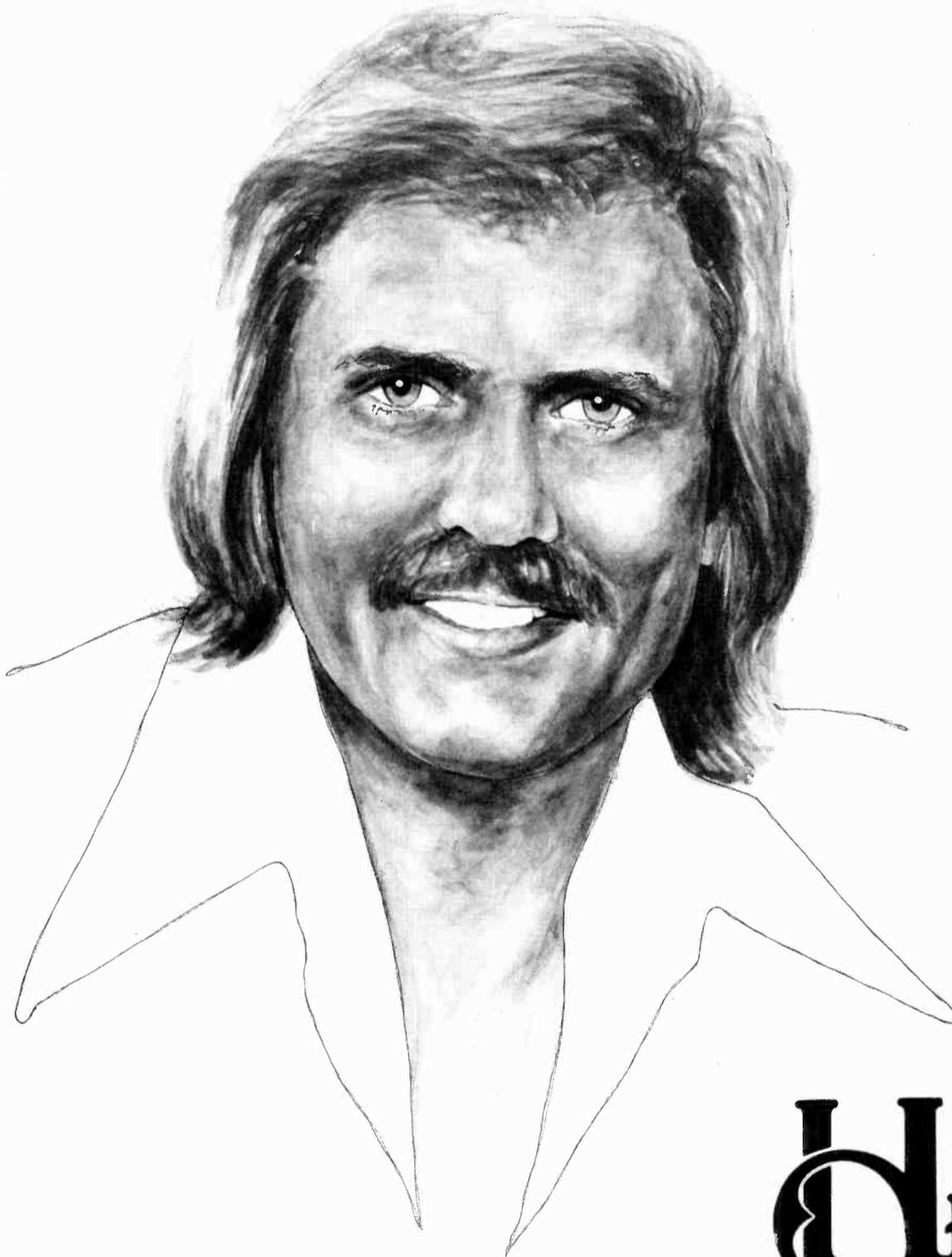
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Nashville Scene

By KIP KIRBY

Now that Nashville's popular Exit/In is closed for extensive renovation and expansion, the local music crowd is looking in new directions for places to view their favorite acts. Two likely contenders are *Mississippi Whiskers* and *J. Austin's*, both of which are developing listening room formats and booking a variety of artists.

Whiskers was the site of a recent headline performance by Ovation Records' Joe Sun. Sun's electrifying sets proved that he is definitely one of country's most dynamic entertainers, and his band Shotgun kept the pace churning with its excellent musicianship. Equally at home on a ballad like "Old Flames Can't Hold A Candle" or a rousing rocker like "One Timers". . . . Others who contributed their considerable talents toward the success of the evening—and received enthusiastic response from the packed-to-the-rafters audience—were Maude Gold, Annie Freeman and Zack Van Arsdale.

Meanwhile, over at J. Austin's, that club's newly-initiated listening room policy is bringing in a hefty roster of area artists such as Gove, Guy Clark, Billy Joe Shaver, Mac Gayden, Steve Young and master jazz guitarist Lenny Breau. Sometimes the audience in the club is as interesting as its onstage talent, though: spotted at Austin's in recent weeks enjoying the music have been Chet Atkins, Linda Hargrove, Dickey Betts, Johnny Cash and Bonnie Bramlett.



WATSON WAILS—Capitol's Gene Watson makes a rare West Coast appearance at the Landmark in Glendale, Calif., and launches into his current single, "Nothing Sure Looked Good On You."

Country music observers are heavily puzzled over the exclusion of singer Anne Murray from the Grammy nominees in the top female country artist category—especially since Anne has logged no fewer than three consecutive No. 1 Billboard country singles. That's more than several of the other nominees have accumulated, and Murray's standing in the country field would appear to be as strong or stronger than her pop base.

Speaking of the NARAS awards, did you recall that Nashville publisher-producer Buzz Cason won a Grammy in 1968 for Bobby Russell's "Little Green Apples" in the best pop song category? Cason's got another shot at the same award this year—he's the publisher of Steve Gibb's "She Believes In Me," a big hit for Kenny Rogers. . . . Surprisingly, though "She Believes In Me" was an across-the-board No. 1 country single, it appears instead in the pop category of nominees. Whew, the term "crossover" seems to be confusing everyone, doesn't it?

Take note, radio programmers: Due to a copyright situation, the name of Epic's talented new country trio Streets has just been changed to Nightstreets. Which certainly doesn't affect its fine debut single, "Love In The Meantime," but the new name will appear on all subsequently-issued copies of the record.

More tidbits from country music's harbingers of humorous happenings—that's right, ol' Lester "Roadhog" Moran and the Cadillac Cowboys are back on the road again! This time the Roadhog showed up in a grandstand appearance at the Orange Bowl as guests of the Oklahoma Sooners football team. Seems the team's head trainer had taken to playing the Roadhog's album so frequently in the training room that the players became avid fans and invited the group to share its Bowl day. According to the noncommittal Phonogram/Mercury press release that accom-



NIGHT TIME—Freddy Weller ties in his current Columbia single, "Go For The Night," with a visit to aptly-named WJRB-AM personality Loni Night. Weller was Night's guest on her program and discussed his new directions in country.

Chart Fax

By GERRY WOOD

Welcome to a new Billboard Country feature, a weekly look at some of the hottest and most interesting records on the Billboard Hot Country Singles chart and Hot Country LPs chart.

Checking the prime movers for the 1-26 survey: T.G. Sheppard, moving into the No. 1 spot with "I'll Be Coming Back For More"—his sec-

ond consecutive Billboard No. 1 song. The Oak Ridge Boys hitting the number 2 slot with "Leaving Louisiana In Broad Daylight." Don Williams and "Love Me Over Again" takes a healthy jump from 7 to a starred 4. Crystal Gayle makes a strong move from 11 to 6 with "Your Cold Shoulder."

Congratulations to Gail Davies, making her first incursion into the top 10 with "Blue Heartache." It's a starred 8. Her previous three singles peaked at 11, 26 and 27. "Back To Back" has Jeanne Pruett back in the top 10 for the first time in years. She's a starred 9, just a slot ahead of John Conlee who's trying to garner another No. 1 hit with "Baby, You're Something."

Barbara Mandrell's "Years" makes a powerful leap from 14 to 7 with a star. It's a great week for female singers. They control half of the top 10 songs, counting Jeannie Kendall's work on the Kendall's "You'd Make An Angel Wanna Cheat." Anne Murray and Margo Smith aren't far behind at positions 12 and 15.

Mel Tillis makes the biggest jump of the week, from 66 to 38, followed by Ronnie Milsap, moving 22 notches, and the Statler Brothers and Willie Nelson both jumping 21 places. Waylon Jennings and Gene Watson are sliding up the chart together, moving to 16 and 17—up 13 positions.

Key new tunes are Sheila Andrews with Joe Sun, debuting at a starred 75, the catchy new Ann J. Morton record at 78, and the Streets' "Love In The Meantime" making a strong entry at 80.

The controversy over the lyrics in Larry Gatlin's "The Midnight Choir" has apparently hurt the record's chart ascendancy. It moves from a starred 46 to 43 without a star. He's normally a good bet for the top 10. Many radio stations refused to play the record because of the lyrics.

Prime movers on the LP chart include Kenny Rogers, remaining a strong No. 1, Waylon Jennings holding starred positions at 2 and 3, the Kendalls jumping from 38 to 28, and "The Electric Horseman" soundtrack, featuring Willie Nelson, making a potent advance from 47 to 29.

JOURNALISTS ARE GUESTS

NASHVILLE — Twelve overseas journalists who are part of the World Press Institute program visited Nashville recently to learn more about country music. The journalists from Bangladesh, Brazil, Colombia, Hungary, India, Indonesia, Mexico, the Netherlands, Nigeria, Norway, Senegal and Sudan, spent two days visiting institutions representing all aspects of country music.

World Press Institute is sponsored by leading American corporations, foundations and Macalester College in St. Paul, Minn., where it is headquartered. Its goal is to insure that international opinion about the U.S. is shaped by journalists writing from a comprehensive personal background of experience in America.

The group visited the Sound Shop recording studio, Tree International publishing company, the Country Music Hall Of Fame and the Country Music Foundation's library and archives below the museum. Additionally, the group visited Con Brio Records and were guests at a dinner hosted by several record industry firms.

MCA Charts 4 Starred Singles

NASHVILLE—MCA Records is on a hot streak with four starred singles registering in the top 10 of Billboard's Hot Country Singles chart this week.

Climbing to number 2 is "Leaving Louisiana In Broad Daylight" by the Oak Ridge Boys. Don Williams

panied this page one info, "the Roadhog was unavailable for comment on this latest twist in an already twisted career." Hmmm. . . wonder what the Statler Brothers would have to say about that?

Canadian songwriter Jonathan Kardos of Black Sheep Records in Toronto dropped by to say hello to Scene recently. . . . As did Henson Cargill, whose "Silence On The Line" single is doing a lot to re-establish this artist's name in

the industry. Cargill's version of "Skip A Rope" was a surprise smash a few years back.

Dinah Shore on location in Florida with Burt Reynolds cohosting her tv show—and they chose the Oak Ridge Boys as their special guests for a Jan. 28 taping in Miami. (The show will air in late February.) . . . On the same subject, Scene has been informed that Oaks member Bill Golden tired of his long hair and is now sporting a short cut under his hat.

Billboard®

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 1/26/80

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|--|
| ★ 1 | 1 | 18 | KENNY—Kenny Rogers, United Artists LWAK-979 |
| ★ 2 | 2 | 11 | WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493 |
| ★ 3 | 3 | 39 | GREATEST HITS—Waylon Jennings, RCA AHL1-3378 |
| ★ 4 | 4 | 59 | THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H |
| ★ 5 | 6 | 17 | MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203 |
| ★ 6 | 7 | 11 | WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237 |
| ★ 7 | 5 | 13 | I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112 |
| ★ 8 | 8 | 10 | WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158 |
| ★ 9 | 9 | 16 | STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250 |
| ★ 10 | 10 | 11 | CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982 |
| ★ 11 | 11 | 11 | PORTRAIT—Don Williams, MCA 3192 |
| ★ 12 | 13 | 25 | 3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353 |
| ★ 13 | 12 | 105 | TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H |
| ★ 14 | 19 | 30 | FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194 |
| ★ 15 | 15 | 41 | CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H |
| ★ 16 | 16 | 11 | THE BEST OF EDDIE RABBITT, Elektra 6E-235 |
| ★ 17 | 20 | 38 | THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096 |
| ★ 18 | 22 | 42 | THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135 |
| ★ 19 | 17 | 36 | MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751 |
| ★ 20 | 23 | 8 | THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037 |
| ★ 21 | 21 | 49 | NEW KIND OF FEELING—Anne Murray, Capitol SW 11849 |
| ★ 22 | 26 | 10 | DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190 |
| ★ 23 | 24 | 19 | JUST FOR THE RECORD—Barbara Mandrell, MCA 3165 |
| ★ 24 | 28 | 15 | DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1-3454 |
| ★ 25 | 14 | 90 | STARDUST—Willie Nelson, Columbia JC 35305 |
| ★ 26 | 18 | 16 | JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202 |
| ★ 27 | 25 | 23 | YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441 |
| ★ 28 | 38 | 6 | HEART OF THE MATTER—The Kendalls, Ovation OV 1746 |
| ★ 29 | 47 | 2 | THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327 |
| ★ 30 | 33 | 32 | ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064 |
| ★ 31 | 31 | 3 | DAYTIME FRIENDS, Kenny Rogers, United Artists UALA-754-H |
| ★ 32 | 35 | 32 | IMAGES—Ronnie Milsap, RCA AHL 13346 |
| ★ 33 | 36 | 15 | SHOULD I COME HOME—Gene Watson, Capitol ST 11947 |
| ★ 34 | 34 | 3 | EVERYTINE TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists UALA-864-H |
| ★ 35 | 39 | 17 | FOREVER—John Conlee, MCA 3174 |
| ★ 36 | 37 | 22 | A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000 |
| ★ 37 | 32 | 20 | VOLCANO—Jimmy Buffett, MCA 5102 |
| ★ 38 | 30 | 60 | WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642 |
| ★ 39 | 41 | 35 | LOVELINE—Eddie Rabbitt, Elektra 6E-181 |
| ★ 40 | 48 | 9 | MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544 |
| ★ 41 | 40 | 25 | THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachel CL 33001 |
| ★ 42 | 27 | 38 | BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318 |
| ★ 43 | 29 | 4 | KENNY ROGERS—Kenny Rogers, United Artists UA-LA 689-G |
| ★ 44 | 45 | 2 | A BELIEVER SINGS THE TRUTH—Johnny Cash, Cachel 9001 |
| ★ 45 | NEW ENTRY | | SIMPLE LITTLE WORDS—Cristy Lane, United Artists LT-978 |
| ★ 46 | 46 | 8 | ME AND PEPPER—Mel Tillis, Elektra 6E-236 |
| ★ 47 | NEW ENTRY | | OL' T'S IN TOWN—Tom T. Hall, RCA AHL1-3495 |
| ★ 48 | NEW ENTRY | | ENCORE!—Jeanne Pruett, IBC 1001 |
| ★ 49 | 42 | 2 | THE ORIGINALS—The Statler Brothers, Mercury SRM-1-5016 |
| ★ 50 | 44 | 2 | GREATEST HITS—Mac Davis, Columbia JC 36317 |

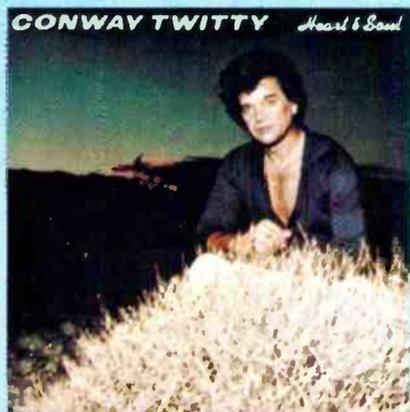
Harvey As Radio Seminar Keynote

NASHVILLE—Paul Harvey will be the keynote speaker for the 11th annual Country Radio Seminar to be held March 14-15 at Nashville's Hyatt Regency Hotel.

Harvey, a nationally known radio commentator, is heard on a news

network of 100 television stations, 836 radio stations and 400 Armed Forces radio stations internationally, and his news column is featured in 300 newspapers around the country.

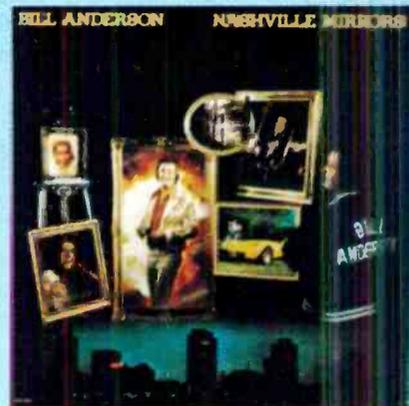
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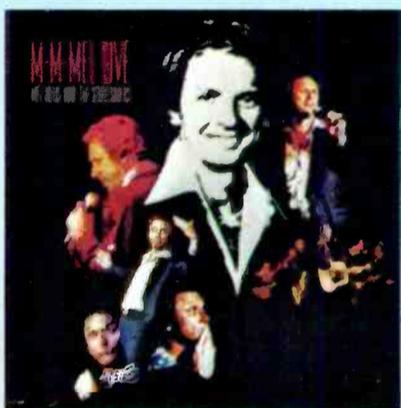
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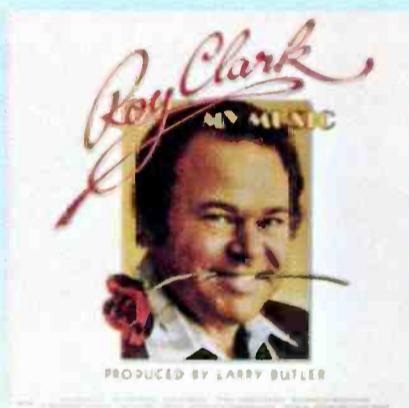
BRENDA LEE
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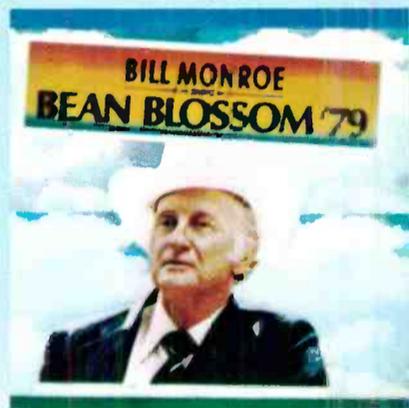
BILL ANDERSON
NASHVILLE MIRRORS MCA-3214



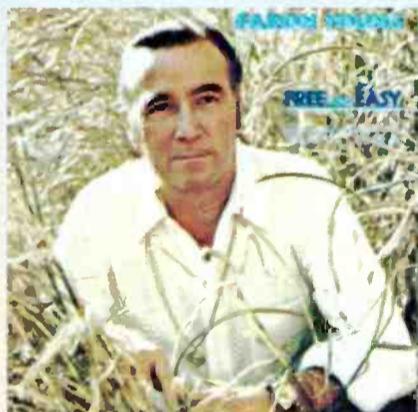
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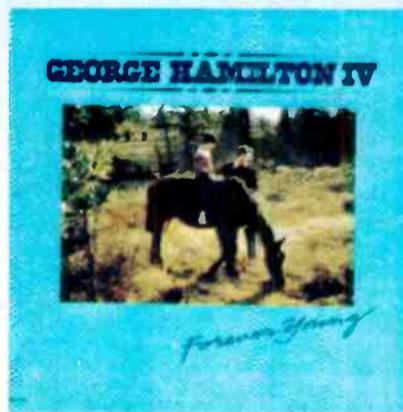
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Old Chicago Amusement Park Enjoys Bands

Builds Stage For Rock, Country Acts

By ALAN PENCHANSKY

CHICAGO—Since Labor Day of 1978 the Old Chicago amusement park located 35 miles southwest of downtown Chicago on Interstate 55 has been experimenting with live music presentations.

This month the experimental stage is coming to an end. Old Chicago, the "world's largest indoor amusement park," is investing \$51,000 in creation of a permanent staging area for bands and upgrading of its sound system. Scores of acts have been presented, with emphasis on rock, country and nostalgia, since the introduction of the "Live At Old Chicago" concert series.

"The whole movement that we did going into the live entertainment has worked," explains entertainment and marketing director Mike Ahern. Ahern, who describes his job as that of a "people producer," says park research shows that the concerts today are responsible for 37% of total attendance.

Acts that have been staged include Rex Allen, Jr., Richie Havens, Martha Reeves, Doug Kershaw, Brownsville Station, David Clayton-Thomas, Mickey Gilley, the Vogues, Heartsfield, Alicia Bridges, Flying Burrito Bros., Sergio Mendes, Black Oak, Kingston Trio and Earl Scruggs. This partial listing provides a feel for the variety of bookings.

According to Ahern, the park has settled on a formula of two rock acts, one country and one nostalgia performer per month, with added bookings during the heavier traffic seasons.

Booking of the facility is handled by Chicago talent mogul Army Granat of Jam Productions. Ahern credits Granat with the design of a successful talent formula geared to Midwest tastes and with helping the park steer its way through the obstacle course that sound and light gear outfitting presents.

Jam Productions books several other Chicago facilities including the Aragon Ballroom and Park West nightclub. The wide geographic separation between these venues and Old Chicago as well as the lack of demographic overlap allows Jam to double up bookings in the Chicago area, notes Ahern.

The amount of time visitors spend in the amusement park has been affected by the concerts. Ahern says the average stay has been extended

one hour to 5½ hours since the concerts began. Customers who stay longer generate increased revenue for the park's restaurants and games of chance operations.

"The concert customer is spending more money at the park," explains Ahern.

Admission charge, which covers

all rides and attractions, was raised to \$6.95 for adults, \$5.95 children this year. The old mark was \$5.75, \$4.75.

Ahern says the talent budget is approximately \$12,500 per weekend, with payments of up to \$25,000 to premium acts for two days.

"The fact that we're investing

more into the concert area says that it's now a viable part of the business," relates Ahern.

The 11 acre complex was opened in 1975 but the original management ran into trouble and the park went into receivership in May, 1976. Ahern is part of the management team called in to turn around the ailing giant, and he says the company expects to turn the corner into profitability this year.

Much of the credit for the turnaround is being given to the live concert series. Acts perform twice daily on Saturdays and Sundays. The facility, not open on weekdays, also hosts intermittent Friday night shows, mostly rock bookings.

Sound Also In For An Upgrading

This winter, Dr. Hook will return to play the amusement park for a fourth time. Chubby Checker also has been booked four times. Other big draws are teen throbs Rex Smith and Willie Aames.

The list of appearances also includes names of Conway Twitty, the Kendalls, Pure Prairie League.

(Continued on page 48)



Billboard photo by Joe Bangay

POP SUMMIT—Peter Townshend joins Paul McCartney during the last of a series of benefit concerts in London to help Cambodian refugee children. The concerts, promoted by Harvey-Goldsmith, raised \$2 million.

Volunteer Jam May Become 2-Day Affair

• Continued from page 38

that featured still another jam session led by the seemingly inexhaustible Daniels.

This rounded out the event that had begun earlier in the day with an Epic pre-concert party for Daniels at the Gold Rush, introducing him to various CBS Records executives and members of the press flown in for the occasion.

As in previous years, Volunteer Jam VI was taped by DIR Broadcasting for airing on a forthcoming two-hour King Biscuit Radio Network syndicated radio special, while WKDF-FM in Nashville anchored a live simulcast hookup to five area FM radio stations. These FMs included WARD in Ft. Campbell, Ky.; and Tennessee stations WSKZ, Jackson; WOKI, Oak Ridge; WKIR, Chattanooga and WZXR, Memphis.

Show Bix, Inc., a Nashville-based production company, filmed the entire Jam for commercial tv syndication, while Daniels' producer, John Boylan, recorded the music for a projected Epic album with assistance from the Record Plant engineering staff.

Extra security was provided for the concert, and since the seating was general admission, Sound Seventy followed its customary proce-

dures of opening the auditorium doors a full 90 minutes prior to the show's kickoff at 6 p.m.

Ticket prices were raised this year to \$10, with a limited number of \$25 admissions also sold, covering access to both the backstage hospitality area during the concert and to the Hyatt post-show party.

A block of 2,000 advance tickets were put on sale nationally by Sound Seventy to accommodate out-of-state mail-order requests, while the remaining tickets, sold through Tennessee outlets, were snapped up in less than three days, according to Joe Sullivan, founder and president of Sound Seventy, Inc.

This year's Jam offered transportation and shuttle service for performers and guests, and a baby-sitting service for musicians' children.

Reflecting on the magnitude of the audience coupled with the heavy barrage of ticket requests which couldn't be handled, Sullivan says that the Jam's planning committee will be looking at a possible change for the 1981 Volunteer Jam VII.

This could mean, he says switching the season of the event to warmer weather and staging it outdoors, or—more likely—extending the present concert into a two-day affair.

150,000-Seat Stadium In Brazil Site Of Sinatra So. America Gig

By TONY MORENO

NEW YORK—Frank Sinatra's scheduled Saturday (26) concert at Rio de Janeiro's Maracana Stadium is not only his first concert excursion into South America, but it also showcases the singer in what's thought to be the world's largest stadium, seating 150,000 people.

And impresario Roberto Medina, who is paying Sinatra a reported \$1 million for the stadium date and four shows at Rio's Palace Hotel, claims Maracana ticket sales have already exceeded 125,000. Prices range from \$75 near the stage to \$10 on the roof of the gigantic soccer venue.

In addition to the \$1 million fee, Medina, president of Art-Plan Publicidad in Rio, is picking up the tab for "first class airfare for 20 people, plus 55 coach tickets for members of Sinatra's band, sound and light technicians, bodyguards, assistants and friends."

"We're expecting to make more than \$2 million, although between Sinatra's fee and all the expenses, we'll have spent at least \$1.5 million," declares Medina.

The singer's stadium show follows four nights at the Palace Hotel's Salon Rio de Janeiro, Tuesday through

(Continued on page 55)

Vegas Riviera Policy: Only Pop Superstars

By HANFORD SEARL

LAS VEGAS—As part of a three-phase, \$20 million expansion program, the Riviera Hotel has adopted a "blockbuster" booking policy to sign only pop superstars.

According to Tony Zoppi, vice president in charge of entertainment and advertising, the new procedure will be aimed at stars who possess six to eight hit records, television and/or movie clout, or all three.

"Today's trend is to go with pop artists and in order to remain competitive, I can foresee the need to go more toward concert attractions," says Zoppi.

Arista Records' Barry Manilow, who first played at the Riviera two years ago, recently was re-signed under exclusive contract by Zoppi for three engagements, one week each, through 1981.

Other pop artists, such as Dolly Parton, Paul Anka, Melissa Manchester and Anne Murray have been added to the hotel's star roster joining other already signed youth-ori-

ented celebrities as Steve Martin and Kenny Rogers.

A bigger entertainment budget has allowed Zoppi to lure bigger names to the Versaille Showroom.

But, a natural result of more money paid to in-demand stars is a \$5 increase to the minimum, hiking dinner show costs to \$25-\$30 per person depending on the act, adds Zoppi.

Currently, hotel executives are debating a possible price jump on midnight shows and whether they will correspond to the more popular dinner show format.

The first phase of hotel expansion calls for increasing the showroom size by a third in the next two months. Sources report capacity at about 900 for dinner and 1,200 for midnight shows.

Phase two will include a new 45,000 square foot convention center on a second floor level with a third phase featuring a new, 800-room tower complex.

Zoppi also foresees the possible

addition of a balcony section to the showroom, which used to be home for such stars as Bobby Vinton and Glen Campbell.

"Some of the acts we booked in here had been around a long time. We made changes but never fired anyone or let them go. They got better deals elsewhere, more money, more weeks and security," says Zoppi.

Zoppi replaced long-time Vegas entertainment figure Ed Torres Jan. 1, 1979, after the veteran booker sought newer ventures. He recently lost a bid, to buy the troubled Aladdin Hotel, to Johnny Carson.

The Riviera hired Zoppi 15 years ago as director of advertising and publicity. He doubled as Torres' talent scout, going on the road looking for new artists.

"I've always had a nodding acquaintance with the booking end of the business in Vegas," reflects Zoppi.

At this point in time the Riviera boss sees about three to four hotels

dominating the Strip entertainment scene as costs skyrocket and fewer stars are developed.

It has been reported that two major hotels that now sign major stars, the Las Vegas Hilton and the Desert Inn, will be opting for spectacular production shows instead of main-room stars.

That would leave Caesars Palace, the MGM Grand, the Aladdin as well as several other high rise resorts alone in the field in bidding for services of well-known stars.

Zoppi attributes the shortage of new, credible talent to fewer nightclubs where acts can polish their craft.

"There's a disturbing shortage of topflight entertainers with tremendous marquee value in relation to the number of hotels seeking superstars," says Zoppi.

Zoppi doesn't foresee the signing of rock groups at the Riviera during the next three years, but adds: "You never know when the demand may meet the supply."

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'Clone Bands' Proliferating In the Northeast

By RICHARD M. NUSSER

NEW YORK—The big news on the bar band circuit around these parts is the increasing popularity of clone groups and cover bands, terms applied to rock acts that specialize in copying the repertoire of one particular superstar act.

Small clubs throughout the Northeast are booking anonymous bands billed as "The Jethro Tull Show," "The Who Show" and "The Beatle Magic Show." The latter is not to be confused with the Cast, which is what the four ex-members of the "Beatlemania" Broadway show now call themselves when they play the club circuit.

In the case of the Who and Jethro Tull, the bands don't attempt to look like their famous counterparts. They just offer the crowd a complete set of tunes drawn from those groups' repertoire. They're the cover bands. One of the most popular acts in this genre is Crystal Ship which is devoted entirely to the music of the Doors.

Kevin Brenner of Creative Talent Associates, a Westchester, N.Y. firm, books both Crystal Ship and the Cast, which qualifies as a clone group because its members try to look like John, Paul, George and Ringo, as well as sound like them.

Clone groups aren't entirely new. Jimi Hendrix has been the object of at least two impersonators, and a Janis Joplin lookalike surfaced briefly last year. Asim Gunde is the young man currently evoking the Hendrix memory in this area. Randy Hansen, perhaps the most celebrated Hendrix lookalike, is shedding the clone image to concentrate on his own music, opening Friday (18) at Los Angeles' Roxy for a two-night stand. Gunde recently played Blackbears, a Long Island Club that offers live rock.

Among the clone groups, the hottest act these days, besides from the Cast, is a band from Scranton, Pa., based on the Rolling Stones. Headed by Billy Sullenberger, 33, who bears an uncanny resemblance to Mick Jagger, the band asks for, and gets, up to \$1,500 a night for putting on a show complete with Jagger's leaps and scarf-tossing struts.

Sullenberger admits to being a Jagger fanatic and claims to have seen the real Stones perform at least 200 times. "We rehearsed 13 months before we ever performed in public," he adds.

Most of the other members of Sullenberger's entourage don't bear the sort of resemblance to their counterparts that Sullenberger brings to the role, but people who've seen the band say the drummer is "pretty close to what Charlie Watts looks like."

Sullenberger's group is managed by Mark Robin, a business associate who wants to try and finance a stage show, ala "Beatlemania," starring Sullenberger and the others.

Robin heads J-M Productions of Throop, Pa., with his partner Joseph Fiegelman. Robin and Sullenberger are partners in a firm that deals in scrapped auto batteries. Robin also runs a trucking company. They prefer weekend gigs.

First Class Management, a Long Island booking agency that serves the small club circuit, views the clone and cover band concept as an antidote to a bar band's chief dilemma, developing sufficient musical chops to enable it to play a wide variety of current hits. Specializing

in one group's music gives the band a better chance of delivering songs that "sound just like the record."

Among the other cover groups

working the circuit in this area are Streetfighter, according to Laurie Frank of First Class, and Timberwolf, which specializes in covering

Grateful Dead tunes. Streetfighter plays the Stones' music, but does not attempt to look like the real thing.

"Sullenberger and those guys are

the most legitimate clone groups I've seen," Frank believes. "They look like them, they act like them and they even drink like them."



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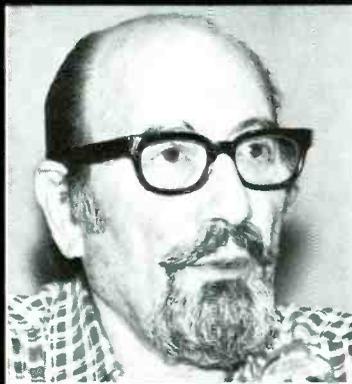
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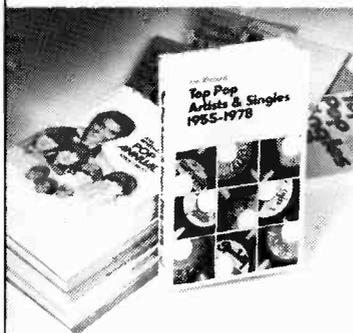
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Talent

SOLID GOLD SHOWPLACE

Live Oldies Acts Attract Students At Tempe Lounge

By AL SENIA

TEMPE, Ariz.—The popularity of live oldies acts in Arizona continues unabated with the opening of Solid Gold Showplace, a '50s and '60s show lounge.

Located in a shopping center the 10,000 square feet facility, which seats 400, has been bringing in live acts from around the country. The club has a 27-foot stage.

Principal owner Bill Wolfe and his two partners have been attempting to gear the club toward the college crowd with promotions like free Wednesday night admission with a college identification card. This is not surprising since the 36,000-student Arizona State Univ. is located just a few miles away.

Management plans to conduct other specials with students such as '50s macho man contests, and reduced fraternity and sorority admission, says co-owner Jim Kauffman.

Despite its proximity to Arizona State, the club draws a diverse crowd. About 50% of the crowd is students when the university is in session. Kauffman estimates, with the remainder in their late 20s and 30s. More than 90% of the house is older non-students when the school terms end in December and in the spring.

"Surprisingly enough we get a lot of cowboys in here, too," Kauffman states. "There's a fine line between country and old rock 'n' roll," he claims. Shows begin at 8:30 p.m., with each group appearing for a three or four-week run.

DJ Bill Kelly spins oldies records between sets while challenging the audience to trivia contests, dance competition and hula hoop exhibitions.

Furnishings, which appear to be somewhat sparse, include neon signs featuring the names of oldies groups like the Beach Boys and Buddy Holly & the Crickets, as well as old movie posters.

The sound system features two Pioneer turntables, and a Sun p.a. six system. Management has re-

leased little information about equipment in the club because late night burglaries of equipment have proved to be a problem.

Many of the groups provide their own sound equipment, Kauffman says.

The club is being heavily promoted on oldies radio stations and in weekly entertainment and college newspapers. Advertisements have also recently been placed in the daily newspapers.

The owners are having problems finding suitable oldies acts to bring into the club despite talent searches around the country, he says.

Many of the acts appearing at the Solid Gold Showplace also appear at the Golden Rock Show Lounge, an older and more established Phoenix oldies nightclub. But Kauffman says this has not proved a major drawback because the two venues, despite similarities in approach and promotion, are located at opposite ends of town.

The Solid Gold Showplace is open nightly except Monday from 8:30 p.m. to 1 a.m. Admission is \$2 on weekdays and \$3 on weekends.

Fenter Signs 2 Acts To Polydor

LOS ANGELES—Frank Fenter, a former executive vice president of Capricorn Records, has negotiated a worldwide distribution deal for two artists from his new Fast Forward Productions with Freddy Haayen, president. Polydor Records, U.S.

Fast Forward is composed of former Capricorn label executives serving in similar capacities. Phil Rush is handling national promotion while Bobby Ganim serves the Midwest and Northeast out of Cleveland. Bill Davis, out of Macon, Ga., handles the entire South.

Signed to Polygram are Ron Goedert, four-piece Tampa group and Jam, a three-piece Memphis group. Goedert was produced at Capricorn Studio, Macon, by Kurt Kimzel. A single, "Backbone," has been released on Goedert, former lead singer with White Witch.

Fenter spent five years with Atlantic Records in London before coming to the U.S. where he started Capricorn Records with Phil Walden in 1969.

JOHN SIPPEL

OK MCA Roof

LOS ANGELES—As part of an overall \$25 million ground improvements project, MCA Corp. has been granted permission to put a roof on its Universal Amphitheatre by the Los Angeles Board of Supervisors. Construction on the rock-oriented facility is set to begin this winter.

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| Rank | ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES | Total Ticket Sales | Ticket Price Scale | Gross Receipts |
|----------------------------------|--|--------------------------|--------------------------|-------------------|
| Arenas (6,000 To 20,000) | | | | |
| 1 | THE JACKSONS/OSORIO & BORDEN —John F. Leonard/JFL Concerts, NBC Arena, Honolulu, Hawaii, Jan. 11-13 (3) | 25,500 | \$8.50-\$9.50 | \$223,339* |
| 2 | FOREIGNER/RICK DERRINGER/APRIL WINE —Bill Graham Presents, Colis., Oakland, Calif., Jan. 11 | 14,500 | \$8.50-\$10 | \$121,764* |
| 3 | STYX/BABYS —Bill Graham Presents, Colis., Oakland, Calif., Jan. 7 | 12,591 | \$7.50-\$9.50 | \$111,232* |
| 4 | BENEFIT—GRATEFUL DEAD/JEFFERSON STARSHIP/BEACH BOYS/DEVADIP SANTANA/JOAN BAEZ —Bill Graham Presents, Colis., Oakland, Calif., Jan. 13 | 14,500 | \$7.50-\$9 | \$108,540* |
| 5 | MOLLY HATCHET/POINT BLANK —Sidney Drashin's Jet Set Enterprises, Colis., Jacksonville, Fla., Jan. 12 | 11,628 | \$7-\$8 | \$94,000* |
| 6 | FOREIGNER/APRIL WINE —Avalon Attractions, Selland Arena, Fresno, Calif., Jan. 13 | 7,200 | \$8.50-\$9.50 | \$60,469* |
| 7 | CHEAP TRICK/MOON MARTIN —Avalon Attractions, Selland Arena, Fresno, Calif., Jan. 8 | 7,200 | \$8.50-\$9.50 | \$60,099* |
| 8 | KENNY LOGGINS/STEVE FORBERT —Sunshine Promotions/Entam, Rupp Arena, Lexington, Ky., Jan. 13 | 4,106 | \$7.25-\$8.25 | \$32,706 |
| Auditoriums (Under 6,000) | | | | |
| 1 | BENEFIT—LINDA RONSTADT/JOAN BAEZ/HOYT AXTON —Bill Graham Presents, Warfield Theatre, San Francisco, Calif., Jan. 11 | 4,302 | \$15-\$125 | \$64,075* |
| 2 | TOM PETTY & THE HEARTBREAKERS/FABULOUS POODLES —Contemporary Productions/Chris Fritz & Co., Mem'l Hall, Kansas City, Kan., Jan. 11 | 3,300 | \$8.50 | \$27,940* |
| 3 | TOM PETTY & THE HEARTBREAKERS/FABULOUS POODLES —Contemporary Productions, Kiel Opera House, St. Louis, Mo., Jan. 12 | 2,911 | \$7.50-\$8.50 | \$24,470* |
| 4 | MOLLY HATCHET/POINT BLANK —Ruffino & Vaughn, Batwell Aud., Birmingham, Ala., Jan. 13 | 3,179 | \$6.50-\$7.50 | \$22,740 |
| 5 | TOM PETTY & THE HEARTBREAKERS/FABULOUS POODLES —Contemporary Productions/Chris Fritz & Co., Music Hall, Omaha, Neb., Jan. 13 | 2,608 | \$7-\$8 | \$20,427* |
| 6 | KENNY LOGGINS/STEVE FORBERT —Entam, Colis., Knoxville, Tenn., Jan. 12 | 2,331 | \$7-\$8 | \$16,675 |
| 7 | TOM PETTY & THE HEARTBREAKERS/FABULOUS POODLES —Contemporary Productions/Chris Fritz & Co., Old Lady of Brady, Tulsa, Okla., Jan. 9 | 1,833 | \$8 | \$14,664 |
| 8 | PAT BENATAR —Gulf Artists/Marjorie Sexton, Theatre, Tampa, Fla., Jan. 11 | 1,400 | \$3.98 | \$5,516* |

L.A. Promoter Looks To Young Adult Audiences

• Continued from page 29

bad for the artists and everybody loses," says Roker.

He claims many acts are asking for too much money to go ontour without the right supporting acts. "Only superstar acts can now do that and there are very few superstars. Earth, Wind & Fire and maybe a couple of others are powerful enough to go ontour without support of any kind. Everyone else needs heavy backup."

In another area, Roker believes many major strides were made in 1979 for black concert promoters and artists.

He cites as last year's biggest breakthrough, Leonard Rowe's promoting of the Jacksons' world tour. He points out that he is presently working on a similar tour with another act which he refuses to name at this time.

"Earth, Wind & Fire scored big last year, becoming what is believed to be the first such attraction to go on a major tour without any support

and sellout each date. The Barkays, always the super support act since the mid-'60s, became headliners in 1979," says Roker.

Chicago Park

• Continued from page 44

Chuck Berry, B.J. Thomas, Exile, Barbara Mandrell and Tom T. Hall.

Improvement of the staging facility includes the installation of a 24-track mixing console. The stage monitor system also is being upgraded. There are also new house speakers and 16 new microphones, including a variety of AKG, Beyer and Shure to please acts' various demands.

The sound system is designed by Noise Unlimited of Somerville, N.J. Ahern says the new system will eliminate equipment rental expenses that were being incurred under the temporary arrangement.

A new 45-foot-wide stage is being built. "Our original seating was 800. It will be 1,800 with the opening of the new stage," Ahern explains.

Because the amusement park is built indoors the number of new ride introductions is physically limited, Ahern points out. Yet parks must innovate every two years as a rule in order to assure repeat business. Ahern says the permanent concert arena was decided upon as one answer to this impasse.

Simmons Soloing

LOS ANGELES—Patrick Simmons, founding member and lead vocalist of the Doobie Brothers, will release his debut solo album on Elektra/Asylum by mid-summer. Simmons wrote the Doobies' first No. 1 record "Black Water" as well as the group's most recent chart hit "Dependin' On You."

Talent In Action

THE ORCHESTRA DIONNE WARWICK MAUREEN McGOVERN ANDRE CROUCH

Music Center, Los Angeles
Tickets \$15, \$12.50, \$10, \$7.50

A celebration of Martin Luther King's 51st birthday Tuesday (15) was the theme for this third in a series of six concerts in the Orchestra's inaugural season.

So it was that a little jazz, a little pop and a little contemporary gospel were interpolated with the 86-piece symphonic orchestra during the two-hour show.

The results? Generally disappointing when two diverse forms such as jazz and gospel were melded with the large, overlapping power of the Orchestra.

An opening 30-minute "Concerto For Jazz Quintet And Orchestra In B-Flat" by Don Sebesky attempted to fuse the bebop playing of trumpeter Jon Faddis and saxophonist Alex Foster (with rhythm assistance from Chuck Berghofer, John Guerin and Mike Lang) with the avant-garde charts given to the Orchestra. The music was eerie and spellbinding but hard on the ears and often disconnected.

A reading of a Dr. King speech by actor Paul Winfield was true to the power of King's eloquent ability with words. This led right into Dionne Warwick's offering of two powerfully correct songs: "Abraham, Martin and John" and "There's A Place For Us." Jack Elliott conducted during this first half.

His associate Allyn Ferguson conducted for Maureen McGovern, who sang beautifully "Wounded Dove," a song of love for which she

wrote the music and Judith Barron the lyrics. Her vocal range was quite impressive, especially in the high register.

Modern gospel's key show business persona, Andre Crouch and his nine-voice Disciples, backed by their own rhythm section, attempted to bring "church" to the lustrous Music Center. The effort failed miserably. The tension element which makes gospel such an exciting music was completely covered over by the pop music power of the ensemble behind it. I saw all those violins bowing furiously but I couldn't hear any of them. They were covered up by the other instruments and the drums. And the vocal blending of Crouch and his associates was also obliterated and their music watered down.

There was some handclapping, albeit reluctantly by the audience, but the fervor of a good gospel experience was lacking. Part of the reason is the secular nature of Crouch's repertoire with ballads like "Perfect Peace" and "Dreamin'" more Tin Pan Alley than a religious statement while "Jesus Is Lord" was more in the positive, soul saving area.

Next month the Orchestra meets country music. **ELIOTTIEGEL**

HIROSHIMA

Roxy, Los Angeles
Admission \$6.50

Hiroshima brought a capacity crowd to its feet at its L.A. debut Jan. 9. The nine-member jazz-rock powerhouse elicited reactions ranging from sighs to unabashed hollering during its 11-song, 70-minute set.

Celebrating its Asian heritage with the melting of traditional Japanese sounds into a melange of fusion pop, Latin and r&b flavored bal-

lads and upbeat tunes, the L.A.-based Arista group ignited the show with a dramatic, spotlighted entrance of taiko player John Mori.

Wearing a Kabuki mask and robe, a stiff-jointed Mori embarked on an accelerated assault on this traditional Japanese drum, stirring the audience into a frenzy by the time he was joined by the other members, each frantically playing some percussive instrument.

This impressive opener, "Taiko Song," was fleshed out by key songwriter Dan Kuramoto on Tenor sax—who switched from flute, soprano sax and shakuhachi (a Japanese flute) throughout the performance—Teri Kusumoto on vocals, and Dan's wife June on the 13-stringed, dragon-shaped koto.

This ancient instrument, resounding with harp-like tremolos, was featured throughout the evening's repertoire, and is largely responsible for the music's oriental overtones.

Pacing the selections from its debut LP, "Hiroshima," the band displayed top-notch versatility while maintaining a simple, cohesive stage presence.

"Kokoro," featuring June and Dan Kuramoto on the koto and flute, respectively, is a lilting folk song punctuated by the chiming of Chinese tree bells. In contrast, "Holiday" showcases the solid, driving beat of Danny Yamamoto's drums and Dane Matsumura's bass hooks, while guitarist Peter Hata and Richard Mathews' keyboards complete the instrumentation.

Though conversation was minimal, the ensemble established immediate rapport with the crowd through its energetic, good-time demeanor and the charm of 21-year-old Kusumoto, who shared the vocal forefront with singer/percussionist Jess Acuna. **SHAWN HANLEY**

Talent Talk

There will be a second New York Music Playoffs this year with amateur and semipro bands from the five boroughs of New York competing for a singles recording contract with CBS. Preliminaries will be held Feb. 23, March 1 and March 8 at the Daily Planet and the Star Sound Studios. Judges will include promoters, artists, managers, DJs and record company executives. The final playoff will be March 22. Deadline for filing applications is March 22. Last year's winner received a singles contract with the now-defunct Infinity Records.

If Gloria Vanderbilt can do it, why not Melba Moore? Melba is going into the designer jeans business with Fusa Fashions in New York to create a line of "500 Francs For Melba Moore" jeans. . . . **Jefferson Starship, the Beach Boys, Santana, the Grateful Dead and Joan Baez** performed a benefit concert for the Cambodian Emergency Refugee Fund at the Oakland Coliseum. . . . The Hot Club in Philadelphia now features a regular free "rock hop" every Wednesday night. . . . After recently playing the Captiol Theatre in nearby Passaic, N.J., the **Allman Bros.** came into New York for a late night party at J.P.'s. They must have liked it because the next night, after playing the Nassau Coliseum the musicians returned and gave a special late show for friends.

Joeko Marcellino, drummer and singer for **Sha Na Na** is moonlighting as drummer for **the Movers**, a new wave band that plays the New York club circuit between duties with Sha Na Na.

"Sugar Mountain" is proving to be a most durable "B" side for **Neil Young**. Bowing as the backside of "The Loner" in 1968, "Mountain" made the "A" side a year later, backed by "Oh Lonesome Me." Making the rounds on the flip sides of six Young 45s in 1968-76, "Mountain" appears on the backside of Young's latest single, "When You Dance I Can Really Love." Both songs are culled from his live LP, "Live Rust."

Singer **Andy Williams** is making

his way back to the stage for a year's gig as a priest in the international musical "So Help Me God." Opening in San Diego in May, the famed Italian show is scheduled to move to L.A. and San Francisco before hitting Broadway. Meanwhile, **Leslie Bricusse** is collaborating on six new tunes for the play, which played four years in Italy and is chalking up its third year in Mexico, with original score composer **Armando Trovatioli**.

While country singer **Willie Nelson** is taking bows for his acting debut in "The Electric Horseman," other country artists are wasting no time in following his act—literally. Country artists **Michael Murphey, Tanya Tucker, Charly McClain** and **Katie Moffit** will be appearing in the film "Hard Country," scheduled for

release in July 1980. The film is based on Murphey's saga about a Texas cowboy.

Singer **Natalie Cole** visited the White House at the request of President Carter to discuss possible ways to raise funds for Cambodian refugees. . . . Other charity minded entertainers are **San Bernardino, California** rock bands **Neo Paris & the Futures, the Bullets Boys** and **Toejam** which will embark on a double concert and LP project at the Riverside Municipal Auditorium Friday and Saturday (25-26) for the California Assn. for Neurologically Handicapped Children. Local station **KCAL-FM** is cosponsoring the event along with the association.

ROMAN KOZAK & SHAWN HANLEY

Signings

Thelma Houston to RCA Records worldwide, with an LP due soon featuring **Jim Webb** as main songwriter and executive producer. The album is one of the first projects of the **Dolly Parton/Sandy Gallin White Diamond Production Co.** and reunites Webb with Houston after a 10-year hiatus. . . . San Francisco-based singer/songwriter **Tommy Tutone** to Columbia Records. **Ed Thacker** is producing his debut LP.

Singer songwriter **Rob Stoner**, bass and keyboard player once associated with **Bob Dylan**, to MCA Records. . . . New York-based rock band **3-D** to Polydor Records.

Jerry Vale, Jaye P. Morgan and **Ray, Goodman & Brown** to Norby Walters for booking. . . . **The Chelsea Funk Orchestra** to **Sid Bernstein Associates Inc.**, for management. Band is led by **Phil Budhos** and **John Caruso**. . . . **Denie Corbett** to Reflection Records with a single due shortly.

The **Shane Champagne Band**, a new wave outfit from Boston, to Collins and Barrasso, a booking and management firm in that city. Act has been opening for the **Cars, Ian Hunter, Aerosmith** and **Moon Martin**.

Capitol artist **Beth Nielsen** to Screen Gems-EMI in a songwriting pact. . . . **Billy Purl** to Southland Records. Slated for February release, Purl's first single, "Susan From Sweetwater," will be distributed by Graceland International.

Songwriter **Charlie Craig** to Screen Gems-EMI Music, Inc. in Nashville. Craig's credits include recordings by **Dolly Parton, Kenny Rogers** and **Don Williams**, along with **Billie Jo Spears'** current single, "Rainy Days And Stormy Nights."

The Mission Mountain Wood Band to Thunderbird Artists for booking. . . . **Jean Shepard & The Second Fiddles** to the Smiley Wilson Agency, Inc.

United Artists' **Sandra Steele** to Picalic Productions in Nashville. . . . Epic's **Johnny Rodriguez** to the Neal Agency Ltd. in Nashville, for management and career development.

Diane Pfeifer to Capitol Records with **Larry Butler** producing. First release due in February. . . . **Jack Greene, Jeannie Seely** and **the Renegades** to Tessier Talent in Madison, Tenn., for booking. **Dave Dudley** and **David Rogers** have also resigned with Tessie.

Billboard® Billboard SPECIAL SURVEY For Week Ending 1/26/80

TOP 50 Adult Contemporary

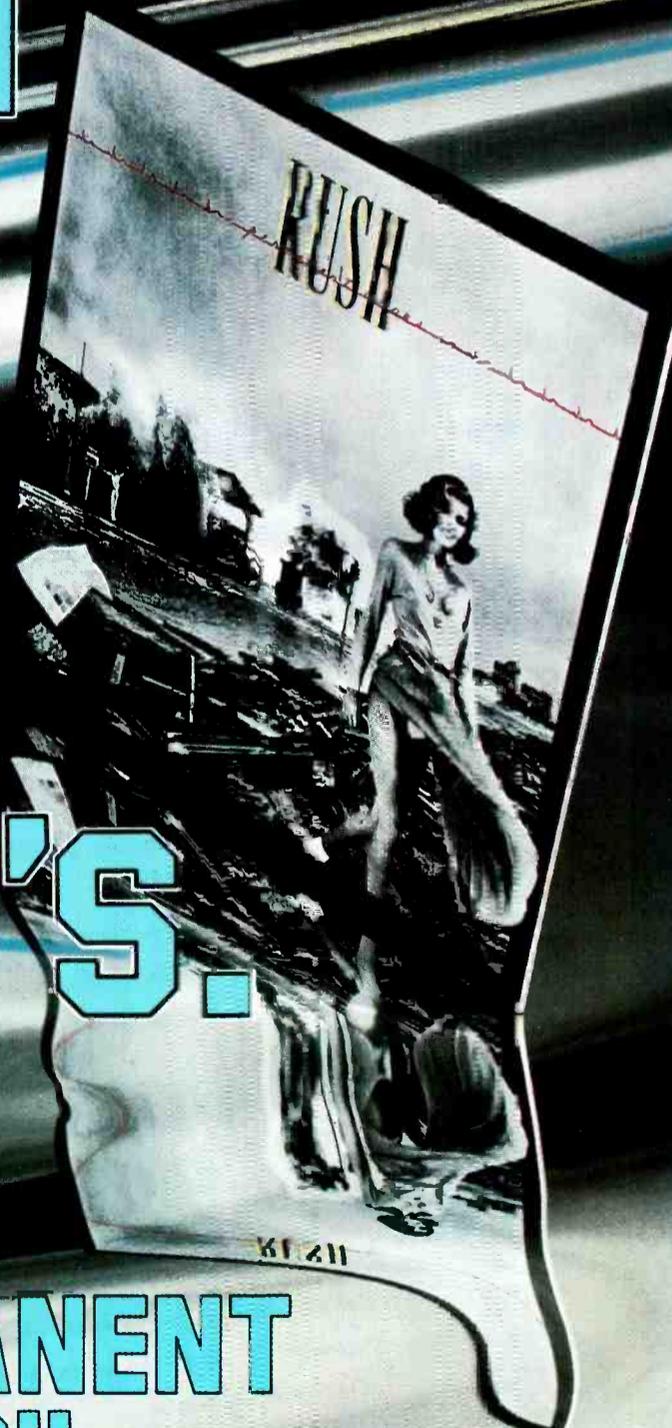
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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|--|
| 1 | 4 | 10 | YES, I'M READY Teri De Sario With K.C. Casablanca 2227 (Dandelion, BMI) |
| 2 | 11 | 6 | SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP) |
| 3 | 1 | 14 | DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI) |
| 4 | 3 | 11 | I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI) |
| 5 | 5 | 7 | WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI) |
| 6 | 12 | 5 | LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP) |
| 7 | 7 | 13 | DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI) |
| 8 | 2 | 12 | SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP) |
| 9 | 6 | 14 | LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI) |
| 10 | 10 | 12 | WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI) |
| 11 | 8 | 11 | COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP) |
| 12 | 16 | 5 | DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI) |
| 13 | 9 | 13 | COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI) |
| 14 | 17 | 6 | SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI) |
| 15 | 14 | 9 | HOLDIN' ON FOR DEAR LOVE Lobo, MCA/Curb 41152 (House of Gold, BMI) |
| 16 | 29 | 5 | KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bander-Koppelman/Emanuel/Cortlandy, ASCAP) |
| 17 | 27 | 10 | MAKE BELIEVE IT'S YOUR FIRST TIME Bobby Vinton, Tapestry 002 (Music City, ASCAP) |
| 18 | 18 | 12 | THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI) |
| 19 | 15 | 13 | ESCAPE Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP) |
| 20 | 21 | 11 | CHIQUITITA Abba, Atlantic 3629 (Unicef, ASCAP) |
| 21 | 25 | 11 | ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP) |
| 22 | 24 | 31 | ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI) |
| 23 | 23 | 15 | BABE Styx, A&M 2188 (Stygain/Almo, ASCAP) |
| 24 | 19 | 13 | PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI) |
| 25 | 20 | 15 | BETTER LOVE NEXT TIME Dr. Hook, Capitol 4785 (House Of Gold, BMI) |
| 26 | 30 | 7 | AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI) |
| 27 | 13 | 18 | YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ice Age, ASCAP) |
| 28 | 36 | 2 | WORKING MY WAY BACK TO YOU Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI) |
| 29 | 22 | 16 | STILL Commodores, Motown 1474 (Jobete/Commodores ASCAP) |
| 30 | 39 | 5 | ROMEO'S TUNE Steve Forbert, Nemperor 97525 (CBS) (Rolling Tide, ASCAP) |
| 31 | 35 | 7 | I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros 509 (Atlantic) (Duchess BMI) |
| 32 | 28 | 9 | CAN'T TAKE MY EYES OFF OF YOU Maureen McGovern, Warner/Curb 49129 (Saturday/Seasons Four, BMI) |
| 33 | 33 | 6 | LOST HER IN THE SUN John Stewart, RSO 1016 (Bugle/Stygwood, BMI) |
| 34 | 34 | 7 | WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI) |
| 35 | 42 | 2 | LET ME GO, LOVE Nicolette Larson, Warner Bros. 49130 (Snug/Big Stroke, BMI) |
| 36 | 41 | 7 | THE LONG RUN The Eagles, Asylum 0454 (Cass Country/Red Cloud, ASCAP) |
| 37 | 37 | 11 | SMOOTH SAILIN Jim Weatherly, Elektra 46547 (KECA, ASCAP) |
| 38 | 38 | 10 | YOU ARE MY MIRACLE Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC) |
| 39 | NEW ENTRY | | HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP) |
| 40 | 43 | 6 | DON'T MAKE ME OVER Jennifer Warnes, Arista 0455 (Jac/Blue Seas, ASCAP) |
| 41 | 48 | 2 | CRAZY LITTLE THING CALLED LOVE Queen, Elektra 46579 (Beechwood/Queen BMI) |
| 42 | NEW ENTRY | | GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI) |
| 43 | 45 | 7 | VOLCANO Jimmy Buffett, MCA 41161 (Coral Reefer/Keith Sykes, BMI) |
| 44 | NEW ENTRY | | LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP) |
| 45 | NEW ENTRY | | THE VERY BEST TIME Michael Johnson, EMI-America 8031 (Chappell & Co./Sailmaker, ASCAP) |
| 46 | NEW ENTRY | | 99 Toto, Columbia 1-11173 (Hudmar, ASCAP) |
| 47 | NEW ENTRY | | I WISH I WAS EIGHTEEN AGAIN George Burns, Mercury 57011 (Tree, BMI) |
| 48 | NEW ENTRY | | THEME FROM LOVE BOAT Jack Jones, Polydor/MGM 14851 (Aaron Spelling Prod., BMI) |
| 49 | 47 | 5 | STAY WITH ME TILL DAWN Judy Tzuke, Rocket 41133 (MCA) (Unart, BMI) |
| 50 | 49 | 2 | LONELY EYES Robert John, EMI-America 8030 (High Sierra, ASCAP) |

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A BILLBOARD SPOTLIGHT

CANADA 1980

Hot Music In The Cool North

By DAVID FARRELL

The Canadian record industry experienced another year of growth in 1979, estimated to be around 25% to yield a peak \$500 million wholesale figure. But, like everywhere else, costs increased in the past year and belt tightening has forced much of the social camaraderie out of the business. Record company receptions with cash bars are now not uncommon, a far cry from the champagne and Perrier bashes of old. The loss of Motown, GRT and Infinity did much to dowse any feelings of enthusiasm for the year ahead. But then again, many view the future as a challenge.

Copyright revisions kept publishers busy at their desks for most of the year and will continue to tie them up for a good few years to come, since a final working paper is not expected before 1985. However there are indications that sub-publishing agreements for Canada are a growing trend, replacing deals that generally held true for North America. Morning Music in Toronto is a good example of a small but effective publishing company aggressively hustling its expertise. The company now operates Johnny Cash's publishing companies for North America.

The two performing rights organizations continued to increase membership and dollars collected, the Performing Rights Organization alone distributing close to \$1 million more than a year previous. P.R.O. Canada (the acronym used) also doubled its office space size in Toronto and installed its own computer data center, connected to terminal centers in New York and Montreal.

The organization is in direct competition with CAPAC and was formerly tied to BMI directly.

Retail expanded at a tremendous pace and the thinking is that the market this year will have to contract slightly for a realistic profit to be made. Franchise operations will continue to open this year, however, with the new locations primarily centered in shopping malls. The manufacturers, in turn, predict 1980 will be a year of moderate growth with sales being garnered from a wide range of titles, as opposed to reliance on a select few monster sellers.

One of the new trends in disk buying is children's recordings. Troubadour artist Raffi led the way with a platinum album, Anne Murray quickly followed suit with her Capitol album and several other independent labels such as Berandol and Elephart Records have flourished with their own concepts that are marketed in children's stores as well as chain supermarkets and record shops.

Audiophile recordings are showing signs of picking up additional sales and are attractive for the specialty disk store because of the high profit margin they offer. So far A&M has led the way in that it is the only major to be marketing an audiophile series at the present time. The disks are ordered and imported from Japan, but tests are being conducted to have them pressed in Canada, or the U.S. The saving would be substantial, both for A&M and the consumer.

For the independent labels, 1979 was a rough year and yet, on the surface, none seemed to be slowing down as the market consolidated. In fact, small companies seemed better able to adjust to the changes at large. Attic

(Continued on page C-3)

Capitol Canada energy to spare



ANNE MURRAY
APRIL WINE
(on Aquarius Records in Canada only, Capitol rest of world)
FM (on Passport Records)
FRANCE JOLI
(on TGO Records, for Canadian territory only)
GRAHAM SHAW
KLAATU
LISA DAL BELLO

LONG JOHN BALDRY
MAX WEBSTER
(on Anthem Records in Canada only, Capitol rest of world)
PRISM
PRIVATE EYE
RED RIDER
SURRENDER
TEAZE
(on Aquarius Records in Canada only, Capitol rest of world)
ZWOL (EMI America)

Hot Music

• Continued from page C-1

Records, for instance, instigated its own Basement Records line that bought and paid for low budget productions that the label felt had market potential. Another newcomer tuned in to the new rock audience tastes was Tube Records, an independent that recorded local rock bands at the Picadilly Tube pub in Toronto and then marketed the disks in rock shops in the surrounding area. Like the Kinks' song, "Low Budget," conservatism became an alternative concept in the record business for introducing new acts.

While the market did in fact expand, 8-track sales plummeted in 1979 and many companies see the configuration being phased out entirely by year-end 1980. Cassette sales of prerecorded music did increase, but the increment was not proportionate to 8-track's slump. Due to budgetary cutbacks, the government has yet to institute a statistical survey on the blank tape market, but the fear is that blanks have eroded the sales picture of the prerecorded cassette market. Hardware

dealers uniformly agree that cassette decks, mobile or otherwise, were the biggest sales item of the past year.

The prognosis for the immediate future is for further financial cutbacks, sensible growth projections and tighter credit terms. Fortunately the record industry here has long abided by a 20% returns policy and has stuck by the industry association's rule that dictates a waiting period of three months before auditing sales for certification. The combined effect of these two policies has controlled some of the excesses that have plagued the U.S. industry recently. Many labels here now are pressing to demand and curtailing television advertising expenditures.

TV advertising has created sub-departments at Polygram and CBS, however. Both have entered the tv merchandising field with a mix of contemporary and MOR product. Tee Vee Records and K-tel have cut back in the number of annual releases, however. The largest independent in this field, A-hed Music, reports that the availability of repertoire is tightening as a result of the majors getting into the business. This cou-

David Farrell is Billboard's correspondent in Canada.

CANADA 80

pled with the fact that more artists are holding out on rights to couple their songs with other artists. "The trend will change," says A-hed owner Bill Gilliland, however. He predicts record companies will eventually pull out because of the high cost of tv advertising and the risk factor involved in using the medium.

Finally, the 85-cent Canadian dollar has helped the manufacturing base here, most notably for sound equipment company Audio Analyst of Montreal and Audio Products International (a division of API), the latter a manufacturer of the Sound Dynamics and Burhoe Acoustics loudspeaker lines. Panasonic has also expanded its facilities in Canada and could conceivably begin manufacturing audio components here if the dollar difference maintains itself.

In summation, the year ahead will not be an easy one for the industry. But there are enough bright spots on the horizon to keep the creative drive flowing and, in the business of music, the creative is the beginning and the end.

BUSINESS IS UP AT THE MAJORS

The Canadian record industry out-paced most of the world by expanding in 1979 with a 25% increase in net shipment dollars. This gain came following a hat trick of 20% annual growth, but the forecast for 1980 is much like the rest of the world, namely slower growth, increased costs and operating cutbacks.

Polygram Canada president Tim Harrold was the first to sound the bell at the annual convention last year. "The golden era is over," he warned staffers. Specific problems outlined in his speech included the need for quick and effective

Top photo: Abba in Edmonton with WEA Canada executive vice president Ross Reynolds (center). **Center:** During a break at an El Mocambo simulcast, artist Matt Minglewood and wife Babs chat with Ed Preston, RCA Canada vice president and general manager. **Bottom:** Anne Murray receives Capitol platinum from president Dave Evans.



copyright legislation to deal with home taping and reproduction rights, and escalating raw material and labor costs.

But, as Harrold trumpeted in the new era of restraint, the company's overall performance in 1979 proved to be as good, if not better, than the previous year and without the mega-selling RSO soundtracks of 1978. Distributed labels such as RSO, Virgin and Mercury all contributed to the gain, although Polygram found itself selling a wider selection of repertoire to meet its own projections. A mid-priced classical series in part contributed to the overall stability of the company, as did new music acts such as the Boomtown Rats, Dire Straits and XTC. By year-end the label had also sold close to one million copies of the Bee Gees "Spirits Having Flown" LP.

CBS chairman Arnold Gosewich views the major challenge ahead "in figuring out ways to implement cost efficiency measures without hurting sales."

CBS increased sales by about 45%, "but the growth rate in 1980 is likely to be less dramatic because of the uncertainty of the consumer market transition from 8-track to cassette. There was a noticeable drop in 8-track sales in 1979 and now it waits to be seen if an increment in cassette sales will pick up the slack."

Record sales will likely mirror the previous year's growth pattern though, Gosewich speculates.

Based on a solid growth pattern in the past few years, CBS embarked on construction of expanded record press and tape duplication facilities at its head office in Toronto, and also opened a 65,000 square foot national distribution center last July.

Why has Canada been able to buffer itself against a general industry slump worldwide?

Gosewich suggests there are several factors at work, including the fact that Canada did not have double digit inflation in 1979, that Canadians tend to be a fairly conservative lot—which shows in business practices—and that the average Canadian's disposable income is higher than in most countries.

WEA senior vice-president Ross Reynolds reports the company's past-year sales were up substantially, but warns that home taping could upset the retail market this year.

"We do not have any conclusive evidence to say home taping is on the rise, but there is evidence in small amounts to suggest it is a growing trend and one that could have serious effects on retail. Another angle of concern is in the mass expansion of retail outlets in the past year. Retailers are facing strong competition right now and there is every reason to believe that they might start chasing numbers and miss out on the bottom line."

As a point of interest, WEA is the only major of the big four not involved in a disk retailing chain, the other three being CBS, Capitol and Polygram.

Trends that Reynolds views as healthy for the Canadian music market include a new era of stars and the development of a "distinct market taste that differs from the U.S."

He cites the phenomenal success of Boney M and Abba in this market (both with over a 500,000 unit sales on certain LP titles in their catalog), along with the increasing sales performance of acts such as the B-52s, Sniff 'N' the Tears and Talking Heads, as distinct examples to support his case.

(Continued on page C-20)



At top, Bram Tchaikovsky after successful date at the Montreal Forum. **From left,** Bob Braide, CHOM-FM music director; Tchaikovsky; Michael D., CHOM-FM; guitarist Micky Broadbent and Bob Ansell, Polygram Canada's national promot manager. **Directly above,** CBS chief Arnold Gosewich chats with Rachel Sweet following a show at Toronto's El Mocambo.

A&M's Cano backstage at the Place des Arts in Ottawa with main man Herb Alpert at right front.



Every indication points toward the indie labels and production houses playing an increasingly vital role in the Canadian record industry. Most are aligned to a major label for distribution and promotion, but many others have stayed outside the conventional channels and sought independent distribution on a regional basis.

Both can work.

Key independent labels in the country include Anthem, Attic, Aquarius, True North, Stony Plain, Boot, Bomb, Royalty, Change and—in Quebec—Kébec Disques and Productel. Each has been successful for different reasons. All are hoping that a brief before the federal government will become a reality and allow the private sector to invest in Canadian productions and benefit from a tax incentive scheme.

According to the Canadian Independent Record Production Association (CIRPA), 83% of record sales in Canada originate from foreign sources. Their brief argues that a favorable tax shelter scheme would help reduce the outflow of royalties and help Canadian companies, studios, artists, et cetera.

The largest independent and most autonomous is Quality Records, controlled by Selkirk Holdings with interests in radio, television, film and jingle production. Quality owns its own distribution network in several markets and also operates a pressing plant which is estimated to handle around 20% of the Canadian industry's vinyl and tape needs. Manufacturing expansion is set to go in the next few months. From a label

Indie Labels Push For Tax Incentives

CANADA 80

standpoint, Quality has turned its fortunes around by signing Gino Soccio, the Mighty Pope and Karen Silver, which it promptly licensed to several U.S. labels with considerable ease. Quality also has the license for Ariola and Motown here and has been negotiating to lure Arista away from Capitol. In short, Quality looms as a major of the future in this market.

Attic Records is aligned to CBS for distribution and promotion and maintains a strong image in the market by virtue of its releases. The label has been aggressive in picking up one-shot license deals for Canada, some profitable disco mixes such as "LAX" and a variety of rock LPs such as ex-Fleetwood Mac guitarist Peter Green's "In The Skies" long player. George Thorogood from Rounder Records earned his first gold album anywhere through Attic's perseverance with him in Canada. Directly signed to the Attic label is Triumph, a trio with considerable success both in Canada and the U.S. Triumph is inked with RCA in the latter market.

Anthem Records distributes through Capitol and is best known for its rock attractions such as Rush and Max Webster. Principals in the company include Ray Daniels and Vic Wilson, who double as managers for their acts in most cases. The formula for success behind this high-powered company is to sign rock attractions that are willing to tour year-round. It seems to work for them, not only in Canada but in the U.S. and Europe where both acts mentioned have substantial followings. Ian Thomas is a recent signing to the label, an artist with a string of AM hits to his credit on this side of the border.

Aquarius bases out of Montreal and also uses Capitol for distribution. Helmed by owner Terry Fludd, the company recently signed an international deal with Capitol for April Wine which is realizing substantial success for the group in the U.S. and U.K. Fludd is supportive of the tax amendment brief before the government, but warns that it could hurt the quality of recordings as fly-by-night operators try to cash in on the tax angle. "It happened briefly after the 30% radio play law came in when, it seemed, anyone with a guitar had a record contract with someone somewhere."

It has been almost 10 years now since the federal government introduced legislation demanding AM formats to program 30% Canadian content recordings in their music mix, and more recent amendments have placed an onus on FM to give Canadian wax a fair spin. The grudging compliance of old has virtually disappeared, however, and more and more radio in Canada is playing what it thinks is right for the market, whatever the nationality of disks.

True North Records is another management/label operation, best known for its recordings by Bruce Cockburn and Murray McLauchlan. Dan Hill is managed through the company, however. True North distributes through CBS in Canada and has several deals abroad for its artists. For instance, Bruce Cockburn is now represented in the U.S. through Millennium. It is not only considered to be a venerable institution in Canada, but also a viable label that allows its artists more latitude than many others would dare offer.

Change Records has struck a custom deal with MCA and

(Continued on page C-18)



Left, Gino Soccio gets gold from Quality president George Strutt. Above, gold goes out to Bruce Cockburn from True North. From left, Terry Lynd, president of CBS Canada; Cockburn; painter Alex Colville; Columbia marketing director Bill Bannon and Bernie Finkelstein, Cockburn's manager and True North president.

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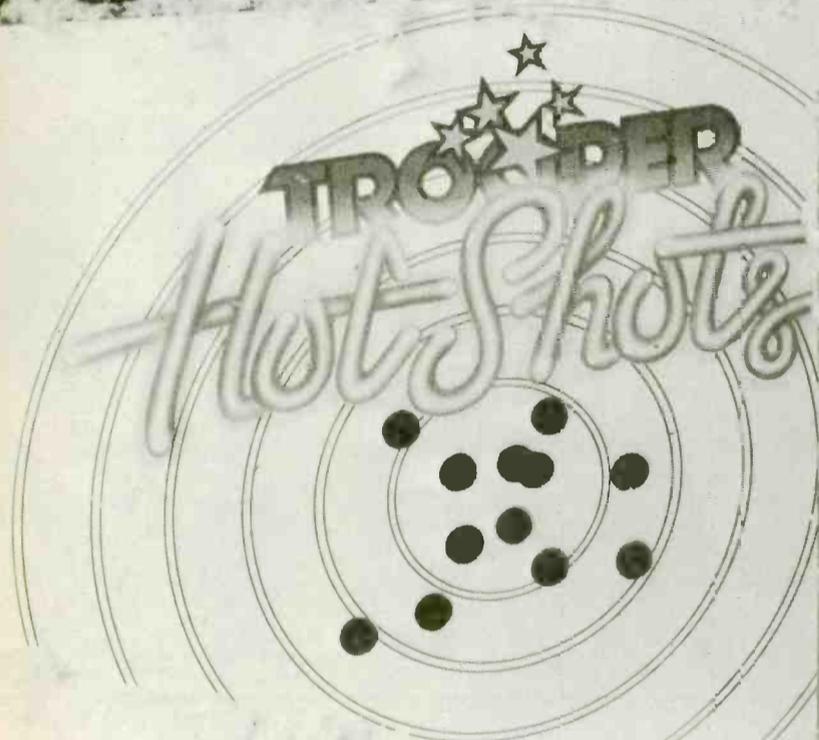
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NEW ROCK

Rolls Through Talent Industry

A Billboard Spotlight

Toronto has become an outskirt of London, thanks to Freddy Laker, the low-balling charter operator who made it economically feasible for many of the British new music acts to tour the North American continent in the past year.

It started with Island groups Eddie & the Hot Rods and Ultravox, then came Stiff's Ian Drury, the Clash, XTC and Nick Lowe. Through a combination of people involved in media and talent booking, the new music scene caught on like wildfire in Toronto as much as it did in New York and cross-traffic was created as the new bands criss-crossed the circuit between New York, Toronto and Boston. Several Canadians had already left for the U.K., including Pat Travers.

The new rock movement quickly fanned out across the country, with Vancouver followed by Montreal and Edmonton. Radio quickly adapted to the new music change, quickly fading disco sounds from radio in all markets save Quebec. Disco had been flagging at retail anyway and when Blondie hit mid-year with "Heart Of Glass" the proof was in the pudding. Disco was a club phenomenon, the new wave a total industry trend.

Of course there were other kinds of artists who had highly successful careers in the past 12 months. Anne Murray and Gino Vannelli both had their best year ever in terms of international success, as too did transplanted Canadians such as Neil Young and Paul Anka. But the big story in talent here of late is the overwhelming success of a whole new era of artists catering to the young active record-buying public.

Mike White of The Agency, Canada's biggest talent shop, re-



Above April Wine pour it on. Right, live Rush.

ports the market is in a state of flux with MOR lounge acts and soundalike rock bands getting squeezed out in the transition. "One-nighter attraction bookings are on the increase and the trend is definitely toward rock 'n' roll bands that can put on a show," he informs.

White, along with several other influential talent buyers across the country, sees a continuing trend toward high calibre acts playing prestige clubs to promote records. El Mocambo owner Mike Baird adds that the \$7 and more ticket price is a fact of life audiences will have to accept to support the acts, but he will continue to mix these rates with a lower ticket scale whenever possible. "It's a matter of knowing what the market can handle and taking a loss once in awhile," he tells.

The Toronto market also sports The Edge, an influential club in the downtown area that has experimented with many new bands on the way up. Run

CANADA 80

Far left, Tom Jones and MCA marketing vice president Scott Richards after Jones' O'Keefe Centre concert. Left, Halifax agent Doug Kirby, successfully moving Maritime acts to national fame.

by the two Garys, Cormier and Topp, they hope to open a second club in the near future and are doing regular new music concerts at a local 1,200 seat theatre. Club bookings range from reggae bands to the more bizarre performances staged by acts such as Sun Ra and James White. Concerts have included Rough Trade, the Police and the B-52s.

The Montreal scene has been badly hit by several club closures, but in Edmonton and Calgary the number of clubs has increased. Vancouver is becoming an increasingly important city for live attractions too. The British Columbia marketplace has also expanded in terms of the number of possible concerts one can play there. Key figures in the West Coast talent scene include Sam Feldman, Bruce Allen and Norm Perry, the latter a concert promoter operating Perryscope Productions.

To the extreme East, the Maritime region is now one of the top-dollar club markets in Canada. Doug Kirby is perhaps the most influential talent buyer in this market, running the Kirby-Charles Organization. He reports that one-night club

(Continued on page C-18)



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| Saskatoon: Cheap Trick | 5,000 |
| Toronto: Supertramp (3days) | •120,000 |
| Beatlemania | 70,630 |
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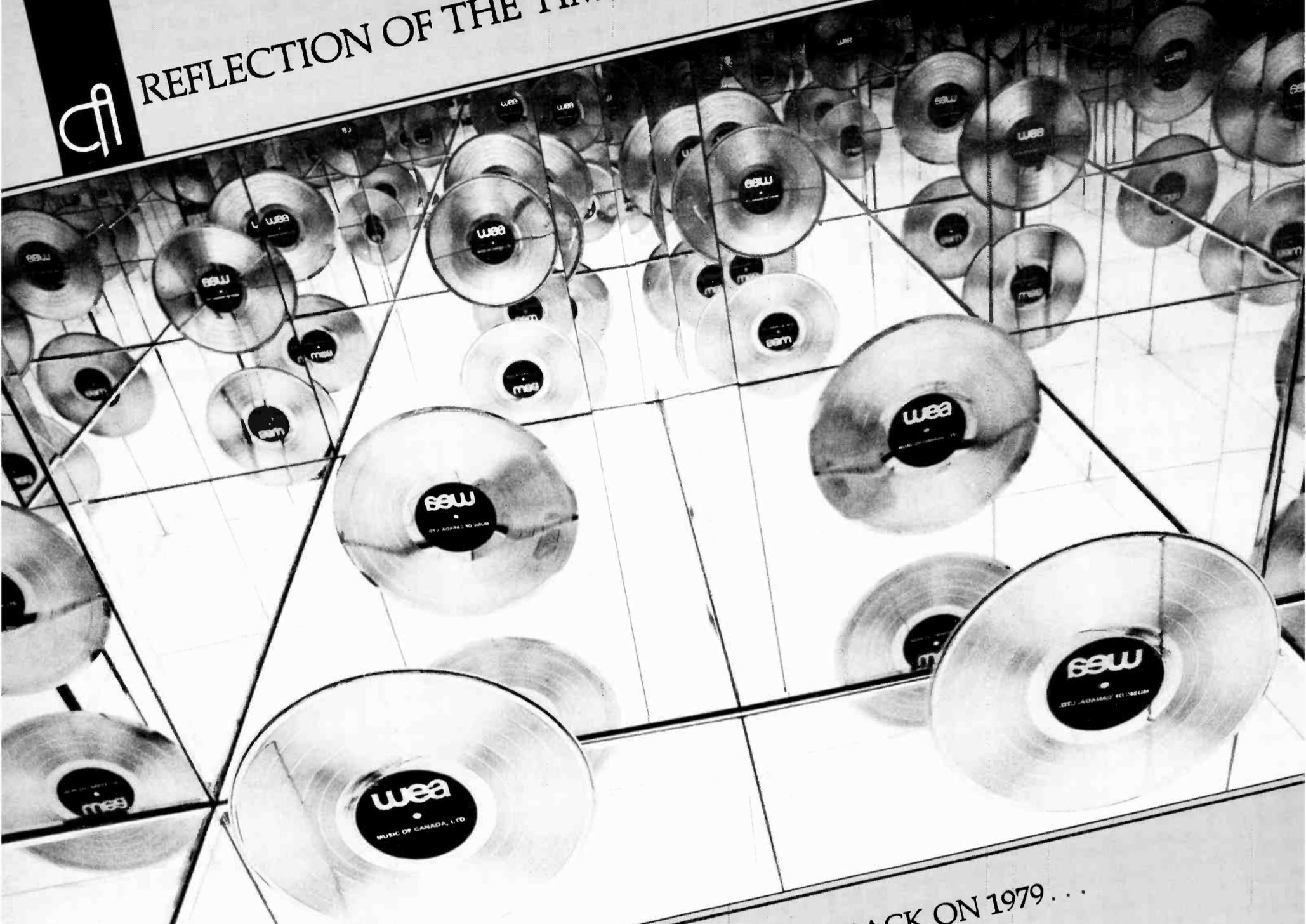
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RECORDING STUDIOS: Top Quality/Cheap Dollars Mean Bargains

CANADA 80

Studio activity in the past year in Canada has been centered around updating equipment and expanding facilities. The low value of the Canadian dollar was thought to attract a lot more foreign money, but it didn't and many view the apparent loss as a backlash to the Keith Richards dope bust. British rock act Sweet recorded at Eastern Sound and several other notable names popped in and out of the country, but for all intents and purposes the big name attractions steered clear of the northern border for recording purposes in 1979.

Not that it will stay this way. Andre Perry's Le Studio, located 50 miles outside Montreal, is one of the most comfortable and up-to-date studio complexes in North America and his only problem is that he is booked solid for the next four months. "It's embarrassing when you have to turn a client down," he says, "but it happens more and more these days. You get a few clients who do repeat business, they tell a few other acts about the studio and next thing you know, you are booked solid."

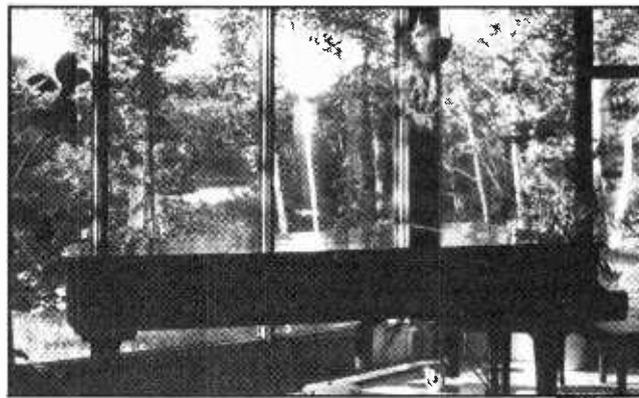
Perry's enthusiasm for his studio is not without justification. The rooms closed for several weeks in November to allow installation of a Solid State Logic board ("the Rolls Royce of the industry") and for wiring modifications to allow for 48-track interlock. Sony digital two-track will become a reality at Le Studio by the summer, Perry adds.

With credits like the Bee Gees, Cat Stevens, Wilson Pickett and April Wine in the studio over the past few years, the facility's credibility is untainted. A second studio has been added to the complex, featuring a Trident board and UREI monitors. Another guest house has been built as well, allowing for up to 16 people to live on the premises at one time. The studio is surrounded by 250 acres of rolling countryside, owned by Perry, and he offers an extra touch by regularly stocking a small lake on the grounds with trout.

Le Studio is the only high-end "retreat" complex in the country at present. Most top-line studios are to be found in Toronto and in this market the studios in just about every case have upgraded in the last 12 months. Eastern Sound in the Yorkville district has opened a third studio, Manta Sound

has added a third 24-track room, Phase One is about to add another 24-track room and McClear Place Studios (formerly owner by RCA) has moved from 16- to 24-track.

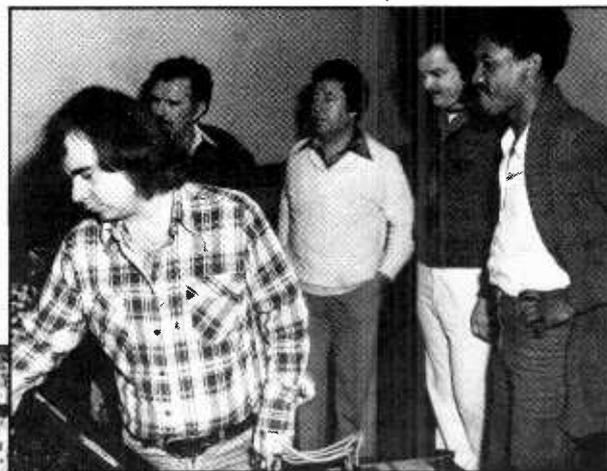
Other Toronto studio complexes include Sounds Interchange, which offers two interlocking 24-track rooms, and videocassette interlock is available for film and jingle work. Like most of the studios in this market, the complex has expanded its outboard gear.



Le Studio is Canada's entry in the environmental sweepstakes. Rural surroundings (above) keep bands like Chicago (right) happy inside.

Soundstage, the highend mini-complex founded by producer Jack Richardson, continues to be a successful operation. Among clients in the recent past are Nils Lofgren, Mike Quatro, Bob Ezrin working with Lofgren and Pink Floyd's the Wall project, Max Webster and Zwol. The studio features a mastering channel and became the first Canadian studio to record using digital technology with the Soundstream system.

(Continued on page C-21)



Above a listening session at JAMPF Studios for Stonebolt producer Walter Stewart, left, and Pyramid/RCA execs.



A Billboard Spotlight

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Format Battles Heat As AM/FM Lines Blur

CANADA 80

By STEPHEN BOYLING

It's the opinion of most Canadian broadcasters that radio has never been more alive and healthy. But as the industry heads into the '80s, significant changes are underway that reflect the audiences' changing needs and expectations.

FM stations, basking in substantial and persistent increases in ratings, are experimenting with viable formats that will allow FM to capture the top two or three rating positions while still working within the framework of restrictive and ambiguous government regulations.

AM stations, while still continuing to pursue their traditional entertainment/information mix, can almost feel the listeners flipping the FM switch on their radios looking for what they've just abandoned, only delivered in full frequency stereo.

A number of events have conspired to bring about this change in allegiance AM broadcasters are facing. As any record company executive can tell you, there's no longer a clear dividing line between AM and FM artists. Private classical stations have virtually disappeared, while contemporary music has softened up and drifted toward a middle ground. The result is a sound that's as at home on AM as it is on FM. Where popular taste used to be defined by AM airplay, more and more artists are being discovered and established by FM airplay.

As the number of contemporary FM stations continue to increase through the awarding of new licenses and inevitable format changes, artists that were once found exclusively only on MOR FM and of course, a broad range of AM formats.

As existing government regulations on content and programming continue to restrict imaginative alternative programming, some FM stations are striking out in hopes of distancing themselves from soundalike competitors on both dials. Variations range all the way from "commercial free" hours to modified "modular" programming to perhaps the

most interesting of them all, CHUM-FM's single album format. Here the station plays selected cuts from one album, up to 15 or 20 minutes. It not only lets the listener appreciate the mood an act was after, but it also allows the listener an opportunity to judge new albums in more perspective. It should also do wonders for "hours tuned." As any program director will tell you, "It's not what you play, it's how you play it." Never will that be more important than now as the number of soundalike stations increases.

And how are AM stations reacting to the growing dominance of FM? The majority still feel secure in their roll as mass entertainers. Many believe the growing shift towards FM will be curtailed because of the regulatory structure of the industry. Still, the changes in AM formats are significant, if not revolutionary. More and more contemporary stations are playing and charting album cuts; some MOR stations are shifting significantly to an information orientation, while others still enjoy success in the specialty fields of country and ethnic programming. The only sound not making it big on AM airwaves (outside of Montreal) is disco. Not only has disco not arrived on the scene, when the odd one does show up, it's labeled "dance" music and tolerated. It does not appear AM stations will be competing with their FM counterparts from a quality point of view. AM stereo has been relegated to the engineer's back shelf. And while contemporary AM stations still like to think they dominate in breaking artists and recognizing hits, that's a reality only in markets without strong FM representation.

From a contemporary point of view, music has been the bright note of the past year and seems to be pointing to a refreshing and aggressive year ahead. New wave has become

Stephen Boyling has been associated with the broadcast and music industry for over 20 years, and has worked for major broadcasters across Canada.

power pop and injected new life as well as a new sound to the comparative blandness of the past few years.

In fact, in Toronto, perennial superstars like Chicago and Peter Frampton cancelled out of dates due to poor ticket sales while new wave groups like the Cars sell out Maple Leaf Gardens. It's a shift in audience acceptance that's charted with meticulous attention in both AM and FM stations. Competition among the contemporary formats is fierce and even traditional MOR stations play artists that would have been unheard even a year ago.

If you believe FM programmers, the '80s belong to them. As they like to point out, nothing is more significant in indicating their continued success than the growth of "out of home" listeners. They know FM listenership has and will continue to increase because of sophisticated, yet very affordable FM car stereos.

The '80s will be technically and creatively innovative as well. Thanks to FM's superior broadcast signal, the door in Canada has been thrown open for a new and significant partnership—the stereo FM-television simulcast.

Live concerts on FM are not new and originally that was the direction CHUM-FM pursued. But last year saw the addition of tv cameras and the FM-tv simulcast was born, on an ongoing basis.

Initially, acts were more than a little hesitant to participate because of the variety format in which tv has always showcased rock acts. As well, the thought of their music pumping through little two inch speakers has never been very appealing to contemporary acts. The simulcast has changed all that.

CHUM's director of special projects, Warren Cosford, sees FM's role in this format as that of midwife, eventually giving birth to stereo tv. Carrying it even further, Cosford sees movie chains becoming involved in the concert business. If you can't get a seat in the Gardens for the Stones, why not head to the nearest theatre where you can see the same concert, live, and in full stereo?

If broadcasters are fine-tuning their future, broadcast syndicators, if you can find any, are not. Industry spokesmen have placed the failure of profitable national syndication squarely at the feet of the CRTC, Bell Canada and the CMRRA.

"It's just not profitable to run the business in Canada on a regular basis without some government support," says one ex-syndicator.

(Continued on page C-22)



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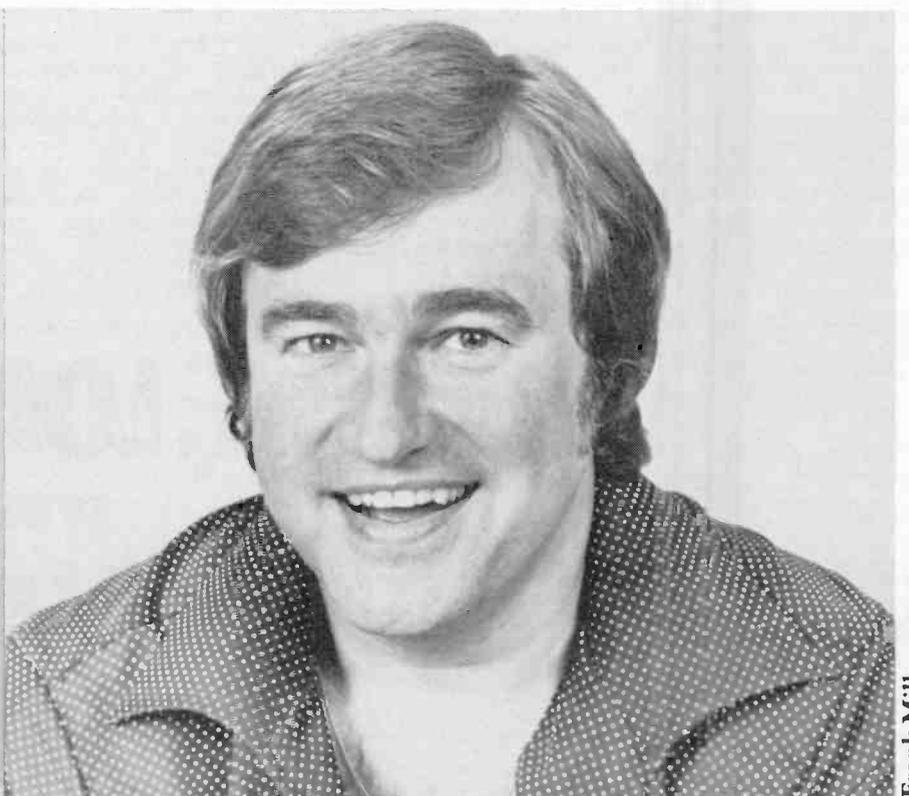


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Retail Combats Low Balling & High Costs

Disk and tape retailing was an explosive issue in Canada in 1979 and chances are good that the powder keg has yet to really blow up. For the consumer the prices were fantastic, but for the racks and retailers it was a year of chasing numbers and trying to stay in business.

Not that retail sales were down. Quite the contrary: business was up by about 25%, but the conditions of sale had altered drastically. For one, the two RSO double-album blockbusters of the previous year were gone. Two, manufacturers were increasing their costs and with stiff competition at retail the increases were rarely passed on. Low-balling was so entrenched within the retail trade that the only hope of making a profit was in volume, thus leading some into the export trade and many more to expand the number of locations in the form of franchise operations.

"Five and dime stores were being turned into record bars," complains one retailer who had moved into a 5,000 population town with one store, only to find three more retailers move in within a few months. Naturally the market could not afford such saturation and retrenchment took place.

To cap off this state of affairs, no sooner had disco gained a foothold in retail sales than the fickle consumer started buying a more strident kind of beat record by acts like The Knack, the Police and Joe Jackson.

For many the concept of just selling the hits was so entrenched in company thinking that the music upset left them piled high in unwanted inventory. Newer independents, lured in on the promise of instant fortunes, found that their profit margin was 12% of sales at best, and it did not pay off the bank loan rate of 21%.

Bob Sniderman is perhaps the most influential retailer in the country, by virtue of his control over the 150 Sam's record franchise-chain, and he predicts a renaissance of sorts for the independent specialty record store.

"The era of milking the market by just selling the hits is over and the monoliths that traditionally have abused the industry

in this way are rapidly losing their importance. Music people are gaining control, people who have an ear to the street and like listening to music of all sorts.

"I predict the new era will see a lot more specialty record stores with informed people running them, catering to a select market. This is the way we are developing our franchise operations. A quality of information is passed along, a quality evident in the store concepts and in the merchandising concepts."

Records On Wheels is a relatively new chain in the major sales market of Ontario, a rock shop franchise that gears itself directly at the active market. Main man Vito Ierullo agrees with Sniderman's viewpoint about a new era of retailers who know the market, but he is very concerned about what he calls an "oversaturation" of stores in the marketplace.

"The market just can't bear the expansion in the secondary markets and yet record companies aren't holding back on supplies. We saw two major bankruptcies in the past year and my guess is we are going to see a few more because a lot of the trade is operating at give-away prices," says Ierullo.

Records On Wheels did expand however, as did the number of Sam's stores, as did just about all the chains across the country. The trend this year is the same again, with most openings going into shopping malls.

Unique to Canada is the extent of manufacturer involvement in retail. The biggest is CBS with its ARS rack division and the A&A franchise chain. Capitol owns 24 stores outright nationally, carrying the names Sherman or Mr. Sound. Polygram has the lowest interest with its Flip Side and Shoppers chain stores. CBS pioneered the superstore with its Zounds operation in Toronto, but Ottawa chain Treble Clef now operates a large Super-Clef outlet in Ottawa and plans to move in to the Toronto and Edmonton markets. The Super-Clef stores are owned outright and mix software and hardware with 75% of in-store merchandising taken up by records and tapes. The ratio could change though, reports Dave Moser, a principal in the company that also has interests in exports, radio and a record company.

"The year ahead is going to be a hard one for retailers in that we are all trying to compete with a shrinking disposable income," says Moser. "Low-balling is going to be even keener as a result, but I think the shrewd ones will come out alright. There is going to be some retrenchment however."

Moser expects to see record sales increase by about half the rate of 1979, roughly 12%. Audio gear though he feels will be lucky to see a 7% increase. "People are buying low-end gear and cassettes," he says.

Could home taping be on the increase? "That is a tough one to answer. Blank tape sales are up though."

Home taping has become a big issue in Canada, although Statistics Canada has no figures on blank tape sales due to budgetary restrictions. The manufacturers are inflamed by the thought of lost sales and their wrath is not idly fanned by programmers at AOR stations promoting uninterrupted album play features. Sam's Sniderman calls all the noise so much ballyhoo though, and supports radio's right to satisfy its audience's needs.

"The manufacturers are always sticking their nose into
(Continued on page C-20)

Burton Cummings with Sam's chief Bob Sniderman.



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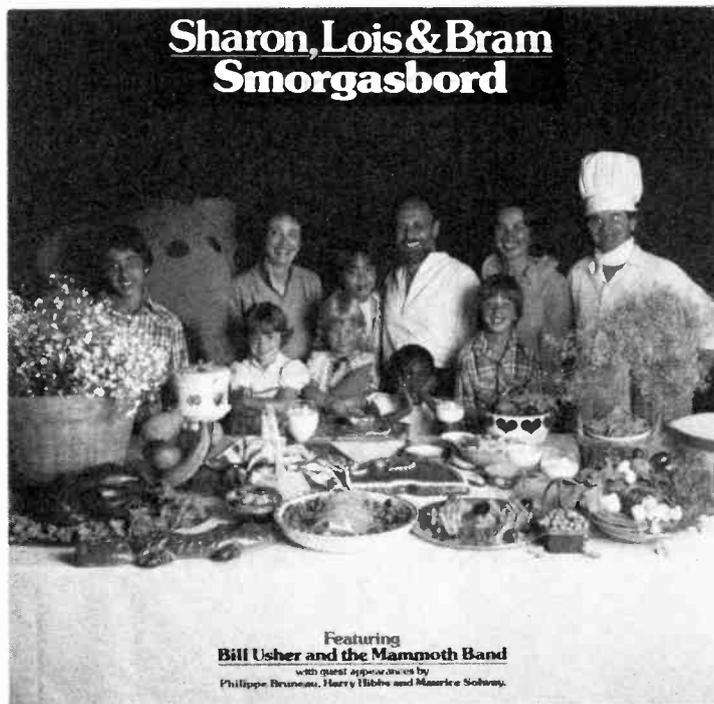
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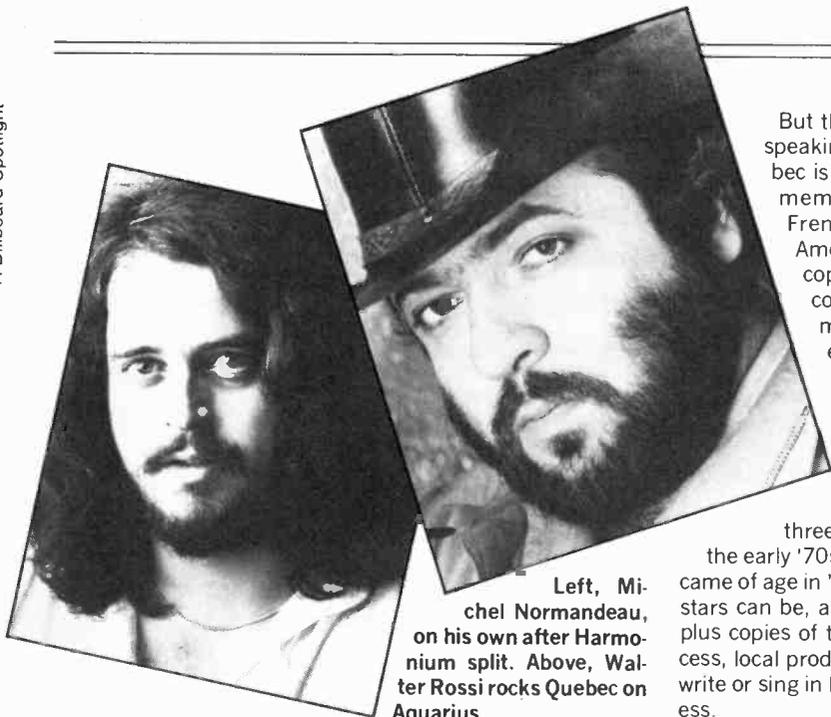
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QUEBEC • French Artists Eye Europe For Growth



Left, Michel Normandeu, on his own after Harmonium split. Above, Walter Rossi rocks Quebec on Aquarius.



Above, Alain Monpetit, host of "Et Ca Tourne" and morning man for Montreal's CKLM welcomes Claudja Barry. Right, London Records' Andre Gagnon.

By YVES THERIAULT

As in the States and the rest of Canada, Quebec's record industry has been going through a difficult period in the last few months. Sales have gone down in much the same proportion as everywhere else on the continent, but the small independent labels have seemed to take the worst of the crisis. One reason for this is the fact that they are promoting domestic French-speaking talent in a relatively small market at a time when major Quebecois artists are more interested in foreign markets, and there is a puzzling absence of new faces. The irony of all this is that the accession of the Parti Quebecois in government has done very little, if anything at all, to help local French recording artists.

Over the years, Quebec has acquired the reputation of being one of the rock fortresses of the world. This is still the case, as CHOM ("Montreal's Rock") leads the way among FM radio stations. Dance music has also found a home here, mainly in urban areas, and Montreal is considered one of the disco capitals of North America with its many entertaining discotheques. There is also strong support for jazz and progressive music. And of course the important presence of local French music makes la Belle Province the most diversified market one could dream of.

In the last decade, les Quebecois have shown preference for British rock bands, many of them with a progressive sound. For example, bands like Yes, Genesis and Gentle Giant have made it big here, but have had limited success in the States. Montrealers take a lot of pride in having been the first rock fans to acclaim Supertramp and that was five years ago, when no one had ever heard of them in America. No wonder Supertramp is still No. 1 in Quebec.

Among other popular acts here, some American rock bands like Styx, Boston, Cheap Trick and the Cars have found a place besides longtime favorites Rod Stewart, Led Zeppelin and Fleetwood Mac. The new wave has also reached Montreal and there are many fans for Elvis Costello, Joe Jackson, Blondie and Police.

On the disco scene, Donna Summer remains the undisputed reigning queen, with Chic, Boney M and Michael Jackson as main contenders to the top spot. The Bee Gees and Village People both reached a peak several months ago, when they were selling albums at a record pace.

Quebecers have shown no interest in English-Canadian product and this trend is not likely to be reversed soon. Even Montreal-based rock bands like Mahogany Rush and April Wine, which have made major breaks in the States and are idolized across the country, are having a hard time selling records in Quebec. Like they say in French: "nul n'est prophete en son pays!"

But the biggest concern right now is for French-speaking talent. The main problem is that Quebec is too small a market. One must always remember that there are only 5,000,000 French-speaking record-buyers in North America. This means that selling 100,000 copies of an album is a tremendous accomplishment (the equivalent would be millions of copies in the States). An average album usually sells somewhere around 20,000 copies. This also means a lot of headaches for producers to break even, let alone making a profit.

Despite all this, local artists did have their golden era

three or four years ago. After maturing in the early '70s, bands like Beau Dommage and Harmonium came of age in '75 and '76. They became as popular as superstars can be, and even more, selling an incredible 200,000-plus copies of their respective albums. Witnessing such success, local producers were anxious to sign anyone who could write or sing in French, thus recruiting poor talent in the process.

The solution to Quebec's small market is obviously to expand on foreign markets, but this has proven to be no easy task.

Local musicians can not be blamed for not trying. At one point earlier this year, there were more Quebecois artists overseas than here.

Because of high costs, it is almost impossible to break a whole band in Europe. So when they reached the top in Quebec and had nowhere else to go, Beau Dommage and Harmonium decided to split, thus permitting respective leaders Michael Rivard and Serge Fiori to try their luck on their own. And though both are established stars at home, they are yet to be recognized overseas, as most of those aforementioned.

If entering the European market is a difficult feat, it remains possible with a little courage and a lot of patience. Robert Charlebois and Diane Dufresne were both given a hard time during their first concert as opening act in the Olympia of Paris. But they stood their ground and when they returned the next year, they were soon acclaimed as stars.

Yves Theriault is a freelance journalist who has covered the music scene in Quebec over the last five years.

Beau Dommage: At the top in Quebec with nowhere else to go.



CANADA 80

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National Success Focuses Attention On The West

By TOM HARRISON

Just as geography has been of historical importance in the development of Western Canada, the vast distance between population centers likewise has influenced the music industry.

Politically, Western Canada is aware of its own identity and with government and industry concentrated in the East, Western Canadians sometimes will sniff and complain that they are being neglected. This attitude also exists in the Canadian music industry, the hub of which is Toronto.

There is some justification for the complaint. There are few independent labels of significance in Western Canada and even fewer large independent distributors, which puts a small label such as Vera Cruz and its artists at a disadvantage.

With all the major labels based in the East, Western talent feels overlooked. A&M Records has a&r representation in the West and RCA's branch offices have the autonomy to sign local acts (as the Vancouver office demonstrated by signing the comedy team, Dr. Bundolo). The others prefer to have the mountain come to Mohammad.

This situation is changing, however, thanks to breakthroughs by Trooper, Prism, Doucette and Streeheart who have graduated from being Western stars to national headliners and who have focused attention on Western talent.

In recent Western activity, Winnipeg's Pumps have signed to Polydor to record an album; Harlequin's "Victim Of Song" was produced by Jack Douglas for Epic. Crowcuss recorded its second album and moved West, Les Q completed its first LP and Aquarius recording artist The Guess Who had its second album "All This For A Song" released in the U.S. on the Hilltak label.

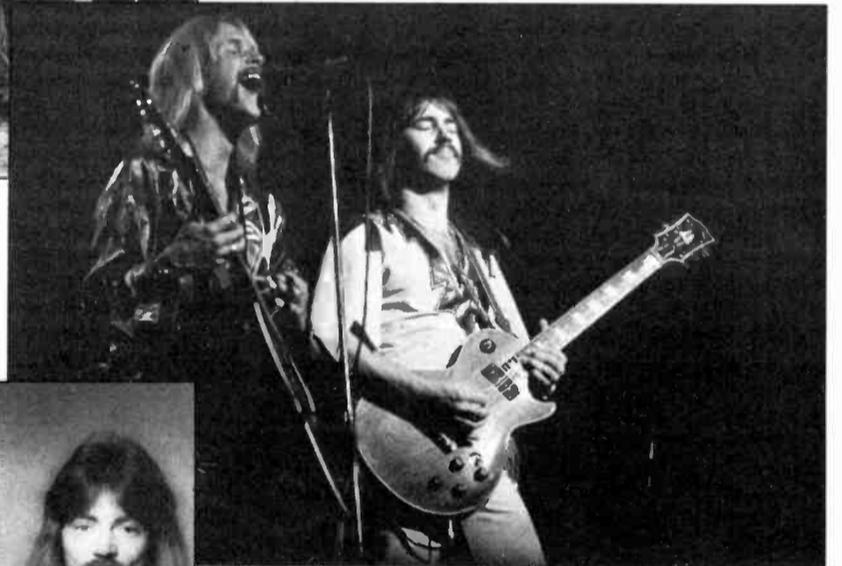
Streeheart's "Under Heaven Over Hell" went platinum. In preparation for a U.S. release on Atlantic, the group recorded its showstopping version of the Rolling Stones' "Under My Thumb" for inclusion on the re-packaged "UHOH."

Vera Cruz asserted itself in Edmonton with releases by One Horse Blue (its second album), The Models (the first), Terry Armes, Sara Williams, Fustukian and Mavis MacAuley.

In Vancouver Trooper became the top selling Canadian act of all time when its



Laura Vinson & Red Wyng record for Edmonton's Royalty Records, a country independent with over 50 productions to its credit in five years.



Stonebolt. It's second LP, "Keep It Alive" will be on RCA.



Trooper, from Vancouver, became the top selling Canadian act of all time when its "Hot Shots" exceeded quadruple platinum.



A&B Sound, one of Western Canada's largest record retailers.

greatest hits anthology, "Hot Shots," exceeded quadruple platinum. Prism, whose three GRT LPs are multi-platinum, has signed an eight album worldwide contract with Capitol. Stonebolt's second LP, "Keep It Alive," will appear on RCA. Chilliwack's third Mushroom LP "Breakdown In Paradise" (and eighth in the band's long career) shipped just short of

5000 copies locally. Stiff Records has signed the Pointed Sticks.

Victoria comedian Steve Ivings released his first album on Quality Records and singer Michael Judson became the first single release for the independent Rockland label.

★ ★ ★

Alberta, Saskatchewan and Manitoba are represented on the map by three huge, blank shingles with dots of population scattered randomly near the U.S. border. The area is huge, cities are few and far between and discourage a lot of international acts. Yet promoters Star Kommand, Brimstone, MCM and Associates, Springfield and Perryscope recognize that here is a wide open market with potential if it is developed. Their evidence is based on the success of bands such as Cheap Trick and Supertramp who have toured across Canada and especially Canadian acts such as Trooper or Burton Cummings, whose extensive dates took them to primary as well as secondary markets.

Oil rich Alberta is Canada's fastest growing and most prosperous province. Neither B.C. nor Alberta have felt the effects of the economic recession. An obstacle to the development of a vital concert circuit in Alberta is that Calgary's largest indoor facility is the 7500 capacity Corral, to which Calgaryans have shown a resistance. By contrast Edmonton has the Coliseum, a 13,000 seater that was sold out for Trooper, Streeheart and Prism, the latter selling out in a record eight hours.

Vancouver's geographical position and larger population naturally guarantees that the city will host more concerts, but in the last two years Vancouver has established itself as a major stop and a cornerstone for any new wave band.

Perryscope Productions took the lead in punk/new wave

promotion and successfully gave the movement credibility with concerts by the Police, Devo, the Clash, Boomtown Rats and others. While its loss leader Cheap Thrills concerts remained popular, they were offset by the record breaking Beatlemania and sold out performances by Abba and the Cars at the 17,500 capacity Coliseum. Perryscope is now trying to extend this aggressive method of promotion into Alberta, and has met with considerable success, particularly in Edmonton.

Isle Of Man had another banner year on the strength of a landmark Supertramp concert at Empire Stadium (44,000 people) and full houses at the Coliseum for Village People, Heart, Foreigner and Little River Band, the latter show being simulcast by CFOX-FM and CKVU-TV.

Entrepreneur Les Vogt put together Elvis Elvis Elvis, a trilogy of Elvis Presley impressionists that he presented successfully throughout B.C. Currently Paul Mascioli of Victoria's Prestige Entertainment is taking it through Vancouver Island.

Booking agents were heartened by the return of live talent to clubs, pubs and high schools and the subsequent tapering off of disco. Accordingly the large Western Canada Record Pool adjusted its weekly chart to accommodate new wave dance music and has set the pace for other discos to follow.

The Hungry i Agency held steady in Manitoba and Saskatchewan, Studio City's Edmonton and Calgary offices maintained their hold on Alberta. In July Bruce Allen Talent Promotions underwent a complete change when partners Allen and Sam Feldman formed separate companies united by a holding company. Allen now manages Prism, LoverBoy, Bryan Adams, producer Bruce Fairbairn, Dogstar, Jim Vallance. Feldman, who manages Trooper and Doug And the Slugs, has renamed the booking agency, S.L. Feldman And Associates.

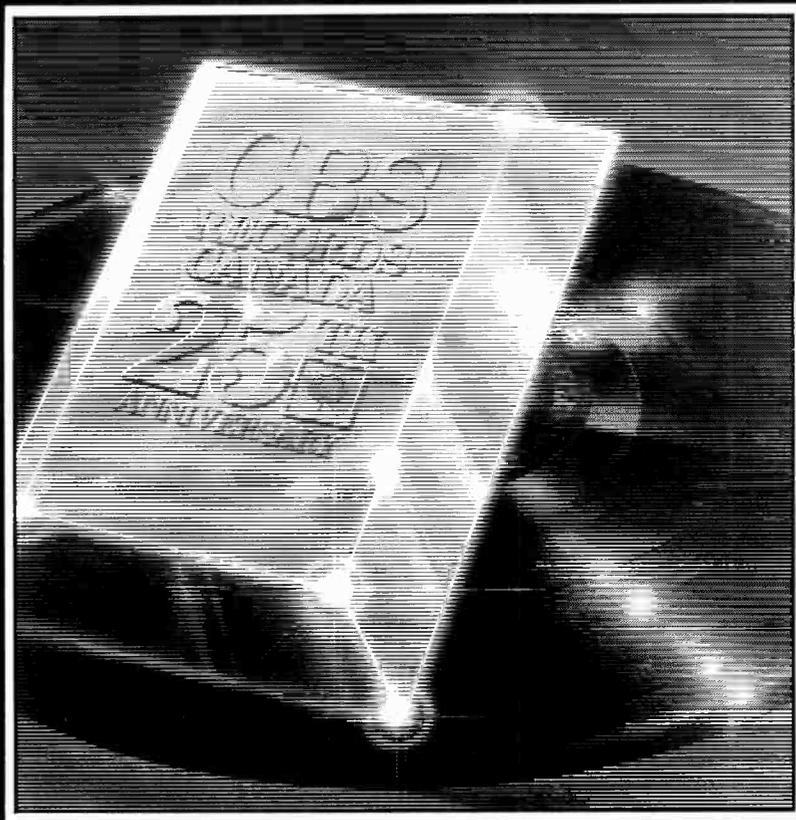
Joining Feldman, Axis Entertainment, Whitefoot Entertainment and Compo And Associates on the coast is the Canadian Booking Agency, which was set up in September by Pyramid Productions, managers of Stonebolt and Zingo. Pyramid also intends to transform Vortex, its independent record promotion company, into Vortex Records, an independent label.

(Continued on page C-22)

CANADA 80

Tom Harrison is the music critic for the Vancouver Province and assistant editor of the monthly publication, Music Express.

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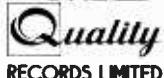
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comedy impressionist

Steve Ivings



Talent Industry

• Continued from page C-6

appearances can pay as much as \$5,000 and week-long engagements can pay a high of \$15,000 (Canadian).

More important to him is the fact that he has successfully moved several major Maritime attractions onto the national market. Included here are the Molly Oliver Band, Dutch Mason and the Minglewood Band. All three have record contracts and have been accepted by national AOR-FM stations. The East Coast is also rich in Celtic folklore roots and one act that could well move into the international front is Barde. To date they have recorded several albums in French and English and became one of a select few here to be signed by Island, although the association failed to realize anything tangible.

Internationally it was a strong year for Canadian talent. Names in the news and on the charts included Gino Soccio, Karen Silver, Ian Mattheson, Rick James, Triumph, April Wine, Prism, Frank Mills, Bruce Cockburn, Trooper, Max Webster, Teaze, Mighty Pope, Crowcuss, Bryan Adams, Nick Gilder and France Foli. This, of course, complemented the list of established acts that included Anne Murray, Neil Young, Burton Cummings, Gino Vannelli, Ironhorse, Liona Boyd, Oscar Peterson, Maynard Ferguson, Paul Bley, Rush and Gordon Lightfoot. Serious composers such as Anton Kuerti and Glenn Gould continue to be highly visible, as is increasingly the case with the Toronto Symphony Orchestra through a Master Works contract with CBS.

Major labels were, at best, reasonably successful in signing and developing new Canadian acts. Much of the spade work is done by the independents, however. MCA continues to have a major success in Trooper and CBS with Burton Cummings, but no matter how much corporate brow beating goes on, U.S. acceptance seems limited. Much the same story is true of WEA's success story with Edmonton group Streetheart. "Basically the problem today is that the U.S. market is playing its cards a lot safer," remarks one major label Canadian a&r chief. "Our pitch has to be that much stronger."

In the meantime there is an encouraging trend toward domestic acts realizing a decent living from playing and recording in Canada and those who have broken through. The Anne Murrays and Gordon Lightfoots seem willing to help where they can, Murray through recording Canadian songwriting material, Lightfoot and Rush by taking complementary acts on the road with them in the U.S.

As for Freddy Laker, well he is not being awarded any awards of merit, but his charters continue to be the best buy in trans-Atlantic travel.

DAVID FARRELL



Indie Labels

• Continued from page C-4

with Pickwick. Country artist Van Dyke promises to be their first U.S. breakthrough, while in Japan the label is making waves with pop artist Myles. Several new acts are set to go this year and the company has solid backing to support its progress, as well as access to a major Toronto studio complex that is interrelated through ownership.

In the West, key independents include Mushroom, Vera Cruz, Stony Plain and Royalty Records. Stony Plain has a substantial audience in Canada through its license for the Flying Fish catalog. The Edmonton-based indie has also signed rock act Crowcuss to the label, a group now on distribution outside North America through Decca. A Japanese tour is under discussion for Crowcuss and could help pave the way for a supportive U.S. deal. Vera Cruz distributes through Quality Records and is touting its fashionable rock act the Models in its new year fanfare. Certainly western-Canadian radio acceptance supports their excitement.

Bomb Records continues to be a strong voice in the new music field, perhaps because of its flair in promoting and all-or-nothing attitude. Chief signings include the Bob Segarini Band and the infamous (Battered) Wives. After a precarious first year of operation using independent distribution, Bomb is now dealing with CBS for promotion and distribution and is a lot stronger as a result. The label also releases a number of German progressive rock LPs, that it picks up rights to abroad, and distributes the Bomb label in Canada.

A new force in the indie field is Trans-Canada, primarily known as a rack operation in Quebec. The company has made known its intention to break into the Anglophone market with the eventual goal of opening a U.S. branch office.

Another important voice in the indie community is Posterity Records, owned by Harvey Glatt. The company is an umbrella organization that signs and distributes a valuable catalog of cottage industry recordings. Glatt also maintains interests in the Treble Clef and Super Clef retail disk chain, regularly promotes concerts in the Ottawa market and has interests in FM radio.

Glatt views the tax incentive scheme as a sensible approach to helping develop the Canadian recording industry "without government interference in the creative end."

He is not alone in his thinking and even the major labels see the scheme as beneficial to their lot. More masters will be presented to them, increasing the choice of material for release and furthering Canada's chances on the international disk charts. Says Aquarius boss Terry Fludd: "More importantly it increases the chance of the independent surviving here and that to me is the most important fact of all."

DAVID FARRELL

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• Continued from page C-3

Capitol-EMI Canada president Dave Evans is enthusiastic about company performance, noting the company had two record breaking months in 1979 and had its pressing plant running to capacity for the last six months of the year. Expansion for the record-pressing and tape-duplication facility is expected to be completed this year, including converting several 8-track machines for cassette production.

Specific heart-warmers for Evans include close to a 500,000 unit sales on the Knack LP and successfully promoting touring acts like the Little River Band, John Baldry and Dr. Hook. "In just about every instance we were able to go gold, platinum and beyond when we had an act on the road here. Our sales on the Little River Band and Kate Bush were well above the U.S. company's average, which says a lot about this market right now," he notes.

Predictions for this new year include increased international penetration with Canadian origin acts affiliated with the label. These include Rush, Max Webster, April Wine, Anne Murray, Zwol, FM, Private Eye and Lisa dal Bello.

"Sales are up by close to 50%," says MCA general manager Scott Richards, "even though we have only had five AM hits to work with in the past year."

Careful management control and a strong marketing game-plan on all product releases is part of Richard's successful formula for building a top notch division here. Another factor is owning one of the best computer programs in the country, one that now handles about 40% of the industry's needs. Realistic projections and instant market response reports are key functions of the computer base for the company.

"I would have to say our story to tell is in the success we have had with domestic product," Richards forwards voluntarily. "Last year our Canadian releases accounted for close to 25% of total sales, which must be one of the highest in the industry. Trooper alone sold 600,000 albums for us and then our Quebec signings have come through for us."

A&M Canada had a tough first quarter in 1979 with several major artist releases failing to get snow-bound Canadians out to the record stores. There was also the dent in projections brought on by lackluster sales on the RSO-originated "Sgt. Pepper" soundtrack. The rest of the year was one long gleam in the eye, however, as Supertramp's long awaited "Breakfast In America" took off to become Canada's fastest and biggest selling album of the year. Senior vice president Joe Summers calls 1979 a "titanium year," which translates as two one-million selling albums for the company, the equivalent of 20 platinum albums, and both Supertramp albums.

President, Gerry Lacoursiere, says these kinds of sales peaks are there to be had in this market "if you have the prod-

uct, if it can excite the French and English markets in Canada and if the company can really get behind the act and help them every step of the way."

Tour support and a high-powered national publicity office are key components in the division's continued success. In just about every case, the Canadian operation has broken international groups well in advance of such success in the U.S. Says Lacoursiere: "Above all, I've always prided myself on having a record label with its ear to the street. We've been able to break Styx, Nazareth and Chris de Burgh before any other territory. But Supertramp is the success story I'll always remember."

"Crime Of The Century," first released in 1975, was the second Supertramp album to sell a million copies for A&M in Canada.

The company also streamlined its own distribution system by centralizing a warehousing operation adding staff in its Western branches and introducing an audiophile series of half-speed masters cut in Japan. All titles in the series are premium catalog sellers for A&M and this year a further five albums are scheduled for release. The company is also considering introducing a high-end tape series, again of key selling titles.

RCA was the dark sheep of the pack in 1979, but general manager Ed Preston says he is confident 1980 will see a radical change in the company's fortunes and the outlook of video disks coming our way brightens the picture even further."

At the time of writing no firm date had been set to begin marketing video disks, but in the meantime the blow in sales sustained by RCA here in the past year was 100% to do with the availability of press time. Its own Smiths Falls plant had been closed with what was thought to be a smooth transition to the new Toronto area Cinram plant. Technical problems at Cinram plagued RCA through the end of the year, to the point where imports from the U.S. became a necessity just for the sake of customer relations. "We certainly didn't make any money by importing," Preston relates.

RCA has rented 34,000 square feet in the Cinram complex for warehousing and installation of an advanced mastering and lacquering facility. A Neumann UMS 80 lathe will enable RCA to offer one of the most up-to-date half-speed mastering channels on the continent and a hi fi line from the label is a distinct possibility.

A general lack of hit product confounded the pressing problem for the label, but a licence agreement with Island for Canada earned Bob Marley his first gold and platinum album anywhere. A presentation to Marley in Jamaica was made last year by product manager Cathy Cahn. But in the fall the line moved to WEA as Robert Palmer broke through the barrier of being a cult star to become a major act.

Continued perseverance within the domestic a&r and mar-

keting alignment is seen as a way of increasing sales, Preston says, pointing to the performance of signings such as country singer Carroll Baker, maritime rockers the Minglewood Band and Vancouver's Stonebolt.

Challenges for the year ahead, says the RCA chief, include gauging production on 8-track tapes and motivating the cassette market. Equal pricing is a step in the right direction, Preston adds. The continuing trend of racks cutting back on in-depth catalog is another angle that needs to be fully assessed, making it more and more important for the 'Greatest Hits' and 'Best Of' packages to pick up the slack. And finally, developing the Canadian roster beyond Canada "at a time when the international community appears to be contracting."

DAVID FARRELL

Billboard

Retail Combats

• Continued from page C-12

other people's affairs when they should stick to what they know best," says Sniderman. "They aren't going to tell me how to run my operation and I see no reason why they should be telling programmers how to run the radio stations. Frankly I can't see any great danger in promoting album play on the radio. They are so paranoid about any new way of exposing product. My feeling is that they should stick with manufacturing and by god there is enough to be said in that area. I'm talking about defects now."

And the beat goes on. One thing is certain this year and that is mall locations are in and so is the oil-rich province of Alberta in Western Canada. The market now accounts for as much as 25% of total record sales in Canada today.

Low-balling is here to stay for this year anyhow, and more and more stores are going to be cross-mixing inventories with related items such as cleaning gear, music magazines, hi fi and import disks and, possibly, specialty 45s. Racks will be further cutting back on catalog stock and buying smaller quantities on first order buys. Disco sections will all but disappear by the year-end, although dance music sections featuring big band, rhythm and blues, reggae and mainstream disco will spring up in their place. Most retailers seem to be against mid-price lines, as do the manufacturers who see it as a poor substitute in the overall numbers game. The consensus among retailers interviewed is that the slight increase in volume this year is going to be made up by selling more titles in smaller numbers.

As for 8-track, the Sam's chain is phasing it out, A&A is pushing cassettes and Treble Clef predicts 8-track to be extinct by year-end. To be replaced, they all hope, by the video disk.

DAVID FARRELL

Billboard

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Recording Studios

• Continued from page C-9

In Montreal, Studio Six and Tempo continue to draw a steady clientele from the Francophone industry, but a burgeoning facility is Experience Studios. The downtown location is aligned to CAM Productions, which has its own record and publishing divisions.

The most successful newcomer in the Quebec market is Guy Charboneau who owns and operates the Filtreson truck, or Le Mobile as he calls it. A 24-track mobile recorder, Charboneau has been busy of late recording Ian Hunter at the Roxy in Los Angeles and did some remotes for Paul Simon who is working on a feature film that combines Tiny Tim with Lou Reed, among others.

In more general terms, record company business is described as tight by many in the community in Canada. The absence of foreign artists did hurt overall business, but many were able to supplement this loss with film score work. Most say that they are staying out of the digital race until a compatibility of systems is worked out. All are heavily banking on a tax incentive proposal before the federal government that would provide incentives for the private sector to invest in Canadian recordings. The brief could become a reality as early as 1981.

Average rates for 24-track facilities run between \$100 and \$125, though many operators bitterly complain that cost increases they are faced with are not reflected in record company budgets. The problem is particularly acute in Toronto where many studios compete for a limited amount of record productions.

A growth market in the studio area is to be found in the no-frills operations that feature 8- and 16-track machinery. Masters Workshop is one such operation, home for the new Klaatu LP, and Springfield Sound in the London, Ont. market is another. Springfield is trafficked by acts from the Windsor/Detroit area quite a bit.

The immediate outlook is less than glowing, but if the tax incentive program goes through, the picture brightens substantially. In the meantime, Canada's under-valued dollar offers a real saving for American and British bands in the studios here and when the weather warms up in this northern region it is hoped the foreign acts will resume work in these studios.

DAVID FARRELL *Billboard*

CANADA 80

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A&M CANADA SINCE 1970

• Continued from page C-16

Vortex will join a select few independent labels, the most noteworthy being Royalty Records of Edmonton, a power in country music with 10 artists on its roster and better than 50 productions in its first five years; Vera Cruz, the label set up by Sundown Recorders to stimulate the Edmonton music scene, and Stony Plain, another Edmonton label that made a successful move into rock with two albums by Crowcuss. Additionally Stony Plain has a licensing deal with the American Flying Fish and Music Is Medicine labels.

Mushroom Records of Canada has been re-structured and is now completely Toronto-based. Its 16-track Vancouver studio, which was last used to record Chilliwack's "Breakdown In Paradise" LP, may go up for sale.

★ ★ ★

Century 21 and Roades Recorders can take some of the credit for pulling the Winnipeg recording scene out of its limbo; there has been more noise out Winnipeg in the past year than there has been in almost a decade. The 24-track Sounds West may do the same for Saskatoon.

This year Calgary welcomed a brand new 8-track facility, Fog Eye and Jonathon Sound Productions upgraded itself to 16-track.

Joining Sundown Recorders and Damon Sound in Edmonton this year was Homestead Recorders.

Vancouver got at least four new studios of varying capabilities, the largest being Water Street Sound and Filmworks, a 40-channel facility. Pinewood is also planning to boost itself to 40 channels in 1980. Golden Age Sonic lab became simply Goldrush, and Little Mountain Sound established Signature Records, a gospel music label whose first release will be Shallow Water by Servant. Pacific West, the production arm of Total Sound signed a production agreement with Epic. Dale Jacobs, The Wade Brothers, Wayne Kozak and Terry Frewer all recorded albums under this agreement.

Also active: Entmoot, Buttertreet, Sabre, 20/20, Ocean Sound, Tetrahedron, Challenger, Bullfrog and Sculptures In Sound.

★ ★ ★

The high cost of living on the West Coast caused RCA to be the latest label to close down its warehouse and move it to Calgary. London is about to follow; only WEA's small warehouse is left.

The problem this creates for retailers in Vancouver where competition is very stiff (though this fall the market is rather soft) is obvious—stock has to be ordered from Calgary, where most of the labels have warehouses, or even from as far as Montreal. Large retailers such as A&B Sound maintain a large inventory in order to deal with this problem; smaller stores

have turned to rackjobbers. The Granville store of A&A Records, became the only store in the franchise to deal with the labels directly. Previously it ordered from Toronto like all the others.

Discus Music World, a Toronto-based chain, and Canada's largest independent chain, opened three stores in Vancouver in the past year and is planning to open more stores in the B.C. interior and Manitoba.

★ ★ ★

The relative isolation of Calgary, Edmonton, Vancouver, Winnipeg or Regina insures that each radio market is insular and practically free from outside influences. The most notable trend in these cities was the leap of FM into a prominent (if not dominant) position.

In the Winnipeg area CKY, CFRW, CKRC, CHIQ-FM and CITI-FM remained the most influential stations. CHAB is Moose Jaw (population 34,000) which is caught between the larger cities of Regina and Saskatoon continued to reach a remarkable total circulation of 300,000 people.

In Calgary CKXL cinched the top spot in the fall ratings with a circulation of 352,500 followed by CFAC with 296,700, CFCN with 272,400, CHQR with 200,300, CHFM-FM with 105,500 and CJAY-FM with 102,000. CKXL attributes its sweep to its contemporary sound, which nods toward current new wave hit singles, and the station's active, aggressive promotions such as Rocktober, a push towards a harder rock sound that was adapted by other stations in the Moffat Radio chain in Western Canada.

Further north the Edmonton market is even more insular but the year saw the arrival of the AOR FM station CFRA which stirred CIRK-FM 97 into action. The highlight of K-97's year was its mid-summer Rock And Roll CIRKus, an outdoor concert with Heart, Peter Frampton, Eddie Money, Trooper and Streetheart. Top AM station CHED welcomed new program director, Roy Hennessy, whose two years in that position at FM-99 in Vancouver completely transformed the small FM station from poorer cousin of CKLG-AM (both owned by Moffat) to its current position of strength.

At the beginning of 1979 CKLG-FM-99 traded in its call letters to become CFOX and began an aggressive, non-stop promotion of its new image. The AOR sound got harder, CFOX sponsored as many concerts as possible at which their station mascot—a fox, of course—made the station's presence felt.

With a new transmitter, new studio, and the new call letters, CFOX held contests in which listeners won tickets to see the Who in New York or Led Zeppelin at Knebworth. In the spring CFOX began live Monday night broadcasts from Gary Taylor's Rock Room (the location has since switched to the Feldman owned Savoy Cabaret). A promotional album of these broadcasts called Vancouver Seeds will be released in 1980. In March CFOX also taped a concert by Murray McLachlan and

released the tapes as a double live album. Proceeds from the sales go to the CFOX Orphan's Fund charity.

Ultimately CFOX tripled its audience by the fall book and now has 278,000 listeners. Its competitor, the adult contemporary CFMI-FM has a total circulation 270,000 or 2½ times its audience of a few years ago.

The 13 major stations in the lower mainland each have a defined sound aimed at a specific audience. Top station in the fall BBM book was CKNW with a circulation of 482,900. It is a sports and talk-oriented station.

CFUN, which is second with 479,900 listeners introduced sweeps and began an adventurous dip into new wave pop. It can now take credit for breaking The Boomtown Rats' "I Don't Like Mondays" as well as singles and LP tracks by Flying Lizards, Bram Tchaikovsky and Sniff 'n' The Tears.

In the new year Vancouver gets an FM religious station and the appropriately named CJAZ, Supercountry CKWX's FM jazz station.

Billboard

Format Battles

• Continued from page C-10

"And without Bell's lines, the distribution costs became untenable. I think it's dead, absolutely dead."

The only way it appears it's going to happen in Canada is to have the government set up an incentive system, much the same as they've done with the Canadian film industry and commercial tv production. If and when broadcast syndication in Canada does get off the ground, everyone agrees the stations are there to support it. So is the audience.

In 1980, broadcasters will be more involved than ever with the Canadian Radio & Telecommunications Commission (CRTC). The past few years, ever since the introduction of the white paper on FM broadcasting, have seen a lack of communication between broadcasters and the government body that regulates the industry.

Broadcasters, for the most part, have always felt the CRTC's intentions were good and that their ideals, on paper, were lofty. But after the FM white paper, they began to ask themselves how the CRTC proposed to turn into regulation that undefinable requirement—quality.

1980 should dispell some of the confusion that existed. Before the March hearing, broadcasters hope to have a clear definition of certain categories; promise of performance, a workable definition of station formats and the creation of music definitions that work.

As the CRTC fills vacancies and appoints a new chief, broadcasters look for workable guidelines that will eliminate a lot of the paperwork and head scratching that seem to follow wherever bureaucrats tread.

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Sound Business: Audio

Commerce Dept. Predicts Electronics Slump

• Continued from page 4

stant dollars are expected to decline about 6% in 1980.

On the bright side, by 1984, shipment of consumer electronic products will be about 25% above 1979 levels in constant dollars. This represents a compound annual gross of 4.6%. The major factors behind this growth will be new product development and increased household formation.

New products will play an enhanced role in the future expansion of the consumer electronics market. The television receiver, radio and hi fi markets are becoming increasingly saturated, according to the Commerce Dept.'s studies. The new federal report asks whether U.S.-based firms will be major developers and manufacturers of new products or will share in these emerging markets

only as merchandisers of imported goods.

Videotape recorders and videodisk players offer a market potential comparable in size to the \$3 billion U.S. color tv market, predicts the Commerce Dept.

A Japanese study sponsored by the Electronic Industries Assn. of Japan predicted recently that U.S. demand for VTRs would reach 2.1 million units in 1983. An NBC network forecast projects that 13 million U.S. homes will have VTRs and 18 million homes will have videodisk players by 1988.

Both groups predict that VTRs and videodisk players will be able to coexist in the U.S. market. The U.S. imported 585,000 units in 1978; no VTRs or disk players are currently manufactured in the U.S.

Home communications/entertainment centers may become com-

mon in the 1980s, and generate a large market for consumer electronic equipment and software, the Commerce Dept. forecasts.

In addition to present entertainment services such as radio and tv broadcasting and audio/video recordings, home communications centers could provide subscribers with a wide range of local programs, new and classic movies, sports and arts programs and educational courses at modest fees, the report suggests.

Some of the basic elements of home information systems are already in widespread use—tv sets, VTRs and videodisks and audio tape decks. These systems may also generate a large market for keyboards, decoders, computers and other peripheral equipment not now in home use.

A trend toward large, integrated

systems could give U.S.-based firms a competitive edge, the Commerce Dept. predicts. Firms providing the system architecture, installation, financing and maintenance services would have some latitude in specifying system elements.

Consumers might be less price conscious if their systems are financed as a whole or are provided by the home rental agency or builder and included in rent or mortgage payments, the report says.

Total sales of consumer electronics equipment increased by less than 3% in 1979, in contrast to a 20% increase during 1978. However, domestic products shipments rose to \$5.6 billion, 6% above the 1978 level of \$5.3 billion. This increase was due almost entirely to a rise in color tv shipment from U.S. plants. Employment in the industry declined moderately, however, due to the in-

creased offshore subassembly activities of U.S. plants.

Consumer electronics imports declined slightly in 1979 to \$5 billion from the all-time high of \$5.04 billion in 1978. The sharp drop in color tv receiver imports was responsible for most of this decline. Imports of monochrome tv sets, record players and other hi fi components, and household radios dropped sharply while imports of loudspeakers, audio tape recorders and video color recorders increased more than 50%.

Japan's share of U.S. consumer electronics import market fell below 50% during the first half of 1979 while Taiwan, Korea and Singapore achieved offsetting gains. Despite near-record sales during 1979, earnings of leading U.S. consumer electronics manufacturers continued at

(Continued on page 52)

Audiophile Recordings

MORTON GOULD CONDUCTS MORTON GOULD—London Symphony Orchestra, Varese Sarabande VCDM1000.10, distributed by Discwasher, \$15 list.

Main attraction for audiophiles is likely to be found in the piquant mix of a wide range of percussion instruments that spice much of Gould's music here. If the gut-shaking presence of bass drums has become a digital commonplace, the discriminating listener on this Soundstream production can also marvel at the clarity with which even the most subtle rhythmic stress penetrates the orchestral texture. Repertoire is accessible and played to a turn under the composer's idiomatic direction. Major work is the familiar "Latin-American Symphonette" and the program includes Gould's three-movement "Festive Music" and his "Philharmonic Waltzes." Pressings, imported from Japan, are first class.

★ ★ ★

BIZET: CARMEN (SELECTIONS); GRIEG: PEER GYNT (SELECTIONS)—St. Louis Symphony, Slatkin, Telarc Digital 10048, distributed by Audio-Technica, \$17.98 list.

These pieces are synonymous with brilliant orchestral color and exotic rhythmic pulse, making them showy spectaculars which the digital medium can enhance. Bass drum scoring in the Grieg comes across with the wall-shaking impact that has earned digital part of its notoriety, particularly evident in the "Arabian Dance" (side two, band two). Another admired property of digital is its superior resolution power, which results in detailing of the orchestral fabric virtually unheard of in analog releases. An occasional unsteadiness in the performance detracts slightly from the listener's enjoyment of the "Carmen" excerpts. The "Peer Gynt" selections, however, are conveyed with passionate intensity and sweeping power.

★ ★ ★

ABBEY ROAD—Beatles, Mobile Fidelity Sound Lab MFSL1023, distributed by Mobile Fidelity Sound Lab, \$16.98 list.

In light of the musical significance of this album, even slight improvements in reproduction take on meaning. One can hear greater musical detail with textural strands held in sharper relief in this "original master" pressing, reportedly cut from the original two-track master which had not before been outside EMI's Abbey Road studios. Nonetheless, the refinement in sonics (judged in comparison with a Toshiba-EMI pressing) is largely subtle, and those with expectations of finding rock-audio nirvana here may be somewhat disappointed. One marked contrast with the Japanese import pressing: tape hiss has been significantly reduced. However, there seems to be less kick in the high frequencies.

★ ★ ★

PROFESSOR JOHNSON'S ASTOUNDING SOUND SHOW—various artists, Reference Recordings RR7, distributed by Reference Recordings, \$12 list.

Lo and behold—an audiophile recording that treats the subject humorously. The back cover of this 45 r.p.m. album pictures audio designer Keith O. Johnson dressed as the professor in a

traveling frontier medicine show. Also pictured is the focus-gap head, three-track analog tape recorder built by Johnson with which he has been making recordings since the 1960s. Some of the highlights of Johnson's purist recording career have been assembled here, with musical selections ranging from solo harp and band organ to African drum ensemble and string quartet. A snippet from a live Red Norvo jazz group performance is included, and one five-minute selection is played on tubulung, a percussion instrument invented in 1977. Just a moment's listen to almost any cut confirms Johnson's approach as that of the truest breed of audiophile—those who understand something of how the ear perceives live music. Dynamic range, natural frequency balance and sense of presence all are exemplary, and the album is cut super-hot to challenge even the best equipment. Lengthy program notes by the engineer offer penetrating insights into the entire audiophile topic.

★ ★ ★

Audio recordings for review should be sent to either Alan Penschansky, Chicago, Is Horowitz, New York, or Jim McCullaugh, Los Angeles.

Audiophile Bests Broadcast Over Chicago WFMT

CHICAGO—WFMT-FM recently broadcast two programs in which the achievements of audiophile recording companies in the 1970s were traced. The one-hour programs are part of the station's "Best In Sound" series, aired each Saturday afternoon.

Digital and direct-to-disk recordings featured on the broadcasts included "Siegfried's Funeral Music," Erich Leinsdorf conducting the L.A. Philharmonic (Sheffield Lab); Tchaikovsky Symphony No. 4 (excerpt), Cleveland Orchestra under Lorin Maazel (Telarc); Musorgsky's "Pictures At An Exhibition" (excerpt), Tokyo Metropolitan Symphony conducted by Louis Fremaux (Denon); and Greig's "Peer Gynt" (excerpt), St. Louis Symphony Orchestra conducted by Leonard Slatkin (Telarc).

Also broadcast were excerpts from Paul Hoffer's "Concerto For Contemporary Violin" (Ultra Fi) and Scott Joplin's "Red Back Book" (Angel 45 r.p.m. Sonic Series). Other albums were "Cantata Domino" (Proprius); Hummel Trumpet Concerto performed by Gerard Schwarz (Delos); and "Audio Symphony Vol. 1" (RCA, Japan).

Soaring Ad-Promo Costs Mulled

CES Workshop Examines Scope & Effectiveness

By HANFORD SEARL

LAS VEGAS—Adjusting to inflationary increases of the advertising-promotion dollar in the 1980s was emphatically underscored during a recent CES workshop here on retail advertising, direct mail and store design.

Jules Steinberg, an official with the National Assn. of Retail Dealers of America, chaired the three-member seminar which outlined tools to get better use out of the advertising budget.

"Nothing is changing any faster than the inflationary rate for advertising and promotion," said Steinberg. "Up from 2%-4% of net sales after co-op, the advertising rate will climb to a 5½% in 1980."

The NARDA spokesman claimed the growing status of one newspaper per town monopolies on a nationwide basis was causing higher costs in advertising as well as television ad budget hikes.

Ted Klein, head of Images International Inc., Baltimore, detailed the success of comprehensive image advertising as opposed to routine, uncreative promotion and sales gimmicks.

A slick, multi-media presentation, featuring such national advertisers as Pepsi, McDonalds and General Electric, underlined Klein's remarks about the impact of music.

"There is all kinds of advertising full of dramatic power heightened by the use of original lyrics and music, whether written by prominent figures or a talented staff," advised Klein.

He also emphasized the need for

customized syndication, which is the localizing of the ad campaign to fit the individual client, store and business.

While reiterating the backbone for market tested, track-proven concepts and formulas for successful advertising themes, Klein admitted no pat rule-of-thumb for all techniques.

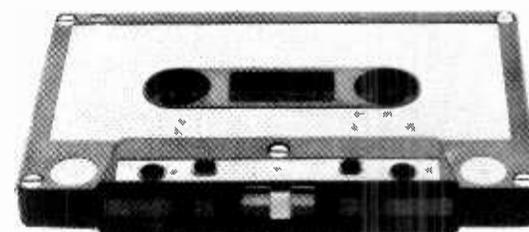
Meanwhile, Roger Parker, with the Advertising Resource Center, Boston, listed 20 creative steps for direct mail advertising from personalized computer thank-you letters to preferred customer cards.

"We've all had it too good, supplying a great pipeline of demand," informed Parker. "The change and

(Continued on page 52)

Shame, Father Vivaldi!

A bit of scatological invective in a Vivaldi score raised eyebrows even in that more outspoken age, for the composer also happened to be a priest. The offending words — "per li coglioni" — are a reference to the male genitals and appear in the cadenza of a violin concerto Vivaldi dedicated to Pisendel, a German pupil, the implication being that the technically undemanding cadenza was fit for idiots only. The notation assured Pisendel that the reference in no way applied to him but, precisely... to the others.



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24 TITLES SOON TO COME

Pye Shapes Video Distrib Arm

By PETER JONES

LONDON—Pye Records has set up its own video distribution company and plans an initial release of 24 videocassette titles to dealers through its regular sales force in the immediate future.

The name of the company is Precision Video, headed by Pye's joint managing director Walter Woyda. Announcing its formation, Pye chairman Louis Benjamin recalls it was exactly 10 years ago that the Precision Tapes operation was started which played so important a role in opening up the U.K. audio cassette market during the 1970s.

U.K. IPC Video Has Boney M As 1st Videocassette

LONDON—IPC Video here has released the first pop music title in its videocassette catalog, an hour-long recording of Boney M in concert backed by the Black African Circus group on its MirrorVision label.

At the same time, the company, offshoot of the giant International Publishing Corporation, is fighting Britain's first video copyright lawsuit in the High Court over the film "The Bitch."

Yorkshire-based video software distributor TransWorld Video has agreed in open court not to infringe copyright in this or any other movie for which Video is a licensee, and to deliver all infringing copies pending trial.

IPC Video director David Willoughby comments, "It's our duty to protect copyright owners from infringement and to insure purchasers of prerecorded videocassettes receive properly packaged and perfectly reproduced material."

Hopefully, says Benjamin, Precision Video will enable Pye to lead once again in the new video market.

Catalog comes from two distribution deals. The first, with home movie film Mountain Films, provides concerts by Elvis Presley, the Beatles, Laurel and Hardy comedies, a life story of Jerome Kern and other repertoire. The second is with IPC Video, which recently released its first pop music title—"Boney M In Concert"—on its MirrorVision label.

Product from both sources will be available in VHS and Beta formats. Precision Video will also be handling 3M blank videocassettes in VHS and Beta configurations.

Retail cost of the prerecorded programs will range between \$69-\$90, with dealer mark-up at 25%. Walter Woyda has made plain his view that record retailers must look in the future to a whole range of entertainment product, not simply audio disks: "The dealers have to make sure they get involved in selling video at the outset, or else other re-

tailers in other areas will get into it." As an incentive, free merchandising units will be made available against minimum orders.

IPC Video is a subsidiary of the massive International Publishing Corp. Its cassettes will be available in both VHS and Beta systems and the catalog comprises special interest and sport material, including angling, golf, motor sports, tennis and bird studies.

But there is also entertainment material such as "Two Flute Concerti," by Mozart, played by Jean-Pierre Rampal and conducted by Isaac Stern, a program on the artist Magritte, and the movies "The Stud," "The Bitch" and "The Silent Partner," plus an hour-long program of Boney M.

Says David Willoughby, director and general manager of IPC Video: "Commercially, this deal means we can benefit from Pye's long experience in the record trade. And it opens up a bright new area in our total distribution network."

Soaring Cost Of Ad-Promo Expenses Muled At CES

• Continued from page 51

challenge of the 1980s is that we have to go back to the basics."

Unique and personal relationships between stores and the individual buyer was pointed out by Parker, who also added the importance of making employees feel "part of a team."

In one actual case of direct mail alternatives, Parker reported an \$18,000 sales return on a \$400 outlay in postage and letters to some 2,500 clients.

Parker called the slow sale of cassette equipment an "embarrassment to the industry" and said some 30

days after selling a recording product, a natural followup promoting cassette virtues would easily pick up the flow of sales.

"The more you know about your own business, the more profitable it will be, following trends with such things as computer printouts on your customers buying habits, likes and dislikes," he added.

According to Parker, the two basic strengths of direct mail included it being an alternative the retailer controlled rather than outside advertising help, and the fact that a competitor would never see the business angles or sales plan.

And Ray A.P. Anderson, head of his own lighting firm in Dallas, shared knowledge about different, available equipment, its effective use and implementation.

"Lighting is a magical tool that can spell success or failure in sales," said Anderson. "It can and does enhance a product tenfold."

Colors, moods, textures and control of lighting was outlined by Anderson. The executive said such elements were essential in creating a successful, pleasing sound room as well as spotlighting individual stereo components.

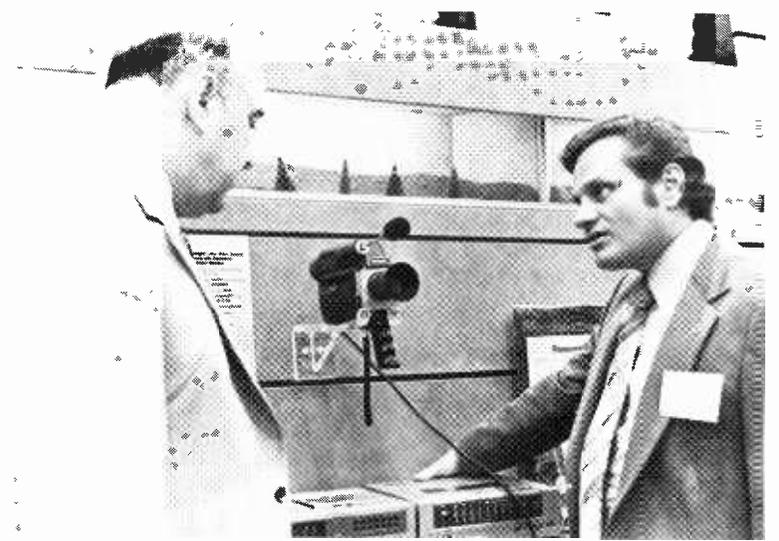
"Sure, we're in show business and the customer has come to expect if not demand that kind of visual excitement and enticement," concluded Anderson.

Almo Opens In Hamden, Conn.

PHILADELPHIA—Almo Electronics Corporation, one of the largest audio, video and electronics distributors in the East, has opened a branch office in the New England area for the first time.

In addition to branch locations in New Jersey, Maryland, Washington, D.C., and Northern Virginia, Sam Shapiro, Almo executive vice president, also points to a new sales office in Hamden, Conn.

Serving the New England territory, the new Hamden branch will have Alice Wroblewski handling inside sales, and Jerry Mulkin in charge of outside sales.



Billboard photo by Lee McDonald
VIDEO TALK—Herbert J. Mendelsohn, vice president, marketing services, ABC Video Enterprises, N.Y., gets an earful about Panasonic's new lightweight, portable VTR system at the recently concluded CES in Las Vegas from Stan Hametz. Hametz is the assistant general manager for Panasonic's television division, consumer electronics group.

Electronics Industry Sag Seen By Commerce Dept.

• Continued from page 51

depressed levels due to intense foreign and domestic competition.

The total U.S. market for consumer electronics equipment is projected at \$9 billion, 10% below 1979. Consumer electronics equipment sales are highly sensitive to changes in consumer income and usually drop sharply during recessions. For example, sales dropped 18% during the 1973-75 business cycle.

The 1979-80 decline should be much less severe because manufacturers and retailers appear to have responded to the most widely forecasted recession in history by keeping close control over inventory. This should prevent severe inventory liquidation such as occurred in 1975.

Several factors will help mitigate the effects of any recession on the consumer electronics industry. The under 35 age group is the most important markets for consumer electronics. This group is growing in numbers and the resulting increase in household formation will provide a stimulus throughout the 1979-84 period.

Intermittent gas shortages may encourage expenditures for entertainment in the home in preference to leisure activities requiring auto travel. There also appears to be a shift in the consumer electronics markets toward higher priced products such as audio and video record-

ers by people in income brackets less affected by business fluctuations than are radio and tv buyers.

The 1984 market for consumer electronics products is projected at \$14.5 billion in constant dollars. This represents a real growth rate of 8% per year compared with the 10.3% average annual growth in 1973-8.

Imports will continue to grow more rapidly than domestic shipments and will supply 58% of apparent consumption by 1984. Consumer electronics equipment imports are expected to reach \$8.5 billion by that year.

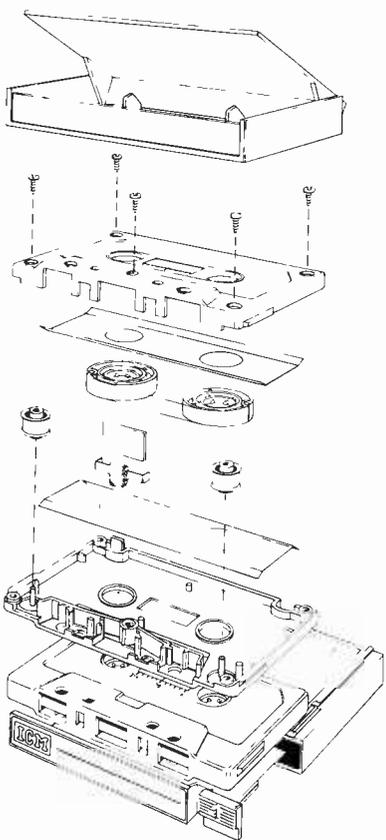
Domestic products shipments, in constant dollars, are expected to grow at a compound annual rate of 4.6% per year, compared with the 5% rate between 1973 and 1978.

Necam Mixer At Atlanta's Axis Room

ATLANTA—Axis Sound Studios here has installed a Necam computer mixing system to go along with a recently installed Neve console, according to studio manager Ovie Sparks.

According to the studio, which has hosted such clients as Kansas, Steve Walsh, Nigel Olsson, the Dixie Dregs, Mother's Finest, Whiteface, Jeff Glixman and Head East, it is the first 24-track facility in the Southeastern U.S. to feature Necam.

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Sound Business: Recording Studios

NEW WAVE, JINGLES HELP

Manhattan Studios In Bullish Period

By RICHARD M. NUSSER

NEW YORK—Bullish is the word most often used to describe the recording studio business in Manhattan, despite a sluggish economy and continued cutbacks among the major labels.

The studio scene is being boosted by the influx of new wave bands in the market and the continued demand for studio time by producers of commercial jingles. Although no major studio construction has gone on in the past year, several studios have completed major renovation projects, and equipment suppliers share the optimism of most studio owners.

A characteristic of the studio market these days is the diversification among studios and the competitive spirit that exists, since more studios are vying for rock and pop acts to augment income from jingle production.

Design consultants such as Sugarloaf View report the completion of major projects at Electric Lady, Celestial and the Howard Schwartz studios within the past eight months, not to mention the installation of a 24-track private studio at the Connecticut home of Kiss' Ace Frehley. Designer Tom Hidley and Sierra Audio just finished a new room at the Warehouse that features a Trident S-80 automated console.

The competitive spirit is also credited with helping keep recording costs at a level below the rise in inflation. Top quality, 24-track recording is available from \$150 and up.

Celebration Studios is one of the jingle producers who have been courting label work. Studio manager Piers Plaskitt, formerly with London's Trident and Apple Studios, encourages booking by rock, pop and soul acts after the commercial crowd goes home. Rates are \$200 an hour, with no extra charge for additional electronic devices.

Record Plant here reports a steady stream of rock acts, including work on the Blues Brothers latest projects. Owner Roy Cicala recently added another 24-track facility adjacent to the studio's 10th floor mixing rooms, which can also be used for small sessions and dubbing. His 24-track mobile unit is busy, too. With a SMPTE time code device, the truck is capable of 46-track recording, and has been used by Supertramp and Neil Young most recently.

Equipment supplier and manufacturer Ken Schaeffer says he gets calls from rock acts who ask him for help in getting them into studios.

"You very often can't book time in New York these days," he claims. "It's very busy."

Larry Jaffe of dbx says the firm's signal processing lines posted one of the best years ever in sales in the New York market and elsewhere.

"It's really bullish on a national basis right now," he says. "The big studios are doing real well, and so are the small, speciality studios. It's the guy in the middle who may be feeling a pinch."

Small, one room facilities here report steady business from new groups seeking time to make demos and from established acts who need dubbing or mixing time.

The renewed emphasis on rock production, rather than the disco sound that prevailed over the past two years here, has caused a slump

among some of the town's session men.

"Some musicians have complained about not getting called as much," says Estelle Lazarus of Blue Rock Studio, a small 24-track room in Soho frequented by Brian Eno, Robert Fripp, the Kinks' Ray Davies, and many new wave acts.

"Self contained bands are on the upswing," another source reports. "Some session guys are hurting, there's no doubt about it."

Tony Bongiovi's and Bob Walter's Power Station is an example of a rock-oriented studio that goes virtually around the clock, attracting acts such as Diana Ross, Sister Sledge, Bruce Springsteen, Carly Simon and others. Walters agrees that the key to success for a New York studio depends on versatility and having up-to-date equipment that appeals to rockers.

"If you rely solely on records, or solely on jingles, you can be in trouble," Walters says. The Power Station is currently running two 24-track rooms, with work on a third studio just beginning. Rates are \$190 an hour and up.

Howard M. Schwartz's studio just recently began attracting record accounts, many of whom want to utilize his studio's capacity for dual 24-track recording. Schwartz runs four studios, a 24-track mix room, and three production rooms and encourages rock acts to come in "after 7 p.m." Schwartz's rates start at \$225 an hour for one 24-track machine. "Gizmos are extra," he adds.

Asks Kellgren Estate Clarification In Court

LOS ANGELES — Marta Kellgren, widow of the late Gary Kellgren, has asked Superior Court here to straighten out a controversy between her and his estate, and the Sausalito Music Factory.

The widow and the executor of Gary Kellgren's estate, William E. Falk of Shenandoah, Iowa, contends Sausalito Music Factory is barred from collecting a loan of \$386,275 made in several installments to Gary Kellgren. The plaintiffs claim the defendant didn't present a creditor's claim prior to Feb. 14, 1978, allegedly the final date creditors could dun the estate.

The plaintiffs plead further that the Sausalito Music Factory owes in full \$547,326 lent by Gary Kellgren to the Sausalito Music Factory on Feb. 29, 1976. A Xerox of the promissory note has been provided the court.

Sunset Sound Asks Studio Fee Payment

LOS ANGELES—Sunset Sound Recorders wants Superior Court here to rule a group of defendants, including Darryl Hall and John Oates, must pay for alleged studio time totaling \$20,133.06.

Along with the act, Whole Oates, Champion Entertainment, "agents" Al Smith and David Foster and RCA Records are named defendants.

The sessions, billed at \$125 per hour, occurred between June and September 1979.



STUDIO FEVER—Sharing a champagne toast at a recent groundbreaking for a new addition to Criteria Recording Studios, Miami, are, left to right, Ron and Howard Albert, Criteria vice presidents; Mack Emerman, president; Dannie Emerman, comptroller; Jack Davis, general manager; and Maggie Curry, studio manager. The 7,500 square foot annex will house a new studio, offices and three living rooms for recording artists.

Studio Track

LOS ANGELES—John Stewart is finishing up an RSO LP at Larrabee. Lending vocal support are Linda Ronstadt, Wendy Waldman, Nicolette Larsen and Sidney Fox. Jim Hilton is engineering. Larrabee also takes delivery of a new Solid State Logic Ltd. console for Studio A.

Pink Floyd is finishing up a project at Producer's Workshop. Also there, David Ruffo producing/engineering Mike Guelizan for Takoma Records.

Ray Manzarek producing X for Slash Records at Golden Sound. ... Don Daniels producing Donna Washington for Capitol at Crimson, Hank Cicalo at the board. ... Edwin Starr producing himself at Sierra Pacific and Producer's Workshop for 20th Century-Fox Records.

Leon Haywood working on a new 20th Century-Fox LP at Scott/Sunstorm. Ronnie Laws also there producing sister Debra for Elektra/Asylum. ... George Tobin producing Kim Carnes at Studio Sound Recorders for EMI-America.

Action at Capitol Studios includes: Producer Gary Klein is putting strings on Dolly Parton's new LP, Don Henderson at the board; Henderson also working with producers Tommy LiPuma and Al Schmidt on mixdowns of Michael Franks' upcoming album; Bob Seger overdubbing and mixing for a new Capitol LP with Punch Andrews producing and Dave Cole engineering. In the Capitol mastering labs, Wally Traugott mastering Graham Nash's first Capitol LP with Ken Perry mastering the new Rodney Crowell album.

At the JVC Cutting Center: Jack Hunt cutting the new Chuck Mangione LP for A&M; Nautilus working on the audiophile half-speed reissue of Fleetwood Mac's "Rumours," and Direct Disk Labs of Nashville working on a half-speed audiophile reissue of the Rolling Stones' "Black & Blue."

Sunset Sound activity sees: Elektra/Asylum's Bernie Taupin adding final touches on a new LP, produced and engineered by Humberto Gatica, assisted by Steve McManus; David Foster producing the Average White Band, engineered by Gatica, Joe Laux assisting; Van Halen finishing tracks for an upcoming Warner Bros. LP, Ted Templeman producing with engineer Donn Landee and assistant Gene Meros; and A&M's Booker T. Jones completing his latest LP, David Anderle producing and Peggy McCreary engineering.

Patrick Henderson and Michael McDonald coproducing Amy Holland for Capitol at Wizard Recording Studios, Bob Schaffer at the console.

Xanadu president/producer Don Schlitten recording pianist/composer Dolo Coker at Spectrum using the Sony PCM 1600 digital system, Arne Frager at the console.

Record Plant activity includes: Angel on Casablanca mixing with Lee DeCarlo and Eddie Leonetti producing with DeCarlo and Michael Beiriger engineering; Brooks Arthur producing Bernadette Peters for MCA with Bob Merritt and David Latman engineering; John Boylan producing the Ozark Mountain Daredevils, Paul Grupp

engineering; Peter Bernstein producing the Cretones for Planet Records with Gary Ladinsky at the console; and Eric Carmen working on a new Arista LP.

Kim Fowley producing Tommy Night at United Western, Sherry Klein engineering with Gary Boatner assisting. Roy Hallee also produc-

ing David Pomerantz there, David Ahlert at the board.

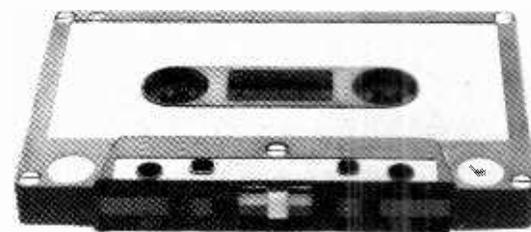
At Crystal Studios, Bugs Tomorrow mixing its debut Casablanca LP with production being handled by the band itself, David Vaught, Morley Bartnof and Artie Ripp. Engineering is Vaught and Larry Elliott.

No Whiskey to Paganini

It was the evening of August 30, 1831, and Paganini had just concluded his first Dublin recital with the famous "Rondo della Campanella," coaxing from the violin sounds evocative of a little bell, i.e., campanella.

"Let's hear that bell again," urged his ecstatic admirers, proffering him a glass of Irish whiskey by way of refreshment.

Disdainful of entreaties and whiskey, Paganini walked to his carriage, only to find it surrounded by hundreds of alms-seekers. The King of Fiddlers, as famous for his avarice as his musical gifts, proceeded to live up to his reputation by throwing to the crowd a miserly two sovereigns. And this after having obtained a princely ten guineas for a box at his recital.



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International

Asia Pacific Council Formed At IFPI Meet To Counter Piracy

• Continued from page 1

international's Phil Rose and IFPI deputy director general Ian Thomas, plus Leo Kusima, president of the Assn. of Recording Industries of Indonesia (ASIRI), and Lee Sung Hee, president of the Korea Phonograph Records Assn.

Presence of Kusima is considered significant, marking the first time that Indonesia has been represented at an IFPI regional conference. The country has long been a source of piracy concern among Federation members, particularly as it's a major source of blank tape in the region.

Addressing the Manila delegates, Nesuhi Ertegun reiterated the critical importance of the industry's battle against the pirates. "The battle is not the end," he said. "It is a means. The end is to create music here to go around the world. The end is a healthy, vigorous, creative record industry in all your countries."

The struggle is far from over, Ertegun continued. In some countries, the industry is losing the battle, and in others, "we haven't started to fight yet."

Central to this is the need to establish and sustain close relations with all governmental agencies involved in areas of industry interest, he added, "because we have to have laws, and the laws have to be enforced."

The best way of convincing governments to take antipiracy measures, he emphasized, is for a record from, say, the Philippines or Singapore to be a tremendous success in Norway, Italy or anywhere else, so that the royalties flow back to the country of origin.

With the formal grouping of the council, noted the IFPI president, there would be more communication and exchange of ideas about approaching governments.

Tokugen Yamamoto, Far East regional director for RCA, was elected chairman of the new Asia Pacific

President Named

PARIS—Paul Claud of the Vogue group of companies has been named president of the Groupement d'Interet Economique l'Edition Phonographique and Audiovisuelle (GIEEPA).

This is a group set up by the Syndicat National de l'Edition Phonographique & Audiovisuelle (SNEPA) to handle commercial questions, including advertising. Also under its scope is the vexed question of finding a new best-seller chart for France.

Previous president was Michel Bonnet, who recently resigned from Pathe Marconi.

Regional Council. It's a three-year term, effective immediately.

The council will focus on industry wide issues in addition to piracy. One such will be the development of local talent, he explained. "We will encourage record companies in the region to look for good local repertoire to sell in their own countries as well as in other markets."

Yamamoto cited the examples of Filipino star Freddie Aguilar, who scored strongly with his song "Anak," and Taiwan's Judy Ong, recently voted best artist of the year in Japan, where she's reportedly sold more than one million records.

Three representatives from each of the 11 nations in the region will sit on the council, which is to meet once a year. First such gathering is scheduled to be held in Singapore this October. Member countries are Japan, Korea, Taiwan, Hong Kong, Thailand, Malaysia, Singapore, Indonesia, Philippines, Australia and New Zealand.

Within the new organization

there's also an inner body, the Asian Music Industry Assn., chaired by James Dy, executive vice president of the Philippines' Dyna Products.

Due to meet twice a year, this group will deliberate common problems affecting the five member countries: Singapore, Malaysia, Thailand, Philippines and Indonesia. First meeting is set for April in Kuala Lumpur, the second to coincide with the Asia Pacific Council's confab in Singapore.

Piracy is a priority for the Asian Music Industry Assn., too. Says James Dy: "Not one of us is spared this problem, so we have to work together closely."

Apart from the creation of new councils, the Manila IFPI conference dealt with topics such as home taping and mechanical royalties.

In his remarks, Sir Len Wood, board member of the Federation and consultant to EMI, pointed to figures for the U.K. which showed

(Continued on page 58)



COMMEMORATIVE DISK—Pope John Paul II is presented with the first pressed copy of Polydor's double album marking his visit to Poland, the first recording to receive official authorization from the Vatican. With the Pontiff is Werner Klose, German national repertoire chief of Deutsche Grammophon, center, and Oskar Dreschler, DG managing director.

EMI Liquidates Licensed Product Unit In Britain

LONDON—EMI Records U.K. is closing its licensed repertoire division (LRD) from Feb. 1, an economy measure dictated by the general slump in record sales.

Eight of the domestic and foreign labels handled by the division—Motown, Fantasy, Stax, Source, RAK, Bronze, Hurricane and MAM—will be taken over by Liberty/United Records U.K. (formerly United Artists).

The Island and Chiswick labels will remain with EMI's group (i.e., domestic) repertoire division, which will also absorb the roster of artists signed just a few months ago to the new Cobra label.

America's Salsoul label was licensed to EMI's LRD to Dec. 31, 1979, but subsequently bought itself

out of the final year of its three-year contract (it's now negotiating for new U.K. distribution).

Alan Kaupe, who has headed the licensed repertoire division since it was established in January 1977 has resigned from the company.

Although Liberty/United will take on some of the LRD staff to handle the labels, it's thought that about 10 people will be without jobs. Some sources put that figure higher.

Leslie Hill, managing director of EMI Music Europe, says the step "reflects the state of the record industry in Britain, and represents a determined effort by EMI Music to ensure that we have two strong repertoire bases in the U.K."

Insiders says this contraction was inevitable, in part because EMI must demonstrate to its new master, Thorn, that it can weather the current financial storm in the record business.

EMI contends that its licensed labels won't suffer as a result of the LRD closure. And in at least one case, Motown's deal with EMI, it's said that the contract calls for the British company to maintain a specific number of personnel to handle the label, under whatever circumstances.

Singers Released

MILAN—Singers Fabrizio de Andre and Dori Ghezzi, kidnapped last year (Billboard, Sept. 8, 1979) by outlaws in Sardinia, have been released for a ransom of \$750,000.

De Andre, son of the president of the Eridania sugar factory, said in an interview here that the kidnapers didn't even know the couple were in the music business.

SPECIAL LICENSING

Aussie Publishers Form New Society

By GLENN BAKER

SYDNEY—Negotiated use of music copyrights in Australasia is expected to become considerably easier with the recent creation of the Australasian Copyright Owners Society (AMCOS), representing all major publishers in the region.

Previously, the licensing of copyrights outside the standard mechanical realm for records and tapes was administered by the Australasian Music Publishers Assn. Ltd. (AMPAL).

But the structure of this organization was such that provisions of the Trade Practices Act and regulations of the Corporate Affairs Commission made it an illegal act for one publisher to even discuss with another the rate chargeable to copyright users.

Jack Argent, chairman of AMCOS and manager of Leeds Music, explains the inherent difficulty of such a situation: "If a filmmaker wanted to use six pieces of music in a score, owned by six different publishers, he had to undertake separate negotiations for each item."

"Then, when we gave him our rate, we had to ask him not to tell us what everyone else was charging. The result was that the difference between the highest and lowest charge could be ridiculously wide. It

was virtually impossible for a film producer to predetermine a music budget, being as there was no common ground or precedent to work from."

To secure protection from accusations of collusion, the publishers sought out expert opinion on the feasibility of a new collective bargaining organization to represent their interest in all matters of extraneous licensing—such as films, advertisements, record imports and television scores—with a specific ex-

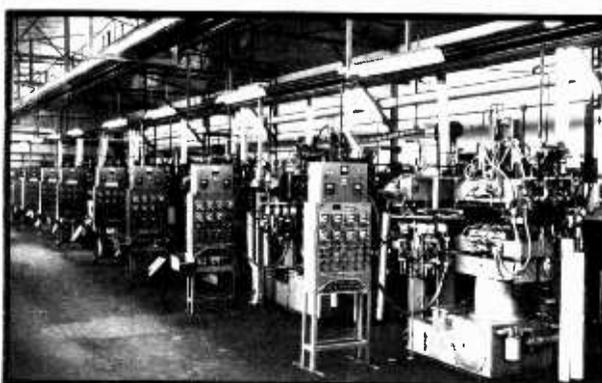
(Continued on page 59)

Dee To Ariola

LONDON—Ariola Records U.K. has signed Kiki Dee worldwide, and the singer will go into the studio within two months to record her first album for the label. No producer has yet been assigned.

Dee has been living in the U.S. recently, collaborating on songs with Brenda Russell and Mentor Williams, among others, but is now back in the U.K.

She joins an artist roster in Britain already strongly identified with female singers, including Linda Lewis, Viola Wills, the Three Degrees and Mary Stavin.



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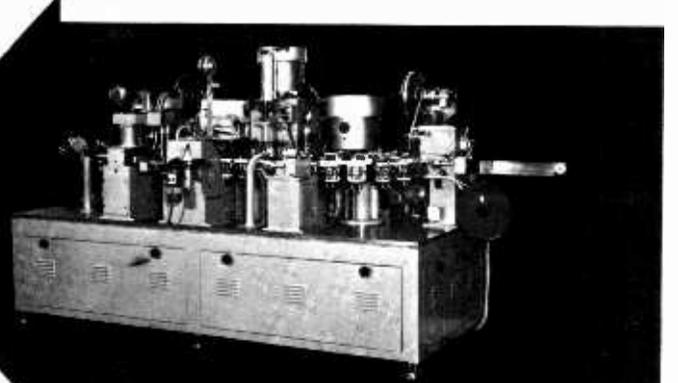
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THE EARS AND EYES OF EUROPE

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At 50 RTL Is Still Brash Upstart

By MIKE HENNESSEY

Although Radio Luxembourg has been in the business of broadcasting for half a century, it is essentially a teenager in heart and spirit and, among the more sedate and institutional state broadcasting organizations which surround it in Europe, it enjoys the reputation of being something of a young upstart—brash, innovative, unconventional and disconcertingly popular.

The station's philosophy has always been to build up a bond of trust and friendship between its presenters and the public and to treat broadcasting as a two-way process of communication. RTL rightly prides itself on its commitment and responsiveness to its listeners and viewers. As its director general, Gust Graas, observes: "I feel we are close to our listeners—in whichever country they live. Radio and television has a part to play in friendship and understanding—and we listen to all reactions from the people who follow RTL each week.

"Our fundamental aim is to entertain and inform the ordinary man and woman throughout Europe and help them, perhaps, to broaden their horizons and look at the world outside.

"I always tell those who work with me that a broadcasting station is not a factory churning out programs like tinned food. Radio and tv are not for the stomach. They are for the mind and the spirit, and that means, above all, contact with millions of people. This therefore demands, apart from ability and talent, respect, even love, for one's fellow man. I believe this is the reason why I am a broadcasting man."

The origins of broadcasting in the Grand Duchy of Luxembourg go back to the time of the radio pioneers of the 1920s. It was on May 11, 1929 that the Luxembourg Company for Radiophonic Studies was set up with the aim of carrying out the preliminary groundwork for the construction and operation of a broadcasting station. Through an agreement with the Luxembourg government on Sept. 29, 1930, the Company for Radiophonic Studies was authorized to have a broadcasting monopoly in the Grand Duchy and on May 31, 1931, the Compagnie Luxembourgoise de Radiodiffusion came into being.

The first broadcasts were in French and English on 1250 meters long wave. From that modest beginning the CLT (Compagnie Luxembourgoise de Telediffusion), has evolved and expanded until today it is the largest commercial radio and tv network in Europe. Its 10 transmitters, five radio pro-

grams and two tv channels carry the voice of Luxembourg to 40 million Europeans and the station broadcasts regularly in Luxembourgian, French, German, English, Italian, Portuguese and Yugoslavian.

More than 400 people—including the members of the 80-piece RTL symphony orchestra—work at the Villa Louvigny headquarters, but with its major operations in London and Paris, plus other studios in Bonn, Frankfurt, Duesseldorf, Frankfurt and Brussels, the CLT's total personnel numbers more than 1,000.

The group's multi-national operations are financed exclusively by advertising revenue. Turnover last year was in excess of about \$176.6 million. The French service accounted for more than 40% of this income; 30% came from the German service, 20% from the tv service and the balance from the U.K.

Airtime sales, except for the U.K. and Ireland, are sub-contracted to the Paris-based Information et Publicite (a company in which the CLT has a minority holding) and its subsidiaries in Benelux and West Germany.

A limited company with a capital of \$42 million, the CLT operates under a strict code imposed by the government of the Grand Duchy—a code that requires absolute political impartiality and avoidance of anything morally questionable.

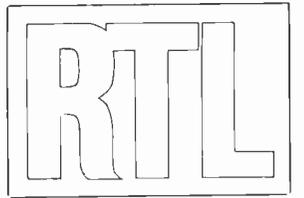
The CLT's biggest success story in its 50-year history is undoubtedly that of the French service which has headquarters in a startlingly contemporary building at 22, rue Bayard, just off the Champs-Elysees in Paris. The facade of the building was designed by Vasarely, an acknowledged master of contemporary art—and it is highly appropriate, too, because RTL's French service is nothing if not contemporary.

RTL France boasts some of the most eminent names in French broadcasting from Anne-Marie Peysson, known as the most listened-to voice in French radio, to Leon Zitronne, a veteran broadcaster and a professional to his fingertips. Other leading lights are Michel Drucker, Philippe Bouvard and Maurice Favieres.

The French service programs are put together in the rue Bayard studios and then sent by land line to Luxembourg.

The French market research organization, the Centre d'Etudes des Supports de Publicite, recently published figures which show that RTL's French service is the No. 1 radio program in France in terms of the size of its audience at any given moment, in cumulative terms and in terms of duration of listening. The average listenership is 1,375,000 and the cumulative audience in one day is 9.3 million. Average listening

Mike Hennessey is Billboard's European Editorial Director.



RTL-3



Gustave Graas, director general of RTL, believes that broadcasting has an important part to play in breaking down national barriers.

duration is 2 hours 48.6 minutes. With figures like that it is not surprising that

RTL France often has to turn away would-be advertisers.

If the French service is the most successful, then the German service is arguably the most influential because, since its inception in 1957, its style has been much imitated by the official German regional stations whose executives frequently refer to their pop format channels as their "Luxembourg service."

Headed by Frank Elstner, the German service broadcasts on 208 medium wave from 6 a.m. until 7 p.m. each day after which time the frequency is taken over for an hour by RTL's international service and then by the English service until 3 a.m.

The entertainment and information format of the station is a most successful blend. The German service sets great store by its bang-up-to-date news service and will even break into a commercial slot to put across an especially hot item of news.

The German team enjoys an excellent relationship with its listeners, most of whom are in the North Rhineland area. Every listener's letter is answered and the listeners' club has a membership of 30,000.

One of the star programs of the German service is "12 Uhr Mittags," a two-hour show hosted by Jochen Puetzenbacher which goes out every weekday. It celebrated its 1,000 edition on December 9 last year. It's a traveling road show with listener competitions and as well as attracting a two million listening figure it is a most efficacious exercise in public relations.

The CLT's tv service, Tele Luxembourg, was created 23 years ago. Since then its director general, Jacques Navadic, has built it into the first really European tv station. The service

(Continued on page RTL-10)

ADVERTISEMENT

JANUARY 26, 1980, BILLBOARD

Radio Luxembourg Succeeding Despite U.K. Competition

By PETER JONES

The cynics saw the legal and government-approved introduction of commercial radio into Britain, under the banner of the Independent Local Radio Authority, as a serious threat, possibly fatal, to Radio Luxembourg's English-language service in the U.K.

And it is a matter of fact that ILR growth has been rapid, with some 40 stations to be fully operational in the early 1980s, and extremely successful in terms of both programming and revenue.

But the concerted "opposition" to Luxembourg's old status as the only commercial radio outlet in the U.K. fails to shake the consistent and convincing optimism of Alan Keen, managing director of Radio Luxembourg U.K.

He joined the company as general manager in 1970, and has been managing director for four years. He heads up a team of 40-plus, along with the disk jockey roster and a U.K. administrator based in the Grand Duchy.

His own background includes working in the accounts department of a national newspaper, playing jazz as a semi-pro pianist, and sales director, then program director, of Radio London, a "pirate" station



Alan Keen, managing director of Radio Luxembourg U.K.

based on the good ship Galaxy, anchored off the Essex coast.

He says: "There have been changes galore in the broadcasting world in the U.K. but the introduction of independent local radio was the biggest and the most dramatic. People assured us we'd miss out and lose our own audience. But that was a negative reaction.

"I took then, and take now, the view that the more radio stations there were, the more radio conscious advertisers would become. I'm right in that belief, and the figures prove it. We looked for a share of that market and we got it. Overnight we increased our sales staff of four people to a total 22. We invested in the future and far from setting us back on our heels, ILR has moved us forward and improved us in making us more competitive and more aggressive.

"Ahead I see competition and then more competition still. We'll have to look continually for new ideas because, like any radio station, we're dependent for life on our program format.

"The ILR growth has been beneficial to us. You have to consider that the entire income from commercial radio in the U.K. will be in the region of (\$80 million) in 1979 and it will be around \$100 million in 1980. Since ILR started five years ago, our income has gone up and up each year."

And Keen refuses to take the point that further mushrooming of local commercial stations will hit "208." "It won't matter. It doesn't apply in the U.S., or in Australia, or in Italy. It just means that you have more market awareness. Competi-

tion is good in any industry, be it magazines, movies, record companies, radio or television.

"We're living through the most exciting days ever in the communications business, what with satellite and cable tv developments. Radio Luxembourg, like other members of the European Broadcasting Union, is studying the feasibility of it all. But taken all around, the opportunities for broadcasting are on the verge of an explosion."

While accepting that the U.K. part of the Radio Luxembourg is essentially a small part, with the main income coming from Germany and France, he sees it as a strong growth area.

He gets personal pride from receiving highly prestigious advertising contracts from government departments, like the Central Office of Information, from banks, and from manufacturers of products which this company would never have carried in the past but for ILR.

"But a long-running problem is the obvious one of communication and contact within our own company. We have a program director who can't just get off his backside and walk along the corridor and tell the disk jockey he has said the wrong thing, or put on the wrong commercial—because the program chief is in London and the studios are the other side of the English Channel.

"And until we had self-operating studios in Luxembourg two years ago, we had engineers who couldn't, or wouldn't, speak English. The disk jockeys had to 'talk' to them in a sort of international sign language."

There is pride, too, in the fact that "the parent company and its subsidiaries comprise the biggest commercial station

(Continued on page RTL-10)

Peter Jones is Billboard's U.K. News Editor.

RTL Milestones

- Dec. 19, 1929: Establishment of a preparatory company, Societe Luxembourgoise d'Etudes Radiophoniques.
- Dec. 20, 1930: License agreement signed with the Luxembourg government for the operation of a broadcasting monopoly.
- May 31, 1931: Creation of the Compagnie Luxembourgoise de Radiodiffusion.
- Feb. 12, 1932: An experimental station established at Jinglester broadcasts on 1250 meters long wave at a power of 150 kw.
- Jan. 1, 1933: Radio Luxembourg becomes a modern station with daily broadcasts of news and music.

- 1936: Radio Luxembourg is broadcasting 104 hours a week.
- Sept. 21, 1939: The Second World War, and the Luxembourg government, conserving its neutrality, suspends broadcasting.
- May 10, 1940: Occupation of the station by the Wehrmacht and integration into the German radio network.
- Sept. 10, 1944: Liberation by the U.S. Army. Station is used by the office of War Information for 10 months.
- Nov. 12, 1945: Resumption of transmission by the Compagnie Luxembourgoise de Radiodiffusion.
- July 1, 1954: The CLR obtains license to operate as a television station in the Grand Duchy and changes its name to the Compagnie Luxembourgoise de Telediffusion.
- Jan. 1955: Inauguration of the tv transmitter at Dudelange.
- July 1955: Inauguration of the CLT's daily German language service.

www.americanradiohistory.com

- Oct. 19, 1959: Introduction of FM broadcasting.
- 1972: Inauguration of color tv transmissions in both Pal and SECAM systems.
- 1977: At the World Administrative Radio Conference in Geneva, the Grand Duchy of Luxembourg secures five broadcast channels in the frequency field between 11.7 and 12.5 GHz for direct satellite broadcasting.
- 1978: A new tv transmitter is put into operation and RTL establishes itself as the leading tv station for Belgium and for the North and North-Eastern areas of France.
- 1979: The government of the Grand Duchy and CLT examines the possibilities of direct satellite tv transmissions to reach 80 million Europeans and commission studies by agencies in the U.S., U.K. and France.

Instant Popularity Starts Off 50-Year Odyssey

RTL



Tim Bradshaw, sales director in London since early 1979. He cites figures showing 1978 advertising revenue was double that of 1977, up again by 50% in 1979 and he looks confidently for a further 60% increase in 1980. "Our major strength," he says, "is a very high penetration of the young market, specially the 15-24 year-old group."

It was in October, 1934, that Radio Luxembourg started its first regular transmissions to the U.K. in English, providing an instantly welcome antidote to the staid output of the BBC.

From the start, it was a chalk-and-cheese situation. Radio Luxembourg adopted a friendly, chatty, seemingly ad-libbed approach to broadcasting and, horror of horrors, laced the programs with advertisements and sponsored plugs. And the BBC reacted by changing nothing, sticking to its hitherto unchallenged and comparatively aloof style of entertainment. In just a year, Radio Luxembourg in Britain was pulling in audiences of 15 million to its peak Sunday night shows and by 1939 the figure was nearer 20 million.

By May, 1940, the central Luxembourg station was in the hands of the German occupation forces and it was forced to pump out propaganda to the U.K. Among those broadcasts were the utterances of William Joyce, otherwise "Lord Haw-Haw," later executed for treason—and some of his recordings were found recently at the station.

By February 1946, the station was back on the air again with English language programs and again its informality and punch and pace cut into the BBC audience, gaining an average 8 million listenership. From then until 1956 it averaged some 20 million listeners a week and built big reputations for fast-rising disk jockeys of the caliber of David Jacobs, Jimmy Savile, Pete Murray and Alan Freeman, all later to go over to the "Beeb."

Commercial television arrived in the U.K. in the mid-1950s amid a welter of doomy prognostication that it would put an end to Luxembourg's success run. For a time audiences did fall, but the Beatles' era of 1964, with British pop music dominating at world level, produced the "pirate" stations as pacier and slicker opposition to the BBC and so triggered off a whole new wave of interest in radio.

The "pirates" were eventually outlawed by the British government, which then gave the go-ahead to official independent and commercial radio stations and this, in turn, created interest in radio in general and enabled Radio Luxembourg's English service to show ever-increasing profit and revenue figures.

Within the 16-34 age group, the English service today pulls up to six million listeners a week. Alan Keen, U.K. managing director of Radio Luxembourg, says: "We play a supplementary role to the other stations. The others have to provide a service for a whole community in an area. We concentrate on one age group, package the shows in the most attractive way possible and often gamble with brand new styles of presentation."

Tim Bradshaw, sales director, Radio Luxembourg U.K., says: "This is Britain's only national commercial radio station. Through the last two years, it has firmly re-established itself as a vital advertising medium in the U.K. A key element in our resurgence was the dramatic expansion of the sales department and in 1978 our advertising revenue more than doubled."

"The audience is young, predominantly in the 16-34 age group. The young adults, 15-24 years olds, are notoriously difficult and expensive to reach via other media. But they are vital to marketing companies because they are, for the first time in their lives, taking on new responsibilities, sampling products and formulating brand loyalties for the future."

Programming changes have been made to meet the constantly changing circumstances of the music industry. When Keen joined the London team, radical changes were made, with the ending of directly-sponsored record company shows and a shift towards Top 40 radio. Through the 1970s, the station has reflected U.K. trends through progressive rock, contemporary pop, new wave and disco.

Other Luxembourg presenters who went on to other areas of entertainment, or to the BBC, include Teddy Johnson, Warren Mitchell, Sam Costa, Tony Brandon, Keith Fordyce, Tommy Vance, Roger Day, Hughie Green, Tony Blackburn, Muriel Young, Noel Edmonds, Kenny Everett, Peter Powell, and Kid Jensen, but that list is by no means complete.

While the station has always been open to new ideas in program presentations, it also experiments with the latest methods of selling advertising on air.

Early in 1979, its sales division started research into visual transfer, part of a corporate drive to persuade traditional advertisers of the benefits, largely ignored so far, of linking tv with radio in a co-ordinated campaign.

The move was prompted by the background to visual transfer which showed that since 1966 various tv and radio companies through the U.S. and latterly in Germany had published research showing that on average 72% of people exposed to tv advertising can recall the visual components of

a tv commercial with only the soundtrack to refresh their memories.

Several research companies called the "phenomenon" of visual transfer as "synergism," the result of tv and radio advertising combined with an identical soundtrack, producing a more effective communication process than either medium could achieve without this common denominator.

U.K. research had lagged in this field until Radio Luxembourg U.K. took up the challenge. Using Social Surveys (Gallup Poll) Ltd., Luxembourg established that the average score for correct recall of visual elements of commercials, using soundtrack only as a memory-jog, was 69%, just three points lower than the figures for the U.S. and Germany.

Today Radio Luxembourg uses that evidence to persuade tv advertisers, notably record companies, that for the same promotional production budget they can reach more people more often with a combination of tv and "208."

One key figure in the development of Radio Luxembourg's English-language programs in post-war days was Geoffrey Everitt, who was a disk jockey and the station's general manager.

The London headquarters are in Hertford Street, near Park Lane, which houses the studios, the administrative office team and the music publishing arm, Louigny Music, a wholly-owned subsidiary, plus the accounts division.

The sales office is in Dean Street. This division plays a big part in the running of the English service. Most of the commercials are sent over to Luxembourg on tapes, and are then transferred onto cartridge, cross-referenced in alphabetical order and allocated a slot in the studio, for transmission.

There are six resident disk jockeys in Luxembourg, and two recorded programs from the U.S., from Johnnie Walker and Emperor Rosko, are added in, plus shows from Tony Prince, program controller and based in the Hertford Street offices. The recorded shows have timed "blanks" so the engineers can drop in the right commercials.

PETER JONES

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Radio Luxembourg



Programming Trends In English

Program director of Radio Luxembourg's English-language service since 1977, Tony Prince has built a reputation for his ability to pick out new talent and also his knack of knowing when to start, and then stop, reflecting constantly changing pop music trends.

Predictably he receives a constant stream of record company pluggers all fighting for air-space for new product. Not so predictably, Prince decided to use this incessant verbal barrage as the basis for a pilot show for a possible new series.

He says: "I called in a group of top pluggers, sat them around a table and told them that instead of just telling me about the new records they should tell a microphone—and perhaps millions of listeners. So they each played their individual records of the week, said why they were good, and then got the others to kick in opinions and ideas.

"Then each plugger was invited to play a personal favorite from the current top 100. Without overdoing the talk at the expense of the music, we threw in some general industry topics, like parallel import problems, the disco market, or do too many singles come from some albums."

The result, Prince believes, was a stimulating mix of conversation and music, admittedly with hype thrown in, and it could make the basis of a new "208" series for 1980. He also thinks some of the top pluggers could become on-air personalities in their own right.

His job is to reflect what is happening in pop. He says: "Luxembourg went totally disco for about five months. That was a controversial decision, but that's what I'm paid for. Lots of people thought I was wrong. Others wondered whether I'd have enough common sense to take it off at the right time, and I did just that. It was great at first, but then the music ran out of steam from a creative point of view. Now disco has a more realistic representation in the programming."

He admits he's a bit neurotic about new wave music and says he is "loath to get too involved." But again it has its place in the scheduling, via the "Street Heat" presentation of Stuart Henry. "Musically it is not together, but it does have energy," says Prince.

He is another one-time "pirate" disk jockey, though he was originally an apprentice real-life jockey, planning a racing career and sharing a room at the Gerald Armstrong stables with Willie Carson, today one of the biggest earners in British horse-racing.

When the 1967 Marine Offences Act put the off-shore "pirate" stations out of business, Prince eventually found him-



Tony Prince, English language program director: "All our listeners tune in just for the music, and therefore they are all potential record buyers."

self part of the Luxembourg-based disk jockey team. He's been with the station since 1968.

Today Luxembourg format is based very much on the charts. The policy leads to criticism that the station gives too little opportunity for new talent, but he says: "All I can do is assert that we are a true commercial station, and we have a duty to our advertisers to keep it commercial. We want to give space to new music, even though it appeals to a low audience sector, but we have to bear in mind that you never know what the next big trend will be.

"But underneath all the experimenting there is the fact that we have to stay commercial and give people music of proven popularity."

Of Luxembourg's English language service, he says: "We do sell records. We don't go for chat shows and long news items. All our listeners tune in just for the music, and therefore they are all potential record buyers."

Biggest moment of Prince's career, which included a year devoted to trying to establish himself as an actor ("but I seemed to be immediately typecast as a disk jockey"), was interviewing Elvis Presley for his Radio Luxembourg show. He claims to be the first European disk jockey to get the chance.

Now Prince picks out the weekly playlist, sending it along with the new albums and singles, to the Villa Louvigny studio in Luxembourg, where it is worked on by administrator Lyndon Holloway. The new list comes into effect each Sunday evening after Prince's own show.

It is a big responsibility, but Prince thrives on the pressure, the pace and the panic. Billboard



Barry Alldis



Stuart Henry

Personalities

Starting his long on-air career with a local station in Australia, Barry Alldis moved to Radio Luxembourg in 1956, freelancing in London for a spell, and rejoined "208" in 1975. An author of "space age" poetry and novels, he is a pianist in the r&b style and had a couple of albums released in Belgium.

He was the first Luxembourg disk jockey to go on the road, taking a top 20 show through the Scandinavian territories. He has held administrative jobs with the station but prefers broadcasting and believes pop music has never been in a healthier state in creative terms.

Benny Brown, a veteran of 16 years as a disk jockey, for years with radio stations in Kansas and Texas, is Radio Luxembourg's newest signing.

After his years in the U.S., he joined AFN, the American Forces Network in Frankfurt, Germany, in 1974, working both as music director and presenter, devising new-style program formats for the station.

Alan Keen says of him: "We have a reputation for 'breaking-in' new talent among disk jockeys but this time we have gone for a vastly experienced performer, a San Francisco-born broadcaster who is now based in the Grand Duchy."

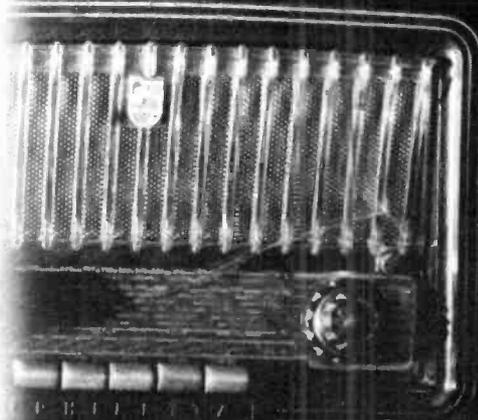
Stuart Henry started his career as an actor, playing anything from straight Shakespeare to knockabout comedy, later moving to Radio Scotland, a "pirate" operation, and on to BBC Radio One, the corporation's answer to the popularity of the "illegal" stations.

Eight years with the "Beeb," he now runs a variety of shows for Luxembourg including the new wave-slanted Street Heat program. He says: "People who think new wave is nasty and will soon go away are being as naive as people in the 1950s who found Elvis Presley disgusting. New wave started by rejecting everything that had gone before in popular music. The music will progress, but essentially it is the sound of pop music of tomorrow." *(Continued on page RTL-10)*

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RTL Spans Continent

DENMARK

Radio Luxembourg is the only foreign radio station incorporating commercial advertising to be heard on Danish radios. Add in the dismal lack of a proper pop chart service on the Danish government-owned network, and the importance of Radio 208 in selling record and tape product becomes only too clear.

Danish fans enjoy Luxembourg's pop immediacy and, especially in winter, the broadcasts come through crystal clear. Many new singles owe vital promotion to Radio Luxembourg and many have charted here through exposure on the English-language broadcasts.

That weekly "chart" is the big selling point, though, ever since Danish radio dropped a top 20 from its programming there is a chart printed in the local newspaper "B.T."

Jerry Ritz, EMI Denmark's international repertoire manager, says: "There's no argument that Radio Luxembourg's effect on the Danish market is considerable, though it is hard to trace precisely what that effect is. We're by no means dependent on the station but we're quite convinced that it helps us sell a lot of singles."

"One pretty convincing piece of evidence concerns the Dr. Hook single 'When You're In Love With A Beautiful Woman,' which we released in Denmark some six months ago. Five months later the single went to No. 1 in the U.K., and naturally got a lot of exposure on Radio Luxembourg. And suddenly the single started selling all over again in Denmark, despite the fact that we thought we'd already reached a sales saturation point."

For Ritz, that is good enough proof that the pop power signals emanating from Radio Luxembourg have a beneficial effect on the bottom lines of Danish sales figures.

KNUD ORSTED

W. GERMANY

The Radio Luxembourg programs in Germany are seen as a prime example, for politicians and others, of how to run a commercial and privately-owned network. They attract an audience of more than five million and some of the presenters, notably Frank Elstner, Helga Guitton and Jochen Puetzenbacher, have their own television shows on German tv.

Broadcasting in Germany started for Luxembourg in 1957. What was wanted was a format of pop, and then more pop. The audience built fast. Demand for programs grew to 19 hours a day, and Luxembourg faced competition from West

German radio stations competing with similar program ideas and with more sensitive antennae and often better reception.

Then came a change in listener requirements, with a demand for more information and news, though alongside the same pop music service. So RTL built up a team of journalists, and built in the necessary program changes. Then, as now, Luxembourg put a lot of effort into market research so it could establish just what its listeners wanted to hear. The constant injection of new ideas has kept the station at the top of the popularity roster.

With a simple, but effective system, RTL in Germany presented the fairest news with its "flash system." Information is brought immediately to the listener, via short sentences and dramatic writing. There are no needless time lags in presentation. The station has somehow developed a special radio language which is understood by all listeners, not just a small group of "educated" tuners-in.

Basically the station believes in communication, whether by programs, or the stream of letters which arrive every day in the Villa Louigny, or in ordinary chats with listeners. "The 4 Happy Waves of RTL" is a radio show which links, on intimate and personal terms, the listener with a favorite presenter.

In fact, the small RTL team broadcasts not only from the well-known Studio 4 in Luxembourg, but it gets out and about and presents daily live shows from various centers in the Federal Republic, mixing music with entertainment and games. This means that maybe 500,000 people can, each year, gain a realistic and immediate impression of just how RTL works and how a show goes out on air.

In Germany, the RTL name has been further spread by the presentation of its famed music trophies, twice a year, before theater audiences of around 15,000 each show.

This is symptomatic of Radio Luxembourg's determination to compete with creative programs and overcome the technical disadvantages it still faces in getting across to German audiences.

WOLFGANG SPAHR and PETER JONES

ITALY

During the 1970s, such changes have taken place in the broadcasting world of Italy that even such an important foreign station as Radio Luxembourg has lost momentum.

The emergence of thousands of local stations throughout the country, many of them programming the latest international hits even before their Italian release, has caused pop fans to turn away from the foreign stations, except for the Italian-speaking ones like Monte Carlo and Capodistria/Koper.

But in the 1960s, Radio Luxembourg was instead an essential source of pleasure and up-to-date information for Italian pop addicts. When early rock'n'roll first gained attention among young music buffs, the fans, disappointed by the lack of interest in it from RAI, the state-controlled network, turned to Luxembourg, which could be well received in Northern Italy even on average-quality transistors.

And Radio Luxembourg certainly covered the "new" music, programming the latest hits from the U.S. and U.K. through its night-time English-language broadcasts.

Luxembourg's peak was in the mid-1960s, as British rock, or beat music, gained a following in Italy, with acts like the Beatles and Stones, plus Italy-based English outfit the Rokes. The station's Sunday night "Top Twenty Show" provided Italian listeners with the most up-to-date information available as regards U.K. audience tastes and they were hearing disks some months before any release in Italy.

As the Italian record companies became faster in releasing foreign product, the services of Radio Luxembourg became less essential. Furthermore, as the station stuck to its easy-listening, Top 20 format, pop fans in Italy had started concentrating more on so-called "underground" product, as well as switching from hit singles to album-orientated rock.

The early 1970s, with a wide choice of tours from progressive acts, especially U.K. groups, created wider interest in advanced rock, so groups like Genesis, Gentle Giant and Van der Graaf Generator found acceptance in Italy while they were still comparatively unknown at home.

And the older generation of fans, stimulated by live rock shows by acts like Jethro Tull, Emerson Lake & Palmer, Traffic and King Crimson, felt that Radio Luxembourg was no longer sharing the same taste. It could not be replaced by a younger generation, since in the meantime the emergence of disco music and the linked "sprouting" of local FM radio stations, were pulling most of the teenage audience.

The request shows and phone-ins provided by local stations were impossible to counter and now Radio Luxembourg's importance in Italy as a music trendsetter is limited.

DANIELE CAROLI

SWITZERLAND

Best reception areas for Radio Luxembourg in Switzerland are in the German and French areas of the territory and there was a particularly big listenership for the German-language programs a few years ago.

But since then, the introduction of very popular German stations Sudwestfunk 1 and 3, and Radio OE 3 from Austria, have built big audiences. The Swiss radio corporation has recently investigated the average percentage of daily listeners of various foreign programs and found 3%-4% for German and Austrian companies, and Luxembourg behind those somewhat modest figures.

In Switzerland, then, Luxembourg's influences are thin, and don't come near the important status of the station in Germany or Benelux. The record industry generally goes along with this belief, while accepting that the English-language night-time programs are still favored by an exclusive band of radio fans in this country.

PIERRE HAESLER



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RTL At 50

• Continued from page RTL-3

began color transmissions—using both the Pal and the SECAM systems—in 1972 and in the last few years, despite intense competition, has steadily boosted its audiences. Much of this growth has been achieved because of the rapid spread of cable tv in Belgium. Belgian viewers have 10 channels to choose from, but a recent survey which posed the question, "Which tv channel would you miss most of all if there were a strike?" showed quite clearly that RTL is the No. 1 tv channel in Belgium. No fewer than 1.5 million people named it as the channel they would miss the most. RTB, the official government French-speaking channel, came in a poor second.

The CLT sees cable tv and direct satellite transmission as key expansion areas for the future. The group has an interest in a cable tv company in Austria and is watching with interest the cable tv experiments currently under way in several German cities. Meanwhile the group is expanding its capacity for the productions of programs and commercials. It has a wholly owned French subsidiary, Diffusion Information Communication which has an unrivalled reputation as a major producer and distributor of animated films, and another affiliate, RTL Productions, is preparing for the production of video-grammes, film spots and publicity shorts using digital technology.

But it is the realm of direct satellite tv transmission which opens up the most exciting and challenging prospects for the CLT. At the 1977 World Administrative Radio Conference in Geneva, the Grand Duchy was allocated five broadcast channels in the frequency field between 11.7 and 12.5 GHz for direct satellite transmission. Since then the government and the CLT have been involved in discussions on direct satellite broadcasting which could reach an audience of 80 million Europeans. The CLT has commissioned studies on the feasibility of having its own satellite from three sources—the Hughes Aircraft Corp. in the U.S., British Aerospace and Aerospatiale in France.

Since the Grand Duchy has a population of only 350,000, the vast majority of RTL's listeners and viewers lie beyond the country's boundaries. But the station does not neglect its local audience and provides a full broadcasting service in Luxembourgian. More than 100,000 of Luxembourg's population are foreign nationals and, largely for the benefit of these the station provides regular programs in Portuguese and Yugoslavian and, in conjunction with the Italian state broadcasting authority, the RAI, also produces programs in Italian for Italian-speaking people living north of the Alps. Currently under consideration is a plan to resume transmissions in Dutch on a substantial scale, aimed at the 25 million Flemish and Dutch speakers in Benelux. Billboard

U.K. Competition

• Continued from page RTL-3

in the world, with an income from advertising last year alone of (\$220 million).

"Research shows us that in Britain alone over a period of some two weeks we have a listening figure in the region of 10.5 million. But the British service reaches down to the Mediterranean, behind the Iron Curtain, and all over Europe, so it's impossible to say what the total listening figure is. The British service goes out only in the evenings."

Now there is the RTL community radio service in English in Luxembourg. Says Keen: "This started in early summer of 1979 and the aim was to get an English language service, presented by the English disk jockeys, broadcasting to the big English community there. It is already very successful, with advertising and news content and a music emphasis which goes for a wider target market audience than the basic British service, which goes for the 16-34 age groups and with a predominance within the 16-24 area."

Keen says that mail response to the English-language service, an obvious barometer of listener views and acceptance, is "absolutely tremendous."

It comes, he says, from all over Europe much of it from areas where the program is picked up on short wave. When Kid Jensen, now with the BBC, was with Radio Luxembourg, he claimed his parents in Vancouver, Canada, heard his shows on short wave.

In Britain, the station is promoted by a summer tour which in 1979 covered 38 resorts and main centers. "This was purely a promotional idea," says Keen. We are repeating it this year, with a disk jockey travelling around, doing two weeks at a time, perhaps putting on an afternoon show on the beach and then visiting a discotheque in the evening. The trek is sponsored, with advertisers putting their names on the Luxembourg vehicle, so gaining promotional exposure."

Decorating Keen's office walls are gold disks presented by U.K. record companies for the station's help in creating hit records. Some mark the station's 50th. anniversary. There is a framed certificate of honor, an Ivor Novello Award presented to the British service for "an outstanding contribution to British popular music."

That so many name disk jockeys are prepared to work in Luxembourg and live there, uprooting families and leaving friends behind, is due, Keen thinks: "to the fact that we give them freedom from the kind of controls which restrict them on other stations."

Keen's new chairman at Radio Luxembourg U.K. is Sir John Rodgers, a former Member of Parliament, and with spells of service on the BBC Advisory Council and the British Market Research Bureau. Billboard

Personalities

• Continued from page RTL-6

Rob Jones started his disk jockey work with Radio City in Liverpool and at Luxembourg concentrates on the early-evening programs, giving him the youngest listenership of the whole team.

He finds the creativity of new wave music very "encouraging," with clever lyrics, unusual melodies and inventive group ideas. He gives up a lot of his spare time answering queries and "pleas for help" from his young fan-following.

Emperor Rosko, alias Mike Pasternak and son of Hollywood movie mogul Joe Pasternak, has his own recording studio in his home in Los Angeles, where he works for station KIEV and these days records his Radio Luxembourg shows "Rosko In Exile," jettisoning them over weekly to the Principality.

For many years he was a poll-winning disk jockey in London, working first on "pirate" radio, then for the BBC, later for Luxembourg, broadcasting in both English and French. He's had nearly two decades of on-air hit-picking, with a very high ratio of success.

One-time car salesman, Liverpool-born Bob Stewart became a disk jockey on the earnest advice of an old friend, ex-Beatles drummer Pete Best. Today he is Radio Luxembourg's country music specialist.

"Big L Country," linked with a "Country Top 10," slotted into the schedules of the English-language service some three years ago, following extensive audience surveys.

Stewart was once a "pirate" deejay aboard the Radio Caroline North ship, along with Tony Prince, now Luxembourg's program director.

Johnnie Walker, another onetime "pirate" disk jockey, and with a fan-club of 4,000 run by his mother during his days with Radio Caroline, had a spell with BBC Radio One before

(Continued on page RTL-12)



Emperor
Rosko



Rob
Jones

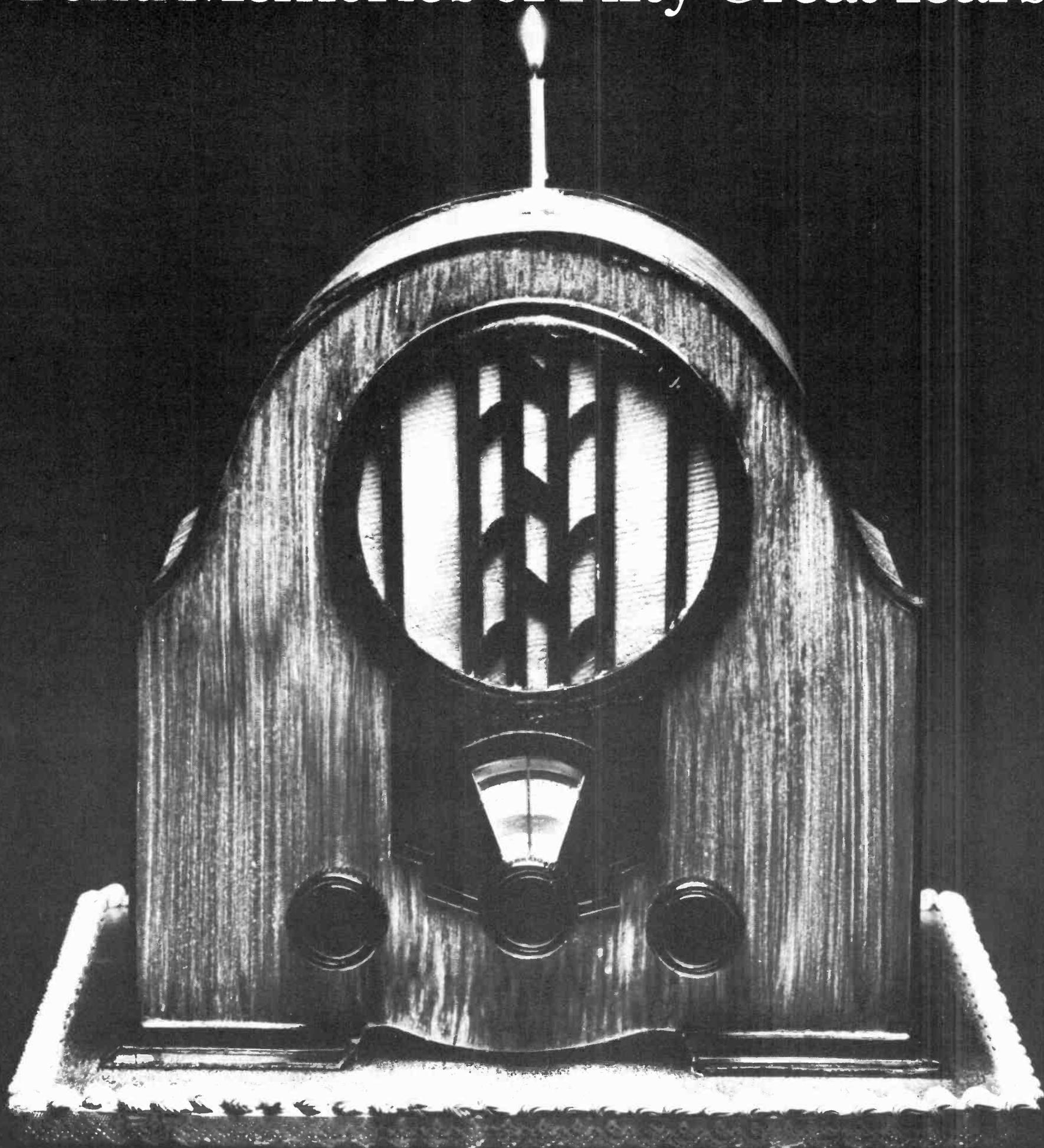
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Personalities

• Continued from page RTL-10

going to San Francisco to carve out a U.S. broadcasting career, working with KSAN for a while.

Today he tapes his Radio Luxembourg programs from San Francisco in the Command Productions studios in Sausalito for Saturday night transmission on "208." He says: "Sales of records by major artists are not up to expectations, yet the a&r men with the majors have no understanding of the new music, so the musicians are reluctant to get involved with the big companies."

Mark Wesley, who includes the "Top 10 Disco Albums" and the "Number 1's Show" among his programs, also uses his musical knowledge as a former member of the touring Spectors group to create jingles for Radio Luxembourg.

For a while he worked as promotions man for a London music publishing company, and with DJM Records for a while, before sending a successful audition tape to Radio Luxembourg in 1971. He set up a 4-track studio in his Luxembourg home and for three years wrote, produced and sang virtually all the English service jingles. Billboard



Johnnie
Walker



Bob
Stewart



Mark
Wesley



CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Salvatore Scorza.



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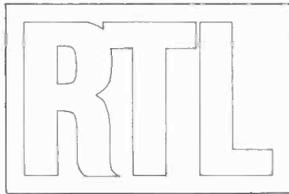
RTL Candid



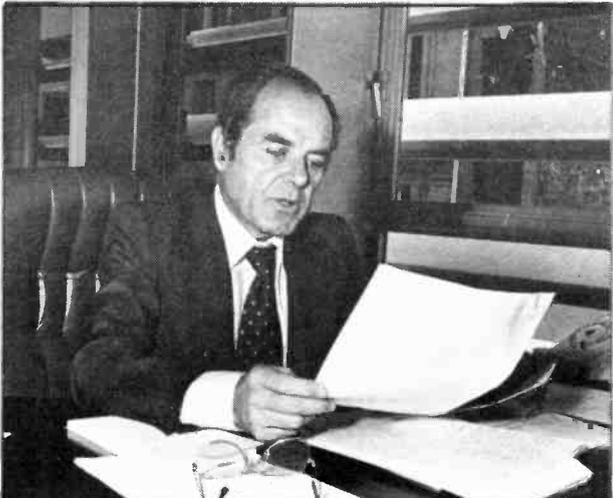
A group of RTL executives meeting at RTL's ultra-modern center in Paris prior to debating promotional ideas to celebrate the network's 50th anniversary. Pictured from left: Claude D'Arcy, RTL-France; Jacques Navadic, RTL-Television; Rodney Collins, British Service; Nic Weber, RTL-Luxembourg; and Frank Elstner, RTL-Germany.



A be-stickered Radio Luxembourg sport car in London, its cargo comprising from left: Mary Stavin, "Miss World, 1978;" Patti Boulaye, British singer; Britt Eklund, and Suzi Quatro, U.S.-born but who found fame and fortune in the U.K.



Radio Luxembourg's U.K. studios.



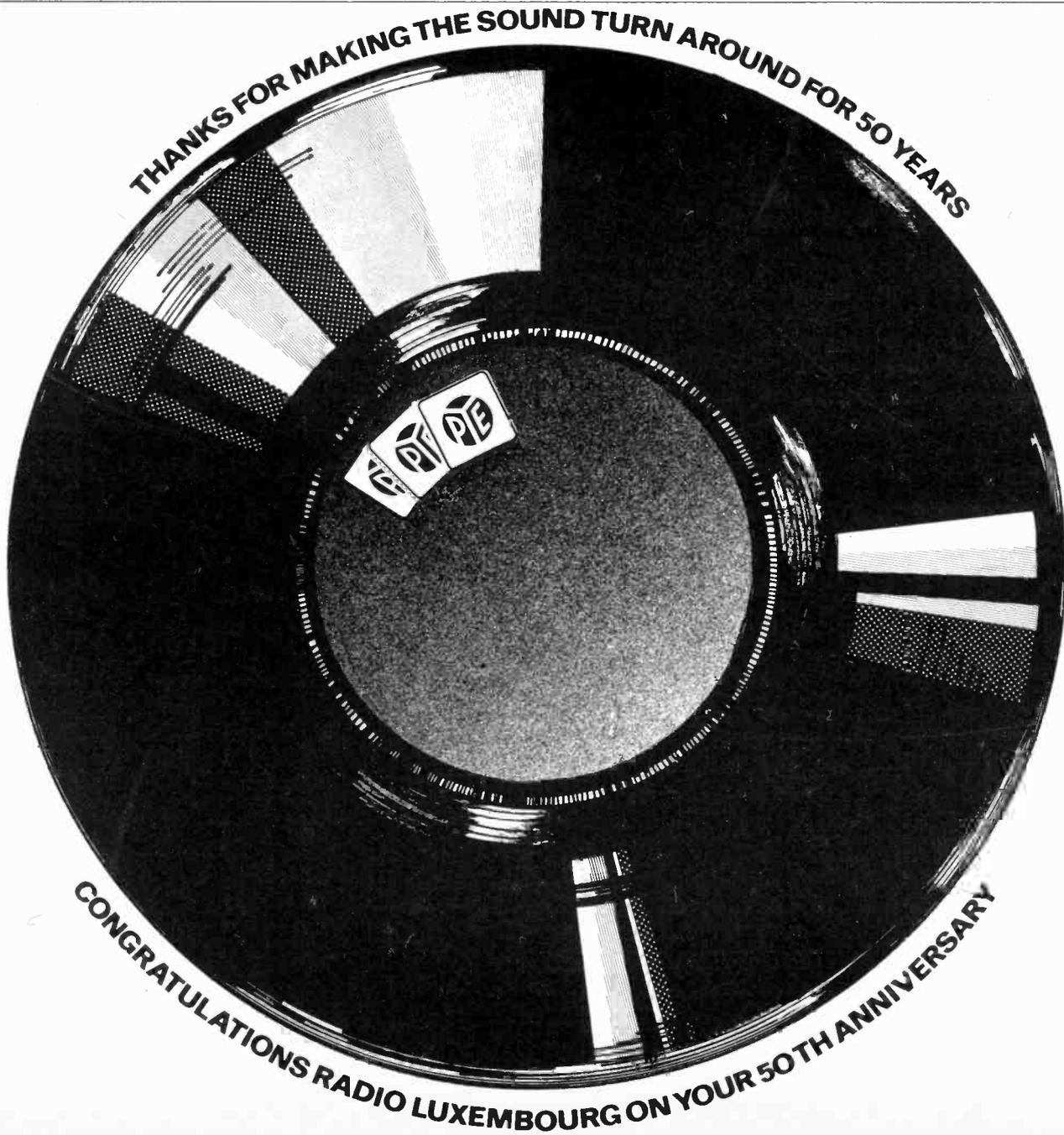
Roger Kreicher, pop programming director of RTL.

Paul McCartney: One of the pop giants who likes to drop in on Radio Luxembourg and help promote a new release. He is pictured with Linda McCartney and 208 disk-jockey Rob Jones.



Blondie: Debbie Harry, pictured with Luxembourg disk-jockey Rob Jones, has a high regard for Luxembourg's power in pushing new releases.

Picture shows a special six-franc postage stamp issued in the Grand Duchy of Luxembourg to honor the 50th anniversary of its internationally-respected broadcasting company.



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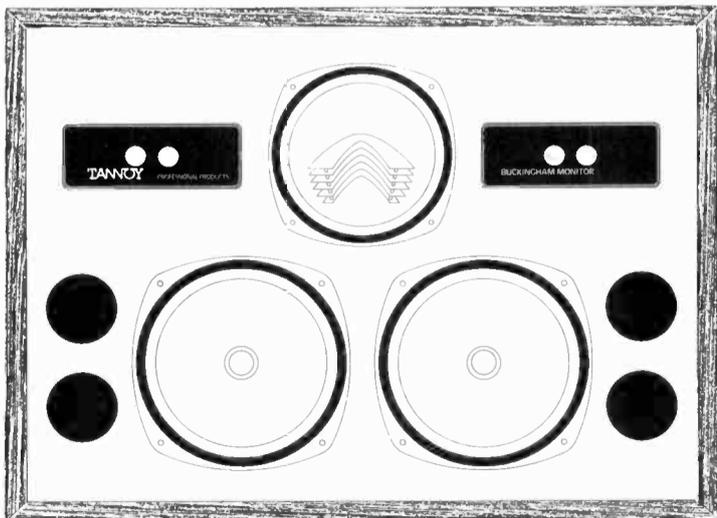
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Quach Out, Orchestra Dissolution

By KEITH ANDERSON

HONG KONG—Musicians lured by the glamor of the East should think twice before accepting contracts in this part of the world. The latest casualty is the Taipei Philharmonic Orchestra, founded 15 months ago by the Cathay Enterprises Co. in Taiwan.

At a Dec. 18 meeting, the Taipei Aiyeh (Philharmonic) Foundation changed its name to Taipei Aiyi (love of art) Foundation, and declared the Philharmonic Orchestra disbanded from Jan. 1.

Contracts with the Philharmonic Foundation until September this year will, it's said, not be honored, since one of the contracting parties no longer exists.

The conductor of the orchestra, Helen Quach, was trained in Australia, and won New York's Dmitri Mitropoulos award in 1967. She was a guest conductor with the Hong Kong Philharmonic three seasons ago, but fell foul of the Curtis Institute-trained U.S. players.

Allegations were made then, as now, of a lack of preparation, a disorganized professional approach and a tyrannical attitude on the podium. It might be noted that women conductors are a rare species in the East, as anywhere else.

The Taipei Philharmonic, set up by Quach with a pledge of an annual \$2.4 million from Cathay Enterprises and its director, Tsai Chen-nan, at one time employed 15 foreign players. Of these, two now remain.

In the early stages, accusations were made that expatriate musicians were better paid than their Chinese colleagues. Other critics claimed that a large share of the orchestra's subsidy went to Quach's apartment in the Apollo Building, Chunhsiao East Road, and to her own living expenses.

With the decision to disband, came an order to quit her apartment to Quach, who now demands from Cathay \$2 million worth of instruments, \$1 million in cash and the apartment, so that the musicians can continue "on their own."

Contractual difficulties in Taipei are echoed in Hong Kong, where former players are suing the Hong Kong Philharmonic Society and its musical director, Ling Tung, for breach of contract after the abrupt dismissal of a number of players who had settled in the colony some years before (Billboard, July 21, 1979).

These musicians have been replaced by others recruited, at least temporarily, from Ling Tung's connections in Philadelphia. Both American and British musicians unions are reputedly disturbed by what's happened, and rumors of threatened blacking persist.

Offensive Reggae

PARIS — French singer Serge Gainsbourg continues to offend patriotic sentiments here with his reggae version of the Marseillaise.

His first performance of the revamped national anthem last September yielded uproar. More recently, his Jamaican band was threatened with violence and even bombing, and a result, refused to accompany the singer at a concert in Strasbourg.

Now the Union of Artists and Writers has protested against the artist being forced to compromise his material in order to assure public order.



INTERNATIONAL DUET—Top Spanish star Miguel Bose, left, meets Steve Kipner, Australian Songwriter recently signed to CBS Songs International. The company arranged the get-together while Bose was in the U.S. to record his next CBS album. As a result, he will record some of Kipner's material, and collaborate with him on other songs.

Wider In Scope, Disco Is Booming In East Germany

By LUBOMIR DORUZKA

EAST BERLIN—Around 70 million people each year attend dance entertainment of one kind or another in the German Democratic Republic, and it's estimated that 50 million of those go to discos.

Further research shows that 70-80% of regular disco visitors are aged between 14 and 18, according to the "information bulletin" of the general management of the Committee for Entertaining Arts, a special division of the GDR Ministry of Culture.

But the Germans in this territory put a much more broad interpretation on what is disco. For them, it covers any event where entertainment is offered to the audience by means of recorded sound. This is why they speak of "disco-shows" for various age groups, including children of pre-school age or even retired people.

Another kind of disco can be staged at a meeting of a local jazz club where a talk on a specific artist is documented further by his recordings.

Disco entertainments are subject to regulations from both central and local authorities and disk jockeys have to have special licenses to perform in public. In the GDR today it is estimated that there are more than 5,000 private deejays working as amateurs, and around 70 professionals dependent on disk-playing work for a living.

Special courses for disk jockeys are organized every six months, at end of which the graduates pass an examination which entitles them to perform in public. The disk jockeys also participate in the bi-annual "artists contest" held in Karl-Marx-Stadt where, in 1978, awards were made of two gold medals, one silver and one special diploma.

A film with the GDR's most popular rock group Puhdys, "A Journey To The Middle Of The Earth," promoting music in disco style, won a special prize from the general management of the Committee for Entertaining Arts, and the audience prize at a film festival in Leipzig.

Music featured at GDR disco

New In Jazz, Folk

PARIS—DAM, otherwise Artistic and Musical Diffusion, is a new French distribution company specializing in the jazz and folk fields. Already involved are the catalogs of Spotlite, which includes Charlie Parker material; Improv, featuring Earl Hines recordings; Yazoo, for Big Bill Broonzy and others; and Interplay, Vee Jay and Ensemble.

shows is required to concentrate, above all, on local recordings and records imported from other Socialist countries. Any sort of music suitable for a "young style of dance" is used as it is felt that limitation to strict disco-styles would narrow the scope too much.

Assistance in this story provided by Peter Jones in London.

However, local disk jockeys are trying to put pressure on the state-controlled Amiga record company to release more disco-oriented material. And some leading disk jockeys are using not-released demonstration tapes, testing them on their audiences, later informing artists and the record company of fans' reactions.

Sinatra's 1st Brazil Concert Date Singer Performs At 150,000-Seat Maracana Stadium

• Continued from page 44

Friday (22-25). This seats 680 people, and tickets, including dinner, are \$400 each.

Apart from the expenses cited, at least 40,000 pounds of light and sound equipment—valued at \$600,000—is being flown in from the U.S. The Maracana Stadium will be fitted out with 36 follow spots, several hundred lighting instruments, cables, dimmer boards and more, with more than 80 technicians on the project.

And Medina says that the presidential suite of the Rio Palace Hotel has been enlarged and redesigned to Sinatra's specifications.

The suite's windows have been made bullet proof, and 30 Brazilian men will protect Sinatra's life with their own. There will be six limousines for "The Voice," as Brazilians call him, and nobody will know which one he will use until the last moment, for security reasons.

Pictures of Sinatra and American flags will be hung in Rio de Janeiro's main avenues, giving him a reception usually accorded a head of state.

Although the prices for seats are officially \$75, on the black market they are reportedly being sold for \$200 and \$250. Travel agencies bought tickets in advance to sell in other cities as part of a package deal and from Sao Paulo, for example, a person has to pay \$650 which includes transportation, the concert, hotel room and dinner.

DISK BROADCAST \$

Czechoslovakia Gets 1st West Royalties

By KNUD ORSTED

COPENHAGEN — The Czechoslovakian performing and mechanical rights society, OSVU, has begun receiving payments from Gramex, the Danish collection society, for recording artists' broadcast performance royalties. This follows the signing of a reciprocal agreement last April.

Czechoslovakia is a signatory to the Rome Convention covering neighboring rights, but this is the first time that an Eastern Block country has received artist royalties from a Western country for broadcast performances of records.

The agreement also provides for Czechoslovakia to remit to Gramex royalties for performances by Danish record artists on radio and television, though it is not expected that much in the way of royalties will flow from East to West in the immediate future.

OSVU has also concluded a similar deal with the Austrian performing right society. Like Danish radio, the Austrian radio service makes considerable use of Czech Supraphon recordings in its classical broadcasts.

It is expected that Radio Prague will set up a system to monitor records used in broadcasts in order to keep a check on payments due to Austrian or Danish artists.

At present the station has no Austrian or Danish recordings in its library, although their use in Czech radio programs is not excluded because often disk jockeys and presenters use albums from their private collections. Up to now the radio has kept notes only of compos-

ers and compositions for performing right royalties.

The Rome Convention provides for the protection in the realm of neighboring rights for broadcast recordings of either the record companies or the artists. It does not require that both are protected, but Otto Lassen, head of Gramex in Copenhagen, believes it is desirable that both record companies and artists enjoy the protection.

For years, Lassen has been trying to find a satisfactory way of paying performance royalties to British artists and musicians for the broadcast of British recordings in Denmark, but as no equivalent agency to Gramex exists in the UK and as it is against the principles of Gramex to make payments other than direct to the artists and musicians concerned, it has been impossible to distribute the UK royalties.

Gramex also has a reciprocal deal with West Germany "but," says Lassen, "no money is actually exchanged. We arrange it so that out of the money Gramex saves by not paying German artists for their radio performances, we pay Danish artists whose records are broadcast on Germany radio—and vice versa."

Arista Streamlines

LONDON—Arista Records U.K. has dismissed four staffers (a fifth is leaving and not being replaced) in an economy move. But the company declares this is nothing to do with any assumption of control by Ariola. Cutback in release schedules are also planned.

The Rio Palace Hotel has raised its rates 500% "because our guests will possibly have the chance to cross paths with Sinatra," says one of the executives.

Assistance in preparing this story provided by Jean Williams.

The Maracana concert will be televised live in Brazil to an estimated audience of 25 million, and to viewers in Argentina, Chile and

Uruguay (Medina is also hoping to tie a tv link with Venezuela).

The show is also being taped (though not for disk) for sale as a tv show in other Latin American nations

"No single performer is as attractive to us as Frank Sinatra," concludes Medina, "and the proof is that he's a major record seller in our country. Right now, all of his recordings are sold out in Brazil, and all you hear on the radio is 'Night And Day,' 'My Way' and many more."

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THE POWERFUL AMBITIONS OF ITALY'S GOODY MUSIC PRODUCTION

by Lia Cochetti

Goody Music, Milan-based independent and a company built on a fusion of the wide-ranging talents of Jacques Petrus, skilled producer, and Mauro Malavasi, master musician, is young, successful, powerful—and ambitious.

Petrus arrived in Italy as a very young man, moving into the record import world and setting up a chain of shops. He linked his business intuition with strong musical tastes to move into the production world.

His partner Malavasi, still only 22, studied music at the Academy of Music of Bologna, obtaining five degrees and becoming composer, arranger and conductor. The meeting of the two opened up a new chapter of the Italian music industry.

Goody Music today seeks out new musical talents, perhaps from the student-Conservatory world, and then provides studio facilities so that the talent can create—and then the company takes over to establish that Italian music right round the world. The Goody Music ambition is to change the aura and approach of the Italian record industry; to take national product and make it essentially international.

Which essentially "thinking international." Today Goody Music has new and modern offices in the heart of industrial Milan. Among the staff is a publishing manager, two label managers, an artistic director from France, a skilled and experienced marketing team. Its corporate aim is to change the "rules" of the Italian record industry.

The ambition is to put Italian product on an ever-stronger basis, not just to feed material through to the multi-nationals but to depend on its own strengths to control a substantial part of the market.

If disco lives, then Goody Music can meet its needs. But it can adapt to any new trends, having at its disposal the best arrangers, musicians, lyricists and composers who can analyse the international music business and understand its appetites.

Petrus and Malavasi seek to anticipate and predict trends, then fuel them through the company. The Goody plan is to work deep into the U.K. market, making it easier for the company to introduce its product into the U.S. marketplace. And for a year, the emphasis will be on Italian material, with the preponderance of new sounds and talent.

Owner Petrus and president Malavasi see U.S. independents such as Casablanca as influences and guides. While Goody will push its own product through its dynamic new organization, it will also represent on license any similarly-minded hard-grafting company keen to break in Italy.

The year 1980 is to be dramatic and decisive for Goody Music Production. Backed by power, professionalism and preparation, its ambition is to be essentially Italian—but also truly international.

ADVERTISEMENT

International

Sales Slump: What Is To Blame?

French Retailers, Disk Companies Differ Over Cause

By HENRY KAHN

PARIS—Record retailers in France are skeptical of industry wisdom which says that home taping and piracy have together brought about the current sales slump. Instead, they opt for the view that steep price increases are mainly to blame.

Dipping sales figures connect the two problems, but observers argue that French disk firms seem not to see that connection. Latter think that if the home dubbers and the pirates could be halted, then most of their troubles would be over.

The opposite view is that home copying and pirate activity are being "encouraged" by the fast rapid in prices. And quite a few retailers argue that home taping here is not as widespread as the record companies insist. "If it is," they say, "then how come no real attention has been paid to it in recent years?"

Magnetophones, as tape recorders are called in France, have attracted little official attention since they became an integral part of the hardware market. The French law allows taping/copying for one's own use, but there was no real need for worry or panic.

The retailers see that position changing fast. Today, record companies draw attention to the huge increase in blank tape sales, often without considering they are at least part responsible for it.

Record companies reply to accusations that their price increases are

"exorbitant" by producing figures to show that, before the abolition of retail price maintenance, disk and tape prices rose around 3% annually as against a 10%-plus general price index upturn.

Factually accurate, but not satisfactory, say the retailers who add: "With a Value Added Tax of 33 1/3%, additional increases from the record companies simply records into the luxury-goods class. That is what drove the customers into a home-taping situation."

Certainly it is fact that French consumers have cut spending on disks and prerecorded tapes to the very bone. There is a great deal of home copying and subsequent cassette distribution.

But the retailers generally feel price freeing by the government, made in the overall spirit of "free competition," is harmful. The imposition of several trading regulations, particularly over the banning of the old code system, has actually denied true competition.

This system meant sleeves were marked with a code letter, representing a price category. The key to the code was posted in shops for customers to study. The code was not enforced, in price terms, so that a trader wishing to charge less could do so.

Yet the pricing chiefs of the Ministry of the Economy didn't see it this way. They interpreted the coding as

"a secret plot" to keep prices in line.

Today, price comparison between retail outlets is barely worth the bother, if not downright impossible. The code has gone and each sleeve carries an individual price, time-consumingly appended. So the consumer has to comb through disks in shop after shop to find the most competitive price. Anomalies abound, inevitably, over comparable performances of, say, Beethoven's "Fifth" in the classical field.

Yet there are flagrant examples of price fixing by other trading groups, such as the bakers, which apparently leave the government unmoved.

According to the National Institute of Statistics, record prices are up by 9.4%. Record industry organization SNEPA, the Syndicat National de l'Edition Phonographique & Audio-Visuelle, agrees prices up 10%, blaming rising costs of raw materials and so on.

But that is an average, and it is harder to average out increases for an artistic creation than for a pair of shoes. In fact, increases widely differ and some are well over 30%. Therefore a fairer way to paint the picture would be to talk of increases averaging between 10 to 30%.

Some recent sample price increases observed in a west of France survey: Rolling Stones' albums up by 20.9%; Cerrone LPs up 16.8%; the DGG "Prestige" collection up 10.5%; Lou Reed albums up by 23.8%.

Whether the increases are fully justified is a matter of debate. But they surely provide at least part of the reason for the proliferation in home taping for further "cut-price" distribution.

This particular survey included questioning of consumers who emphasized price increases, their determination to buy less disks and choose more carefully from the release sheets.

Now what are the chances of at least a reduction in that punitive sales tax which is helping keep prices so high?

The prices and VAT commission clearly feels they are slender. "Disks are not seen as a tax problem because we consider them a luxury item."

Motown Suing

LOS ANGELES—Motown Records wants to sever its distribution link with Vicor Music Corp., its Philippine licensee, through a Federal District Court suit here.

The label, along with its Jobete and Stone Diamond Music firms, is plaintiff. The pleading states the defendant is refusing to pay \$115,191.39 due Motown and illegally deducts \$35,419.63 from its royalty payments. In addition, Motown alleges Vicor has not paid its 1980 \$85,000 advance.

The suit asks for a complete accounting and return of all its product and parts from the defendant.

CBS Latin Confab

NEW YORK—The Latin American division of CBS Records International hosts a three-day marketing meet in Miami Feb. 8-10, with personnel from Argentina, Brazil, Colombia, Costa Rica, Mexico and Venezuela, plus representatives from Europe, and all its U.S.-based staffers. This embraces the recently formed Discos CBS International arm (Billboard, Dec. 1, 1979).

Chile Song Fest Draws Worldwide Participation

By TONY MORENO

NEW YORK—More than one dozen countries from the Americas, Europe, Asia and Africa will participate in the 21st International Song Festival to be held at Chile's Vina del Mar oceanside resort Feb. 7-12.

Prizes for best song and best interpretation are \$10,000 and \$3,000 respectively, and both category winners will receive "La Gaviota de Plata" (the silver seagull), the maximum recognition afforded by this country to an artist.

The festival organizers have received 265 song entries from all over the world, and those chosen for the final will be performed by professional singers from the countries each writer represents.

There are 15 finalists: three from Chile, one from Spain, five from the rest of Europe, one from the Middle East, two from the Orient, and one from Africa.

Judges will be Paul Mauriat from France, Rocio Jurado and Miguel Bose from Spain, Umberto Tozzi from Italy, Jose Luis from Venezuela, Gloria Gaynor from the U.S.,

Luis Zigall from Argentina, and a member, not yet named, from Japan's Yamaha Foundation.

The songs competing are: Argentina, "Que sera de mi si tu te vas" (What Will Happen To Me If You Go), by Alejandro Miguel Dezzani, interpreter Miguel Dorena; Austria, "Yo recuerdo el buen tiempo," (I Remember The Good Times), by Ursula Wratschko, interpreter Goldie Ens; Spain, "Dudando, dudando" (Doubting, Doubting), by Julio Seijas and Augusto Alguero Sr., interpreter Juan Sebastian;

The Philippines, "El camino solamente" (The Road Only), by Butch Monsterrat, interpreter Celeste Legaspi; France, "A Orly" (To Orly), by Gerani Guenebaut and Serge Mazere, interpreter Malvina; Israel, "Ven" (Come), by Yoram Bitan, interpreter Shelly Ovdar; Italy, "Nana para un sitio vacio" (Nanny For An Empty Place), by Georgio Faletti and Dario Palma, interpreter Piero Cotto;

Mexico, "A quien voy a culpar" (Who Am I Going To Blame), by Amparo Rubin interpreter Arianna; Portugal, "Ana," by Toza and Pedro Brito, and Paulo de Carvalho, interpreter Paulo; South Africa, "It's Not Too Late," by Eileen Beukes and Eric Smith, interpreter Ellene Butles;

Venezuela, "Son las seis de la mañana" (It's Six O'clock In The Morning), and interpreted by Guillermo Carrasco; Chile, "Espejismos" (Mirages), composer and interpreter Nino Garcia; "Me enamore de una soprano" (I Fell In Love With A Soprano), writer and interpreter Juan Antonio Labra; and "Una risa, una fortuna" (A Laugh, A Fortune), penned and performed by Humberto Onetto.

Totally Bizarre

LONDON—WEA has acquired world rights to "American Heroes," an upcoming musical by Michael Johnson and Barry Mason. Concept of the songwriters (Mason is British, Johnson American) involves such characters as Marilyn Monroe, Abraham Lincoln and Martin Luther King in a plot described as "totally bizarre."

The pair has written 15 songs for the musical, expected to open later this year. No release date is yet firmed for the intended two-disk cast album.

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ISSUE STILL ALIVE

Schacht Questioning
GEMA Royalty Split

HAMBURG—The Schacht group of publishing companies has enjoyed a couple of outstandingly profitable years. Mainly this has been due to the consistency of Abba: Alfred Schacht picked up the first masters and publishing rights in their songs long before the Eurovision Song Contest brought them to notice, and when they were still completely unknown in West Germany.

But Schacht has serious questions about the way the publishing industry is headed here. His first reservations concern the GEMA-inspired changes in the mechanical royalty split.

"It's well-intentioned but shows no understanding of the likely repercussions," he says. "To change the split from 50-50 so that now it is 60% for the writers, 40% for the publisher sounds as though it must be good for the authors, but this is not so.

"Many writers are themselves artists, producers or otherwise involved with record companies and other parts of the industry. They have their own publishing companies to make copublishing deals, leaving the publisher's work to the publisher while they get 75% and the publisher only 25%.

"The only people who get the bare 50% are the newcomers, the young and promising talents who are precisely the people that need money up front and cannot afford to wait a

year or more after release for some royalty income. So in practice, the new writer is at a disadvantage and those who were already doing well simply do even better.

"The main part of a publisher's share goes into investment, mainly in recordings. The better the financial basis of the publisher, the more he can invest as a businessman. But not only has his share decreased, but all the time wages, taxes, transport, heating, recording costs and so forth are going up."

At the same time, Schacht goes on, losses to the industry via home taping, piracy and parallel imports are in danger of killing the market. With very high wages and a hard currency, West Germany is especially vulnerable where parallel imports are concerned, and only court action can control them.

"The bad profit situation," concludes Schacht, "can only be improved by avoiding things such as home taping and parallel imports on the one hand, and by decreasing costs on the other. If you do that by concentrating on hit material, the development of new artists is neglected and the longterm effect is therefore detrimental.

"But costs can also be cut by avoiding excessive royalties, advances and guarantees, especially where U.S. and British catalogs are concerned."

Asia Pacific IFPI Group Bows

• Continued from page 54

that in 1978, home dubbing amounted to more than \$150 million at retail.

That figure increased to around \$300 million last year, he estimated, indicating that home taping is now in excess of 30% of total business in the industry, compared with 25% in 1978.

Assistance in this story provided by Cecilia Rodriguez in Manila.

On mechanicals, delegates discussed the need for improvement in a region where payment is haphazard, and certain cases of non-payment were studied.

The IFPI meeting also heard presentations from each country updating the scale of piracy. Leo Kusima of ASIRI noted that 100 million blank cassettes are produced annually in Indonesia by four manufacturers: BASF, Maxell, Metro Utama (under license from Columbia) and Madya (under license from InterMagnetics).

Said Kusima, 10% of these are bought by the public, 50% by legitimate companies, and the rest by pirates. He suggested that record firms absorb all the blank tape which would otherwise go to illegal operators, so that they'll be forced out of business.

He also said that factories should reduce their production, but increase the prices. Three of the Indonesian manufacturers have gone

along with ASIRI recommendations. Kusima concluded.

From Taiwan, C.Y. Liao, chairman of the recording industry committee of the country's Copyright Holders Assn., briefed delegates of its achievements in recent months. He said raids have been conducted by the committee, together with the police. Two seizures yielded more than 8,000 allegedly pirate cassettes; the cases are still pending in court.

On Korea, IFPI delegates were told of the work of the Korea Phonograph Records Assn., in particular the submission made to the government that the law be strengthened to counteract piracy. But present political realities make any action on this unlikely before March, when elections are due.

On Japan, Manila attendees were told of the discovery in December of 4,500 pirate cassettes of major international artists (mostly American) in the Southern island of Kyushu.

Secretary of the Japan Record Industry Assn., J. Kamei, said steps were immediately taken to prevent their distribution; some of the tapes were destroyed. Source was apparently Singapore, and a distributor there.

On Singapore, the government's apparent lack of interest in eradicating piracy was again highlighted at the IFPI confab.

Singapore also was named as the source of some pirate tapes of Indian music found recently in Fiji, noted Fred Smith, secretary of New Zealand's disk industry body.

Giuseppe Giannini's Death

• Continued from page 4

then that he worked with such artists as Pitney, Francis and Sinatra, later participating in the CBS-Sugar venture.

Links between CBS and CGD-MM are still strong now, even after the 1977 split. Following the dissolution of CBS-Sugar, as CGD merged with Messagerie Musical (both belonging to the Sugar group of companies), Giannini was a member of the CGD-MM board.

Last year, CGD Dischi was established within the company, and Giannini named comanaging director with Sandro Delor. He was in-

involved in staff restructuring and outside contacts, and did much to help the renewed chart success of CGD acts like Umberto Tozzi, Pooh, Adriano Celentano and Loredana Berté, among others.

He was also busy with international deals for CGD-MM's publishing branch, Sugar Music, helping to secure several U.S. catalogs.

Ironically, one of the last press interviews Giannini conducted was for this magazine, about the way in which Italy's independent record companies are surviving in face of competition from the multinationals (Billboard, Jan. 19, 1980).

JANUARY 26, 1980, BILLBOARD

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Easy Listening Deposits Sydney's Rock Radio Leader

SYDNEY — Beautiful music triumphed over rock in the final quarter (1979) radio ratings for this Australian city, revealed late December.

Rock station 2SM, on top for three consecutive years, took a tumble to joint third (with a 12.6% share) while 2CH's beautiful music format moved to the No. 1 position, albeit with a fairly modest 17.8%. At its 1977-78 peak, 2SM had been commanding a share of more than 25% per quarter at the summit.

That, however, was before the brash and breezy 2WS. Operating out of an old wooden shed for most of its first year, the new western suburbs broadcaster has snatched double figures away from the established Sydney stations, with an admittedly bland formula of pleasant pop and little chatter.

2SM has been hardest hit, losing its previous dominance of all under-40 demographics, except 10-17 (retained by a lead of 4.2%). 2WS has comfortably seized its target 25-39 market with 18.6% against 2SM's 13.8% and joins its rival as equal third overall.

2UE, traditional leader in the breakfast session, used this edge to come in' at second with 14.7%.

2WS celebrated its fourth consecutive ratings improvement with the opening of a luxurious, technically

advanced building complex, housing studios, executive offices and extensive production and recording facilities.

Constructed at an estimated cost

of more than \$700,000 to state-of-the-art specifications, the new facilities render 2WS the best-equipped station in the country.

2SM reacted with subdued out-

rage to the results, coming as they did after a frantic year of non-stop listener promotions, giveaways and imaginative programming.

The 15-station Sydney market (10

major, five minor) seems destined for even more upheavals than the past year has provided, when two commercial FM stations, recently licensed, begin operations mid-year.

BILLBOARD ANNOUNCES ITS SPOTLIGHT ON AUSTRALIA, NEW ZEALAND & SOUTHEAST ASIA IN THE MARCH 15 ISSUE

AD DEADLINE: FEBRUARY 15, 1980
ISSUE DATE: MARCH 15, 1980

Publishers Bow Body

• Continued from page 54

ception of all public performance and broadcast fees.

The difference between AMPAL and AMCOS in this regard is apparently that the former, as an already established entity, could not under Australian law represent publishers over negotiated use of copyrights, but that the latter, started from scratch, could do so.

Accordingly, the publishers transferred all rights in this area to the new association, which now has full legal right to negotiate openly on common rates. "The stability of media industries using copyrights is greatly improved by this move," contends Argent. "The stabilization of charges will enable users to know what they're up against. Now we no longer have to give vague answers to quite proper questions; we, too, know just where we stand."

Argent stresses that the new body does not take away the individual publisher's right to negotiate direct with users and to set a particular charge. However, it would prove valuable in cases where a multitude of owners was involved or where a certain work was not represented in this country.

AMCOS plans to enter into reciprocal agreements with similar associations throughout the world, including MCPS, GEMA, FASAM and others. Territories within the Australasian geographical region such as New Zealand, New Guinea, Fiji and Norfolk Island will be covered by the provisions of the new system as well.

"I'm particularly interested in the film industry," concedes Argent. "That's where I believe my company, and others, will be making a great deal of money in the future."

The AMCOS board comprises many leading Australian publishing figures, including Bruce Powell (Essex), Colin Cornish (Chappell), Chris Vaughan-Smith (Southern), Ted Albert (Alberta) and Frank Donlevy (Castle).

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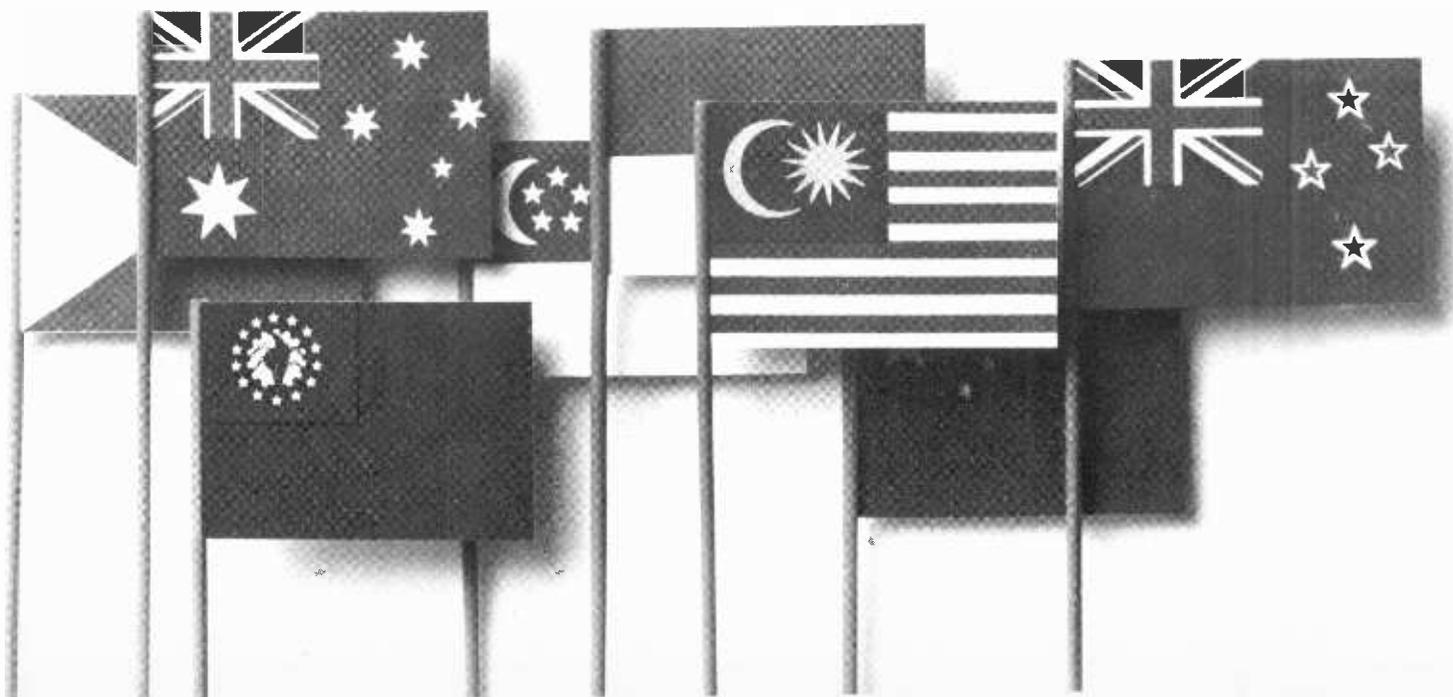
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BRITAIN

(Courtesy of Music Week)
As of 1/12/80
SINGLES

| This Week | Last Week | SINGLES |
|-----------|-----------|--|
| 1 | 3 | BRASS IN POCKET, Pretenders, Real |
| 2 | 11 | WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown |
| 3 | 7 | PLEASE DON'T GO, K.C. & The Sunshine Band, TK |
| 4 | 14 | MY GIRL, Madness, Stiff |
| 5 | 1 | ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest |
| 6 | 20 | I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic |
| 7 | 2 | I HAVE A DREAM, Abba, Epic |
| 8 | 6 | TEARS OF A CLOWN/RANKING FULL STOP, Beat, 2-Tone |
| 9 | 4 | DAY TRIP TO BANGOR, Fiddler's Dram, Dingles |
| 10 | 5 | I ONLY WANT TO BE WITH YOU, Tourists, Logo |
| 11 | 15 | LONDON CALLING, Clash, CBS |
| 12 | 26 | GREEN ONIONS, Booker T & MGs, Atlantic |
| 13 | 13 | IS IT LOVE YOU'RE AFTER, Rose Royce, Whitfield |
| 14 | 31 | BETTER LOVE NEXT TIME, Dr. Hook, Capitol |
| 15 | 8 | RAPPER'S DELIGHT, Sugarhill Gang, Sugarhill |
| 16 | 10 | MY SIMPLE HEART, Three Degrees, Ariola |
| 17 | 37 | BABE, Styx, A&M |
| 18 | 12 | JOHN I'M ONLY DANCING (AGAIN), David Bowie, RCA |
| 19 | 30 | I WANNA HOLD YOUR HAND, Dollar, Carrere |
| 20 | 21 | WORKING FOR THE YANKEE DOLLAR, Skids, Virgin |
| 21 | 22 | MY FEET KEEP DANCING, Chic, Atlantic |
| 22 | 28 | SPACER, Sheila & B. Devotion, Carrere |
| 23 | 16 | QUE SERA MI VIDA, Gibson Brothers, Island |
| 24 | 19 | BLUE PETER, Mike Oldfield, Virgin |
| 25 | NEW | I HEAR YOU NOW, Jon Anderson & Vangelis, Polydor |
| 26 | 38 | SPIRITS (HAVING FLOWN), Bee Gees, RSO |
| 27 | NEW | IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M |
| 28 | 17 | LIVING ON AN ISLAND, Status Quo, Vertigo |
| 29 | 25 | OFF THE WALL, Michael Jackson, Epic |
| 30 | NEW | JAZZ CARNIVAL, Azymuth, Milestone |
| 31 | NEW | 7TEEN, Regents, Rialto |
| 32 | 34 | WE GOT THE FUNK, Positive Force, Sugarhill |
| 33 | 9 | WALKING ON THE MOON, Police, A&M |
| 34 | 27 | ONE STEP BEYOND, Madness, 2-Tone |

| | | |
|----|-----|-------------------------------------|
| 35 | 23 | UNION CITY BLUE, Blondie, Chrysalis |
| 36 | NEW | YOUNG BLOOD, UFO, Chrysalis |
| 37 | NEW | SARAH, Fleetwood Mac, Warner Bros. |
| 38 | NEW | ESCAPE, Rupert Holmes, Infinity |
| 39 | 33 | MOONLIGHT AND MUZAK, M, MCA |
| 40 | 36 | THE WALK, Inmates, Polydor |

ALBUMS

| | | |
|----|-----|--|
| 1 | NEW | PRETENDERS, Pretenders, Real |
| 2 | 1 | GREATEST HITS VOL 2, Abba, Epic |
| 3 | 5 | REGGATTA DE BLANC, Police, A&M |
| 4 | 3 | THE WALL, Pink Floyd, Harvest |
| 5 | 10 | ONE STEP BEYOND, Madness, Stiff |
| 6 | 2 | GREATEST HITS, Rod Stewart, Riva |
| 7 | 6 | GREATEST HITS, Bee Gees, RSO |
| 8 | 25 | VIDEO STARS, Various, K-tel |
| 9 | 11 | OFF THE WALL, Michael Jackson, Epic |
| 10 | 4 | 20 HOTTEST HITS, Hot Chocolate, RAK |
| 11 | 27 | SEMI DETACHED SUBURBAN, Manfred Mann, EMI |
| 12 | 9 | LONDON CALLING, Clash, CBS |
| 13 | 14 | OUTLANDOS D'ARMOUR, Police, A&M |
| 14 | 7 | EAT TO THE BEAT, Blondie, Chrysalis |
| 15 | 15 | PARALLEL LINES, Blondie, Chrysalis |
| 16 | NEW | NO PLACE TO RUN, UFO, Chrysalis |
| 17 | 13 | 20 GOLDEN GREATS, Diana Ross, Motown |
| 18 | 8 | GREATEST HITS, Electric Light Orchestra, Jet |
| 19 | 21 | SPECIALS, Specials, 2-Tone |
| 20 | 17 | PEACE IN THE VALLEY, Various, Ronco |
| 21 | 19 | TUSK, Fleetwood Mac, Warner Bros. |
| 22 | 12 | LOVE SONGS, Elvis Presley, K-tel |
| 23 | NEW | ASTAIRE, Peter Skellern, Mercury |
| 24 | 22 | SETTING SONS, Jam, Polydor |
| 25 | NEW | FAWLTY TOWERS, Soundtrack, BBC |
| 26 | 20 | DISCOVERY, Electric Light Orchestra, Jet |
| 27 | 40 | SOMETIMES YOU WIN, Dr. Hook, Capitol |
| 28 | 30 | THE FINE ART OF SURFACING, Boomtown Rats, Ensign |
| 29 | 28 | GREATEST HITS 1972-1978, 10cc, Mercury |
| 30 | 31 | THE BEST OF CHIC, Atlantic |
| 31 | 24 | PLATINUM, Mike Oldfield, Virgin |
| 32 | 36 | ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca |
| 33 | 34 | THE PLEASURE PRINCIPLE, Gary Numan, Beggars Banquet |
| 34 | NEW | RHAPSODY IN BLACK, London Symphony Orchestra, K-tel |
| 35 | 37 | VOULEZ VOUS, Abba, Epic |
| 36 | 18 | 20 GREAT LOVE SONGS, Slim Whitman, United Artists |
| 37 | 33 | THE SECRET POLICEMAN'S BALL, Various, Island |
| 38 | NEW | WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS |
| 39 | 35 | I AM, Earth, Wind & Fire, CBS |
| 40 | NEW | WET, Barbra Streisand, CBS |

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 1/21/80
SINGLES

| This Week | Last Week | SINGLES |
|-----------|-----------|--|
| 1 | 4 | SUN OF JAMAICA, Goombay Dance Band, CBS |
| 2 | 3 | ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest |
| 3 | 1 | MAYBE, Thom Pace, RSO |
| 4 | 6 | I HAVE A DREAM, Abba, Polydor |
| 5 | 2 | VIDEO KILLED THE RADIO STAR, Buggles, Island |
| 6 | 19 | CONFUSION, Electric Light Orchestra, Jet |
| 7 | 12 | ZABADAK, Saragossa Bnd, Ariola |
| 8 | 17 | INDIAN RESERVATION, Orlando Riva Sound, Ariola |
| 9 | 9 | LUCIFER, Alan Parsons Project, Arista |
| 10 | NEW | RAPPER'S DELIGHT, Sugarhill Gang, Metronome |
| 11 | 18 | A WALK IN THE PARK, Nick Straker Band, Teldec |
| 12 | 14 | TUSK, Fleetwood Mac, Warner Bros. |
| 13 | 15 | BANG BANG, B.A. Robertson, Asylum |
| 14 | 11 | GIMME GIMME GIMME, Abba, Polydor |
| 15 | NEW | HADSCHIHAEF OMAR, Dschinghis Khan, Jupiter |
| 16 | 13 | SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK |

| | | |
|----|-----|---|
| 17 | 5 | WE DON'T TALK ANYMORE, Cliff Richard, EMI |
| 18 | 8 | NACHTS, WEEN ALLES SCHLAEFT, Howard Carpendale, EMI |
| 19 | 7 | I'M BORN AGAIN, Boney M, Hansa |
| 20 | 16 | CRAZY LITTLE THING CALLED LOVE, Queen, EMI |
| 21 | 10 | BABE IT'S UP TO YOU, Smokie, RAK |
| 22 | NEW | SWEET SEPTEMBER, Tony Christie, RCA |
| 23 | 24 | YOU CAN DO IT, Al Hudson & The Partners, MCA |
| 24 | 25 | SUCH A NIGHT, Racey, Rak |
| 25 | 22 | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic |
| 26 | 21 | DAS LIED VON MANUEL, Manuel & Pony, Polydor |
| 27 | NEW | CARRIE, Cliff Richard, EMI |
| 28 | 27 | EL LUTE, Michael Holm, Ariola |
| 29 | NEW | ICH WERDE GEHN HEUTE NACHT, Mary Roos, Hansa |
| 30 | 30 | TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca |

ALBUMS

| | | |
|----|-----|--|
| 1 | 3 | THE WALL, Pink Floyd, Harvest |
| 2 | 8 | DER OSTFRIESISCHE GOTTERBOTE, Otto, Ruessl |
| 3 | 2 | TRAEUM WAS SCHOENES, James Last, Polydor |
| 4 | 7 | EVE, Alan Parsons Project, Arista |
| 5 | 5 | MEIN WEG ZU DIR, Howard Carpendale, EMI |
| 6 | NEW | MOVE IT, Cliff Richard, Arcade |
| 7 | 4 | TRAUMLAND DER PANFLOETE, Gheorghe Zamfir, Polystar |
| 8 | 10 | EYES OF THE UNIVERSE, Barclay James Harvest, Polydor |
| 9 | 12 | TUSK, Fleetwood Mac, Warner Bros. |
| 10 | 14 | BREAKFAST IN AMERICA, Supertramp, A&M |
| 11 | 6 | CLASSIC ROCK, London Symphony Orchestra, K-tel |
| 12 | 11 | GREATEST HITS VOL. 2, Abba, Polydor |
| 13 | 9 | FREI SEIN, Peter Maffay, Arcade |
| 14 | 18 | DISCOVERY, Electric Light Orchestra, Jet |
| 15 | 15 | OCEANS OF FANTASY, Boney M, Hansa |
| 16 | 13 | TRAEUMEREIEN, Richard Clayderman, Telefunken |
| 17 | 19 | COGLI LA PRIMA MELA, Angelo Branduardi, Ariola |
| 18 | 16 | STEPPEWOLF, Peter Maffay, Telefunken |
| 19 | NEW | HIGHWAY TO HELL, AC/DC, Atlantic |
| 20 | NEW | DYNASTY, Kiss, Casablanca |

ITALY

(Courtesy Germano Ruscitto)
As of 1/16/80
ALBUMS

| This Week | Last Week | ALBUMS |
|-----------|-----------|--|
| 1 | 2 | INNAMORARSI ALLA MIA ETA, Julio Iglesias, CBS/CGD-MM |
| 2 | 1 | BUONA DOMENICA, Antonello Venditti, Philips/Polygram |
| 3 | 3 | VIVA L'ITALIA, Francesco De Gregori, RCA |
| 4 | 4 | VIVA, I Pooh, CGD-MM |
| 5 | NEW | THE WALL, Pink Floyd, Harvest/EMI |
| 6 | NEW | ATTILA, Mina, PDU/EMI |
| 7 | 5 | BANANA REPUBLIC, Lucio Dalla & Francesco de Gregori, RCA |
| 8 | 7 | BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM |
| 9 | 6 | COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram |
| 10 | 8 | DISCOVERY, Electric Light Orchestra, Jet/CGD-MM |
| 11 | 9 | SURVIVAL, Bob Marley & The Wailers, Island |
| 12 | 12 | ROBINSON, Roberto Vecchioni, Ciao/CGD-MM |
| 13 | 10 | DALLA, Lucio Dalla, RCA |
| 14 | 15 | ON THE RADIO, Donna Summer, Casablanca/Durium |
| 15 | 17 | JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown/EMI |
| 16 | 11 | THE LONG RUN, Eagles, Asylum/WEA |
| 17 | NEW | NEW TROLLS, New Trolls, Warner Bros./WEA |
| 18 | 13 | DYNASTY, Kiss, Casablanca |
| 19 | 18 | HIGH ENERGY, Fratelli La Bionda, Baby/CGD-MM |
| 20 | NEW | TUSK, Fleetwood Mac, Warner Bros./WEA |

International

BY FRENCH GOVT.

Foreign Hegemony Is Subject Of Inquest

PARIS—Alarmed by the continuing incursion of British and American songs into the French pop scene, the government here is to set up an official commission of inquiry, headed, at the request of the Ministry for Cultural Affairs, by music writer Henri Chapier.

The inquiry will take an in-depth look at the ways and the conditions in which songwriters work, at publishing, the selection and recording of new talent, and above all at the broadcasting and overall marketing of French-originated popular songs.

Broadcasting is a particularly sensitive area. Many French writers complain far too much airtime is given to Anglo-American material. Furthermore, they say, far too many publishers and record companies concentrate on American-style music to the detriment of the domestic output.

These complaints are not new. Other bodies have been set up in the past to protect French songs. One of them, organized by a group defending the French language, comes under the cultural section of the Prime Minister's office. Many major French artists, of course, choose to record in English rather than French.

Up till now, these efforts have done little to stem the tide of Anglo-American material, but 1980 will see an offensive of unprecedented strength. Most of the major companies are already in the field with new home-grown talent.

EMI has just released a double album of French songs recorded live at Olympia in tribute to Bruno Coquatrix, manager of the hall and a noted songwriter himself. Made between 1954-79, the recordings include such giants of French songs as Gilbert Beaud, Tino Rossi, Georges Guetary, Jacques Pills, and Charles Dumont, Edith Piaf's songwriter.

Not everyone is 100% behind this new campaign. Michel Berger, for instance, composer of "Starmania,"

points out songs today are an international form of expression and must be treated as such. What will be gained by foisting on French songs a great deal of admirable but out-moded traditionalism? This in response to the reactionaries who believe only the elimination of electronics and synthesizers and a return to "pure" music will breathe new life into French song.

● Encouragement for those anxious to promote French musical interests came with publication of a poll recently conducted by evening paper "France Soir", in which readers were asked to select their favorite variety artists.

Top were Jacques Brel, Serge Lama and Georges Brassens. Results indicated a decline in the popularity of foreign songs and artists.

Meanwhile, the official French broadcast network France Inter has started publishing details of the airtime given to French songs, in an effort to answer charges that it favors foreign material.

Fix Signal At Capital

JOHANNESBURG — South Africa's new commercial station, Capital Radio (Billboard, Dec. 1, 1979), is trying to correct problems which have plagued reception of its signal since its first day of broadcasting, Dec. 26.

Technicians have been recruited from the U.S. to tackle the difficulties, apparently caused by a double lightning strike of Capital's short wave aerial.

Station personnel are hoping that reception throughout the territory will be improved by the end of the month, while privately displaying disappointment that such teething troubles should affect the very first broadcasts and those since.

Capital broadcasts on 604 kHz to most of South Africa, and 41 and 75 metres for short wave listeners in Cape Town during the day.

The troubles have been the object of some sarcastic press comment here, by the Cape Times, among others.

And the first record aired by Capital's on its debut day? "Bridge Over Troubled Water" by Simon and Garfunkel.

Giant Poodles

LONDON—Pye Records is producing album jackets two feet square for the Fabulous Poodles' "Think Pink" release, on the Blueprint label. First 10,000 copies will be available in this oversize sleeve.

Soviet Talent Plays Finland

HELSINKI—A visit here by a party of 26 Russian pop performers has opened up a new chapter of music activity in this part of the world, representing the first time Russia's Gosconcert agency has presented such a package on a commercial basis in a West European country.

The tour party, which included Larissa Kandalova, Irina Ponarovskaja, Jaak Joala, Albert Asadullin and the 22-strong Melodiya Band, conducted by Gheorghii Garanyan, gave two shows at the Finlandia House hall here, with Mainos-TV-Reklam taping the events for national presentation later.

Russian acts' recordings are available in Finland via Kansankulttuuri.



ANN STEEL

EVOLUTION OF ARTS IN THE '80s.



Atlas Looks Abroad With Song Catalogs

By DANIELE CAROLI

MILAN—Since 1975, when it was founded here by Sandro Coppola, Atlas Records has managed to chart at least one big hit every year in Italy, both domestic productions and foreign repertoire.

Even more successful has been the parallel operation of the Atlas publishing arm. And, meanwhile, record productions and national copyrights of the company have found increasing acceptance abroad.

Secret of the consistent success, according to Coppola, is the corporate ability to build international links and its promotional strength.

The Coppola career started in 1961 at RCA, where he stayed a decade, working in different sectors, such as promotion, jukebox distribution, foreign catalogs, classical repertoire, then record production. He joined Ariston for three years, running the international operation.

Then, in 1974, having become an independent producer, he had his first international hit with the single "Africa" by Albatros, a release which drew 34 cover versions around the world. Atlas came into being in 1975.

Hits by Voyage speeded up the label success nationally, the French band having two albums and three singles in the top 20. International hits from Atlas includes singles by local groups Equipage and San Diego.

Publishing arm action has built through hits by Voyage, Patrick Hernandez ("Born To Be Alive"), Peter Griffin ("Spiderman") and various film soundtracks. The song "Mexico," known in France as "28% a l'Ombre" and in Germany as "Ibiza," was a huge international hit, both as a vocal and an instrumental track.

Today Coppola heads a team of 11, eight based in the Milan headquarters at Corso Buenos Aires; and three are in the Rome office. Eight

others cover regional promotion through Italy.

Says Coppola: "We're quick at picking up and releasing product. We've often beaten the majors to the punch, as we sign right away, with no bureaucratic barriers. I spend most of my time jetting round the world, seeking out talent."

Assistance in this story provided by Peter Jones.

"But the company view is that promotion is vital. Our team in Rome takes care of RAI-TV, the national radio and television network, but we also link with local radio and tv stations all over the country. Special promotional operations include wall posters in big towns and stickers in off-beat sites such as supermarkets, book shops and newsstands."

Next step for Atlas is setting up offices in France and the U.K. to push the publishing catalog further ahead. Coppola underlines the difference between Italy and other European territories where there are maybe three or four major radio or tv outlets to service.

"The situation in Italy is chaotic, and it demands huge investment to promote a record properly and on time. It needs near superhuman dedication to have a disk accepted not just by RAI-TV but by the hundreds and thousands of local outlets. The fact is that 70% of the population listen to local radio stations and the influence of local tv stations is growing."

While publishing takes up a lot of time, Coppola is determined not to ignore record production. "But we have achieved impressive results through our publishing and I'm sure that in future Italian songs, with a melodic approach, will find wider international acceptance, while disco music as such seems to be fading."

Factory Is Discovered In British Antipiracy Action

LONDON—Inside a shed which stood inconspicuously on the outskirts of a disused airfield in Northumbria, British Phonographic Industry investigators recently discovered a quantity of pressing equipment capable of manufacturing either 12-inch albums or 7-inch singles.

The raid led to BPI claiming another major victory over bootleggers. Product pressed there included material by David Bowie, Bob Dylan and the Buzzcocks.

Result of the raid was the appearance in the high court Jan. 11 of Marjorie and Roland Counsell, directors of M&C Pressings Ltd., of the Manse, near Wooler, the company which owns the little pressing factory.

Investigators found a quantity of metalwork for manufacturing bootlegs. Pending trials of BPI actions, the Counsells undertook in court that they would cease their bootlegging activities immediately against BPI members and their contracted artists.

These were the first factory-manufacturing alleged bootleggers to be found in this country, according to BPI, for the majority of bootleg product circulating in the U.K. previously has been manufactured abroad.

Also in court were John Martin, of County Recording Service of Berkshire, who allegedly cut some of the lacquers, and Leicester-based Gedmal Galvanic Ltd., which supplied metalwork and stampers for the bootlegs pressed by M&C.

Action against M&C, Martin and Gedmal Galvanic is being taken by David Bowie, RCA Corp. and RCA Ltd. Bowie and RCA Ltd. sue in a representative capacity for all BPI members and contracted artists. The BPI also seeks another member of the manufacturing syndicate, Tony Marsh, of Deroxy Sound Service, believed now to be in the Bahamas.

The raid on the airfield factory followed BPI action in the "Moonbeam" case of last year, when a Manchester group was prosecuted for distributing bootleg albums.

BPI spokesman Richard Robson says it's difficult to know how long the factory had been turning out the illegal records. But an undercover agent of BPI had infiltrated the distribution network in the North of England and discovered that much of the product was coming from M&C pressings.

In court, it was said by BPI that M&C was a legitimate but little-known company which was also turning out the bootlegs.

Billboard Hits Of The World

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| This Week | | Last Week | | JAPAN | |
|-----------|-----|--|--|---|--|
| | | | | (Courtesy Music Labo) As of 1/21/80 SINGLES | |
| 1 | 1 | IHO-JIN, Saki Kubota, CBS/Sony (April) | | | |
| 2 | 3 | DAITOKAI, Crystal King, Aard Vark, Canyon (Yamaha) | | | |
| 3 | 2 | SACHIKO, Hirofumi Banba, Epic (JCM) | | | |
| 4 | 4 | OMAE-TO-FUTARI, Hiroshi Itsuki, Minorufon (Sound Eye) | | | |
| 5 | 5 | SAYONARA, Offcourse, Express (PMP) | | | |
| 6 | 12 | KANASHIKI YUJO, Hideki Saijou, RCA (PMP) | | | |
| 7 | 9 | SHUSHIFU, Alice, Express (Noel) | | | |
| 8 | 15 | TOKIO, Kenji Sawada, Polydor (Watanabe) | | | |
| 9 | 7 | YOSEBA IINONI, Toshi Itoh and Happyblue, Canyon (Victor) | | | |
| 10 | 10 | AIZENBASHI, Momoe Yamaguchi, CBS/Sony (Tokyo) | | | |
| 11 | NEW | WAKE UP, Kazuo Zaitzu, Express (Shinko Gakufu) | | | |
| 12 | 6 | OYAJI-NO-ICHIBAN-NAGAI-HI, Masashi Sada, Freeflight (Masashi) | | | |
| 13 | 8 | OMOIDEZAKE, Sachiko Kobayashi, Warner-Pioneer (Daiichi) | | | |
| 14 | 19 | KANPAKU SENGEN, Masashi Sada, Freeflight (Masashi) | | | |
| 15 | 11 | OYAJI-NO-UMI, Kenkichi Muraki, Philips (Yusen/HBC) | | | |
| 16 | 13 | NIHONZENKOKU SAKENOMI ONDO, Barracuda, Toshiba (Dream/Toshiba-EMI) | | | |
| 17 | 16 | GIMME GIMME GIMME, Abba, Discmate | | | |
| 18 | 14 | REVIVAL, Miyuki Nakajima, Aard Vark, (Yamaha) | | | |
| 19 | 17 | ANNA, Kai Band, Exress (Shinko) | | | |
| 20 | NEW | HARU-LA, LA, LA, Mako Ishino, Victor (NTV/Burning) | | | |
| ALBUMS | | | | | |
| 1 | 1 | YUMEGATARI, Saki Kubota, CBS/Sony | | | |
| 2 | 2 | KISHO-TENKETSU, Chiharu Marsuyama, Canyon | | | |
| 3 | 3 | OKAERINASAI, Miyuki Nakajima, Canyon | | | |
| 4 | 4 | GREATEST HITS VOL. 2, Abba, Discmate | | | |
| 5 | 5 | ZUISOROKU, Masashi Sada, Freeflight | | | |
| 6 | 6 | KAGIRINAKI CHOSEN, Alice, Express | | | |
| 7 | 7 | KANASHII-HODO-OTENKI, Yumi Matsutoya, Express | | | |
| 8 | 10 | SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa | | | |
| 9 | 11 | ROTATION, Shogun, CBS/Sony | | | |
| 10 | 8 | COMMUNICATIONS, Masahiro Kuwaana, RCA | | | |
| 11 | 9 | MAGIC CAPSULE, Godiego, Columbia | | | |
| 12 | 12 | THREE AND TWO, Offcourse, Express | | | |
| 13 | 13 | THE LONG RUN, Eagles, Asylum | | | |
| 14 | NEW | JOLLY JIVE, Masayoshi Takanaka, Kitty | | | |
| 15 | 15 | YOU'RE ONLY LONELY, J.D. Souther, CBS/Sony | | | |
| 16 | 16 | RAINY WOOD AVENUE, George Yanagi & Rainy Wood, Bourbon | | | |
| 17 | 14 | DOMESTIC MAYO LINE, Mayo Shono, Jane | | | |
| 18 | 18 | THE WALL, Pink Floyd, Columbia | | | |
| 19 | NEW | GYAKURYU, Gou Nagabuchi, Express | | | |
| 20 | 20 | MY COLLECTION, Mako Ishino, Victor | | | |

| This Week | | Last Week | | HOLLAND | |
|-----------|-----|--|--|--|--|
| | | | | (Courtesy TROS Radio) As of 1/8/80 SINGLES | |
| 1 | 1 | I HAVE A DREAM, Abba, Polydor | | | |
| 2 | 3 | DAVID'S SONG, Kelly Family, Polydor | | | |
| 3 | 7 | RAPPER'S DELIGHT, Sugarhill Gang, Ineico | | | |
| 4 | 4 | ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest | | | |
| 5 | 8 | FLY TOO HIGH, Janis Ian, CBS | | | |
| 6 | 2 | WEEKEND, Earthy & Fire, Philips | | | |
| 7 | 11 | WHAT'S THE MATTER BABY, Ellen Foley, Epic/Cleveland Intl | | | |
| 8 | 5 | THELMA UIT DE VERLATEN MIJN, George Zamfir, Philips | | | |
| 9 | 9 | WALKING ON THE MOON, Police, A&M | | | |
| 10 | NEW | RAP-O-CLAP-O, Joe Bataan, Salsoul | | | |
| 11 | 14 | SARAH, Fleetwood Mac, Warner Bros. | | | |
| 12 | NEW | IT WILL COME IN TIME, Billy Preston & Syreeta, Motown | | | |
| 13 | 15 | BAHAMA MAMA, Boney M, Ariola | | | |
| 14 | 6 | LOVE AND UNDERSTANDING, Mac Kissoon, CNR | | | |
| 15 | 20 | TELL EVERYBODY, Herbie Hancock, CBS | | | |
| 16 | 17 | THE BALLAD OF LUCIE JORDAN, Marianne Faithfull, Island | | | |
| 17 | 18 | HET LEVEN IS GOED IN M'N BRABANTSE LAND, o16-17, CNR | | | |
| 18 | NEW | ON MY RADIO, Selecter, Ariola | | | |
| 19 | NEW | TIRED OF TOWING THE LINE, Rocky Burnett, EMI | | | |
| 20 | 10 | PLEASE DON'T GO, K.C. and The Sunshine Band, TK | | | |

| This Week | | Last Week | | AUSTRALIA | |
|-----------|-----|--|--|--|--|
| | | | | (Courtesy Kent Music Report) As of 1/14/80 SINGLES | |
| 1 | 1 | VIDEO KILLED THE RADIO STAR, Buggles, Island | | | |
| 2 | 2 | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic | | | |
| 3 | 3 | COMPUTER GAMES, Mi-Sex, CBS | | | |
| 4 | 6 | BABE, Styx, A&M | | | |
| 5 | 4 | DREAM POLICE, Cheap Trick, Epic | | | |
| 6 | 10 | MESSAGE IN A BOTTLE, Police A&M | | | |
| 7 | 5 | SURE KNOW SOMETHING, Kiss, Casablanca | | | |
| 8 | 9 | GIMME GIMME GIMME, Abba, RCA | | | |
| 9 | 7 | TUSK, Fleetwood Mac, Warner Bros. | | | |
| 10 | 8 | NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS | | | |
| 11 | 12 | CARS, Gary Numan, Atlantic/Beggars Banquet | | | |
| 12 | NEW | PLEASE DON'T GO, K.C. & The Sunshine Band, TK | | | |
| 13 | 17 | DRIVERS SEAT, Sniff 'N' The Tears, EMI | | | |
| 14 | 20 | CHOIR GIRL, Cold Chisel, WEA | | | |
| 15 | 15 | WE BELONG TO THE NIGHT, Ellen Foley, Epic/Cleveland Intl. | | | |
| 16 | 11 | I DON'T LIKE MONDAYS, Boomtown Rats, Mercury | | | |
| 17 | NEW | STAY WITH ME 'TIL DAWN, Judie Tzuke, Rocket | | | |
| 18 | 13 | GOOSE BUMPS, Christie Allen, Mushroom | | | |
| 19 | 16 | THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band, Epic | | | |
| 20 | NEW | ESCAPE, Rupert Holmes, MCA | | | |
| ALBUMS | | | | | |
| 1 | 1 | GREATEST HITS, Electric Light Orchestra, Jet | | | |
| 2 | 3 | DYNASTY, Kiss, Casablanca | | | |
| 3 | 2 | GREATEST, Bee Gees, RSO | | | |
| 4 | 8 | THE WALL, Pink Floyd, CBS | | | |
| 5 | 6 | TUSK, Fleetwood Mac, Warner Bros. | | | |
| 6 | 13 | REGGATTA DE BLANC, Police, A&M | | | |
| 7 | 7 | DISCOVERY, Electric Light Orchestra, Jet | | | |
| 8 | 4 | ROD STEWART'S GREATEST HITS, Warner Bros. | | | |
| 9 | 9 | THE LONG RUN, Eagles, Asylum | | | |
| 10 | 6 | SMASH AND GRAB, Racey, RAK | | | |
| 11 | 12 | THE BEST OF KENNY ROGERS, United Artists | | | |
| 12 | 10 | DREAM POLICE, Cheap Trick, Epic | | | |
| 13 | 16 | 20 GOLDEN GREATS, Creedence Clearwater Revival, Fantasy | | | |
| 14 | 11 | WET, Barbra Streisand, CBS | | | |
| 15 | 14 | THE BEST OF THE SOLO ALBUMS, Kiss, Casablanca | | | |
| 16 | 17 | ON THE ROAD, Donna Summer, Casablanca | | | |
| 17 | 19 | NIGHTOUT, Ellen Foley, Epic/Cleveland Intl. | | | |
| 18 | NEW | OFF THE WALL, Michael Jackson, Epic | | | |
| 19 | 18 | GRAFFITI CRIMES, Mi-Sex, CBS | | | |
| 20 | NEW | BACK STAGE PASS, Little River Band, EMI | | | |

| This Week | | Last Week | | SWEDEN | |
|-----------|-----|--|--|---|--|
| | | | | (Courtesy GLF) As of 1/5/80 SINGLES | |
| 1 | 1 | OH SUSIE, Secret Service, Sonet | | | |
| 2 | 2 | NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS | | | |
| 3 | 3 | KEEP ON JOGGIN', Goran Rydh, CBS | | | |
| 4 | 4 | VIDEO KILLED THE RADIO STAR, Buggles, Island | | | |
| 5 | 5 | KNOCK ON WOOD, Amii Stewart, Ariola | | | |
| 6 | 6 | BOYSS, Strix Q, CBS | | | |
| 7 | 7 | BOBBY BROWN, Frank Zappa, CBS | | | |
| 8 | 8 | BRIGHT EYES, Art Garfunkel, CBS | | | |
| 9 | 9 | JEALOUSY, Amii Stewart, Hansa | | | |
| 10 | 10 | NOT BAD AT ALL, Tomas Ledin, Polar | | | |
| ALBUMS | | | | | |
| 1 | 1 | THE WALL, Pink Floyd, Harvest | | | |
| 2 | 2 | KEEP ON BOPPIN', Boppers, SOS | | | |
| 3 | 3 | HAIR, Soundtrack, RCA | | | |
| 4 | NEW | UNDER DUBBELGOKEN, Hasse Och Tage, SV | | | |
| 5 | 8 | GORAN SOLLSCHER, Goran Sollischer, Deutsche Grammophon | | | |
| 6 | NEW | LONDON CALLING, Clash, CBS | | | |
| 7 | 7 | OH SUSIE, Secret Service, Sonet | | | |
| 8 | 5 | MADICKEN, Soundtrack, Philips | | | |
| 9 | NEW | JOE'S GARAGE, Frank Zappa, CBS | | | |
| 10 | NEW | COMMUNIQUE, Dire Straits, Vertigo | | | |
| ALBUMS | | | | | |
| 1 | 1 | SI ME DEJAS AHORA, Jose Jose, Ariola | | | |
| 2 | 5 | MY SHARONA, The Knack, Capitol | | | |
| 3 | 2 | HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown | | | |
| 4 | 8 | AL FINAL, Emmanuel, RCA | | | |

| This Week | | Last Week | | FINLAND | |
|-----------|-----|--|--|---|--|
| | | | | (Courtesy of Seura) As of 1/15/80 SINGLES | |
| 5 | 3 | SAVAGE LOVER, Ring, Melody | | | |
| 6 | 9 | QUIEN, Los Strwek, Melody | | | |
| 7 | 4 | BORN TO BE ALIVE, Patrick Hernandez, Gamma | | | |
| 8 | 6 | QUERERTE A TI, Angela Carrasco, Ariola | | | |
| 9 | 7 | AMARRADO, Alvaro Davila, Melody | | | |
| 10 | NEW | QUIEN SERA, Camilo Sesto, Ariola | | | |
| ALBUMS | | | | | |
| 1 | 2 | EI OO EI TUU, Les Laven, CBS | | | |
| 2 | NEW | GIMME GIMME GIMME, Abba, Polar | | | |
| 3 | NEW | PUHTOINEN LAHIONI, Eppu Normaali, Poko | | | |
| 4 | 5 | VESILASI VESSANAIVAIN, Alatao, Hi-Hat | | | |
| 5 | NEW | JEALOUSY, Amii Stewart, Ariola | | | |
| 6 | 1 | LOCOMOTION, Ritz, CBS | | | |
| 7 | 4 | LANKA PALAA, Pelle Miljoona, Johanna | | | |
| 8 | 7 | EL LUTE, Boney M, Hansa | | | |
| 9 | NEW | VOLGA, Juha-Matti, CBS | | | |
| ALBUMS | | | | | |
| 1 | 5 | REISSUMIEHEN TAIVAL, Rautavaara, Finnlevy | | | |
| 2 | 1 | OCEANS OF FANTASY, Boney M, Hansa | | | |
| 3 | NEW | LOVE SONGS, Elvis Presley, K-tel | | | |
| 4 | 10 | EINO LEINO, Vesa-Matti Louri, Gold | | | |
| 5 | 7 | GREATEST HITS VOL. 2, Abba, Polar | | | |
| 6 | NEW | VIIMEINEN SYKSY, Pelle & 1980, Johanna | | | |
| 7 | NEW | ONN ON RAKASTAA, Marion, EMI | | | |
| 8 | NEW | ROMANTIC DREAMS, Richard Clayderman, K-tel | | | |
| 9 | 4 | LIISA TAVI, Liisa Tavi, Ponsi | | | |
| 10 | NEW | JAILBIRD, Hurriganes, Scandia | | | |

| This Week | | Last Week | | NEW ZEALAND | |
|-----------|-----|---|--|--|--|
| | | | | (Courtesy Record Publications) As of 1/20/80 SINGLES | |
| 1 | 1 | JEZEBEL, John Stevens, CBS | | | |
| 2 | 2 | VIDEO KILLED THE RADIO STAR, Buggles, Island | | | |
| 3 | 4 | PLEASE DON'T GO, K.C. & The Sunshine Band, TK | | | |
| 4 | NEW | MONTEGO BAY, John Stevens, CBS | | | |
| 5 | NEW | SOMETHING'S MISSING IN MY LIFE, Marcia Hines, RCA | | | |
| 6 | NEW | ROCK WITH YOU, Michael Jackson, Epic | | | |
| 7 | NEW | ESCAPE, Rupert Holmes, MCA | | | |
| 8 | 5 | COMPUTER GAMES, Mi-Sex, CBS | | | |
| 9 | NEW | BABE, Styx, A&M | | | |
| 10 | 3 | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic | | | |
| ALBUMS | | | | | |
| 1 | 1 | THE WALL, Pink Floyd, CBS | | | |
| 2 | 5 | GREATEST, Bee Gees, RSO | | | |
| 3 | 9 | GREATEST HITS VOL. 2, Abba, RCA | | | |
| 4 | NEW | ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca | | | |
| 5 | 2 | GREATEST HITS, Electric Light Orchestra, Jet | | | |
| 6 | 3 | GREATEST HITS, Rod Stewart, Warner Bros. | | | |
| 7 | NEW | LIVE RUST, Neil Young, Reprise | | | |
| 8 | NEW | OFF THE WALL, Michael Jackson, Epic | | | |
| 9 | NEW | BREAKFAST IN AMERICA, Supertramp, A&M | | | |
| 10 | 6 | ENGLISH HISTORY, Jon English, Polydor | | | |

| This Week | | Last Week | | SPAIN | |
|-----------|-----|--|--|--|--|
| | | | | (Courtesy El Gran Musical) As of 1/19/80 SINGLES | |
| 1 | 1 | HABLAME DE TI, Pecos, Epic | | | |
| 2 | 2 | SIN AMOR, Ivan, CBS | | | |
| 3 | 3 | NO MORE TEARS, Donna Summer & Barbra Streisand, CBS/Casablanca | | | |
| 4 | 4 | MAN GAVE NAMES TO ALL THE ANIMALS, Bob Dylan, CBS | | | |
| 5 | 5 | REUNITED, Peaches & Herb, Polydor | | | |
| 6 | 6 | QUE NO, Pedro Marin, Hispavox | | | |
| 7 | 9 | BRIGHT EYES, Art Garfunkel, CBS | | | |
| 8 | 7 | DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic | | | |
| 9 | 10 | ME VUELVO LOCO, Tequila, Zafro | | | |
| 10 | 8 | I DON'T LIKE MONDAYS, Boomtown Rats, Fonogram | | | |
| ALBUMS | | | | | |
| 1 | 1 | UN PAR DE CORAZONES, Pecos, Epic | | | |
| 2 | 3 | 20 DIAMOND HITS, Neil Diamond, Fonogram | | | |
| 3 | 2 | OCEANS OF FANTASY, Boney M, Ariola | | | |
| 4 | 4 | 20 EXITOS DE ORO, Beatles, EMI | | | |
| 5 | 6 | SLOW TRAIN COMING, Bob Dylan, CBS | | | |
| 6 | 5 | NUEVA GRAN PREMIER, Various, EMI | | | |
| 7 | 8 | BREAKFAST IN AMERICA, Supertramp, A&M | | | |
| 8 | 7 | ANIVERSARIO, Various, CBS | | | |
| 9 | NEW | DISCOVERY, Electric Light Orchestra, Jet | | | |
| 10 | NEW | ROCK & ROLL, Tequila, Zafiro | | | |

62 **Mexico Billboard En Espanol Toast**

Mexico's recording industry attends a special reception at the El Quetzal, a private disco in Mexico City, to herald the publication of Billboard En Espanol. The Spanish language version is Billboard's first venture into this major market with a publication in the Spanish language and featuring news and fea-

ture stories written by American and Spanish market reporters. Record company, talent managers, broadcasters and music publishing officials may be seen in the accompanying photos. Plans are for Billboard En Espanol to start publication on a regular basis in September.



Artists at the reception include: Gualberto Castro, Lilia Denecken, Tina Maria and Gilda.



Rogelio Azcarraga, Disco Orfeon president, left, Richard Small, long-time publishing consultant in Mexico, Lee Zhito, Billboard's publisher and editor-in-chief and Andre Toffel, Polygram's Latin American coordinator, discuss the publication.



Part of the overflow crowd at the disco.



All smiles: Ramon Paz, PHAM/EMMI administrator, Rogelio Brambila, Mario De Jesus and Guillermo Acosta, Discos Gas officials.



Standeers: Pedro Baston of Sonido Ritmo, Jeff Kerner of Disco Peerless and Jorge Luis Horcasitas of CBS.



Hector Sarellano of EMI-Capitol, Ignacio Aguilar and Rafael Fichachi Jr. of Cisne Raff.



Gualberto Castro, left of CBS, joins the RCA party headed by Guillermo Infante, center, and singer Maria Lourdes, at his left.



Jose Barette, Daniel Palomino and Margarita Ventura represent Discos Core artist Grupo Miramar.



Disco Time: Attendees show off their dance techniques.



Fernando Hernandez, Ariola's general director, left, is joined by staffers Artemisa Moreno and Raul Islas.



Bernado Garza, left, and Renato Lopez, right, of RCA, flank Antonio de la Barreda of Gamma.



Big Party: Orfeon's guests include Jaime More, Sagrario Gonzalez, Lupita D'Alesio, Rogelio Azcarraga and Johnny Laboriel.

International

Austrian Execs Eye 1980 With Caution

By MANFRED SCHREIBER

VIENNA—The sales boom which provided the Austrian record industry with consistent growth in recent times slowed down through 1979, complete with a particularly ominous slump in prerecorded cassette business.

EMI Columbia's new chief, Peter Mampell, has already gone on record (Billboard, Jan. 5, 1980) with some cautious views about the new year, and his colleagues and competitors show similarly mixed feelings—even though several are hopeful that a few major industry problems, including parallel imports, can be solved.

Stephan von Friedberg, managing director of Ariola Austria, seems certain that 1980 will be "a difficult year, because all over the world, steps are being taken to drain consumer buying power."

He adds that there'll be an acceleration of inflation, at higher than forecast rates. "The record industry's one hope will be to pull out some giant hits, which were missing last year. But, in any case, I expect cassettes sales to slump further."

For Ariola, 1979 yielded a slightly higher unit turnover than the previous 12 months, "but a profit not insignificantly under 1978."

Bellaphon claims an upturn in sales turnover of some 20% in 1979 compared with the previous year, mainly through big-selling product from Wolfgang Ambros, Donna Summer and Kiss. Gerhard David, general manager, says folk music will take main priorities for 1980 plans.

CBS, according to Jaroslav Sevcick, general manager, had a 33% turnover improvement in 1979 over 1978, and the profit increase was also up to previous standards.

"The reason for our success," says Sevcick, "is our belief that record buyers did not want just primitive disco music. Our best-sellers were supergroups in the Supertramp and Electric Light Orchestra category."

"As for the coming year, 1980 will prove a big improvement on 1979, and the big news is that parallel imports will stop as far as Austria is concerned. This is happening because not only are prices rising in neighboring countries, but also because of legislation forcing parallel importers to pay royalties in Austria."

"From the beginning of this year, most of the record companies have introduced a net price system so that prices are the same as overseas. Differences in future should be caused only by the higher Austrian Value Added Tax."

Musica, says general manager Franz J. Wallner, showed a turnover increase of maybe 1% or 2% in 1979, but looks for an upturn in financial terms of 6% this year—of which 2% will come from price increases. "But a low increase is inevitable because of stagnation within the hardware market. Turnover also is dependent so much on how we handle problems of piracy and cope with the effects of home taping and blank tape sales. The days of big turnover increases are over."

Wolfgang Arming, president of the Polygram group in Austria, which includes Amadeo, Phonogram and Polydor, says: "One could not call 1979 a pleasant year. While Amadeo had an improved turnover over 1978, neither Phonogram nor Polydor reached previous year's figures. So many things hit the business, such as blank tape, piracy, parallel imports and the sheer lack of a big new musical trend."

He adds: "But this year we really hope to get the parallel import business under control, though the other problems will doubtless remain with us. We're got to live with the fact that we have to tighten our belts and it really is vital to cut costs."

"But I do look for improving trends towards the middle of 1980. I believe implicitly in the compact disk, the development of which must bring new impetus to the record industry."

Mountain Goes

LONDON—Mountain Records' licensing deal with Phonogram in the U.K. has been terminated, following talks between Derek Nicol, Mountain chief, and Ken Maliphant, Phonogram managing director. The independent now goes with RCA Records for the U.K. and Eire.

The deal includes all catalog, and the first release (Jan. 25) is Nazareth's new album "Malice In Wonderland," with a back-up single "Holiday." Next in line is product from Voyager and Marseille.

The Phonogram-Mountain link was cut "to benefit both companies," but does not affect Mountain's licensing through Phonogram International for the rest of the world, excluding U.S. and Canada.

Composer Dies

LENINGRAD—Soviet composer Vassili Solovyov-Sedoi, 72, has died here after a long illness. He has been the country's most popular national songwriter for the past 40 years, best known for "Moscow Evenings."

Dispute At EMI Plant Continuing

By JOHN CARR

ATHENS—There was no sign at presstime that the worker slowdown at EMI's pressing plant here (Billboard, Jan. 19, 1980) will be resolved in the immediate future.

Now well into its second month, the dispute has crippled at least one-third of the country's total production.

The 316 employes of the plant, one of three operating in Greece, started daily six-hour stoppages on Dec. 7. Their demands are mainly for higher pay and improved medical benefits.

But the British management says its employes are already getting up to 30% over the "official" levels for the categories of work, that the medical benefits are adequate, and further that the strike is illegal in that it came in the middle of a year-long collective bargaining agreement.

For their part, the workers are claiming that they are being paid "starvation" wages, and that the plant management has been threatening them with dismissal for "merely taking industrial action."

The wide divergence of claims has led industry observers to speculate that political extremists, most certainly of the left wing, could be behind the action, aiming to damage EMI as an archetypal multinational company.

But the strike has put a serious burden on Greece's other two pressing plants, Farbelson and Polygram, and they cannot meet the demand, even operating at full capacity.

Canada

Politics Torpedo Tax Scheme

By DAVID FARRELL

OTTAWA—The recent downfall of the federal Conservative Government in Canada puts the brakes on a package of promises fielded by the Secretary of State's department for the record industry.

Most prominent among the pre-election goodies offered last Spring was a tax incentive scheme for the private investor interested in sinking dollars into Canadian record productions.

The package was still in the "discussionary" stage when the government was defeated last Fall and now it seems that even if it does make it back into power the tax shelter scheme is dead.

This is the opinion of several mid-ranking Ottawa officials working in the Culture department of the government. The major obstacle, they say, is Revenue Canada.

Tax shelter schemes have traditionally been open to abuse and Revenue Canada is fearful of embarrassment created by further opening the gate for tax deferral

programs in the culture and entertainment industries. At present the Canadian film industry enjoys this status, though regulatory strings are being constantly added to prevent blatantly commercial projects from receiving the obvious benefit.

But Revenue Canada is only half the problem, the Ottawa officials speculate. Another factor is newly created and involves the federal government referring decision making powers to the provinces. "It is politically expedient," waxes one official.

"They are always taking a beating from the media for granting money to unwise choices or simply for making cut-backs to the Arts and, beside, the provinces are always tugging for more say over cultural matters."

Secretary of State has appointed independent lawyer Richard Hahn to study briefs submitted to it, pertaining to the tax shelter scheme, but it is also eyeing a financial package offered to the Quebec music industry recently by

the Parti Quebecois in power there.

The Quebec scheme wipes out a grant system in favor of a \$10 million loan bank for the disk industry which gives borrowers the benefit of affordable interest rates and a bank manager who is willing to lend dollars to rock and classical disk speculators.

Above and beyond all of this, a discussionary "blue paper" was to have been released by the Secretary of State department in March, aimed at stimulating some sort of policy paper on Culture in Canada. The document's release now is postponed until after the election and it might be a year or more now before any serious policy paper is mapped out for delivery to Parliament.

The independent record producers in this country then have clearly had the wind taken out of their sails for the time being and with the international belt tightening at work, the delayed outcome of such a policy, whatever it be, is going to hurt.

Grange-Walker Seeing Reggae \$ She Taps Bob Marley's Tuff Gong Label For Product

TORONTO—The huge West Indian audience in this market has helped to establish Canada as a leading reggae centre, second only to England outside of Jamaica. Now thanks to an enterprising woman into the local West Indian music scene here, Canadian reggae artists may soon be exported to Jamaica.

Olivia Grange-Walker recently made the journey to Jamaica to negotiate with Tuff Gong Records, the label established by Bob Marley. That's already a well known logo in Jamaica and is now seeking an international image, which means a product flow and this is where Walker saw her opportunity.

Grange-Walker and Assoc. management company has come a long

way in the past few years. First she approached Boot Records in Canada about reactivating its Generation label that had gone stagnant after a license for Federal product dried up. The Federal label was absorbed by CBS in Jamaica earlier, and Boot had lost out in obtaining new releases as a result.

Walker knew the black West Indian community in the Toronto market, estimated to be in the area of 200,000 people, and she knew many of the resident musicians who were playing and recording here.

The result has been productive twofold. First the company was able to promote its artists via recordings, some for the first time. Boot, meantime, having lost classical guitarist Liona Boyd to CBS, found itself with marketable product for the international community.

A Boot spokesman confirms the company's commitment to the reggae division and notes that several of its personnel will be at MIDEM to obtain foreign releases on its half-dozen signings released here. Against this, Boot is obtaining foreign masters for domestic release, such as The Movers from South Africa.

The most successful recording for Walker and Boot to date was a track titled "Hop, Skip and Jump" by Toronto reggae aggregation Chalawa, which has gone on to sell well over 100,000 units in Belgium and Holland.

The track was licensed to Tempus in the U.K., who in turn leased it to EMI in those two European countries. The 45 went on to climb into the top 10 there, selling 55,000 copies. Since then, the track has been included in as many as five compilation disco and reggae recordings on release in Europe. It continues to be an item of interest in the European market.

The Generation recordings by the likes of Ernie Smith and the Roots, Revival, Chalawa and Ken Boothe are also exported to the U.S. company, African Record Centre in New York (ARC).

British imports are handled by Tempus in London, one of the lead-

ing ethnic distributors in that country.

The Tuff Gong deal could be an important step in the international recognition of Canada's reggae sound, and many of the smaller labels such as Micron and Ultra are hopefully looking forward to its success.

Trade Muted Over Pricing

TORONTO—Canadian retail reaction to Polygram's announcement that it is junking suggested list pricing effective Feb. 1 (Billboard, Jan. 12, 1980) seems muted at best.

Jacques Gagne, general manager of the powerful ARS racking operation, opines that "prices are going to go up one way or another so there is little use in complaining" and the manager of A&A's flagship retail outlet in Toronto more or less concurs with his opinion.

By and large, a canvassing of opinions from rack and retail operations seems to draw little criticism (or praise) on the new-to-North America policy that sees a manufacturer adopt base price invoicing as standard for dealing with the trade.

But several chains such as Records On Wheels and the Sam's chain argued that the market is becoming too confused with varying policies regarding pricing.

A wheels spokesman argues that "it is costing us money figuring out price codes for the different manufacturers."

A Sam's spokesman voiced the same problem, noting that sorting and picking today is becoming a job that one can lose money on if pricing mistakes on invoices are made.

The trade then sees increases as a fact of life, many project year-end pricing at list to be at the \$9.98 level, but, they voice, companies are going to have to realize that they must arrive at some unity in pricing codes or risk new artist releases being marked up with regular high priced list releases.

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A&M Canada is going against its U.S. counterpart with the release of the Police's single, "Walking On the Moon." The American label has scheduled "Bring On The Night" as the follow-up to "Message In A Bottle."

Boomtown Rat Bob Geldof reasons that U.S. non-acceptance of the "Don't Like Mondays" 45 has been because of its subject matter, but its smash success in Canada and other international territories could be because people see it as a comment on the Monday morning hang-over syndrome.

Boot Records Mitch LePage leaves his publicist spot to become business manager of the New Toronto Folk Festival. ... Rompin' Ronnie Hawkins is set for a select number of concert dates in Ontario and the Maritimes in the next 30 days. U.A. is reviewing its option on the '50s rock giant and "Heaven's Gate," a film debut for the Hawk, makes its entry on the screen late fall.

MCA has released a five-minute cassette clip for radio of its "Don Messer & His Islanders/The Good Old Days" anthology LP. The label has leased the package to A&M Music here for tv marketing and is projecting sales of a half-million units on the heritage disk.

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General News

Gillette-Madison & BBC Dealing

NEW YORK—BBC Records and Tapes and Gillette-Madison Co. of Gillette, N.J., have signed a contract under which the New Jersey company will import and exclusively distribute BBC Records and Tapes in the U.S.

The move is expected to add \$250,000 in gross sales to the \$1 million sales Gillette-Madison now reports, according to Gillette-Madison president Robert Schachner.

The long-term deal provides for sale to the retail market such names as Monty Python's Flying Circus, Dr. Who and Two Ronnies as well as

output from British radio and television.

For example, Gillette-Madison expects to be promoting shortly BBC's "Magic Of Dance" album by Margot Fonteyn and the Royal Opera House Orchestra. The record sales will be tied-in with promotions for a new book by the same title and a PBS broadcast in April featuring Fonteyn.

The Fonteyn album will be released along with 15 other albums in classical, gospel, international, humor, and sound effects categories next month.

Gillette-Madison now produces mostly specialty recordings on the Gateway, Who's Who In Jazz, Personal Choice, Dyno and Thunderbird labels.

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JANUARY 26, 1980, BILLBOARD

WEA Videocassettes

• Continued from page 1

sary. That initial buy-in must include three units of each of the 21 titles, except for "Flavors Of China." On this program bowed at the recent Winter CES, orders purchased through Jan. 25 are net due April 10, while shipped orders through Feb. 22 are due May 10. Terms for ordinary purchases of WCI videocassettes are net due on the 10th day of the second month following the purchase, with the 25th the cutoff billing date of each month. To past due invoices a 2% late charge will be added monthly.

Accounts can balance their video-

cassette stock twice annually from June 1 through June 30, 1980, and Jan. 2 through Jan. 31, 1981. Stock balancing will be limited to 15% of purchases over the prior 180-day period and must be accompanied by an order of equal or greater dollar value.

Past due customers will not be issued a stock balancing return authorization. New releases will not be stock balanced for 120 days after the initial shipment. Returns will be credited at the pricing in effect at the time the return allowance was issued. Returns must be shrink-wrapped.

Song Spoofs Basis Of New Air Series

NEW YORK—Spoofs of top hit songs of the past 25 years are the subject of a new prime time access show about to be launched in 100 markets throughout the U.S. by Lexington House Broadcast Services.

Among the stations carrying the show are WNBC-TV New York, KYW-TV Philadelphia, KPIX-TV San Francisco, WBZ-TV Boston, WXYZ-TV Detroit, KDKA-TV

Pittsburgh, KPRC-TV Houston and KSD-TV St. Louis.

"Look What They've Done To My Song" features a regular company of comedy players who stage the spoofs. The pilot show includes takeoffs on "My Way," "Candy Man," "Teen Angel," "Love Will Keep Us Together," "My Guy" and "I Write The Songs."

Norman Fell is the host of the show.

New Companies

Beacon International Management launched by Beacon International Entertainment Co. principals Robert Milligan and Ralph Walter Augstroze. Address: P.O. Box 557839, Miami 33155.

The Morgan Agency formed by Oliver Morgan. First clients are Carla Thomas and Sam Laws. Address: 8462 Sunset Blvd., Los Angeles 90069. (213) 656-0309.

Platinum Plus Ltd. Records and Platinum Plus Ltd. Music established by J. Jarrett, president; Dave Dyer, senior vice president; and Re Kelly, administrative vice president. First two recordings slated for February release, are by singer/songwriter Arthur King and by artist/songwriter/producer Garry Glen. Address: 6331 Hollywood Blvd., Los Angeles 90028. (213) 464-0401.

Spirit Records and Stoney Point Music (BMI) formed by Bill Bradford and Sandy Bell. First release is "(They Call It) Mr. Dollar's." Address: 38 Stoney Point Lane, Charlotte 28210. (704) 554-8505.

BS Management formed by Michael Batlan and Debby Schwartz. First clients are the Proof and Andy Pratt. Address: 40 W. 72nd St., New York 10023. (212) 362-6100 ext. 7412.

Gold Street, Inc. formed by James Gibson, Robbie Gibson and Robert Hughes for the distribution of gospel product. First release is a single, "I Hear The Lord Calling," by the Singing Gibsons. Address: Box 124, Kirbyville, Tex. 75956. (713) 423-5516.

WB Action

• Continued from page 3

"We have marketing budgets within this department which give us the flexibility to move when we have to move. It's not a matter of having to go around the building to get a consensus."

Draper adds that Warner Bros. was never highly compartmentalized to begin with, in that publicity and artist development staffers who work black acts report to the heads of those departments rather than to him.

Draper, who joined the label in September 1975 after 10 years at RCA, credits the early WB successes with Graham Central Station, Richard Pryor, the Staples and George Benson with building the label's credibility in the black community.

"We took it a step at a time," he says. "First we made sure we had a strong field force and then we set out to acquire the artists."

The acquisitions were both from other labels (George Benson, Funkadelic, Chaka Khan, Rose Royce, Candi Staton, Sly & the Family Stone) and new artist signings (most successfully, Bootsy's Rubber Band, Al Jarreau and Prince).

Draper points with pride to the diversity of the label's black music roster, which encompasses such jazz names as Benson, Al Jarreau and Deodato, reggae acts like Bob Marley & the Wailers and Third World and now contemporary gospel, with the signing of Andrae Crouch.

Backe, CBS Chief, Keynoter For IMIC

• Continued from page 1

A director of the Business Marketing Corp. of New York and a member of the Business Committee for the Arts, among other credentials, the CBS chieftain's background includes a spell as president of the CBS/Publishing Group.

This year's International Music Industry Conference is seen as the most important since the event was inaugurated in 1969, providing industryites with the opportunity to discuss the complex challenges of the new decade, and their relation to the sobering lessons learned in 1979.

IMIC's agenda is being prepared by the advisory board, with more details to be published shortly. The board comprises top executives from U.S. and international companies, including CBS, WEA, Polygram, RCA, Ariola and A&M, and from organizations such as the National Music Publishers Assn. and the British Phonographic Industry.

Registration information is available from Billboard's U.S. and European offices: Diane Kirkland/



John D. Backe

Nancy Falk at 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213-273-7040) and Helen Boyd at Carnaby St., London W.1 (01-439-9411).

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

Distrib Seeks \$1 Mil From Integrity

LOS ANGELES—Nature's Harmony, a schlock distributor here, seeks more than \$1 million damages in a pleading filed in Superior Court here against Integrity Entertainment Corp.

The surplus firm, operated by one-time national and local marketing executive Lou Verzola, charges the parent company of the Warehouse/Big Ben's chain breached an exclusive supplier agreement.

Under terms of the alleged May 1978 pact, the plaintiff was to exclusively provide cutouts and deletions to the more than 140-store chain. In return, Nature's Harmony was to take out "large amounts" of useless inventory and supplant it with more current schlock as the deal began, according to the pleading.

The suit claims Integrity owes the plaintiff \$13,634.28 for shipments and asks \$280,000 for losses in profit it incurred when Integrity allegedly locked out the schlocker's employees from servicing the account's stores over a four-month period prior to a termination letter from Integrity in December 1979.

An additional \$850,000 in punitive damages is sought.

Greyhound Accused

LOS ANGELES—Cream Records charges Greyhound Corp. and a group of defendants with infringing upon its East/Memphis Music copyright. "I'll Take You There," written by Alvertes Isbell, in a Federal District Court suit filed here.

NAACP Jan. 27 Awards

• Continued from page 29

ford & Valerie Simpson, Jack Faigh and the Jacksons.

The best male artist category lists Teddy Pendergrass, George Benson, Peabo Bryson, Barry White, Lou Rawls and Walter Jackson. Best female artist: Stephanie Mills, Donna Summer, Phyllis Hyman, Dionne Warwick, Diana Ross, Natalie Cole and Evelyn "Champagne" King.

In the best vocal group category are: the Commodores, Sister Sledge, the Jacksons, Earth, Wind & Fire, Peaches & Herb and LTD. Best jazz artist category has Joe Sample, Grover Washington, Al Jarreau, Earl Klugh, Freddie Hubbard and Oscar Peterson.

Nominees in the best blues category are: Muddy Waters, B.B. King, Ray Charles, Bobby "Blue" Bland and Esther Phillips.

Gospel artist of the year nominees are: Andrae Crouch, Mighty Clouds of Joy, James Cleveland, Albert McNeil Jubilee Singers and the Edwin Hawkins Singers.

Cohosting the even are actors Louis Gossett and James Earl Jones. Jack Valenti, president of the Motion Picture Assn. of America, is this year's honorary chairman.

The affair, which starts at 7 p.m., carries a \$20 ticket for a balcony (no dinner) seat and \$125 for regular seating with dinner.

JANUARY 26, 1980, BILLBOARD

| Billboard SPECIAL SURVEY For Week Ending 1/26/80 | | | |
|--|--|------------------|---|
| SAN ANTONIO (Pop) | | NEW YORK (Salsa) | |
| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
| 1 | VICENTE FERNANDEZ El tahir CBS 892 | 1 | EL GRAN COMBO Combo 2013 |
| 2 | PEDRITO FERNANDEZ Mama solita CBS 890 | 2 | OSCAR DE LEON TH 2079 |
| 3 | RENACIMIENTO 74 Apa viajecito Ramex 1043 | 3 | TOMMY OLIVENCIA Su orquesta TH 2077 |
| 4 | TAM Y TEX Plegaria petrolera Ramex 1039 | 4 | CONJUNTO CLASICO Lo mejor 801 |
| 5 | ESTRELLAS DE ORO America 1007 | 5 | CELIA CRUZ & SONORA PONCENA Ceiba Vaya 84 |
| 6 | LITTLE JOE TTC 001 | 6 | OSCAR DE LEON El mas grande TH 2063 |
| 7 | CHELO Ya me voy Musart 1775 | 7 | LA MASACRE New generation 812 |
| 8 | CADETES DE LINARES Ramex 1036 | 8 | DIMENSION LATINA Combinacion #4 Velvet 3001 |
| 9 | ANGELA CARRASCO Pronto 1069 | 9 | LOS VIRTUOSOS Arrollando Discolor 8801 |
| 10 | NAPOLEON Raff 9070 | 10 | JOHNNY VENTURA El caballo negro Combo 2010 |
| 11 | LOS TIGRES DEL NORTE El tahir Fama 577 | 11 | WILLIE COLON Solo Fania 535 |
| 12 | CAMILO SESTO Los mas grandes exitos Pronto 1058 | 12 | J. PACHECO & H. CASANOVA Amigos Fania 540 |
| 13 | JOSE JOSE Me dejas ahora Pronto 1070 | 13 | CHARANGA AMERICA El sonido 2085 |
| 14 | LOS HUMILDES En Mexico Fama 578 | 14 | PETE EL CONDE RODRIGUEZ Soy la ley Fania 550 |
| 15 | JOSE JOSE Lo pasado pasado Pronto 1046 | 15 | MONGUITO EL UNICO SAR 1002 |
| 16 | RUBEN NARANJO El sarape 1146 | 16 | WILFRIDO VARGAS Karen 50 |
| 17 | LOS HERMANOS BARRON Joey 2063 | 17 | ADALBERTO SANTIAGO Popeye Fania 536 |
| 18 | GRUPO FELICIDAD Fire ball 1015 | 18 | WILLIE ROSARIO El rey del ritmo TH 2070 |
| 19 | EMANOELLE Al final Arcano 3464 | 19 | LOUIS RAMIREZ Cotique 1100 |
| 20 | ROBERTO PULIDO El primo ARV 1056 | 20 | MARVIN SANTIAGO TH 2061 |
| 21 | ROCIO DURCAL Pronto 1068 | 21 | ROBERTO ANGLERO Borinquen 1396 |
| 22 | JUAN GABRIEL Pronto 1056 | 22 | W. COLON & R. BLADES Siembra Fania 537 |
| 23 | JOE BRAVO Fredy 1154 | 23 | JOE CUBA El pirata del caribe Tico 1434 |
| 24 | RAMON AYALA Bailamos tia Fredy 1158 | 24 | ANDY & PELLIN Velvet 3002 |
| 25 | CARLOS MIRANDA Fredy 1161 | 25 | JUSTO BETANCOURT Fania 553 |

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Pickwick, Arista Ink 2-Year Distrib Pact

• Continued from page 1

It was also learned that Ariola-America will henceforth share the same distribution network as Arista, although Ariola-America is not a party to the Pickwick contract. Both labels are owned by Germany's Ariola Group.

Ariola-America product will be handled "like any other label we distribute," an Arista spokesman says. This move adds credence to reports that Arista will play a major role in the future development of its sister label.

The signing was announced by Arista's executive vice president and general manager Elliot Goldman, who handled the negotiations with Pickwick. Goldman first proposed the idea of a formal distribution deal at the convention last March of the National Assn. of Recording Merchandisers.

The pact covers the period through December 1981 and provides for automatic renewals unless either party gives notice of termination six months prior to the end of the two-year period.

Goldman acknowledges that the Pickwick contract could serve as a blueprint for future formal agreements with Arista's other distributors. The announcement of the Pickwick contract, in fact, was accompanied by a statement from Goldman saying the label "will

move forward to try and conclude similar agreements" with other distributors.

The need for such formal agreements, Goldman believes, is determined by changes in the economy that demand tighter fiscal controls.

"All of the margins in the business are shrinking," he says. "Royalties, manufacturing costs, personnel costs and other areas as well are all increasing. Some are increasing astronomically and they are all increasing at the same time.

"These narrower margins necessarily require a different management approach," Goldman adds, pointing to the Pickwick contract as one way of dealing with the problem.

The Pickwick contract covers California, Texas, Georgia, Florida, Tennessee, Minnesota, Oklahoma, Alabama, Nevada, North and South Dakota, Iowa and portions of Wisconsin, Nebraska, South Carolina, Mississippi, Arkansas and Louisiana.

Those are the same territories in which Pickwick had been handling the Arista line prior to the formal agreement.

In a related development Goldman also revealed that Arista's distributor in the Northwest, Seattle-based Sound Distributing, was being phased out of business as a result of a decision by that company's corporate parent, Gull Industries.

Goldman says he is now discussing the takeover of Arista's distribution in that area by Pickwick, which presently maintains warehousing facilities in the area, but has no sales office there.

"Pickwick could handle the line through its California branches," Goldman says, pending a decision by Pickwick to expand into that territory in a full-scale manner.

Pickwick's executive vice president in charge of wholesale operations, David Ehlen, handled the Arista negotiations.

Ehlen says Pickwick is "delighted" with the Arista deal, which he says reflects the company's commitment to the future of independent distribution.

Pickwick officials were not available for comment.

Sweet Tooth Born

BURBANK — Kock/Kirkwood Entertainment has formed a music division, Sweet Tooth Productions, to be headed up by Richard Flanzer, president.

Debut project will be "The Idolmaker," which will feature 18 original songs.

Fox In Bid For Thorn

• Continued from page 1

both companies. EMI at that time accepted Thorn's bid of \$350 million, up from its initial \$300 million offering which was refused by EMI.

20th Century-Fox officials were mum on the subject when contacted last week, although one official confirmed talks have been going on but that nothing was firm.

Assistance in preparing this story provided by Ed Harrison.

Why Thorn EMI? Observers believe EMI's international music, film, television and record activities offer a video-oriented company, like a 20th Century-Fox, with new sources of programming for what people are heralding will be the "new era of video in the 1980s" with videodisks and videocassettes among the new electronic toys for home usage.

20th Century's own music publishing operation under Herb Eisman has been a solid financial success for the company, while the record wing has had its ups and downs in the past three years and is now being reshaped by Neil Portnow, the senior vice president.

If the movie company's bid clears, it will mark the third time someone has come after EMI in the past year: first there was Paramount Pictures and then Thorn.

In addition to Capitol Records, EMI America Records and Angel Records, there is also United Artists Records which all fall under EMI aegis.

In music publishing there is EMI Music which includes Screen Gems/EMI in the U.S.

EMI's music publishing activities date back to 1902 and include such firms as Francis, Day & Hunter, Peter Maurice, Robbins Music and B. Feldman. Screen Gems is an outgrowth of Columbia Pictures Music which was acquired by EMI in 1976 and which oversees Capitol's own Beechwood and Central Songs catalogs.

According to a source close to the scene, the report of 20th Century-Fox's bidding for EMI's entertainment holdings are "correct."

"They have never been denied although I don't know where the negotiations officially stand," says the knowledgeable source. "It's generally known that Fox is interested in EMI but I don't know if Thorn is willing to give up the entertainment subsidiary."

20th Century-Fox press representative Phil Meyers commented that there have been talks with "a lot of companies about acquisition" but until there is an official announcement, he declined further comment.

Alan Herschfield, vice chairman and chief operating officer of 20th Century-Fox was unavailable for comment at presstime.

Comments Bhaskar Menon, chairman/president and chief executive of Capitol Industries/EMI Inc.: "I know there is a lot of speculation but to the best of my knowledge there is no truth to it.

"Thorn, I imagine, would be anxious and keen to hold onto its entertainment holdings since it makes sense for the future."

Gershon In Action

LOS ANGELES—Susie Gershon, former national promotion director of Mushroom Records, has started Seashell Records and Seagull Productions and Management, both named in remembrance of Shelley Siegel, the head of Mushroom who died a year ago.



MANDRELL SIGNS—MCA artist Barbara Mandrell makes an in-store appearance at the Wal-Mart store in Belleville, Ill., where she autographs records and photos. MCA set up posters, mobiles and other merchandising aids throughout the store.

Who Won't Take Catalog Along To Warner Bros.

LOS ANGELES—Although the Who has joined Warner Bros. artist roster after 15 years with MCA for a reported \$12 million, the group will take none of its MCA catalog with it.

The catalog includes 14 group LPs and seven solo projects.

All future efforts will be released on Warner Bros., including a new LP being worked on by John Entwistle, bassist with the group.

Counterpoint

• Continued from page 29

belonging to the Charles R. Drew Medical Society.

Walter and Edwin Hawkins & the Family are scheduled to present their "First Anniversary Concert & Live Recording Session" at the Oakland Auditorium Theatre Feb. 14-15. Walter's next LP on Light Records will be released from the concerts. Opening the program will be the Sensational Williams Brothers of Tomato Records. The Tower of Power horn section also will be featured.

Billboard's year-end issue named Walter Hawkins as No. 1 soul gospel artist and his "Love Alive 11" LP as No. 1 gospel LP.

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

Platters Imposter Pleads Guilty

• Continued from page 3
file criminal contempt charges in the Cooke case."

Both Bigman and Ram believe that the more severe penalty is an important deterrent to would-be Platters groups.

"It's the only thing that's effective," says Bigman. "Money damages don't mean much because in most cases the money isn't there. Most of the groups who are doing this are fly-by-night or else they wouldn't have to use the Platters' name to get booked."

Meanwhile, the court battle continues with another case filed here against the leader of another alleged imposter group. This time it's a singer named Bobby Cook, leader of a group that completed a recent en-

gagement at a suburban Marriott Inn.

Ram estimates that of the \$600,000 that has been spent on legal fees, the Platters have recovered \$60,000.

With the Tommy Cooke decision, the legal workload may be reduced in the future.

"After seeing Tommy Cooke that day in court, I don't think he'll ever go near that name again," says Ram. "I don't think he'll ever touch that name after the judge explained what would happen to him if he did."

Cooke was warned that any future Platters impersonations would result in his serving the six-month term imposed by the sentence that was suspended, plus whatever further penalties that might be levied.

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This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; QL—quadraphonic album; Q8 quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

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- 07**
 - 80 Schools, Colleges, Students, Faculty
 - 81 Libraries
 - 82 Music Fans / Audiophiles
- 08**
 - 85 Investment houses
 - 86 Banks

- 87 Federal, State & International Departments of Government, Embassy Officials
- 88 Non-music industry firms

- 09**
 - 91 Music publishers, Songwriters
 - 92 Performing unions, Licensing & Rights Organizations
 - 93 Industry Associations

- 10**
 - 95 Writers & Reviewers, Photographers, Newspaper & Magazine Personnel
 - 96 Public Relation Organizations
 - 97 Advertising Agencies, Independent Art Houses

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Closeup

CLIFF RICHARD—We Don't Talk Anymore, EMI Americana SW17018. Produced by Cliff Richard, Terry Britton.

After years of being "nearly famous," 22 to be precise, Britain's most durable and perhaps most formidable pop star gets his just break in North America. Oddly, the international hit single, "We Don't Talk Anymore," mirrors much of what Cliff has been doing on record for the past 20 years. But the album is mostly rock'n'roll, a music form the 40-year-old dumped at the starting gate when he cut his first hit, "Move It," back in '58.

This album, released in England on the EMI-distributed Harvest label as "Rock'N'Roll Juvenile," contains a few variations from its English counterpart in that "Cities May Fall" and "My Luck Won't Change You" are omitted from the U.S. version.

"We Don't Talk Anymore" was originally conceived as an out-take from the album session, singularly produced by Bruce Welch. It is an outstanding example of Euro-pop at its best with warm sounding synthesizers, almost irritatingly buoyant rhythm melody, up front vocal and simple, understandable lyric. Written by Alan Tarney, Tarney and Trevor Spencer also handle all instrument tracks on the song.

"Doing Fine" is a funky, vibrant song about doing as the title implies. Producer Britten takes honors for his outstanding guitar work on this track.

"Monday Thru' Friday," with its cutting lead guitar and bright bottom end of cymbals and snares, adds a dazzle to Cliff's vocal tracks.

"You Know That I Love You" is a wishy washy ballad, the kind Paul McCartney oft is criticized for. It's "Rock'N'Roll Juvenile" though that clinches the album for this reviewer.

Richard's only self-penned song on the album, "Rock'N'Roll Juvenile" is Burton Cummings at his rollicking best with the Guess Who when Randy Bachman was still in the band. Britten's incisive blues guitar slashes across the track and the rhythm section runs pell mell to keep up with Richard who, himself,



Cliff Richard

lets loose with the news that, yes, he is a Christian and, yes, "I'm a rock'n'roll juvenile." To hear him put a sprint in his voice after all these years is, in itself, something of a miracle.

"Sci-Fi" intros side two and, like "We Don't Talk Anymore" is an excellent example of a good track utilizing electronic effects.

"Fall In Luv" is vintage Cliff Richard pop foppery with a 1910 Fruitgum Co. hook line. "Carrie" continues the pop mood established by "Sci-Fi," backed by a swirling mass of instruments and highlighted by a sax break from the ever-present Mel Collins.

The British Mod movement will get a kick out of "Hot Shot," lyrically a sort of update on the Kinks' "Dedicated Follower Of Fashion" and musically a pretty, slick rocker with single potential stamped across it.

The Boomtown Rats would find "Language Of Love" to be a perfect followup to "I Don't Like Mondays." Lyrically they don't compare, but musically it too employs the clever dramatic twist of adding the concert piano and the breathless, Queen-influenced backup vocal. A lot of pieces are used on this track, but Britten compresses the rhythm instruments and brings them forward in the mix as he needs them.

DAVID FARRELL

Insurance Firms Start Hassle

• Continued from page 14

ilton County, Ohio, seeking several million dollars in damages, and the insurance company's brief points out that more suits are expected. In addition to Electric Factory Concerts, the suits already filed name as codefendants the City of Cincinnati, which owns the Coliseum, and the arena itself.

Basically, Judge Green is being

Wisconsin Chain

• Continued from page 6

Gerrie Sommers, departed ad chief, Jim A. Bartram, executive vice president of operations, is gone, with Dulberger taking his duties. Bob Szymakowski has been upped to general manager of retail and personnel from his regional store coordinator slot.

The present 10,000 square foot office/warehouse will soon be supplanted by a new Milwaukee location, where the home office and the seventh store will be combined. Dulberger adds.

Pat Casey, vice president of Landmark Productions, the Dulberger concert promotion office, takes over all duties except booking, which Dulberger continues handling.

asked to "determine a judicial interpretation of the respective rights and liabilities" of both insurance companies under their policy contracts.

Spencer Pearce Sued Over Tape

LOS ANGELES—New York City wholesaler American Themes & Tapes seeks payment of an alleged \$86,439 delinquency and an additional \$1 million punitive damages from one-time British retailer Spencer Pearce, doing business here as Pearce Associates and Orange Peel Records.

The Superior Court suit claims that in January 1979 the plaintiff sold approximately \$128,000 in merchandise to the defendant for which \$86,439 is still owed.

Howard Blint, president of Orange Peel, in a filing contends Pearce is in no way connected with his firm.

Pearce first surfaced here as a principal along with Charlie Schlang in a group attempting to resuscitate the then financially-ailing Wallichs Music City retail store chain about 1976. Later he opened a firm handling cutouts.

Lifelines

Births

Son, William John Sennett, to Susan and Graham Nash in Los Angeles. Father records for Capitol.

* * *

Daughter, Miranda Lynn, to Linda and Randy Bethune Dec. 29 in Nashville. Father is a member of the Bill Anderson Show.

* * *

Son, Robert Roland III, to Sarah and Roland Lundy Jan. 7 in Waco, Tex. Father is vice president of sales for Word Records.

* * *

Son, Bradley Shane, to Connie and Phillip Smith Jan. 7 in Danville, Ky. Father is night personality on WHIR-AM.

* * *

Daughter, Allison Sarah, to Shelli and Irving Azoff Jan. 11 in Los Angeles. Father is president of Front Line Management.

Marriages

Joel "Taz" Digregorio to Micki Foster Jan. 8 in Nashville. He is keyboard player with the Charlie Daniels Band. She is marketing manager for the Shelby Singleton Corp., and daughter of Fred Foster, president of Monument Records.

Deaths

Andre Kostelanetz, 78, conductor who broadcast and recorded for almost 50 years, in Haiti Jan. 13 of complications from pneumonia. Details on page 6.

* * *

Giuseppe Giannini, 49, of a heart attack in Milan. Details on page 4.

* * *

James R. "Poley" McClintock, 79, drummer, singer and comedian who helped Fred Waring found Waring's Pennsylvanians in the 1920s, Jan. 9 in East Stroudsburg, Pa. He had toured with Waring's contemporary group, the Young Pennsylvanians, last fall and was preparing to resume touring when he died. He was featured on numerous records with Waring's groups through the decades.

* * *

Marie Gordon, 35, one of the Marvellettes who scored on Motown Records in the early '60s with "Beechwood 4-5789" and "Please Mr. Postman," of lupus disease and sickle cell anemia last week in Inkster, Mich.

* * *

Gerald "Jerry" Bowne, 74, for many years trumpet soloist and comedian with Horace Heidt's orchestra, in Burbank, Jan. 14. In recent years he was a television writer-producer.

Form Child Group

• Continued from page 10

projects to aid UNICEF's care for children in underdeveloped countries.

Early last year, a television concert from U.N. headquarters here, featuring many recording stars, aided UNICEF, as did a soundtrack of the "Music For UNICEF" concert released on Polydor Records worldwide. In addition, many of the artists/writers, including the Bee Gees, contributed royalties of their songs to the U.N. agency. These songs are administered by Chappell Music via an entity called Music For UNICEF.

Espy Of Scotti Bros.

• Continued from page 4

"We're definitely open to masters and catalog purchases; to building the company in other areas than just utilizing the songs here. I would like the company to have a separate identity by the end of the year."

The publishing company has a Hot 100 chart tune this week with Leif Garrett's "Memorize Your Number," written by Billy Kirkland, who works on a song-to-song retainer for the firm. The title cut of Garrett's album, "Same Goes For You," was written by three of the firm's non-artist staffwriters: Andy Ditaranto, John D'Andrea and Tony Papa. Guy Henric rounds out the firm's stable of nine writers.

Espy, a seven-year publishing veteran who had worked at Screen Gems-EMI Music and Vogue Music, says he looks for hook-laden AM hit songs; songs structured to an audience that buys singles. "If you're going to build an act," he says, "usually you have to start with singles."

The Scotti Brothers Records roster includes, in addition to the five acts signed to Scotti Publishing: Leif Garrett (also managed by the Scotti organization), Ironhorse (with Randy Bachman), Ian Lloyd, Dana Valery and John Paul Young. Garrett and Young have had top 10 singles for the label.

Espy says the firm is expanding its tv and film involvements. Last year it did the music for three tv specials: Garrett, Eddie Rabbitt and Bob Hope from the London Palladium.

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RUSH—Permanent Waves, Mercury SRM14001. Produced by Rush, Terry Brown. The successful recipe on Rush's albums never varies: mix the objectivist philosophies of Ayn Rand with a complex hard rock style and a dash of classical influences. There are only six songs here which give each member of this Canadian trio a chance to shine. Geddy Lee's vocals are considerably less strained than on past efforts and this works to the disk's advantage. Alex Lifeson's guitar work, notably the acoustic segments, is ear catching as is the percussion of Neil Peart which at times has a jazz feel. "Spirit Of Radio" ends with a reggae twist. Though never a recipient of heavy airplay, Rush's LPs always do consistently well and they have loyal fans.

Best cuts: "Different Strings," "The Spirit Of Radio," "Natural Sciences."

ROGER MCGUINN, CHRIS HILLMAN, FEATURING GENE CLARK—City, Capitol ST12043. Produced by Ron, Howard, Albert. Unlike last year's reunion of these former Byrds which featured a glossier production, this effort is more of a straight ahead, no frills rock approach. McGuinn contributes six and 12-string guitar, Hillman bass, John Sambataro lead guitar and Scott Kirkpatrick drums. Musically it's melodic and although reminiscent of the Byrds sound, the hooks are fresh and energetic. Clark's role appears diminished as he only writes and performs lead vocals on two songs. One of them, however, "Won't Let You Down," is among the stronger cuts.

Best cuts: "One More Chance," "Won't Let You Down," "Who Taught The Night," "Skate Date."

ROCKETS—No Ballads, RSO RS13071. Produced by Johnny Sandlin. Following up last year's successful debut, this American sextet's second package of taut rockers will satisfy high expectations by delving deeply into an original brand of upbeat, '60s-tinged rock. As the title promises, all the cuts brim with energy, with just a hint of a breather in the bluesy "Troublemaker," fashioned in the Bob Seger vein. Good-time rocker "Sally Can't Dance" features the keyboard wizardry of guest Lee Michaels and Anita and Ruth Pointer on backup vocals.

Best cuts: "Sally Can't Dance," "I Want You To Love Me," "Troublemaker."

ROGER VOUDOURIS—A Guy Like Me, Warner Bros. BSK3401. Produced by Tom Perry, Roger Voudouris. Voudouris' third album, with a new producer and all self-penned material, is a more cohesive package than previous efforts. While his last album, which yielded a high charting single in "Get Used To It," was a mixture of varied styles that lacked direction, here Voudouris sticks with tightly constructed pop/rock songs, some containing subtle soul influences. His lead and rhythm guitars are backed by a cast of veterans while Kiki Dee handles lead vocals on "The Last Love Song."

Best cuts: "A Guy Like Me," "New Wave Shoes," "The Pain Of Adolescence."



DEBBIE JACOBS—High On Your Love, MCA MCA3202. Produced by Paul Sabu. Jacobs' debut album produced a top five disco hit with "Undercover Lover." Yet despite her association with disco, Jacobs, with the help of producer Sabu, branches out to encompass pop and rock elements. With her stylized vocals upfront, Jacobs smartly fuses these two elements to the point where she keeps the dance floor hot while appealing to a broader audience. The six tracks are all over five minutes in length.

Best cuts: "High On Your Love," "Make It Love," "Lovin' Sprec."



MEL TILLIS—M-M-Mel Live, MCA 3208. Produced by Jimmy Bowen. Tillis travels to Phoenix and presents his wares to an enthusiastic audience. Covering many of his hit singles, the live package gives a feel of being at a Tillis show. In addition to the music, there is also bits of comedy thrown in on side two. Backed by his ever-growing band, Tillis sizzles on the material, much of which he also wrote. Audience participation is also included on "Detroit City," one of Tillis' classic compositions.

Best cuts: "Ruby, Don't Take Your Love To Town," "Send Me Down To Tucson," "I Got The Hoss," "Detroit City," and "Remember Me."

BRENDA LEE—Even Better, MCA 3211. Produced by Ron Chancey. Lee's "new look" LP features a stylish new Lee countenance on the cover. But the singing style is still as powerful as in the past. An excellent selection of songs brings out her best. Strings and a rich assortment of background voices accompany, and sweeten, the cuts.

Best cuts: "Keeping Me Warm For You," "You Only Broke My Heart," "Goodbye Love," "I Wish That I Could Hurt That Way Again."

CHET ATKINS—The Best Of Chet On The Road Live, RCA AHL13515. Produced by Chet Atkins. Probably the most pop-

ular country guitarist, Atkins plays live both in Nashville and Paris for this set. His prowess on the guitar is reinforced on this album, tackling many different styles including classical. Production and additional musicians are first-rate. "Blind Willie," the first single from the album was produced by Ray Stevens. A most attractive album cover enhances the package.

Best cuts: "Blue Angel," "Recuerdos De La Alhambra," "Blind Willie," "Stars And Stripes Forever," "When You Wish Upon A Star."



First Time Around

D. L. BYRON—This Day And Age, Arista AB4258. Produced by Jimmy Iovine, Jon Small. With a strong baritone, and a reved up rock style where he almost but not quite, trips over a torrent of lyrics about young love and late 20th century aimlessness, Byron recalls Bruce Springsteen. He writes all of his own songs, and even if the sources are obvious, Byron sounds sincere in his feelings, and his full-bodied sounds is always pleasant to hear. His band stays right with him through it all.

Best cuts: "Get With It," "21st Century Man," "No Romance, No Weekend, No Love," "Listen To The Heartbeat."

STEVEN WALSH—Schemer-Dreamer, Kirshner JZ36320 (CBS). Produced by Steve Walsh, Brad Aaron, Davy Moore. "Schemer-Dreamer" is the first solo album by the lead singer and keyboardist of Kansas. The material is a departure from Kansas' classical rock sound in that Walsh emphasizes a hard driving rock approach. All material is penned by Walsh and even if some of the tunes are pedestrian, the overall feel of the album is filled with sound, upbeat rock'n'roll.

Best cuts: "Schemer-Dreamer/That's All Right," "Get Too Far," "Every Step Of The Way."

CHERIE & MARIE CURRIE—Messin' With The Boys, Capitol ST12022. Produced by Jai Winding. Female rockers are having their most successful streak ever and this effort should rank up with the best that's being offered. These two sisters pack tremendously powerful vocal styles and combine it with top flight songs, arrangements and musicianship. Producer Winding, who contributes keyboards, has assembled great session players with the core of the music centered on guitars, bass, drums, and keyboards. Lead vocals are alternated as well as shared and cover a good deal of emotion and range.

Best cuts: "Messin' With The Boys," "Since You've Been Gone," "All I Want," "Overnight Sensation," "Elaine," "Wishing Well."

JEFF CONAWAY—Columbia NJC36111. Produced by Mike Appel, Louis Lahav. The costar of "Grease" and "Taxi" is an honest-to-god rock'n'roller. This is suggested by the coproduction credit of Bruce Springsteen mentor Appel, who also cowrote six of the 10 tunes; and is confirmed by the sound, which is lean, sensual and to the point. Conaway's movie and tv credits should help the sales of this album, though they may hurt his credibility with so-called rock tastemakers. This is unfortunate. Conaway is no Donny Most or Anson Williams clone; he's an actor who happens to dig rock and sing it very well.

BEST CUTS: "City Boy," "Livin' On The Edge Of Love," "No Getting Over You," "I'll Love You Again," "I Don't Want To Be Alone Tonight."

RAFE VAN HOY—Prisoner Of The Sky, MCA3207. Produced by Ron Chancey, Don Gant. A new singer/songwriter with a soft style reminiscent at times of Jackson Browne receives a fine showcase on his debut album. Van Hoy's writing talents are obvious throughout, and his sensitive vocal delivery adds a melodic feel to many of the cuts. Energy is well paced, and Deborah Allen's background harmonies are delightful.

Best cuts: "Keep Me Hangin' On," "If You Don't Know By Now," "What's Forever For," "I Wish That I Could Hurt That Way Again."

SAUNDRA STEELE, United Artists LT1021. Produced by Ralph Murphy. A smashing debut by a new artist whose breezy and stylish vocal talents make this album a winner. Murphy's superior arrangements and powerful production utilize top session players (with extra sparkle lent by the distinctive Muscle Shoals Horns) to create a pop album suitable for a variety of formats. A highlight is Steele's sizzling version of "Half The Way," recorded more than a year prior to Crystal Gayle's version.

Best cuts: "I'm Hung Up On You," "Why Can't You Do It With Me," "Half The Way," "Make Me Your Lover."



pop

GARY NUMAN—The Pleasure Principle, Atco SD38120 (Atlantic). Produced by Gary Numan. Kraftwerk with a human face. This is the best way to describe Numan who dominated the British charts in 1979. He plays a pop, more Top 40-oriented version of "techno-rock" which was popularized by the likes of Tangerine Dream and Kraftwerk. However, in addition to the hypnotic synthesizers, Numan's band adds non-synthesized bass, keyboards, viola and drums. "Cars" was a massive

U.K. hit and Numan's last LP hit the top 200 LP chart. **Best cuts:** "Cars," "Metal," "Airline," "Films," "Observer," "Tracks."

FELIX CAVALIERE—Castles In The Air, Epic JE35990. Produced by Felix Cavaliere, Cengiz Yaltkaya. The former Young Rascal turns in a thoroughly credible, contemporary set of punchy mid-to-uptempo pop. A highlight is a roughed-up remake of the Rascals' 1968 anthem, "People Got To Be Free," featuring former Rascals Eddie and David Brigati on background vocals. The rest of the tunes, all originals, also have that melodic lilt and accessible charm. **Best cuts:** "All Or Nothing," "Good To Have Love Back," "Castles In The Air."

AIRPLAY—RCA AFL13099. Produced by Jay Graydon, David Foster. This new rock act is composed of Graydon and Foster, cowriters of Earth, Wind & Fire's Grammy-nominated "After The Love Has Gone," plus Tommy Funderburk. The material is mainstream pop-rock, like some of Elton John or Billy Joel's nastier songs. The lyrics are sometimes old hat ("You can't see straight behind those Foster Grants"), but the vocals are sassy and the arrangements add to the spark. **Best cuts:** "Stranded," "Cryin' All Night," "Leave Me Alone."

STEVE HOWE—The Steve Howe Album, Atlantic SD19243. Produced by Steve Howe. Yes guitarist Howe produces some fine music here, with assists from Patrick Moraz, Clive Bunker, Bill Bruford and others Yes fans will remember. The fact he plays 14 classic guitars during his 10 cuts will endear him to guitar fans, but the fact the music stands up to the sort of thing expected from Howe, solo, is as much of a thrill. **Best cuts:** "All's A Chord," "Look Over Your Shoulder."

MECO—Music From Star Trek And The Black Hole, Casablanca NBLP 7196. Produced by Mecio Monardo, Tony Bongiovi, Harold Wheeler. Mecio goes galactic again, returning to the space-themed successes of his first two albums of music from "Star Wars" and "Close Encounters." Once again the synthesized instrumentation is lush and fulsome; the melodies, brassy and full of punch. Some of the tunes are softer, suggesting that various cuts will meet with success both on disco and beautiful music formats. **Best cuts:** All.

THE LONELY BOYS—Harvest (Capitol) ST12030. Produced by Andy Arthurs. This quintet has been enjoying success in home base England and with good reason. The music, melodic, new wave rock is highly accessible and energetic. The sound emanates from keyboards, bass, guitar and drums with Tony Watson's lead vocals standout. **Best cuts:** "Take It Easy," "The Lover," "New Town," "Lonely Boys," "It's Only Love," "I Want Your Love."

OFF BROADWAY usa—On, Atlantic SD19263. Produced by Tom Werman. Mid-'60s rock with a Beatlesque flair is what this band with the odd name does. Though everything here is professional featuring nice harmonies and tight arrangements, there is little here to distinguish this band from the myriad of other Beatlesque groups proliferating now. The guitar work of Rob Harding and John Ivan is noteworthy. All songs possess hooks by the trainload. **Best cuts:** "Money's No Good," "New Little Girl," "Stay In Time," "Oh Boy!"

RUTS—The Crack, Virgin International (JEM) VI1232. Produced by Mick Glossop, Ruts. England's Ruts play a brand of raw, basic rock that takes music back to punk's infant days. The only letup from the hammering bludgeon technique is on the subtle "Jah War" which is a lengthy reggae number. Spiced by a horn section, this selection works best. Aside from this, the only real interesting asset is the cover which makes for good display. **Best cuts:** "Jah War," "S.U.S."

MAX WEBSTER—Live Magnetic Air, Capitol ST12042. Produced by Max Webster, Terry Brown. Noted for its bizarre stage antics and off-beat lyrics, this Toronto-based quartet delivers a well-produced live repertoire of progressive rock tunes primarily palatable to Jethro Tull fans. "Lip Service," highlighted by some lively keyboard passages, offers a refreshing change of pace. **Best cuts:** "Lip Service," "Sarnia-town Reggae," "Here Among The Cats."

EDGAR FROESE—Stuntman, Virgin V2139. Produced by Edgar Froese. Lacking the rhythmic thump of a Giorgio Moroder or Kraftwerk, this is not electronic pop music though composer Froese is associated with Tangerine Dream. This German group is considered a pop music group. The instrumental music here is austere and forbidding but finally compelling as Froese weaves a forest of luscious synthetic sounds. All the synthesizers never suffocate the spirit of the compositions. It ranks with the best electronic works which fall under the classical banner. **Best cuts:** "Scarlet Score For Mescalero," "A Dali-Esque Sleep Fuse," "Drunken Mozart In The Desert," "Detroit Snackbar Dreamer."

soul

THELMA HOUSTON—Breakwater Cat, RCA FL13500. Produced by Michael Stewart, James Gadson. Houston comes full circle on this, her first for RCA, by recording the songs of Jimmy Webb, who wrote and produced her classic "Sunshower" album more than 10 years ago. The singer's soulful pipes are well suited to the selections on show—other writers as well as Webb contribute—including the Motownesque "Long Lasting Love," the sensitive "Before There Could Be Me" and the catchy "Lost And Found." **Best cuts:** those cited.

THE BRIDES OF FUNKENSTEIN—Never Buy Texas From A Cowboy, Atlantic SD19261. Produced by George Clinton. One of Clinton's two distaff groups turns in its second album for Atlantic, a spirited if occasionally predictable collection of Parliament/Funkadelic-type workouts, fronted by three-part femme harmonies. The funk for which Clinton has become famous is efficiently purveyed by the backup musicians, includ-

ing Bootsy Collins and Bernie Worrell, especially on the epic 15-minute title cut. **Best cuts:** "Never Buy Texas From A Cowboy," "Mother May I," "Didn't Mean To Fall In Love."

MERRY CLAYTON—Emotion, MCA MCA3200. Produced by Steve Tyren. The soulful lady returns here with an intriguing mix of material, ranging from the Eagles' ballad "Wasted Time" to First Choice's pre-disco dance hit "Armed And Extremely Dangerous" and a seven-minute suite of Sly Stone's greatest hits. Clayton more than does justice to the material with her vocals, which are emotive, powerful and gutsy. Chris Dedrick's orchestral arrangements cook throughout. **Best cuts:** "Armed And Extremely Dangerous," "Sly Suite," "Emotion," "Cryin' For Love."

DAVID SIMMONS—The World Belongs To Me, WMOT F9588 (Fantasy). Produced by Butch Ingram. On this, Simmons' second album for WMOT, it's difficult not to compare the big-voiced singer with Teddy Pendergrass. And the made-in-Philly arrangements reinforce the comparison on what is a workmanlike and soulful selection of uptempo tunes and ballads. **Best cuts:** "Holdin' Back," "Locked Up In A Groove," "The World Belongs To Me."

THE BEST OF BILLY PAUL, Philadelphia International Z236314 (CBS). Various producers. It's arguable whether this retrospective of Paul's work should extend to a double album, but it does include his finest hits such as "Me and Mrs. Jones," "Thanks For Saving My Life" and "Ebony Woman." Paul's sliding and idiosyncratic voice, supported by Philly-smooth orchestrations, is appealing on these cuts, less so on some others. **Best cuts:** Those cited.

country

ROY CLARK—My Music, MCA 3189. Produced by Larry Butler. Clark offers a varied collection of ballads and uptempo numbers from love ballads like "Then I'll Be Over You" to catchy ditties such as "For Love's Own Sake," the latter featuring excellent upfront guitar work. Bass, drums, piano and strings support Clark and the assortment of guitars. **Best cuts:** "For Love's Own Sake," "Just When I Needed A Love Song," "What Would I Do Without My Music," "Mary Ann."

BILL ANDERSON—Nashville Mirrors, MCA 3214. Produced by Buddy Killen. Highlighted by the title track, the album moves solidly with most of the material written by Anderson. Utilizing some of the top Nashville musicians, and incorporating strings and horns, Killen's production is close to flawless, moving Anderson into a more traditional country sound, which works well. **Best cuts:** "Nashville Mirrors," "I Want That Feeling Again," and "Make Mine Night Time."

JANIE FRICKE—From The Heart, Columbia JC36268. Produced by Billy Sherrill. One of the best singers in Nashville offers a diverse collection of songs. From "Pass Me By" to "When I Fall In Love," Fricke sings of experience, emotions and heartbreak. Production by Sherrill features strings and background vocalists, which complement Fricke's voice beautifully. **Best cuts:** "My World Begins And Ends With You," "Gonna Love Ya (Till The Cows Come Home)," "A Cool September."

CAROL CHASE—Sexy Songs, Casablanca West CWLP6001D. Produced by Snuff Garrett. Chase scored strong with her first single "This Must Be My Ship." She follows with a smooth album—the first LP released by Casablanca West. Steel guitar merges with strings and Chase's effective vocal style on several of the cuts. **Best cuts:** "This Must Be My Ship," "Let's Say Goodbye Like We Said Hello."

HANK SNOW & KELLY FOXTON—Lovingly Yours, RCA AHL13496. Produced by Hank Snow, Kelly Foxton. Newcomer Foxton adds a surprisingly delightful new aspect to Snow's traditional country style. Her lilting soft singing showcases well against the texture of his vocals, and the collection of tunes, all relating to facets of love and relationships, is both appealing and highly listenable. **Best cuts:** "Hasn't It Been Good Together," "The Pain Didn't Show," "Stop Me From Loving You."

disco

LIPPS INC.—Mouth To Mouth, Casablanca NBLP7197. Produced by Steven Greenberg. "Funkytown," which has already been issued as a 45 from this LP, has a funky rhythm reinforced with delightfully weird sound effects and sassy female vocals. The rest of the cuts are equally powerful dance floor material. Radio crossover is another matter; this is highly stylized and market-targeted music. **Best cuts:** "Funkytown," "Rock It."

FESTIVAL—Evita, RSO RS13061. Produced by Boris Midney. Those who want a disco treatment of the songs from the hit musical can't go wrong here. But somehow transforming a beguiling torch ballad like "Don't Cry For Me Argentina," into a peppy dance floor ditty seems wrong. There are strong vocals by the four-member unit, Festival. **Best cuts:** "I'd Be Surprisingly Good For You," "Buenos Aires."

(Continued on page 74)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

CATCH

MAX WEBSTER

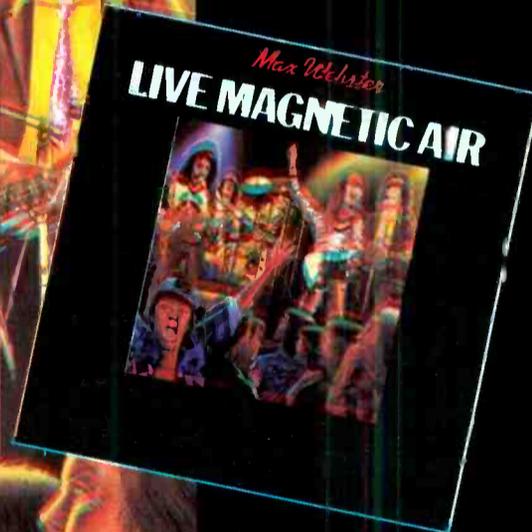
(a rock 'n' roll band)

FLYING THROUGH

Live Magnetic Air

(ST-12042)

(their new concert album)



Produced by
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& TERRY BROWN**

Max Webster appears on
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1/27—Binghamton, NY
1/29—Birmingham, AL
1/30—Atlanta, GA
2/1—Oklahoma City, OK
2/2—Dallas, TX
2/3—San Antonio, TX
2/6—Corpus Christi, TX

2/7—Houston, TX
2/8—Beaumont, TX
2/10—Tulsa, OK
2/12-2/13—St. Louis, MO
2/16—Louisville, KY
2/17—Detroit, MI
3/1-3/11—Major U.K. tour
4/2—Juno Awards, live Canadian telecast
4/3-4/5—Chicago, IL
(other dates to be added)

Max Webster has two other albums on Capitol Records in the U.S.—
"A Million Vacations" & "Mutiny Up My Sleeve"



Billboard's

Billboard SPECIAL SURVEY For Week Ending 1/26/80

Number of singles reviewed
this week 63 Last week 71

Top Single Picks

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ANDY GIBB—Desire (3:36); producers: Barry Gibb, Karl Richardson, Albhy Galuten; writers: B., R., M. Gibb; publisher: Stigwood (Unichappell BMI). RSO RS1019. Gibb ends a year-long absence from the marketplace with a breathy falsetto ballad with a semi-reggae beat. All five of the singer's previous singles have gone top 10 and gold and this one enters at a lofty 44.

LINDA RONSTADT—How Do I Make You (2:25); producers: Peter Asher; writer: Billy Steinberg; publishers: Billy Steinberg. Asylum E46602A. New wave Ronstadt? This record is a marked change in Ronstadt's musical direction and one that works effectively. An effervescent drum roll leads way to frenzied guitar work and gutsy vocalizing. This short punchy track is filled with memorable hooks and lots of energy, creating anticipation for her forthcoming "Mad Love" album.

FELIX CAVALIERE—Only A Lonely Heart Sees (3:41); producers: Felix Cavaliere, Cengiz Yaltkaya; writers: F. Cavaliere, J. Tran; publisher: K1 Music ASCAP. Epic 950829 (CBS). In what could turn out to be a sleeper, the former Rascal turns in a poignant hook-laden ballad. Cavaliere's vocal smoothly glides along and a tasty sax break adds a warm touch.

recommended

J. GEILS BAND—Come Back (3:32); producer: Seth Justman; writers: P. Wolf, S. Justman; publisher: Center City ASCAP. EMI-America 8022 (Capitol).

MECO—Theme From Star Trek (3:21); producers: Meco Bonardo, Tony Bongiovi, Harold Wheeler; writers: Alexander Courage, Gene Roddenberry; publisher: Bruin BMI. Casablanca NB2239.

SAMMY HAGAR—Straight To The Top (3:27); producer: Sammy Hagar; writer: Sammy Hagar; publishers: Big Bang/Warner-Tamerlane BMI. Capitol P4825.

MI-SEX—Computer Games (4:41); producer: Peter Dawkins; writers: S. Gilpin, K. Stanton, M. Burns; publisher: Blackwood BMI. Epic 950820 (CBS).

DAVID GATES—Where Does The Lovin' Go (3:04); producer: David Gates; writer: David Gates; publisher: Kipahula ASCAP. Elektra E46588A.

STONEBOLT—Don't Ya Hide It (3:46); producers: Walter Stewart, Ray Roper; writers: R. Roper, D. Wills, B. Lousley, D. Atchison, J. Webster; publishers: Deepcove/Dunbar Music Canada PROC. RCA JB11910.

NARDELLO & THE PHILADELPHIA LUV ENSEMBLE—Ravel's Bolero (4:30); producer: none listed; writer: M. Ravel; publishers: Durand & Cie/1929 & 1956 SDRM (through Harry Fox). Pavilion ZS96402 (CBS).

THE DUNCAN SISTERS—Sadness In My Eyes (3:44); producers: Ian Guenther, Willi Morrison; writers: Willi Morrison; publisher: Ample Parking ASCAP. Ear Marc EM5503 (Casablanca).

PHOENIX—Just Another Day (3:42); producers: Stuart Alan Love, John Verity; writer: R. Ballard; publishers: April/Russell Ballard ASCAP. Charisma CA3504 (Polydor).



RICK JAMES—Come Into My Life (3:05); producer: Rick James; writer: Rick James; publishers: Jobete/Stone City ASCAP. Gordy G7177F (Motown). Second single from James' "Fire It Up" album is another exercise in soul/funk. Guitars and percussion dominate the orchestra while backing vocalists support James' vocals.

MILLIE JACKSON—Didn't I Blow Your Mind (3:50); producers: Millie Jackson, Brad Shapiro; writers: T. Bell, W. Hart; publishers: Mighty Three/Bellboy BMI. Spring SP3007 (Polydor). The queen of raunchy r&b shows her softer side on this alternately tender and gutsy remake of the great Delphonics ballad hit. Taken from her "Live And Uncensored" album, the recording quality is excellent.

SOUL RECOMMENDS

THE DRAMATICS—Welcome Back Home (3:58); producer: Ron Banks; writers: Ron Banks, Raymond Johnson, Tony Green; Darnell Kimbrough; publishers: Conquistador/Groovesville ASCAP/BMI. MCA 41178.

JOE SIMON—I Still Love You (4:17); producers: Raeford Simon, Joe Simon; writers: Joe Simon, Victoria Pike, Raeford Simon, Douglas Rowell; publisher: Possie BMI. Spring SP3006 (Polydor).

L.A. BOPPERS—Is This The Best (Bop-Doo-Wah) (3:47); producer: Augie Johnson; writer: Vance Tenort; publishers: L.A. Boppers/Relaxed/What You Need BMI. Mercury 76038.

SOLARIS—You And Me (4:56); producer: John A. Brinson; writers: J. Anderson, J. Baker, W. Morrow; publisher: TAR ASCAP. Dana ER00131E.



MOE BANDY—One Of A Kind (2:11); producer: Ray Baker; writers: S. Throckmorton-B. Fischer; publishers: Cross Keys/Honeytree, ASCAP. Columbia 111184. A very nice change of

pace for this artist leads him away from his traditional honky-tonk mood into a smooth, reflective ballad. Baker's production is simple and tasteful, Bandy sings powerfully and the song's strong similarity in parts to "Rose Colored Glasses" shouldn't hurt any, either.

JERRY LEE LEWIS—When Two Worlds Collide (2:27); producer: Eddie Kilroy; writer: R. Miller/B. Anderson; publisher: Tree, BMI. Elektra E46591. A ballad from the Killer brings him back to his country roots, and his longtime producer. Highlighted by a lone fiddle throughout, the song gets slowed down a bit by an overabundance of strings. Lewis feels comfortable with the song, which is also the title of his forthcoming album.

LACY J. DALTON—Tennessee Waltz (3:05); producer: Billy Sherrill; writers: P.W. King-R. Stewart; publisher: Acuff-Rose, BMI. Columbia 111190. Fresh from her steaming impact on the charts with "Crazy Blue Eyes," Dalton follows up with her version of a classic country song. Dalton's gritty, gravelly vocal texture adds a new dimension and feeling, set off well by harmonica, steel and trap-style drum work.

recommended

HANK SNOW and KELLY FOXTON—Hasn't It Been Good Together (3:58); producer: Hank Snow/Kelly Foxtan; writer: L. Kaufman/G. Shayne; publisher: September, ASCAP. RCA JB11891.

PAUL EVANS—Good Neighbor (3:30); producer: Jimmy Wisner; writer: P. Evans; publisher: Port/Trajames, ASCAP. Cinnamon International 580.

DANNY DAVIS and WILLIE NELSON—Night Life (2:27); producer: Danny Davis/Bill McElhiney; writer: Nelson/Buskirk/Breeland; publisher: Tree/Glad, BMI. RCA JH11893.

RAY SAWYER—I Don't Feel Much Like Smilin' (2:41); producer: Ron Haffkine; writer: R. Sawyer/D. Locorriere; publisher: Horse Hairs, BMI. Capitol P4820.

RED STEAGALL—3 Chord Country Song (2:27); producer: Brien Fisher; writer: R. Steagall/D. Steagall; publisher: Texas Red, BMI. Elektra E46590.

HANK THOMPSON—Tony's Tank-Up, Drive-In Cafe (2:29); producer: Larry Butler; writer: G. Sutton; publisher: Rodeo Cowboy, BMI. MCA 41176.

KENNY PRICE—Well Rounded Traveling Man (2:43); producer: Ray Pennington; writer: R. Pennington/T. Seals; publisher: Almarie, BMI. Dimension 1003.

CHET ATKINS—Blind Willie (3:16); producer: Ray Stevens; writer: B. Kalb; publisher: Ahab/Lowery, BMI. RCA PB11892.

MIKE LUNSFORD—Is It Wrong (2:59); producer: Tommy Hill; writer: W. McPherson; publisher: Rightsong, BMI. Gusto G9399.



recommended

FRANTIQUE—Disco Dancer (3:06); producers: Vivienne Savioe Robinson, James Bolden, Jack Robinson; writers: J. Robinson, J. Bolden; publishers: Robin Song/Jacques Pepino/Mighty Three BMI. Philadelphia International ZS93729 (CBS).



recommended

RONNIE MILSAP—Why Don't You Spend The Night (3:45); producers: Ronnie Milsap, Rob Galbraith; writer: Bob McDill; publisher: Hall-Clement BMI. RCA PB11909.

D.W. STEVENSON—Headin' Home (2:58); producers: Chris Christian, Brown Bannister; writers: B.W. Stevenson, Chris Christian; publishers: B.W. Stevenson/Home Sweet Home ASCAP/BMI. MCA 41166.



SAUNDR STEELE—I'm Hung Up On You (2:46); producer: Ralph Murphy; writers: Sam Hogin-Ted Lindsay; publishers: Cookhouse, BMI/Mother Tongue, ASCAP. United Artists UAX1335Y. Steele is another one of those Nashville femme fatales—a la Dolly Parton and Crystal Gayle—whose music pleasantly blurs the borders of pop, country and adult contemporary. Her powerful vocal effort on this love ballad is bolstered by strings, keyboards, prominent percussion and bass.

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 72

LE PAMPLEMOUSSE—Planet Of Love, You Can Get Off On The Music, AVI AVIG080. Produced by Laurin Rinder, W. Michael Lewis. Third album by this mainstay disco ensemble features two exciting dance floor tracks: "Planet Of Love" and "You Can Get Off On The Music" in addition to three other tracks. Rinder & Lewis' production is again immaculate while the horns add spice to the arrangements. **Best cuts:** "Planet Of Love," "You Can Get Off On The Music."

classical

MAHLER: SYMPHONY NO. 4—Mathis, Berlin Philharmonic, Karajan, DG 2531205. The interpretive standard set by Karajan is equalled in only a slim number of alternate versions. Each movement has a deeply rooted, organic sense of unity that eludes most other interpreters, making their efforts sound haphazard by comparison. And other versions simply can't match the infinite working out of detail and magnificent level of orchestral playing evident here. The heavenly phrasing of the violins should be singled out. This is Mahler's most accessible symphony.

TOMITA BOLERO—RCA ARL 13412. The growing legion of synthesizer and electronic music buffs make up Tomita's proven audience, along with elements drawn from the pop and classical listenership. The transition to synthesizer of Ravel's refined, wide-spectrum use of orchestral color should create considerable interest. These interpretations are mostly literal, with the added excitement of surprise elements such as the "oriental" note-bending in "Mother Goose Suite" and funeral "bass-drum" thumps in "Pavane." Also "Daphnis And Chloe" and the thrice-popular "Bolero."

jazz

ARTHUR BLYTHE—In The Tradition, Columbia C36300. Produced by Arthur Blythe and Bob Thiele. Piano, bass and drums accompany the rising alto saxophonist through six tasty tracks. Blythe, a California musician, is a highly emo-

tional artist who displays exceptional technique and his program mixes standards with two originals. The standards are stronger. **Best cuts:** "Jitterbug Waltz," "Caravan," "In A Sentimental Mood."

DIZZY GILLESPIE—Havin' A Good Time In Paris, Inner City IC7010. No producer listed. These are sides from France's Vogue Records, circa 1952, when Dizzy ranged from mellow to uncanny. There's a quintet backing his trumpet on side one; a sextet on side two. Altogether, it's worth hearing again and again in order to know why Dizzy is a legend. Wait until you hear "Afro Paris," then you'll know why the liner notes note that he's a man for all seasons, from the '40s to the '80s. **Best cuts:** Above mentioned.

THE GREAT JAZZ TRIO—Milestones, Inner City IC6030. Produced by Kiyoshi Itoh, Yukio Morisaki. Hank Jones, Tony Williams and Ron Carter comprise a formidable threesome, serving up seven solid tracks taped in the spring of '78 in New York. Jones' piano carries the load, and there is an enviable rapport apparent with the guitarless rhythm section. Pleasing but unspectacular music, immaculately played. **Best cuts:** "Lush Life," "Hormone."

MARY LOU WILLIAMS—First Lady Of The Piano, Inner City IC7006. No producer listed. Recorded in London in 1953, this proves once again the timeless qualities of good jazz. Pianist Williams swings far and wide within a tight quartet that offers standards ranging from "Perdido" to Monk's "Round About Midnight," with stops for Gershwin. A neat package from an eminent composer who plays every note with a deftness born of experience. **Best cuts:** "They Can't Take That Away From Me (Alternate take)," "Perdido."

BOB SZAJNER TRIAD—Jazz Opus 20/40, Seeds & Stems SSH7802. Produced by Laura Holiday, Bob Szajner. Taped in Livonia, Mich., Szajner rambles about on piano, improvising at will with drums and bass in the background. The leader and coproducer is listed as "composer" of all nine tracks, but there's too little structure to attract interest. **Best cuts:** "Meeting Competition," "No Bridge In Sight."

MOUSEY ALEXANDER SEXTET—The Mouse Roars, Famous Door HL130. Produced by Harry Lim. Veteran Chicago drummer performs six quality tracks, charted by Lou Forestieri, on his first LP as a leader. Ably assisting are Phil Wilson, John Bunch, Al Klink (from the old Glenn Miller band), George Mraz and Glenn Zottola, a promising trumpeter who doubles alto sax. It's a compatible combo purveying first class mainstream jazz. **Best cuts:** "Mousetrap," "When Your Lover Has Gone," "Carioca."

GEORGE ADAMS QUINTET—Paradise Space Shuttle, Timeless Muse TI322. Produced by Wim Wigt. Adams goes all out on six tracks, tripling as tenor saxist, flutist and singer with a four-man rhythm team including Ron Burton, Don Pate, Al Foster and Azzedin Weston. Adams indicates on this entertaining LP that he is underrated. **Best cuts:** "City Of Peace," "Intentions."

SIDNEY BECHET/MARTIAL SOLAL—When A Soprano Meets A Piano, Inner City IC7C7080. Produced by Charles Delaunay. There have been far more vibrant performances of the soprano sax master Bechet put on wax, but these with Algerian pianist's Solal's quartet, and on side two, with Kenny Clarke and Pierre Michelot, are worth having for nothing else than the fluidity of Bechet's style. **Best cuts:** "Wrap Your Troubles In Dreams," "It Don't Mean A Thing."

DJANGO REINHARDT—The Versatile Giant, Inner City IC7004. Various producers. Here's a scratchy, acoustically flawed yet splendid record of the ultra hip gypsy guitarist who has held many other pickers in his sway for decades. These 12 cuts range from the '30s to the early '50s, and they include Django's performances with his brother, Joseph, Stephane Grappelli, the entire Duke Ellington Orchestra, Roger Chaput and others. **Best cuts:** Your choice.

REIN DE GRAAFF QUINTET—New York Jazz, Timeless Muse TI321. Produced by Theresa del Pozzo. Dutch pianist impresses with his first LP, comprising six tunes and showing the skills of Ronnie Cuber, Sam Jones, Tom Harrell and Louis Hayes. Cuber's big baritone sax is a particularly forte asset to Graaff's music. **Best cuts:** "A Monk's Dream," "Wail."

ART BLAKEY & THE JAZZMESSENGERS—Reflections In Blue, Timeless Muse TI317. Produced by Wim Wigt. Taped in Holland in late 1978, seven tracks produce Blakey's usual high quality music, his superb drumming backed by five sidemen. There's a strong bop feeling to Blakey's performances but the group's sounds are eminently contemporary. **Best cuts:** "Ellington Medley," "My Foolish Heart," "My One And Only Love."

BILL WATROUS—Watrous in Hollywood, Famous Door HL127. Produced by Harry Lim. No one is playing more exciting, more musical trombone today than Watrous. Here he has superior backing in Danny Stiles, Joe Romano, John Heard, Ross Tompkins and Frank Capp on seven sterling cuts including two originals by the leader. **Best cuts:** "Beaver Power," "The More I See You," "Tebby."

'Fake Book' Sales May Reach 60,000

NEW YORK—Songbooks Unlimited, the mail-order division of Sheet Music Magazine, projects sales of 60,000 by midyear of Big 3's "Legit Professional Fake Book."

The company recently entered an arrangement with Big 3 for exclusive rights to sell the 1,012-song folio in print advertising, and has purchased 40,000 copies, according to Ed Shanaphy, publisher of Sheet Music Magazine.

The folio carries a list price of \$27.50, including prepaid postage, and direct mail and print advertising is being placed in appropriate media to reach the musician.

- ★ April Wine
- ★ Jon Astley
- ★ Ian Bairnson
- ★ Roy Thomas Baker
- ★ Barry Beckett
- ★ Bee Gees
- ★ Joe Boyd
- ★ Gary Brown
- ★ Terry Brown
- ★ Dennis Bryon
- ★ Robert Charlebois
- ★ Phil Chapman
- ★ Manny Charlton
- ★ Chicago
- ★ Julien Clerc
- ★ Crack The Sky
- ★ Dakota
- ★ Jean-Pierre Ferland
- ★ Roberta Flack
- ★ Dean Friedman
- ★ Lewis Furey
- ★ Albhy Galuten
- ★ Garolou
- ★ Granati Bros.
- ★ Ian Hunter
- ★ Tom Jans
- ★ Catherine Lara
- ★ Bill Lyall
- ★ Gary Lyons
- ★ Dan McCafferty
- ★ Kate & Anna McGarrigle
- ★ Nazareth
- ★ Peter Oxendale
- ★ David Paton
- ★ Jean-Claude Petit
- ★ Wilson Pickett
- ★ Billy Preston
- ★ Spencer Propher
- ★ The Pumps
- ★ Phil Ramone
- ★ The Ramones
- ★ Karl Richardson
- ★ Tony Roman
- ★ Jean Roussel
- ★ Rush
- ★ Santa Esmeralda
- ★ Danny Seraphine
- ★ Ray Shulman
- ★ Marty Simon
- ★ Earl Slick
- ★ Paul Samwell-Smith
- ★ David Spinozza
- ★ Starcastle
- ★ Ed Stasium
- ★ Cat Stevens
- ★ Streethheart
- ★ Teaze
- ★ Ian Thomas
- ★ Stuart Tosh
- ★ Blue Weaver
- ★ Leslie West
- ★ Wireless
- ★ David "Hawk" Wolinski
- ★ Nanette Workman
- ★ Peter Yarrow

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Billboard TOP LPs & TAPE

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JANUARY 26, 1980, BILLBOARD

| 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 | 7 | PINK FLOYD The Wall Columbia PC 2-36183 | 13.98 | 13.98 | 13.98 | ★ | 41 | 6 | | TEDDY PENDERGRASS Teddy Live! Coast To Coast P.L.R. K22 36294 (CBS) | 13.98 | 13.98 | 13.98 | 71 | 62 | 11 | CRYSTAL GAYLE Classic Crystal United Artists L00-982 | 8.98 | 8.98 | 8.98 |
| ★ | 3 | 15 | EAGLES The Long Run Asylum SE-508 | 8.98 | 8.98 | 8.98 | ★ | 37 | 37 | ▲ | SUPERTRAMP Breakfast In America A&M 3708 | 8.98 | 8.98 | 8.98 | 72 | 74 | 39 | WAYLON JENNINGS Greatest Hits RCA AHL1-3378 | 7.98 | 7.98 | 7.98 |
| ★ | 5 | 12 | TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA) | 8.98 | 8.98 | 8.98 | ★ | 43 | 15 | | PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236 | 7.98 | 7.98 | 7.98 | ★ | 83 | 11 | TOTO Hydra Columbia FC 36229 | 8.98 | 8.98 | 8.98 |
| ★ | 4 | 2 | DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191 | 13.98 | 13.98 | 13.98 | ★ | 39 | 28 | 15 | BARRY MANILOW One Voice Arista AL 9505 | 8.98 | 8.98 | 8.98 | 74 | 59 | 28 | SOUNDTRACK The Muppets Atlantic SD 16001 | 7.98 | 7.98 | 7.98 |
| ★ | 5 | 4 | BEE GEES Greatest RSO RS-2-4200 | 13.98 | 13.98 | 13.98 | ★ | 40 | 40 | 8 | LITTLE FEAT Down On The Farm Warner Bros. HS 3345 | 8.98 | 8.98 | 8.98 | 75 | 75 | 20 | THE ALAN PARSONS PROJECT Eve Arista AL-9504 | 8.98 | 8.98 | 8.98 |
| ★ | 7 | 18 | KENNY ROGERS Kenny United Artists LWAK-979 | 8.98 | 8.98 | 8.98 | ★ | 41 | 39 | 18 | ISAAC HAYES Don't Let Go Polydor PD-1-6224 | 7.98 | 7.98 | 7.98 | 76 | 77 | 15 | SANTANA Marathon Columbia FC-36154 | 8.98 | 8.98 | 8.98 |
| ★ | 8 | 22 | MICHAEL JACKSON Off The Wall Epic FE-35745 | ▲ | 8.98 | 8.98 | ★ | 48 | 15 | | BLONDIE Eat To The Beat Chrysalis CHR-1225 | 8.98 | 8.98 | 8.98 | ★ | 84 | 8 | TWENNYNINE FEATURING LENNY WHITE Best Of Friends Elektra 6E-223 | 7.98 | 7.98 | 7.98 |
| ★ | 11 | 8 | DAN FOGELBERG Phoenix Full Moon/Epic FE 35634 | 8.98 | 8.98 | 8.98 | ★ | 43 | 44 | 59 | KENNY ROGERS The Gambler United Artists UALA 934 | 7.98 | 7.98 | 7.98 | 78 | 76 | 31 | THE KNACK Get The Knack Capitol SO 11948 | ▲ | 7.98 | 7.98 |
| ★ | 9 | 9 | STYX Cornerstone A&M SP 3711 | 8.98 | 8.98 | 8.98 | ★ | 47 | 12 | | STEVE FORBERT Jackrabbit Slim Nemperor JZ-36191 | 7.98 | 7.98 | 7.98 | 79 | 79 | 6 | M New York, London, Paris, Munich Sire SRK 6084 (Warner Bros.) | 7.98 | 7.98 | 7.98 |
| ★ | 10 | 10 | FLEETWOOD MAC Tusk Warner Bros. ZHS-3350 | 15.98 | 15.98 | 15.98 | ★ | 45 | 38 | 31 | CARS Candy-O Elektra SE-507 | 8.98 | 8.98 | 8.98 | 80 | 82 | 4 | SOUNDTRACK "10" Warner Bros. BSK 3399 | 7.98 | 7.98 | 7.98 |
| ★ | 12 | 9 | JEFFERSON STARSHIP Freedom At Point Zero Grant BZL1-3452 (RCA) | 8.98 | 8.98 | 8.98 | ★ | 46 | 46 | 6 | ABBA Greatest Hits Vol. 2 Atlantic SD 160009 | 8.98 | 8.98 | 8.98 | 81 | 81 | 20 | O'JAY'S Identify Yourself P.I.R. FZ-36027 (CBS) | ▲ | 8.98 | 8.98 |
| ★ | 12 | 6 | STEVIE WONDER Journey Through The Secret Life of Plants Tamla T13-371C2 (Motown) | 13.98 | 13.98 | 13.98 | ★ | 53 | 7 | | SHALAMAR Big Fun Solar BXL1-3479 (RCA) | 7.98 | 7.98 | 7.98 | 82 | 80 | 10 | PAVARTOTTI O Sole Mio-Favorite Neapolitan Songs London OS 26560 | 8.98 | 8.98 | 8.98 |
| ★ | 13 | 13 | LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic) | ▲ | 8.98 | 8.98 | ★ | 66 | 6 | | PARLIAMENT Glorious!astootid Casablanca NBLP 7195 | 7.98 | 7.98 | 7.98 | ★ | 105 | 83 | THE CARS Elektra 6E-135 | ▲ | 7.98 | 7.98 |
| ★ | 14 | 9 | AEROSMITH Night In The Ruts Columbia FC 36050 | 8.98 | 8.98 | 8.98 | ★ | 52 | 13 | | ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501 | 7.98 | 7.98 | 7.98 | ★ | 94 | 3 | LOU RAWLS Sit Down And Talk To Me P.I.R. JZ 36304 (CBS) | 7.98 | 7.98 | 7.98 |
| ★ | 15 | 11 | RUFUS & CHAKA Masterjam MCA MCA 5103 | 8.98 | 8.98 | 8.98 | ★ | 50 | 45 | 17 | CHEAP TRICK Dream Police Epic FE 35773 | 8.98 | 8.98 | 8.98 | 85 | 85 | 23 | AC/DC Highway To Hell Atlantic SD 19244 | 7.98 | 7.98 | 7.98 |
| ★ | 23 | 7 | LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008 | 12.98 | 12.98 | 12.98 | ★ | 51 | 49 | 12 | BAR-KAYS Injoy Mercury SRM-1-3781 | 7.98 | 7.98 | 7.98 | 86 | 86 | 38 | DONNA SUMMER Bad Girls Casablanca NBLP-2-7150 | ▲ | 13.98 | 13.98 |
| ★ | 19 | 8 | NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296 | 13.98 | 13.98 | 13.98 | ★ | 58 | 8 | | PHYLLIS HYMAN You Know How To Love Me Arista AL 9509 | 7.98 | 7.98 | 7.98 | ★ | 97 | 2 | THE BABYS Union Jacks Chrysalis CHR 1267 | 7.98 | 7.98 | 7.98 |
| ★ | 18 | 17 | BARBRA STREISAND Wet Columbia FC 36258 | 8.98 | 8.98 | 8.98 | ★ | 53 | 54 | 7 | FRANK ZAPPA Joe's Garage Acts II & III Zappa SRZ 2-1502 (Mercury) | 13.98 | 13.98 | 13.98 | ★ | 88 | 26 | LITTLE RIVER BAND First Under The Wire Capitol SOO 11954 | ▲ | 8.98 | 8.98 |
| ★ | 32 | 3 | NEIL DIAMOND September Morn Columbia FC 36121 | 8.98 | 8.98 | 8.98 | ★ | 60 | 295 | | PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol) | 7.98 | 7.98 | 7.98 | ★ | 99 | 6 | BONNIE POINTER Bonnie Pointer Motown M7-929R1 | 7.98 | 7.98 | 7.98 |
| ★ | 21 | 16 | HERB ALPERT Rise A&M SP 4790 | 7.98 | 7.98 | 7.98 | ★ | 55 | 56 | 10 | PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.) | 7.98 | 7.98 | 7.98 | 90 | 89 | 28 | NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.) | ● | 8.98 | 8.98 |
| ★ | 26 | 6 | SOUNDTRACK The Rose Atlantic SD 16010 | 8.98 | 8.98 | 8.98 | ★ | 61 | 7 | | NATALIE COLE & PEABO BRYSON We're The Best Of Friends Capitol SOO 12025 | 8.98 | 8.98 | 8.98 | ★ | 101 | 6 | THE GAP BAND The Gap Band II Mercury SRM-1-3804 | 7.98 | 7.98 | 7.98 |
| ★ | 22 | 11 | PRINCE Prince Warner Bros. BSK 3366 | 7.98 | 7.98 | 7.98 | ★ | 63 | 34 | | DIONNE WARWICK Dionne Arista AB 4230 | 7.98 | 7.98 | 7.98 | 92 | 93 | 8 | SLAVE Just A Touch Of Love Columbia SD 5217 (Atlantic) | 7.98 | 7.98 | 7.98 |
| ★ | 25 | 6 | VARIOUS ARTISTS No Nukes Asylum ML-901 | 17.98 | 17.98 | 17.98 | ★ | 58 | 50 | 14 | DARYL HALL & JOHN OATES X-Static RCA AFL1-3494 | 7.98 | 7.98 | 7.98 | 93 | 88 | 42 | JOURNEY Evolution Columbia FC 35797 | ▲ | 8.98 | 8.98 |
| ★ | 24 | 13 | ANNE MURRAY I'll Always Love You Capitol SOO 12012 | 8.98 | 8.98 | 8.98 | ★ | 64 | 4 | | SOUNDTRACK Star Trek Columbia JS 36334 | 7.98 | 7.98 | 7.98 | ★ | 104 | 6 | MILLIE JACKSON Live & Uncensored Spring SP-2-6725 (Polydor) | 12.98 | 12.98 | 12.98 |
| ★ | 25 | 20 | KENNY LOGGINS Keep The Fire Columbia JC-36172 | 7.98 | 7.98 | 7.98 | ★ | 60 | 55 | 13 | POLICE Reggatta De Blanc A&M SP 4792 | 7.98 | 7.98 | 7.98 | 95 | 87 | 17 | STEVE MARTIN Comedy Is Not Pretty Warner Bros. HS 3392 | 8.98 | 8.98 | 8.98 |
| ★ | 26 | 18 | COMMODORES Midnight Magic Motown M 8926 | 8.98 | 8.98 | 8.98 | ★ | 61 | 51 | 10 | ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373 | 8.98 | 8.98 | 8.98 | ★ | 138 | 6 | HIROSHIMA Hiroshima Arista AB-4252 | 7.98 | 7.98 | 7.98 |
| ★ | 27 | 19 | KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury) | 7.98 | 7.98 | 7.98 | ★ | 70 | 10 | | PATRICE RUSHEN Pizzazz Elektra 6E-243 | 7.98 | 7.98 | 7.98 | ★ | 107 | 8 | CLIFF RICHARD We Don't Talk Anymore EMI-America SW-17018 | 7.98 | 7.98 | 7.98 |
| ★ | 29 | 31 | SMOKEY ROBINSON Where There's Smoke Tamla T7-366 (Motown) | 7.98 | 7.98 | 7.98 | ★ | 64 | 42 | 11 | WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188 | 7.98 | 7.98 | 7.98 | ★ | 163 | 2 | UFO No Place To Run Chrysalis CHR 1239 | 7.98 | 7.98 | 7.98 |
| ★ | 29 | 16 | FOREIGNER Head Games Atlantic SD 29999 | 8.98 | 8.98 | 8.98 | ★ | 72 | 9 | | THE INMATES First Offence Polydor PD 1-6241 | 7.98 | 7.98 | 7.98 | 99 | 95 | 38 | BLACKFOOT Strikes Atco SD 38112 (Atlantic) | 7.98 | 7.98 | 7.98 |
| ★ | 34 | 11 | CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188 | 8.98 | 8.98 | 8.98 | ★ | 66 | 65 | 30 | K.C. & THE SUNSHINE BAND Do You Wanna' Go Party TK 611 | 7.98 | 7.98 | 7.98 | 100 | 100 | 22 | TALKING HEADS Fear Of Music Sire SRK-6076 (Warner Bros.) | 7.98 | 7.98 | 7.98 |
| ★ | 31 | 13 | BOB JAMES & EARL KLUGH One On One Rappan Zee/Columbia FC 36241 | 8.98 | 8.98 | 8.98 | ★ | 67 | 67 | 14 | JOE JACKSON I'm The Man A&M SP4794 | 7.98 | 7.98 | 7.98 | 101 | 98 | 15 | VILLAGE PEOPLE Live And Sleazy Casablanca NBLP-2-7183 | 13.98 | 13.98 | 13.98 |
| ★ | 33 | 10 | Z.Z. TOP Deguello Warner Bros. HS 3361 | 8.98 | 8.98 | 8.98 | ★ | 78 | 4 | | THE WHISPERS The Whispers Solar BXL1-3521 (RCA) | 7.98 | 7.98 | 7.98 | 102 | 71 | 10 | DR. HOOK Sometimes You Win ... Capitol SOO 12023 | 8.98 | 8.98 | 8.98 |
| ★ | 36 | 18 | MOLLY HATCHET Flirtin' With Disaster Epic JE 36110 | 7.98 | 7.98 | 7.98 | ★ | 69 | 69 | 9 | GILDA RADNER Live From New York Warner Bros. HS 3320 | 7.98 | 7.98 | 7.98 | 103 | 103 | 11 | PABLO CRUISE Part Of The Game A&M SP 3712 | 8.98 | 8.98 | 8.98 |
| ★ | 34 | 30 | ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FZ 36310 (CBS) | 8.98 | 8.98 | 8.98 | ★ | 70 | 68 | 12 | WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493 | 7.98 | 7.98 | 7.98 | 104 | 91 | 21 | BOB DYLAN Slow Train Coming Columbia FC-36120 | 8.98 | 8.98 | 8.98 |
| ★ | 35 | 35 | RUPERT HOLMES Partners In Crime Infinity INF-3020 (MCA) | 7.98 | 7.98 | 7.98 | | | | | | | | | | | | | | | |

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | ALBUM | 8-TRACK | CASSETTE |
|-----------|-----------|----------------|--|-------|---------|----------|
| 105 | 102 | 20 | JIMMY BUFFETT Volcano MCA MCA 5102 | 8.98 | 8.98 | 8.98 |
| 106 | 92 | 24 | JOHN COUGAR John Cougar Riva RVL 7401 (Mercury) | 7.98 | 7.98 | 7.98 |
| 107 | 106 | 38 | CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751 | 8.98 | 8.98 | 8.98 |
| 108 | 108 | 70 | STYX Pieces Of Eight A&M SP 4724 | 7.98 | 7.98 | 7.98 |
| NEW ENTRY | | | UTOPIA Adventures In Utopia Bearsville BRK 3404 (Warner Bros.) | 7.98 | 7.98 | 7.98 |
| 110 | 110 | 19 | FRANK ZAPPA Joe's Garage Zappa SR21-1603 (Mercury) | 7.98 | 7.98 | 7.98 |
| 111 | 109 | 10 | FLEETWOOD MAC Rumours Warner Bros. BSK 3010 | 7.98 | 7.98 | 7.98 |
| 112 | 112 | 14 | JEAN-LUC PONTY A Taste Of Passion Atlantic SD-19253 | 7.98 | 7.98 | 7.98 |
| 113 | 118 | 11 | BOB MARLEY & THE WAILERS Survival Island ILPS 9542 (Warner Bros.) | 7.98 | 7.98 | 7.98 |
| 114 | 114 | 16 | BONNIE RAITT The Glow Warner Bros. BSK 3369 | 8.98 | 8.98 | 8.98 |
| 115 | 115 | 18 | KARLA BONOFF Restless Nights Columbia JC 35799 | 7.98 | 7.98 | 7.98 |
| 116 | 115 | 18 | KARLA BONOFF Restless Nights Columbia JC 35799 | 7.98 | 7.98 | 7.98 |
| 118 | 119 | 17 | KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H | 7.98 | 7.98 | 7.98 |
| 119 | 119 | 17 | KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H | 7.98 | 7.98 | 7.98 |
| 120 | NEW ENTRY | | RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240 | 7.98 | 7.98 | 7.98 |
| 121 | 122 | 25 | PLEASURE Future Now Fantasy F-9578 | 7.98 | 7.98 | 7.98 |
| 122 | 113 | 12 | PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239 | 8.98 | 8.98 | 8.98 |
| 123 | 133 | 7 | ROY AYERS No Stranger To Love Polydor PD-1-6246 | 7.98 | 7.98 | 7.98 |
| 124 | 126 | 9 | BOOMTOWN RATS The Fine Art Of Surfacing Columbia JC 36248 | 7.98 | 7.98 | 7.98 |
| 125 | 111 | 6 | CHIC Chic's Greatest Hits Atlantic SD-16011 | 8.98 | 7.98 | 7.98 |
| 126 | 117 | 23 | JOURNEY Infinity Columbia JC 34912 | 7.98 | 7.98 | 7.98 |
| 127 | 121 | 11 | HEAD EAST A Different Kind Of Crazy A&M SP 4795 | 7.98 | 7.98 | 7.98 |
| 128 | 128 | 16 | FOGHAT Boogie Motel Bearsville BHS 6990 (WB) | 8.98 | 8.98 | 8.98 |
| 129 | 129 | 33 | EARTH, WIND & FIRE I Am Arc FC 35730 (CBS) | 8.98 | 8.98 | 8.98 |
| 130 | 130 | 32 | ELECTRIC LIGHT ORCHESTRA Discovery Jet FZ 35769 (CBS) | 8.98 | 8.98 | 8.98 |
| 131 | 131 | 8 | INSTANT FUNK Witch Doctor Salsoul SA 8529 (RCA) | 7.98 | 7.98 | 7.98 |
| 132 | 134 | 19 | J.D. SOUTHER You're Only Lonely Columbia JC 36093 | 8.98 | 8.98 | 8.98 |
| 133 | 132 | 13 | NICOLETTE LARSON In The Nick Of Time Warner Bros. HS 3370 | 8.98 | 8.98 | 8.98 |
| 134 | 144 | 8 | MANHATTAN TRANSFER Extensions Atlantic SD 19258 | 7.98 | 7.98 | 7.98 |
| 135 | 145 | 4 | 38 SPECIAL Rockin' Into The Night A&M SP 4782 | 7.98 | 7.98 | 7.98 |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | ALBUM | 8-TRACK | CASSETTE |
|-----------|-----------|----------------|--|-------|---------|----------|
| 136 | 140 | 7 | LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic) | 8.98 | 8.98 | 8.98 |
| 137 | 156 | 13 | RICK JAMES Fire It Up Gordy G8-990 (Motown) | 8.98 | 8.98 | 8.98 |
| 138 | 123 | 10 | SYLVESTER Living Proof Fantasy F-79010 | 11.98 | 11.98 | 11.98 |
| 139 | 116 | 13 | OUTLAWS In The Eye Of The Storm Arista AL 9507 | 8.98 | 8.98 | 8.98 |
| 140 | 137 | 13 | BARRY MANILOW Greatest Hits Arista A2L 8601 | 13.98 | 13.98 | 13.98 |
| 141 | 136 | 8 | JOAN ARMATRADE How Cruel A&M SP 3302 | 4.98 | 4.98 | 4.98 |
| 142 | 141 | 34 | CRUSADERS Street Life MCA 3094 | 7.98 | 7.98 | 7.98 |
| 143 | 143 | 72 | DONNA SUMMER Live And More Casablanca NBLP-7119 | 12.98 | 12.98 | 12.98 |
| 144 | 127 | 22 | ASHFORD & SIMPSON Stay Free Warner Bros. HS-3357 | 8.98 | 8.98 | 8.98 |
| 145 | 125 | 10 | GEORGE DUKE Master of the Game Epic JE 36263 | 7.98 | 7.98 | 7.98 |
| 146 | 96 | 12 | JOHN DENVER & THE MUPPETS A Christmas Together RCA AFL1-3451 | 7.98 | 7.98 | 7.98 |
| 147 | 146 | 8 | THE EMOTIONS Come Into Our World ARC/Columbia JC 36119 | 7.98 | 7.98 | 7.98 |
| NEW ENTRY | | | THE SPECIALS The Specials Chrysalis CHR 1265 | 7.98 | 7.98 | 7.98 |
| 149 | 149 | 12 | THE HEADBOYS The Headboys RSD RS-1-3068 | 7.98 | 7.98 | 7.98 |
| 150 | 120 | 11 | LARRY GATLIN Straight Ahead Columbia JC 36250 | 7.98 | 7.98 | 7.98 |
| 151 | 153 | 7 | ROLLING STONES Hot Rocks 1964-71 London ZPS-6067 | 13.98 | 13.98 | 13.98 |
| 152 | 152 | 8 | WAR The Music Band 2 MCA MCA 3193 | 8.98 | 8.98 | 8.98 |
| 153 | 154 | 9 | STYX Equinox A&M SP 4559 | 7.98 | 7.98 | 7.98 |
| 154 | 154 | 9 | STYX Equinox A&M SP 4559 | 7.98 | 7.98 | 7.98 |
| 155 | 160 | 50 | BEE GEES Spirits Having Flown RSD RS1-3041 | 8.98 | 8.98 | 8.98 |
| 156 | 159 | 58 | DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3191 | 8.98 | 8.98 | 8.98 |
| 157 | 167 | 8 | ROGER WHITTAKER Mirrors Of My Mind RCA AFL1-3501 | 7.98 | 7.98 | 7.98 |
| 158 | 168 | 2 | SPINNERS Dancin' and Lovin' Atlantic SD 19256 | 7.98 | 7.98 | 7.98 |
| 159 | 162 | 15 | MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polydor PD-1-6229 | 7.98 | 7.98 | 7.98 |
| 160 | 180 | 3 | SOUNDTRACK The Electric Horseman Columbia JS 36327 | 7.98 | 7.98 | 7.98 |
| 161 | 157 | 42 | VAN HALEN Van Halen II Warner Bros. HS 3312 | 7.98 | 7.98 | 7.98 |
| 162 | 147 | 16 | FUNKADELIC Uncle Jam Wants You Warner Bros. BSK 337 | 8.98 | 8.98 | 8.98 |
| 163 | 173 | 2 | RITA COOLIDGE Satisfied A&M SP 4781 | 7.98 | 7.98 | 7.98 |
| 164 | 166 | 4 | TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers Shelter SR 2006 (MCA) | 7.98 | 7.98 | 7.98 |
| 165 | 151 | 10 | EDDIE RABBITT The Best of Eddie Rabbitt Elektra 6E 235 | 7.98 | 7.98 | 7.98 |
| 166 | 176 | 4 | GAMMA Gamma Elektra 6E 219 | 7.98 | 7.98 | 7.98 |
| 167 | 171 | 6 | EAGLES Greatest Hits 1971-1975 Asylum 6E-105 | 7.98 | 7.98 | 7.98 |
| 168 | 178 | 2 | CHERYL LYNN In Love Columbia JC-36145 | 7.98 | 7.98 | 7.98 |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | ALBUM | 8-TRACK | CASSETTE |
|-----------|-----------|----------------|--|-------|---------|----------|
| 179 | 2 | | IAN MCLAGAN Troublemaker Mercury SRM 1-3786 | 7.98 | 7.98 | 7.98 |
| 180 | 2 | | TERI DE SARIO Moonlight Madness Casablanca NBLP 7178 | 7.98 | 7.98 | 7.98 |
| 181 | 12 | | APRIL WINE Harder...Faster Capitol ST-12013 | 7.98 | 7.98 | 7.98 |
| 172 | 172 | 20 | SUPERTRAMP Crime Of The Century A&M SP-3647 | 7.98 | 7.98 | 7.98 |
| 173 | 148 | 16 | SOUNDTRACK Quadrophenia Polydor PD-2-6235 | 13.98 | 13.98 | 13.98 |
| 174 | 174 | 33 | DIANA ROSS The Boss Motown M7-923 | 7.98 | 7.98 | 7.98 |
| 175 | 175 | 9 | EAGLES Hotel California Asylum 7E-1084 | 7.98 | 7.98 | 7.98 |
| NEW ENTRY | | | PEARL HARBOR & THE EXPLOSIONS Pearl Harbor & The Explosions Warner Bros. BSK 3404 | 7.98 | 7.98 | 7.98 |
| 177 | 124 | 21 | TIM CURRY Fearless A&M SP-4773 | 7.98 | 7.98 | 7.98 |
| 178 | 177 | 114 | SOUNDTRACK Saturday Night Fever RSD RS-2-4001 | 12.98 | 12.98 | 12.98 |
| NEW ENTRY | | | YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M) | 7.98 | 7.98 | 7.98 |
| NEW ENTRY | | | THE DIRT BAND An American Dream United Artists UALA-974 | 7.98 | 7.98 | 7.98 |
| 181 | 142 | 9 | LINDA CLIFFORD Here's My Love RSD/Custom RS-3067 | 7.98 | 7.98 | 7.98 |
| 182 | 182 | 9 | EMERSON, LAKE & PALMER In Concert Atlantic SD 19255 | 7.98 | 7.98 | 7.98 |
| 183 | 183 | 12 | ATLANTA RHYTHM SECTION Are You Ready Polydor PD-2-6236 | 11.98 | 11.98 | 11.98 |
| 184 | 184 | 19 | BRENDA RUSSELL Horizon SP 739 (A&M) | 7.98 | 7.98 | 7.98 |
| 185 | 165 | 3 | REX SMITH Forever Columbia JC 36275 | 7.98 | 7.98 | 7.98 |
| 186 | 187 | 3 | SOUNDTRACK Grease RSD RS-2-4002 | 12.98 | 12.98 | 12.98 |
| 187 | 187 | 3 | SOUNDTRACK Grease RSD RS-2-4002 | 12.98 | 12.98 | 12.98 |
| 189 | 189 | 6 | VAN HALEN Van Halen Warner Bros. BSK 3075 | 7.98 | 7.98 | 7.98 |
| 190 | NEW ENTRY | | THE UNDERTONES The Undertones Sire SRK-6081 (Warner Bros.) | 7.98 | 7.98 | 7.98 |
| 191 | 191 | 35 | SWITCH Switch II Gordy G7-988 (Motown) | 7.98 | 7.98 | 7.98 |
| 192 | 161 | 8 | FLEETWOOD MAC Fleetwood Mac Reprise K-2281 | 7.98 | 7.98 | 7.98 |
| 193 | NEW ENTRY | | XTC Drums And Wires Virgin VA-13134 (Atlantic) | 7.98 | 7.98 | 7.98 |
| 194 | 194 | 13 | SUPERTRAMP Even In The Quietest Moments A&M SP 4634 | 7.98 | 7.98 | 7.98 |
| 195 | 195 | 17 | JETHRO TULL Stormwatch Chrysalis CHR 1238 | 7.98 | 7.98 | 7.98 |
| 196 | 196 | 16 | MOLLY HATCHET Molly Hatchet Epic JE 35347 | 7.98 | 7.98 | 7.98 |
| 197 | 170 | 49 | CHEAP TRICK Cheap Trick At Budokan Epic JE 35795 | 8.98 | 8.98 | 8.98 |
| 198 | 198 | 13 | MELISSA MANCHESTER Melissa Manchester Arista AL 9506 | 8.98 | 8.98 | 8.98 |
| 199 | 200 | 2 | TANTRUM Rather Be Rockin' Ovation OV 1747 | 7.98 | 7.98 | 7.98 |
| 200 | 188 | 13 | 20/20 Portrait NJR-36205 | 7.98 | 7.98 | 7.98 |

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

| | |
|------------------------|---------|
| Abba | 46 |
| AC/DC | 85 |
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| Joan Armatrading | 141 |
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| Bar-Kays | 51 |
| Pat Benatar | 38 |
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| Teddy Pendergrass | 36 |
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IN MUSIC PRINT FIELD

Big 3 Exec Cotler Eying New Promos

By IRV LICHTMAN

NEW YORK—The music print field is being forced to pursue broader areas of sales exploitation in order to cope with escalating artist royalties and rising costs of raw materials.

This is a main objective of Steve Cotler, newly appointed vice president and general manager of Big 3 Music, the print wing of United Artists Music. Cotler replaces Herman Steiger, who has ended a 53-year association with UA-owned, Big 3 affiliate Robbins Music.

One of the print industry's basic problems, Cotler asserts is the "auction going on" to obtain print rights and "there is little that can be done to stop it until a major print company shakes out or folds. We're paying more in royalties as a percentage of sales than ever before."

Cotler, who joined the Big 3 nine months ago, claims the firm has a marketing budget that has not been fully utilized and one of his first undertakings will involve a marketing study.

"We really don't know who buys music print or why, with the possible exception of educational materials and personality folios. Everybody I talk to seems to make assessments by the seat of his pants."

While not about to reveal specifics

as to new marketing areas he'll explore, Cotler believes that print has neglected the gift-buying aspect, largely because 90% of print sales take place in music instrument stores, where non-players rarely venture.

"Our industry sells mainly to active, not passive customers, and I'm concerned about studies I read that indicate that youth will become more passive than ever over the next decade. We must help stop the decline in music education, since the bottom line for us is youth taking the time and effort to play an instrument."

Cotler also envisions a greater association between his company and label/artist management in order to more closely associate these factors with songbooks.

As for print jobbers, Cotler sees a "shaking out" in this area as it's confronted with a "period of disequilibrium in which fortunes are made and lost at a fast rate." This compares, he adds, to "floating along at a steady 8% growth when everyone can make money and there's room for even badly managed companies.

"The jobbers generally do a good job and serve a necessary function. Some can do the job better than we, but others who don't may lose out to Big 3 or someone else."

HAYES SIGNS SONG REP

NEW YORK—Intersong Music's Rightsong Music (BMI) has been named representative of songs by Isaac Hayes.

The deal, according to Don Orriolo, vice president and general manager of Intersong, includes Hayes' current Polydor album, "Don't Let Go" and the current Dionne Warwick (Arista) single, "Deja Vu."

U.K. Chappell Switches Execs

LONDON — Polygram's music publishing operation here has received new executive blood as it attempts to maintain a streamlined image.

Jonathan Simon has been elevated to managing director of Chappell Music Ltd. here. Also, Bruno Kretschmar has been made managing director of Intersong. Simon, formerly chief operating officer of Chappell Music Ltd., a post that no longer exists, returned to the London division last year following three years as chief of the Australian branch of the company.

Other appointments include: Jan Cook, vice president of the publishing division; Nicholas Firth, vice president of publishing and executive vice president of Intersong International; John McAuliffe, vice president of finance at Chappell in New York; Gotz Kiso, director of legal affairs, publishing; and Gerry Ryan, director of M.I.S., publishing.

Global Exploitation Swedish Firm's Aim

By LEIF SCHULMAN

STOCKHOLM — Air Music Scandinavia, a leading publisher in this region with such catalogs as Jobete, Chrysalis, Barry Manilow's Kamikazi and ATV Music U.S., is increasing its promotion of Swedish music internationally.

Recent deals have involved Rosa's "Paper Town," released in Japan, South Africa, Germany and other territories, and Mariann acts like Paul Palietto, Vikingarna and Wizex.

The company has just celebrated its 10th anniversary; it was founded after meetings at MIDEM 1969 between Air London's Tony King and Sture Borgedahl, now chief of Air Scandinavia. When it opened in October that year, catalogs represented

included Northern Songs, Bacharach, Dylan and Dick James.

In this region, sheet music and the company's joint distribution arrangement for folios with Sonet are now a vital part of its business, according to Borgedahl. Sheet music sales have been healthy of late.

As a member of the Scandinavian mechanical copyright organization NCB's council, Borgedahl is involved in what he calls the two main problems of today: home taping and parallel imports.

On the latter he says: "Because of imports we have to be careful with the advances we pay when making catalog deals, because you cannot be sure of getting all the money for the records sold here."

Coleman-Stewart Music For 'Barnum'

NEW YORK—The circus is coming to town in a new musical called "Barnum" in a tie-in with Ringling Bros., Barnum & Bailey.

The musical, with a score by Cy Coleman (music) and Michael Stewart (lyrics) who did the score for "I Love My Wife," is due to bow on Broadway at the St. James Theatre in April. Produced by Coleman and Judy Gordon, Irvin Feld and his son, Ken, who run the widely-touring circus, will serve as associate producers, putting up \$225,000 of the total \$1.1 million budget.

The circus itself will go farther in a broad merchandising tie-in with the musical, including special programs and a memorabilia exhibit where the circus plays.

The week the circus opens here will also see an elephant parade that will start at Madison Square Garden and end at the St. James Theatre.

Musical theatre buffs will recall another circus musical, Rodgers & Hart's "Jumbo," put on by Billy Rose in 1935 at the Hippodrome in New York for 233 performers.

"She Believes In Me"

written by Steve Gibb

Grammy Nominee Song of the Year 1980

CMA Song of the Year Nominee 1979

Number 1 Country Single, "Radio and Records," 1979

Number 4 Pop Adult Single, "Radio and Records," 1979

Grammy Nominee Best Country Male Vocal by Kenny Rogers 1979

Congrats Kenny and Larry and Thanks everyone else for believing
Steve and Buzz

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LOOKING BACK—Legendary trumpet player Jabbo Smith, right, once Louis "Satchmo" Armstrong's chief rival, chats with Mrs. Lucille Armstrong, latter's widow, during a party at New York's Village Gate in her honor. Jabbo ended a 40-year retirement to star in "One Mo' Time," a vaudeville musical currently running at the Gate.

Polygram Buys Parts Of Decca U.K. Label

LONDON — Agreement on the purchase by Polygram of "certain of Decca's recording and music publishing" interests both here and abroad, has been announced jointly by the boards of both companies.

The acquisition is effective as of Dec. 31, 1979, although it must still be approved by shareholders of Decca at a meeting to be held early in February. Such approval is considered certain.

In a statement issued by Decca, the company notes that its recording and music publishing activities have

"suffered considerable loss over the past few years, although the high reputation of its classical catalog has been fully maintained."

Although investment in new recordings has steadily increased, success in classics was not sufficient to maintain profitability due to "recent world market conditions."

The profiles of both the Decca and London labels will be maintained, the statement says, playing "an important role" alongside Polygram's established Deutsche Grammophon, Polydor, Philips and Mercury labels.

U.S., Canada In U.K. Fest

NEW YORK—A pre-selection phase for U.S. and Canada participants in the first British Song Festival this July in Brighton, England, will be handled here through Civilization Communications.

According to John Maerhofer, head of the music department of Adelphi Univ. and president of the New York-based company which engages in various arts projects globally, a pre-selection committee will review the material submitted and the works selected will be judged in performance in the U.S. during the semi-finals.

Winners of the U.S. semi-finals in each song category will automatically become eligible to enter the finals of the British World Song Festival without the requirement of the submission of their works to the British pre-selection committee.

Henry A. Schwartz, chairman of the company, views the company's role as "in essence a U.S. Song Festival, but we can't call it that."

Winners of the U.S. semi-finals will receive free transportation and hotel accommodations for two to attend the finals in Brighton, where their works will be performed.

Inside Track

At presstime an estimated 75 had been lopped off from the home office staff of Pickwick International in Minneapolis. Word is that the industry giant is also dropping its wholesale home electronics division.

The few bucks that are currently being made available to retail with which to advertise record/tape product now carry a new proviso: "Don't put your album ad on the same page with a blank tape ad" . . . Keeping It Together: Track salutes Lieberman Enterprises, the rack gaint, for its smooth absorption of the work force at its recently closed Indianapolis warehouse into its year-old national returns center in the same city.

Shakeup at Polygram Distributing has director of marketing Jon Peisinger out and Jules Abramson moving into an advertising slot. Out in the field Marty Markowitz, Dallas branch manager, has reportedly left, with Paul Lucks, St. Louis branch chief, replacing him. Polygram is closing its St. Louis branch. In a further dissolution of the marketing wing, it's understood that local marketing reps will be assimilated into present sales ranks or will be terminated. President John Frisoli could not be reached for comment at presstime.

Columbia producing separate albums in memory of Richard Rodgers, one featuring his career with Lorenz Hart and the other his works with Oscar Hammerstein, while Alshire's 101 Strings has a Rodgers standard collection due soon. Didier Deutsch, who compiled the recent "Broadway Magic," is putting it all together for CBS. . . . Track notes with interest the WEA ukase covering its first WCI videocassette release. It's visionary. It carries a "net due" clause that upsets the traditional overall 2% discount for prompt payment. And there's a 2% interest tacked on for each month the billing is overdue. . . . The Wall Street Journal last week predicted British Decca's electronic warfare equipment and marine radar segments would be sold to Racal Electronics Ltd., the British communications equipment group. That would come shortly after the Polygram takeover of the record division is consummated.

Polydor is issuing the theme from the upcoming flick, "American Gigolo," "Call Me" by Blondie as a single. . . . Memorex/Savoy is conducting a month-long "Out Of The Snow" sale promotion with the 96 Record Bar stores. Grand prize is a choice of a Pioneer stereo receiver, Sony color tv or Sharp microwave oven. First, second and third prizes will be awarded in each of the chain's 11 districts, plus \$100 cash to winning district supervisors. . . . Emiel Petrone, Polygram's Western states distribution head, convallescing at his L.A. home after back surgery. . . . 3M will contribute \$250 toward each membership seminar and other educational or cultural meetings produced within NARAS' seven chapters during 1980. . . . Leif Garrett, recently named honorary chairman of the Hereditary Disease Foundation, does his first benefit for the charity Feb. 3 in Bakersfield, Calif.

Even though George Souvall of Alta Distributing, Phoenix and Salt Lake City did a monumental burn over CBS Records and the way the new, more stringent returns policy was handled, it's only coincidental that Gene Friedman, CBS national credit chief, is in Phoenix this week. Friedman is attending a credit seminar, while Souvall is closeted with his rack and retail (World and Eli's) stores executives for a year-end conference for several days. . . . Morris Diamond's Music Industry Tennis Tournament is tying in with the NARM Convention in Las Vegas this year. NARM's confab starts March 23 at the MGM Grand, while the Diamond racket tourney is three days at the nearby Riviera starting the same day.

For applications call (213) 466-6038.

Expect Atlantic to distribute its first release from former radio programmer Paul Drew's Zephyr label in six weeks. Drew has contracted with Holland-Dozier-Holland to supply songs and produce three of the label's acts. . . . Dr. William Lee's book, "Stan Kenton: Artistry In Rhythm," will be in the stalls in May at \$24.95 with 200 photos. He is dean of music at the Univ. of Miami. . . . WEA International's 1979 31% sales boost over 1978 (Billboard, Jan. 19, 1980) may be increased substantially via revenues from its first 12-month period with Warner-Pioneer of Japan. . . . The Organization Of Women In Music holds its first 1980 meeting at Modern Musical Services, 1433 Cole Place, Hollywood, Wednesday (23) at 7:30 p.m. Non-members pay \$3. Erstwhile DJ Bill Moran is the speaker.

Paul Pennington's Fairfield, Calif. Eucalyptus store won the national grand prize, roundtrip for two to London, for its merchandising display on Tony Banks' album, "Curious Feeling." The huge dominant transparent plastic cutout featured a heat-driven canoe moving down a swift current stream. . . . A Capitol Records spokesman denies any change in its present return policies, following reports label salespersons were warning accounts about going over 25% returns maximums. . . . Midsong Records Bob Reno anticipates distribution deal with CBS Records following MIDEEM. Label, currently peddled by indie distribs, had prior pacts with RCA and MCA. . . . Four Molly Hatchet Southeastern gigs axed when vocalist Danny Joe Brown injured his back in rehearsals, with rescheduling set for March. . . . Record Bars in five North Carolina vicinities will chip in 50 cents from each sale of Barbra Streisand's "Wet" and Neil Diamond's "September Morn" during the United Cerebral Palsy drive in North Carolina.

Manhattan Federal District Court Judge Gerard Geotzel has dismissed a copyright suit brought by Elsmere Music against NBC which contended its copyright, "I Love New York" was violated by a parody, "I Love Sodom," performed on "Saturday Night Live." . . . Track erred in printing information provided that TM Productions would do a radio syndicated series on the NARAS awards. It is syndicated by Gary Standard Productions, L.A. . . . Norman Winter/Associates doing publicity for Billboard's International Dance Forum, Feb. 11-14 at the Century Plaza, L.A. . . . The will of Richard Rodgers specifies that his estate grant no change of lyric content of his songs, although some instrumentals may have words added.

Salsoul has bought out the third year of its licensing deal with EMI Records U.K., according to Joe Cayre, and is seeking new representation in that market with immediate effect. . . . Michael Jackson is the first Epic act since Bobby Vinton in the mid-'60s to put back-to-back single releases in the No. 1 Hot 100 spot. "Rock With You" was preceded by "Don't Stop 'Til You Get Enough" last October.

Best fun event of all ARMADA and NARM conventions ever could be the first annual oldtimers' lunch, set for Sunday, March 23. Tom Noonan of Billboard has been appointed by Joe Cohen to coordinate the event. Industryites with 25 years service are eligible for the convention kickoff back at the MGM Grand Hotel, Las Vegas.

DETROIT DOINGS: Korvettes is readying the close of three of its five stores in the Motor City area. Pickwick ready to do the same to its local branch.

Cincinnati Group Probes Concert Rules

• Continued from page 3

Cincinnati Private Police Assn. to 49 questions posed them by a Law & Public Safety Committee also probing the tragedy. The questions were sent Jan. 9; the parties have until Feb. 5 to respond.

Assistance in preparing this story provided by Victor Harrison and Paul Grein. See lawsuit story, page 14.

At presstime, the management of the Riverfront Coliseum, represented by part owner Brian Heekin, had made no comment about the tragedy. But James Madgett, former chief of security for the Coliseum, had appeared before the task force, along with a host of city officials.

The task force has also heard from Lt. Dale Menkhous, who was in charge of the city police detail outside the Coliseum on the night of Dec. 3. Mankhaus' presentation included a study of the crowd characteristics at a 1978 Riverfront Stadium concert promoted by Electric

Factory Concerts featuring the Eagles, the Steve Miller Band and Eddie Money, which drew more than 50,000 rock fans and yet produced no reported incidents.

The task force is also reviewing the two city ordinances passed Dec. 27 which ban festival seating and require promoters to publicize ahead of time when doors will open (Bill-

board, Jan. 19, 1980). Recommendations concerning the ordinances will appear in the task force's final report, expected by the end of March.

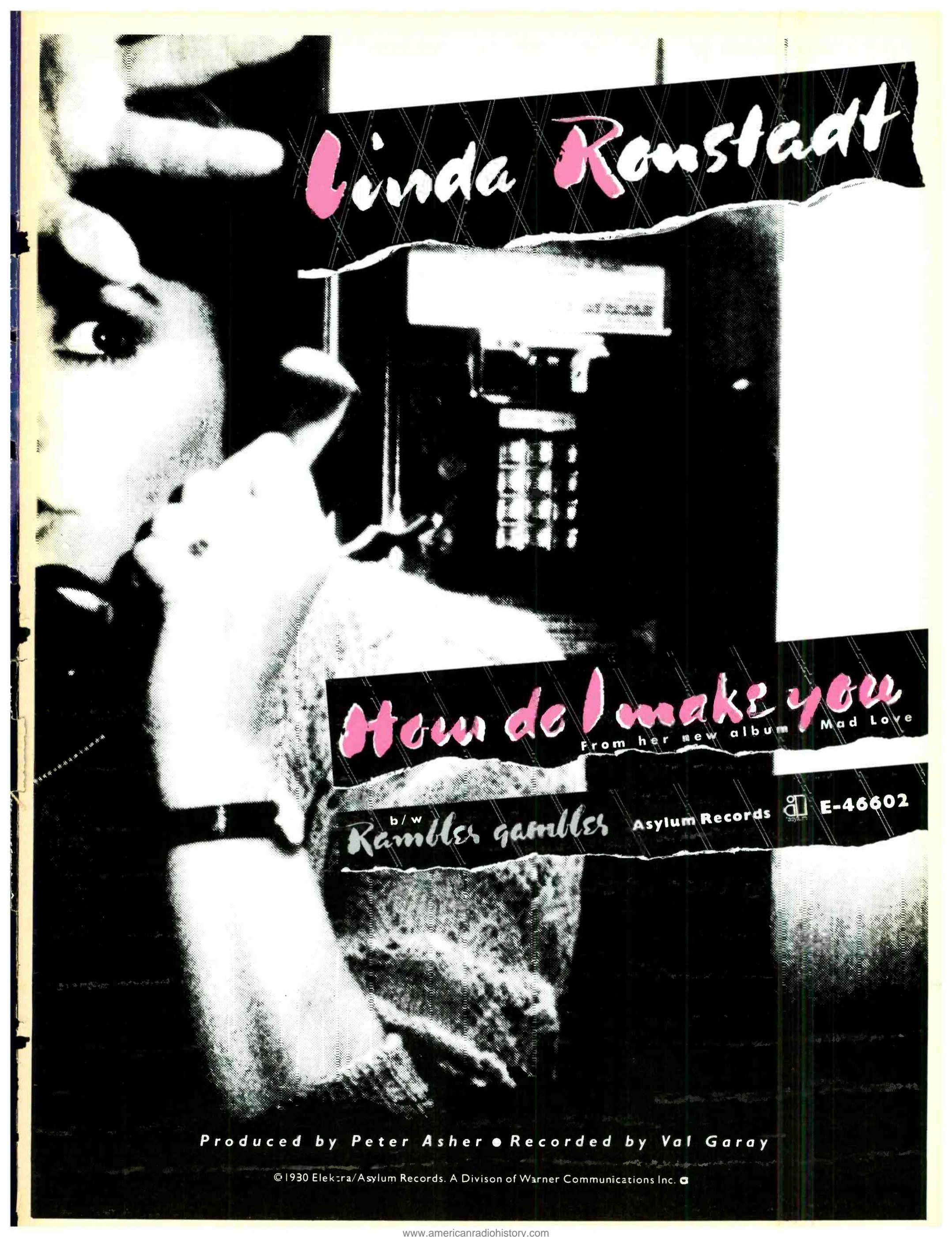
The task force is meeting twice weekly, according to Paul Wertheimer, public information officer and task force staff member. Its next report is anticipated in the next two to three weeks.

Executive Turntable

• Continued from page 4

David Friend, who has been serving as president of the company, becomes vice chairman of the board of directors. . . . Fred Yando has been named U.S. national sales manager of KEF Electronics, Ltd., Washington. He was sales coordinator. . . . ERH Productions, New York, has restructured with Lee Halpern as chairman of the board, Michael Halpern, president; Larry Halpern, general manager; Bob Shavelson, vice president of sales and Beverly Padratzki national sales manager. . . . Bruce Staple, former general manager of Soundmixers recording studios, New York, has been named managing director of the studio's parent company, Sound One Corp. . . . Tom Sharples has been appointed special project engineer at the Otari Corp., Studio City, Calif. He is a partner in the Bear West Studios.





Linda Ronstadt

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b/w
Rambler gambler

Asylum Records



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