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IMIC Will Probe Home Tape Crisis

WASHINGTON—The searing dilemma of home taping and how it impacts on every stratum of the global music industry will be probed by an international panel of experts here at the International Music Industry Conference, April 23-26.

Entitled "Home Taping: Cancer Or Scapegoat?" it's the first time an IMIC panel has been devoted exclusively to this subject.

Such volatile aspects of the problem slated for discussion April 25 according to Mickey Kapp, Warner Special Projects president and chairman of the seminar, will be, "the views on home taping from various countries including England and West Germany, the effects in each country of the home taping phenomenon and a profile of exactly who the home tapper is. Home taping has become a serious world problem for the music industry."

Two panelists, John Deacon, director general of the British Phonographic Industry in (Continued on page 49)

Disk/Tape Shipping Declines 6% In U.S.

By IS HOROWITZ

NEW YORK—Shipments of records and tapes by U.S. manufacturers in 1979 declined by 6% in units and 11% in dollars from the industry's peak year of 1978.

However, data assembled by the Recording Industry Assn. of America suggests that the drop in consumer purchasing may have been considerably less.

The association figures released last week show that shipments last year, after factoring in returns, totaled 683 million units, down from 726 million in 1978. Their value at suggested list prices came to \$3.6761 billion, compared with \$4.1314 billion the prior year.

While LP and 8-track shipments dipped in both units and dollars, singles, bolstered by 12-inch disco product, showed significant gains, and prerecorded cassettes continued uninterrupted their statistical

climb.

The unprecedented rate of returns last year is believed to have whittled down 1979 shipment figures disproportionately, since these returns represent in substantial part unsold merchandise fed into the marketing pipeline in 1978.

Other factors cited by the RIAA market research committee that support consumer sales estimates in excess of shipments, are higher than normal retailer sell-offs from inventory during the year, and the impact of rising sales of counterfeits, now thought to amount to some \$400 million annually.

In any case, 1979 shaped up as the industry's second best year in unit shipments, the RIAA reports, and the third best in revenues calculated at suggested list and including club, mail-order and premium product. (Continued on page 43)

New Geffen Label Ties With WCI

By ED HARRISON

LOS ANGELES—David Geffen is returning full-time to the music business with a new as yet unnamed label that will be a joint venture with Warner Bros. The Warner Communications-funded label will be manufactured and distributed by Warners.

Geffen's will not be a custom label, since he is on the WCI executive committee with Warner Bros. chairman Mo Ostin, Atlantic chairman Ahmet Ertegun, Elektra/Asylum chairman Joe Smith and WEA president Henry Droz. The new label is more in line with Asylum when it was distributed by Atlantic and funded by Warner Communications, but will be entirely self-sufficient except for Warner Bros. support functions.

The label, in effect, will become Warner Communications fourth record company besides Warner Bros., Atlantic and Elektra/Asylum, according to Geffen. (Continued on page 30)

Copyright Tribunal Weighs Split Of Cable TV Royalty

By JEAN CALLAHAN

WASHINGTON — Copyright Royalty Tribunal hearings heard evidence compiled by ASCAP, BMI and SESAC Monday (31) to support their claims for a share of the more than \$12 million in cable television copyright royalties collected for 1978.

In a joint statement, ASCAP and SESAC called for a 13.5% cut of cable royalties to be shared among the music claimants. In a separate statement, BMI claimed that 17% of the fees in question should be paid to the music groups.

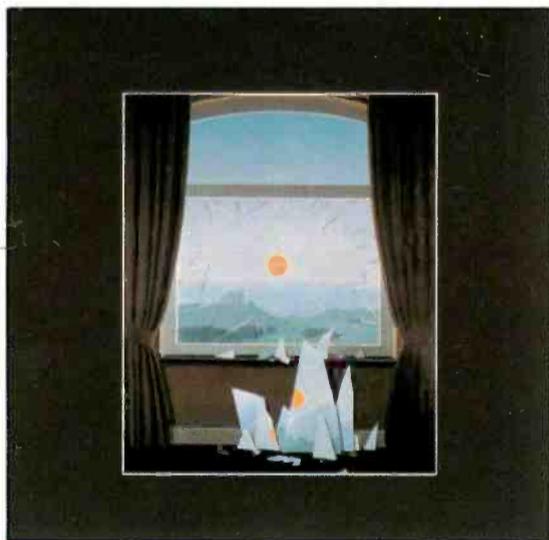
ASCAP and SESAC base their argument on television and radio music licensing fees paid in 1978 as well (Continued on page 62)

Warwick Winner At Tokyo Music Festival

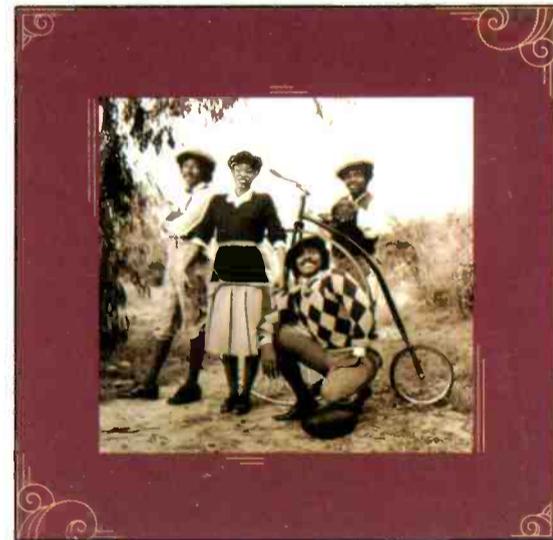
TOKYO — America's Dionne Warwick emerged winner of this year's Tokyo Music Festival, besting other international acts—including Karla Bonoff, the Stylistics and Amii Stewart—to take the coveted grand prize with "Feeling Old Feelings."

The March 30 event was seen by 10,000 at Tokyo's Budokan Hall, and on national television by an audience estimated at 20 million. It's sponsored by the Tokyo Music Festival Foundation.

Warwick's accolade lends further (Continued on page 62)



Glass Moon's debut album is strong music, strong enough to establish itself in the music world. From "Blue Windows" and "Killer at 25" to "Sundays and Mondays" their sound is sharp and clear. Glass Moon—Strong music for a fragile world. Produced by Raymond Silva for Electric Lady Productions. Available on Radio Records. (RR2003) (Advertisement)



They call it "r & b-bop," and the Side Effect is gonna knock you out! Side Effect, making their album debut with "After the Rain" (6E-261), produced by Augie Johnson with executive producer Wayne Henderson. Something special on Elektra Records and Tapes. (Advertisement)



STOP PLAYING THOSE CASSETTES YOU SWIPED!



The Tommy Tutone album's on your desk this week. From Columbia Records and Tapes

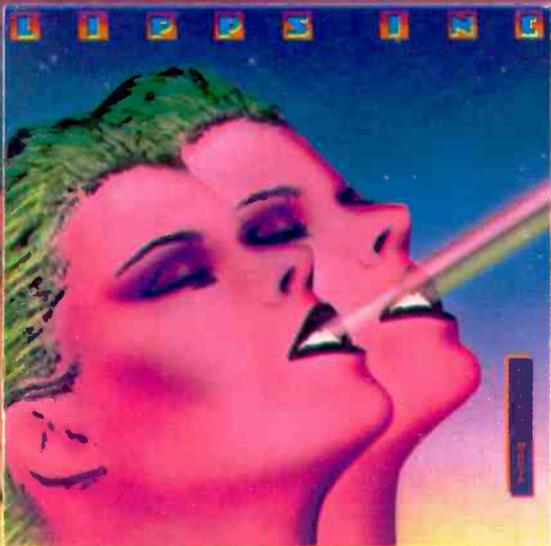
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MOUTH
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Produced and Written by Steven Greenberg



WEA ALBUM PRICES UP 113 Catalog Items Are Affected By Boosts Ranging From 10% To 36%

By JOHN SIPPEL

LOS ANGELES—WEA has raised suggested list price on 113 multiple LP and/or tape albums. The announcement states the hikes effective Monday (31) were "due to increased manufacturing costs."

The boosts in list prices range from about 10% to 36%. The new suggested list prices bring LP/tape to parity in most cases. In about 75% of the sets, tape price was from \$1 to \$3 higher.

The following two-pocket \$9.98/\$10.98 sets are increased to \$11.98: "In Concert," Peter, Paul and Mary; "Live Dead," "Grateful Dead,"

Grateful Dead; "Another Time," Earth, Wind & Fire; "We Sold Our Soul To Rock 'N' Roll," Black Sabbath; "Sinatra: A Man And His Music;" "Sinatra At The Sands;" "Gordon Lightfoot's Greatest Hits;" "Electric Lady," Jimi Hendrix; "Sweet Child, Pentangle;" "Sound Track from "Jimi Hendrix;" "Made In Japan," Deep Purple; "Roxy And Elsewhere," Mothers Of Invention; "The Lamb Lies Down On Broadway," Genesis; and "Jacques Brel Is Alive" cast recording;

\$7.98/\$10.98 to \$11.98:

"Purple Passages," Deep Purple;

"Uncle Meat," Mothers Of Invention; and "Trout Mask Replica," Capt. Beefheart;

\$7.98/\$9.98 to \$11.98:

"We've Got A Live One Here," Commander Cody; "Camelot" soundtrack; "The Kink Kronikles," Kinks; "Journey Through The Past," Neil Young; "Something, Anything," Todd Rundgren; "Live," Butterfield Blues Band; "U," Incredible String Band; "The Compleat Tom Paxton;" "Relics Of The Incredible String Band;" "Nighthawks At The Diner," Tom Waits; "Evolution Of Man," Herbie

Mann; "The Art Of The Modern Jazz Quartet;" "The Great Paris Concert," Duke Ellington; "Inner Space," Chick Corea; "Live At Montreux," Les McCann;" The Art Of John Coltrane;" "The Art Of Dave Brubeck;" "Greatest Hits," Wilson Pickett;" "Ray Charles Live;" "Atlantic 25th Anniversary Soul Years;" "Blow Your Face Out," J. Geils Band; "Tomorrow," Ray Baretto; "Best Of Otis Redding;" "History Of Eric Clapton;" and "Buffalo Springfield/Neil Young;"

\$11.98/\$12.98 to \$16.98:

"Europe '72," Grateful Dead.

\$11.98/\$12.98 to \$13.98:

"Pete Seeger/Arlo Guthrie Together;" "Mabel Mercer & Bobby Short At Town Hall;" "Bobby Short Loves Cole Porter;" "Bobby Short Is Crazy For Gershwin;" "Life At Cafe Carlyle," Bobby Short; "Bobby Short Celebrates Rogers & Hart;" "4-Way Street," Crosby, Stills, Nash & Young; "Manassas," Stephen Stills; "The Great American Songbook," Carmen McRae; "Amazing Grace," Aretha Franklin; "Tales From Topographic Oceans," Yes; "Exile On Main Street," Rolling Stones; (Continued on page 43)

5 Symphonies Air Marathon Fund Appeals

By ALAN PENCHANSKY

CHICAGO—The fund-raising muscle of classical-formatted radio stations will be tested this month as four of the nation's "Big Five" orchestras have scheduled three-day radio funding appeals.

It's estimated that \$8 million has been raised for symphony orchestras through marathon broadcasts since development of the concept 12 years ago. Stations in New York, Boston, Chicago and Cleveland plan together to add approximately \$1.3 million in new contributions, with drives in April.

The marathons, annual events with most major orchestras, have become one of the biggest weapons in the promotional arsenal of classically-formatted commercial radio stations.

Stations broadcasting marathons this month are WFMT-FM, Chicago, WCRB-AM-FM, Boston and WCLV-FM, Cleveland, each of which will devote Friday through Sunday (18-20) to the effort. The following weekend, WQXR-FM in New York will launch its three-day effort, with its programming to originate live from Philharmonic Hall.

One of the novel aspects of this year's marathons is that each of four major orchestras is offering a special limited-edition album as a front-line premium for donations. A package of all four albums—selling for a \$100 (Continued on page 10)



FAN FARE—Epic artists Molly Hatchet sign autographs under a banner announcing its arrival at the Oz retail outlet in Atlanta recently. The store made sure there were plenty of display materials on hand as the back wall attests.

N.Y. Transit Strike Hits Music Industry

By ROMAN KOZAK

NEW YORK—The music industry, along with everybody else, was slowed down and inconvenienced by a transit strike that hit the New York metropolitan area April Fools Day.

"There is a lot more walking going around," says a CBS spokesman, echoing a common sentiment as labels, stores, promoters and clubs in their own ways coped with a walkout by the city's bus and subway workers. A similar strike at the Long Island Railroad ended Wednesday (2) night. Taxis have continued to run.

Retailer reaction to the transit shutdown ranged from a sharp downturn in daily sales volume to

inability to gauge, over a two-day period, any marked shift in sales one way or another.

A spokesman at the Disc-O-Mat store on Broadway and 44th St. says sales had dwindled to 35% of normal volume, even with extra traffic resulting from Easter recess, tourists and French sailors whose ship was docked at a city port.

Both Roy Imber of Elroy Enterprises, which services 16 stores on Long Island plus three in Brooklyn and Queens, and Dave Rothfeld of Korvettes, feared that increased expenditures for gasoline could severely impact on sales.

Imber's thinking is based on the fact that the last transit strike in

the city (1966) came at a time when retailers could not, by law, open on Sundays. "Now there's an alternate day to shop," Imber explains, "and the wary husband who has been driving the family's only car to work may take the family shopping on Sunday."

Both Imber and Rothfeld also report a good selling period. Imber says his current sales are 21% ahead of last year on a comparative store-to-store basis, and 36% ahead when new store openings are taken into account.

At King Karol, a spokesman says there was little change in sales volume on the first day of the strike, (Continued on page 6)

Vegas Musicians Veto Hotel Strike

By HANFORD SEARL

LAS VEGAS—Crippling strike threats continued to cloud this entertainment capital Thursday (3) between 15 major Strip hotels and five unions despite separate agreements with the musicians and stagehands.

The Teamsters, Culinary and Bartenders unions—representing more than 27,000 members—opposed a controversial "no strike" clause and a lack of inflation, cost-of-living language in the proposed four-year pact.

Musicians Local 369 with some 2,100 members and the International Alliance of Theatrical and

Stage Employees Local 720, 1,200 workers, voted to ratify new contracts.

Mark Massagli, musicians union president, reports his members would vote on the tentative settlement Thursday (3) since the contract now includes lounge musicians.

Included in the new musicians contract is a 41% wage increase during the next four years. The wage hikes are broken down into 10% the first and second years and 8% for the next two. There were no basic changes in pension or health and welfare fund areas.

Ballad Disks Gain Slots On The Hot 100

By PAUL GREIN

LOS ANGELES—A number of the fastest-climbing singles on this week's Hot 100 reflect the renewed popularity of ballads by black artists. These are acts which, in several cases, got their first big hits with more uptempo dance-oriented rhythm material.

The hottest ballad on the chart is Billy Preston & Syreeta's pure, lyrical "With You I'm Born Again" on Motown, which leaps eight points to number seven in its 19th chart week. The tune was cut as part of the now forgotten "Fast Break" soundtrack in January 1979 and hit number two in the U.K. before its belated U.S. chart ascent.

Kool & the Gang's restrained, intense ballad "Too Hot" on De-Lite holds at number five on this week's pop chart, a point shy of tying the number four peak of the raucous, rowdy "Jungle Boogie" from March 1974 as the veteran group's all-time biggest hit.

Ray, Goodman & Brown's "Special Lady" on Polydor, which climbs two points to 6, is a melodic ballad in keeping with the smooth, soft sound of Moments hits like 1970's "Love On A Two Way Street." (The three (Continued on page 8)

COUNTRY ON RISE WITH CABLE TV

By GERRY WOOD & MIKE HYLAND

NASHVILLE—Impressed by the audience-gathering demographics of country music and spurred by strong response, cable television companies plan to expand their showcasing of country music talent.

"Country music shows continue to do quite well for us," comments Tory Baker, director of variety development for Home Box Office headquartered in New York which does at least one country music show each year.

HBO, owned by the Time-Life corporate giant, recently finished taping "The Nashville Country Pop Festival" at the Grand Ole Opry House. Produced by Carolyn Raskin of Osmond Productions, the show, before an audience of 4,400, featured Larry Gatlin and Barbara (Continued on page 25)



CHARITY TEAM—Wayne Newton meets with Tony Martell backstage at the Frontier Hotel in Las Vegas during the recent NARM convention. Newton will perform in concert April 24 for the T.J. Martell Leukemia Foundation during IMIC in Washington. All IMIC registrants will be given free tickets to the concert at Constitution Hall.

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HI GANG—Rush fans display a sign duplicating the Rush logo at the Mercury act's recent Forum engagement in Inglewood, Calif.

'Urban Cowboy' LP In 2 Parts? Movie Has 35 Songs, But 18 Are In Soundtrack Album

By PAUL GREIN

LOS ANGELES—There are about 35 songs in "Urban Cowboy," the Paramount film starring John Travolta set for June 5 release. But only 18 of those tunes are on the double-disk soundtrack, a Full Moon project being released on Elektra/Asylum in the U.S. and Warner Bros. internationally.

As a result, even before the April 18 release of the "Cowboy" soundtrack (two weeks later abroad), some thought is being given to a second set from the same film, fleshed out by the music of film scorer Ralph Burns, an Oscar nominee this year for Bob Fosse's "All That Jazz" and a winner in 1972 for Fosse's "Cabaret."

Why didn't Irving Azoff, the album's executive producer, split the difference and put out one triple-disk soundtrack from the film? "Good business sense," he replies.

For the most part, the songs selected for the first soundtrack are new material rather than past hits. Of the numerous golden oldies in the film, only the Eagles' "Lyn' Eyes" and the Charlie Daniels Band's "The Devil Went Down To Georgia" are included on the first LP. The soundtrack's 16 other cuts are newly-recorded; nine of them

are new songs written expressly for the film.

This differs from the MCA soundtrack to "FM," on which Azoff labored two years ago, where the vast majority of the tunes were oldies. "This way there's a much bigger financial upside," Azoff explains. "Who wants to buy an album of greatest hits? 'FM' sold well, but I'm sure the sales would have been stronger if there had been more new songs on it."

As part of the deal, CBS will press albums and duplicate tapes, in exchange for releasing five of its artists for the project: the Charlie Daniels Band, Mickey Gilley and Dan Fogelberg on Epic plus Boz Scaggs and J.D. Souther on Columbia.

It's the same arrangement Elektra/Asylum worked out on its "No Nukes" triple-disk \$17.98-list package, on which CBS landed pressing and duplicating rights in exchange for releasing Bruce Springsteen, James Taylor and John Hall.

In addition to CBS' five acts, Asylum has three artists on the LP (the Eagles, Linda Ronstadt, Joe Walsh), while Capitol has two (Bob Seger, Anne Murray). Represented with one act each are MCA (Jimmy Buf-

fett), Warner Bros. (Bonnie Raitt) and UA (Kenny Rogers).

The LP lists for \$15.98, as much as Fleetwood Mac's recent "Tusk," and \$2 more than recent No. 1 double disk sets by Pink Floyd, Donna Summer and the Bee Gees.

In addition to his involvement in MCA's "FM" soundtrack, which cracked the top five in June 1978, Azoff also worked on A&M's "The Warriors" soundtrack. "as a friend of Paramount's," he says. "I have lots of future soundtrack plans," adds Azoff. "It's one of the major businesses I intend to pursue."

This expansion into films is
(Continued on page 54)

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PolyGram Marketing Testing Pop Product

NEW YORK—PolyGram Direct Marketing, which has generally offered classical product through its International Preview Society, is testing super act pop product for a possible heavy foray in this area.

The division, located in Great Neck, N.Y., launched a test program for a five-LP "Simon & Garfunkel—The Complete Collection" package in The Sunday Times book review magazine starting March 23.

"We're trying to diversify," notes Abe Wiesel, president of the division, "and if this test goes well we've got other things in the works."

The Simon & Garfunkel deal offers the set at \$24.95 along with a "bonus" Simon & Garfunkel album which the customer keeps even if he

decides to return the package. The set contains 50 cuts, while the bonus album contains 10 more.

PolyGram Direct Marketing obtained the mail-order print rights to the package from Tee Vee Records, the licensor for all media on the set.

While the division has offered other pop product, all on a mail-order and/or tv test basis in the past, none is on the order of the impact of the Simon & Garfunkel offer. The other acts tested included Jerry Lee Lewis, Dinah Washington, and two country sets, "Country Wine" and "Tennessee Teardrops." And other than an Arthur Fiedler package, no pop product has gone beyond the test-market stage.

Executive Turntable



Mitchell



Paynter



Katz



Ostin

Record Companies

Cheryl Mitchell succeeds Bob Kornheiser as international manager for Atlantic Records in New York. She was foreign production coordinator and assistant to the label's vice president. . . . Stan Layton, who for the past 1½ years was marketing vice president for MCA Records in Los Angeles, has resigned. No replacement has been named. . . . Susan Glazer is upped at Atlantic Records in New York to marketing administration director. She had been a budget analyst. . . . Charles Kaplan named to the new post of associate director of a&r contemporary music for Epic in New York. He had been production director for DIR Broadcasting. . . . Judy Paynter joins Jet Records in Los Angeles as marketing director. She had been director of advertising and promotion for WFAA-AM Dallas. . . . Marion Harris has left her post as marketing director for Stiff Records in New York.

Marketing

Steve Libman, who left Emerald City Records in Atlanta, the parent of the Oz/Music Scene chain as executive vice president last week, has joined Pickwick International retail division as a regional retail advertising supervisor, a new post. Based in Atlanta, he will work a region from Portland, Me., to Dallas. He reports to Chris Wise, national ad head. Libman's assistant at Emerald, Wendy Liggins, moved with him to Pickwick.

Publishing

George W. Chernault Jr., a broadcaster and a SESAC regional manager for eight years, has been elected vice president and director of marketing for SESAC in New York.

Related Fields

Irving B. Katz, chairman for InterMagnetics Corp. in Santa Monica, Calif., is now president and chief executive officer of Swire InterMagnetics, a joint venture between InterMagnetics and Swire Pacific Ltd. Also, Russell Greene, vice president and controller of InterMagnetics, is now operations vice president for Swire InterMagnetics. . . . Randy Ostin named to the post of national director of promotion and a&r for Front Line Management Co., Inc. in Los Angeles. Ostin was Midwest regional director of promotion for Elektra/Asylum. . . . Alvin Barshop has resigned as general manager of Panasonic Video Systems Division in Secaucus, N.J. . . . Audrey Griffin moves to RCA Corp. in New York to special programs director for RCA SelectaVision videodisks. Griffin was marketing services director for WNET-TV. . . . Denis Wratten becomes president of KLH Research and Development Corp. in Great Neck, N.Y. He had been marketing vice president for Infinity Systems, Inc. Both are Electro Audio Dynamics, Inc. subsidiaries. . . . Several changes at Dick Lavsky's Music House, Inc. and Dick Lavsky and Associates companies in New York, which produce music for film and television. Mark Irwin, who recently had his own music production company, is production vice president. Ellen Lyons, with the firm 18 months, is upped to production assistant to administration and creative services vice president. Debra K. Bedell, formerly with Teletronics, joins as associate producer for industrial, television and theatrical music. . . . Jane Ayer joins Krage and Co. in Los Angeles as media coordinator for creative services. Ayer had been national publicity director for Rocket Records.

Old-Timers' Efforts Land Them On Album Chart

LOS ANGELES—Frank Sinatra, the Beatles and a bevy of Motown acts from Diana Ross & the Supremes to the Commodores all debut on the LP chart this week, proving the potency of big-name historical album packages.

Sinatra's triple-disk, newly-recorded "Trilogy: Past, Present And Future" on Warner-distributed Reprise enters at 104, nine points ahead of the Beatles' "Rarities" on Capitol,

a collection of 15 tunes either previously unreleased in the U.S. or no longer available here.

And the Motown double-record set "20/20 Twenty No. 1 Hits From Twenty Years At Motown" bows at 172 despite the misleading title concept. The album covers just 10 years, from the Supremes' "Someday We'll Be Together" (No. 1 in December 1969) to the Commodores' "Still" (No. 1 in November 1979).

IF 5 ORCHESTRAS AXED

U.K. Union Approves Strike At BBC

By PETER JONES

LONDON—The Musicians Union here has instructed its members to strike the British Broadcasting Corp. May 1 if the corporation goes ahead with its cost-cutting plans to axe five of its orchestras (Billboard, March 15, 1980).

If the work ban is imposed, it would mean the temporary end of music programs like BBC-TV's weekly "Top Of The Pops," a major promotion vehicle for the U.S. record industry, and a halt to the production of many planned series. John Morton, union secretary, says the proposed closing "will cause chaos at the BBC."

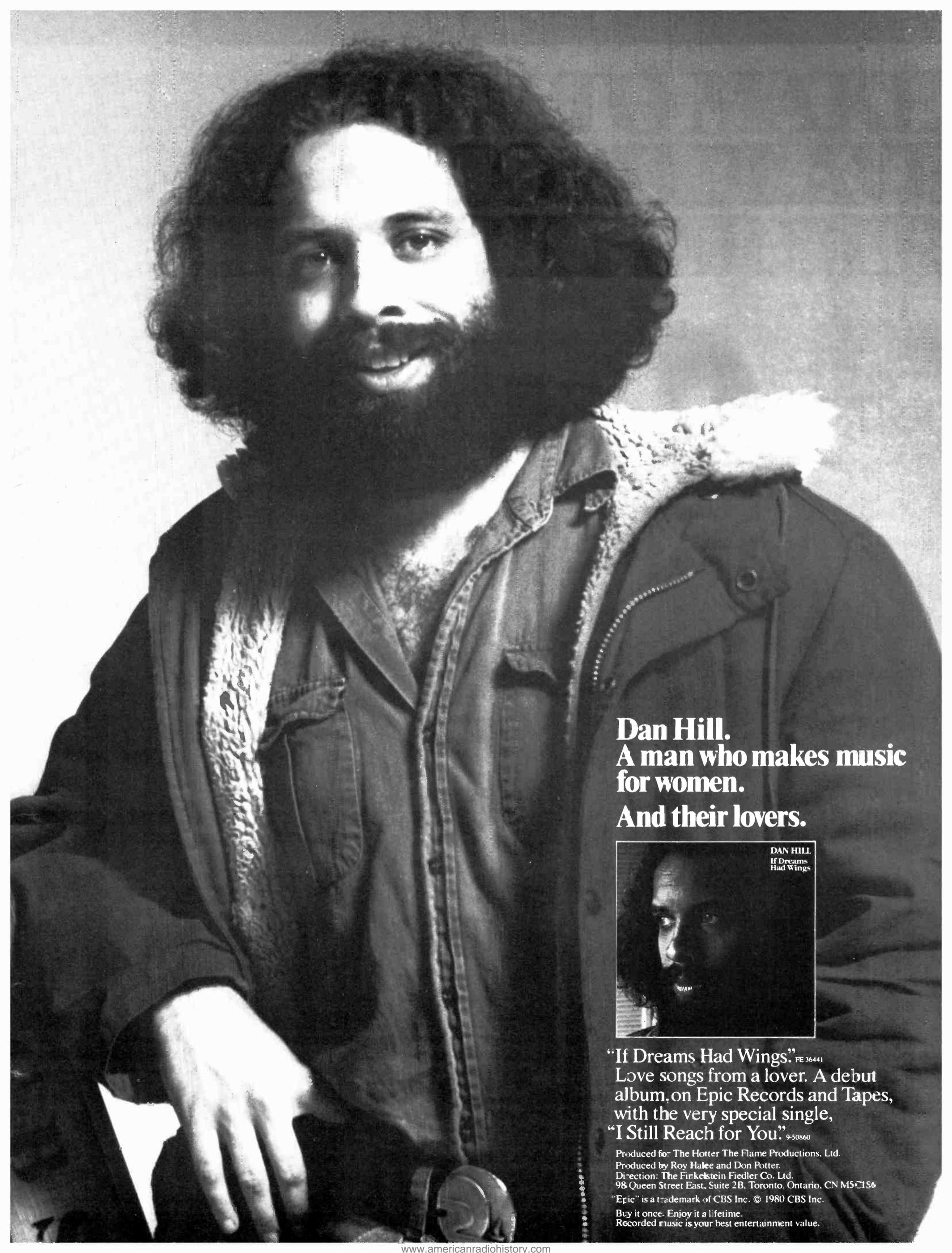
The orchestras are scheduled for disbanding as part of BBC economy cuts totaling \$250 million. Overall,

172 musicians are involved and the total saving to the corporation would be around \$1 million.

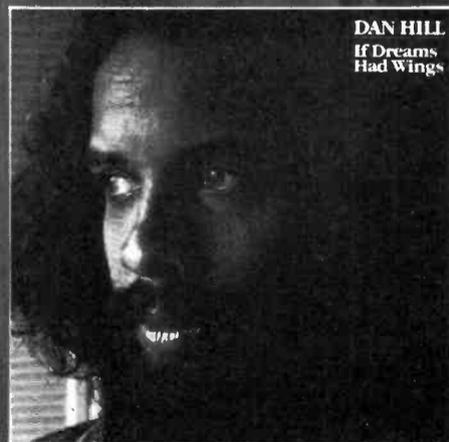
The union action is backed by the Incorporated Society of Musicians, and it's believed that the Vienna Philharmonic Orchestra has already responded by refusing recording facilities to the BBC.

Final decisions about the economy package will be taken by the BBC board of governors Thursday (17), and it's known that talks between the Musicians Union and the corporation have made no progress.

There are 41,000 members of the union in Britain. Says secretary Morton, "We'll meet with the BBC and try to sort things out, but I'm not at all optimistic about the outcome."



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Capitol Plots Promo For 'Rarities' Album Spotting the Beatles

LOS ANGELES—The release of rare material from the Beatles new "Rarities" package is being accompanied by a merchandising campaign by Capitol.

Initially, two point of purchase displays are going to be used. One is a two-foot by two-foot poster for the album and the other is a three-foot by three-foot poster featuring the Beatles' 25-album Capitol catalog.

"We may do more as it goes along," says Randall Davis, director of merchandising and advertising who also compiled and annotated the package. "We're also doing select consumer advertising."

This consumer advertising is basically aimed at the print medium with such publications as Circus' upcoming rock immortals issue receiving special attention. "On a national level, we're picking and

choosing. We may do more in the next six months. This is not like a brand new album. We call work on this one longer than normal."

At the national level no television advertising is planned at present. "In the past, we have done two or three Beatles spots but not concurrent with the release," Davis explains. "We're being choosy because we've got a certain amount of built-in acceptance already."

At the local level, plans are largely being left to the branch offices. "Each district office can come up with its own regional ads, displays and contest involving Beatles trivia and things like that," says Davis. "At the local level, there may be a little television."

The album itself is the first Beatles release since the boxed 12-disk "Beatles Collection" set of late 1978. "The idea for 'Rarities' goes back to the days of the 'Beatles Collection,'" notes research assistant Stephen Peeples. "We wanted to keep the

(Continued on page 54)



DREAMY LOGO—A wishful look is on the face of this young child, the logo for new Dreamland Records, distributed by RSO. Below, Dreamland co-owners Mike Chapman and Nicky Chinn celebrate with RSO president Al Coury, who helped bring the label to RSO.



Music Industry Hit By N.Y. Strike

• Continued from page 3

and he was unable to project what a continuation of the strike held for the Manhattan chain.

Record companies found their own ways of dealing with the strike. At CBS, for example, memos were circulated among the employees living in various areas giving them car pool information. Some hotel rooms in the city were made available to senior personnel and extra bike racks were installed at the building for cyclists.

Arista Records formed several carpools to bring staffers from Long Island and New Jersey into town, and provided for rented cars to bring those who had no cars and lived in outlying boroughs such as Queens into Manhattan, where resident staffers worked or rode bicycles to work.

"Everything has run smooth and low key," says an Arista spokesman of the strike's effect on business.

One problem was the debut appearance at the Bottom Line of rocker D.L. Byron. To insure that

one of its rising stars would be adequately covered, the label arranged for rental cars to pick up reviewers and invited guests.

The strike has forced the postponement of concerts by classical artists Horacio Gutierrez and Shirley Verrett set for Carnegie Hall for this month and postponed until May. On the pop side, all scheduled shows are going on as planned, says Ann Adams at promoter Ron Delsemer's office.

Assistance in preparing this story provided by Is Horowitz, Irv Lichtman, Radcliffe Joe and Richard Nusser.

Settlement Wednesday (2) of the Long Island Railroad strike watered down to some extent, the most devastating impact of the transit strike, but with city buses and subways still not running New York City discotheque operators are hoping for the best but preparing for possible ill-effects of a long strike.

At the Electric Circus disco, a spokesperson discloses that during weekdays the club is devoted to a rock disco format which draws its patrons mostly from among Manhattanites, especially residents of nearby Greenwich Village. "However," she states, "on weekends we revert to a conventional disco format, and then many of our patrons come in by bus and subways from the boroughs. We'll just have to watch and see how things shape up."

German Company Opens In L.A.

LOS ANGELES—Germany's Rockoko Productions has opened an office here, has signed two Los Angeles bands and is seeking other American acts.

"The whole American scene influences Germany," states president

Arbitrons Reissued

NEW YORK—Arbitron will reissue its October/November Orlando rating report deleting two diaries that reported so much listening to WHLY-FM that the new report will shave the rock station's overall share of the market from a 9.1 share to 8.2.

Arbitron is taking this action in response to a suit by WBJW-FM, which took issue with two diaries that later were disclosed as being filled out by WHLY music coordinator Charles Odom and his wife.

It all began, according to Arbitron, when the Odoms were randomly selected by the rating service to fill out diaries for the October/November rating period.

Arbitron asks all of its potential diary keepers to not participate in a survey if they are employed in radio. But Arbitron claims that the Odoms failed to decline the diaries and failed to disclose his employment with WHLY in phone inquiries. Such disclosures would have led Arbitron disregard the Odom diaries in the first instance.

RCA & A&M PICK 'N' PACK

LOS ANGELES—RCA and A&M and Associated labels are offering pick-and-pack service for a 1.5% of total invoiced price of the packaged albums.

Effective Tuesday (1), accounts were notified the service was available. In addition, the fee will not be applied to any 7 or 12-inch singles product included in the order or to any order consisting of singles product only.

In another letter recently, RCA and its family of labels notified accounts that they will not ship an album order which consists of less than 60 LP or tape units.

CBS and PolyGram Distributing have been offering pick-and-pack service for a per record fee, higher than the RCA charges.

Alabama Disk Jockey Denies Station Claim

SCOTTSBORO, Ala. — Bill Bailey, the disk jockey whom WCRI-AM says was fired for playing "Nuclear Blues" by Blood, Sweat & Tears, claims he was fired for interviewing David Clayton-Thomas, the author of the tune.

Bailey says the station's general manager Tom Kennamer told him he was being fired for doing the interview. In an interview with Billboard, Kennamer said Bailey was fired for "total insubordination" (Billboard, March 15, 1980).

Bailey refutes this. "I was not fired for playing the single," Bailey adds. He believes the presence of the nearby Bellafonte nuclear plant prompted the action to deemphasize the interest by Bailey in talking to Thomas about his song, a cut on the new Blood, Sweat & Tears LAX Records LP just released.

Arrangers Ask Tribunal Huddle

LOS ANGELES—The American Society of Music Arrangers is requesting the Copyright Royalty Tribunal to hold hearings here regarding the upward adjustment of compulsory license royalty rates and to order payment of these additional amounts to music arrangers.

To effect this, the arranger's group has retained attorney Harris E. Tulchin of Santa Monica.

The society petitioned the Copyright Royalty Tribunal Jan. 31 to include a separate mechanical royalty to reflect creative and technological contributions of music arrangers in the making and distribution of records. Music arrangers do not receive royalties.

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ness. You can add multi-point search-to-cue and store 20 cue locations. This time-saving tape handling accessory provides tape time readout, cue point readout, "on-the-fly" cueing and more. Other accessories include the PURC™ Record Insert Controller, Search-To-Cue Remote Control, and MSQ-100 Synchronizer for jobs that require more than 24 tracks. Contact your Ampex sales representative for complete details.

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'SIX FIGURE' DRIVE AudioMagnetics Hikes Ad Promo

LOS ANGELES — AudioMagnetics is embarking on the most ambitious consumer advertising campaign in its history.

According to Charles P. Trausch, national sales manager, the "six figure" campaign will focus on national consumer publications, the first time the blank tape company has employed that medium.

Prime focus of the ads, which will appear in Esquire, Sports Illustrated and Rolling Stone, in addition to consumer audio buff books, is High Performance and High Performance II, the firm's premium products. Tracs, a promotional product, will also be highlighted.

Syndicators Meeting

LOS ANGELES—The first general membership meeting of the newly formed Assn. of Independent Radioproducers takes place April 15 at 8 a.m. in the Las Vegas Convention Center during the National Assn. of Broadcasters convention.

Officers and board members will make policy statements and explain the new body to interested parties.

Superscope '79 Loss Hits \$14.6 Mil

LOS ANGELES — Superscope, Inc., has reported a net loss of \$14.6 million, or \$6.33 per share for the fiscal year ended Dec. 31, 1979.

The fourth quarter losses for the Chatsworth, Calif.-based audio manufacturer and distributor were \$300,000 or 13 cents per share.

The firm's 1979 sales were \$197 million against \$205 million in 1978.

The company's net loss for fiscal 1978 was \$15.5 million after a tax

benefit of \$5.5 million and a fourth quarter loss of \$7.3 million. Superscope has been ailing since the last quarter of 1977 and has reported down quarters since. Chairman and chief executive officer Joseph S. Tushinsky also indicates the firm is anticipating a first quarter 1980 loss.

Discussions are continuing with potential buyers of the firm's foreign assets as well as with banks in an effort to restructure Superscope's sizable bank debts favorably.

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Bewlay In N.Y.

NEW YORK—Pat Gibbons, vice president of Bewlay Bros. Ltd., U.S.A., David Bowie's management firm, has established offices at 250 W. 57th St., New York. (212) 582-7273.

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Fox Music Wings Loss Is \$471,000

LOS ANGELES—20th Century-Fox Records and music publishing had an operating loss of \$471,000 on revenues of \$8,477,000 in 1979.

The record division benefited from its distribution deal with RCA Records while 20th Century Music reported its second most profitable year.

Alan Hirschfeld, vice president and chief operating officer, says he is looking to bolster the record division, developing it into one similar to that of Warner Communications.

20th Century's biggest success in 1979 was with Stephanie Mills' "What Cha Gonna Do With My Lovin'," which is close to platinum.

For the year, earnings at parent 20th Century-Fox Film Corp. were \$100,531,000 before taxes compared with \$97,317,000 in 1978. Net earnings were \$57,303,000 or \$6.92 per share compared with \$58,390,000 or \$7.25 per share in 1978. Revenues were \$678,420,000, up from \$625,889,000.

Lafayette Closes 60 Of 68 Stores

NEW YORK—Lafayette Electronics, at one time one of the country's largest consumer electronic chains, is liquidating 60 of its remaining 68 locations, most of them out-of-state.

The Long Island-based company has been in Chapter XI bankruptcy proceedings since January, and store closings have been its chief response to its need for reorganization and debt consolidation.

At one point the 60-year-old company maintained 125 retail outlets in 15 states. The latest round of closings leaves the chain with eight stores in the New York metropolitan area.

Lafayette blamed its troubles on reversals in the market for stereo equipment, spurred by increased competition, and a decline in sales of CB radios, an item it had stocked heavily.

No reorganization plan has been filed with the bankruptcy court, although a hearing is set for Wednesday (9). Meanwhile, April-Marcus, a retail consulting firm, has been appointed to oversee the liquidation of the 60 stores. The forced sale will involve merchandise as well as fixtures and furniture, and will include leases in some cases.

Latin Music Gets Conference

MIAMI—The Miami members of the Atlanta Chapter of the Recording Academy will sponsor the first International Latin Music Conference and Exhibition here June 6 at the Columbia Hotel.

The purpose of the conference is to provide a common seating place for discussions on marketing and promoting Latin music throughout the world.

"The recent developments in distribution patterns and proliferation of Latin music product on an international scope will be examined in detail," says James Progris, president of Gold Rush Productions. Other administrators and directors of the first annual Latin Music Conference include Ralph Walter Augstroze, president of Beacon International Entertainment Corp.

Market Quotations

As of closing, April 2, 1980

1980	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16		Altec Corp.	17	40	1 1/2	1	1	Unch.
39	29		ABC	6	1450	31 1/2	31	31 1/2	- 1/2
36 1/2	27 1/2		American Can	4	194	29	28 1/2	28 1/2	+ 1/2
28 1/2	18 1/2		Ampex	12	299	23 1/2	23 1/2	23 1/2	- 1/2
5	2 1/2		Automatic Radio	—	3	3 1/2	3 1/2	3 1/2	- 1/2
55	44 1/2		CBS	7	140	47 1/2	46 1/2	46 1/2	- 1/2
36 1/2	27		Columbia Pictures	8	47	31 1/2	31	31 1/2	Unch.
8 1/2	4		Craig Corp.	15	15	4 1/2	4 1/2	4 1/2	- 1/2
48 1/2	40 1/2		Disney, Walt	12	529	45 1/2	44 1/2	45	+ 1/2
3 1/2	2 1/2		EMI	—	503	2 1/2	2 1/2	2 1/2	Unch.
12	7		Filmways, Inc.	6	263	9	7 1/2	9	+ 1 1/2
22 1/2	13 1/2		Gulf + Western	3	1208	17	16 1/2	16 1/2	+ 1/2
12 1/2	7 1/2		Handleman	5	37	8 1/2	8	8	- 1/2
37 1/2	33 1/2		Harrah's	16	—	—	—	37 1/2	Unch.
9	5 1/2		K-tel	5	22	5 1/2	5 1/2	5 1/2	- 1/2
—	—		Lafayette Radio	—	—	—	—	—	1 1/2
30	25 1/2		Matsushita Electronics	8	—	—	—	27	Unch.
57 1/2	44 1/2		MCA	8	67	47 1/2	46 1/2	47	- 1/2
19 1/2	10		Memorex	3	200	13 1/2	12 1/2	13	+ 1/2
54 1/2	46 1/2		3M	9	837	50 1/2	49 1/2	50	+ 1/2
63 1/2	46 1/2		Motorola	10	276	51 1/2	50	50 1/2	- 1/2
30 1/2	23 1/2		North American Philips	4	14	24 1/2	24 1/2	24 1/2	+ 1/2
17 1/2	13 1/2		Pioneer Electronics	8	—	—	—	13 1/2	Unch.
25 1/2	18 1/2		RCA	6	839	21 1/2	20 1/2	21 1/2	+ 1/2
7 1/2	6		Sony	11	2774	7	6 1/2	7	+ 1/2
33 1/2	20 1/2		Storer Broadcasting	8	84	25 1/2	24 1/2	24 1/2	- 1/2
5 1/2	3 1/2		Superscope	—	5	4	3 1/2	3 1/2	Unch.
35 1/2	26 1/2		Taft Broadcasting	8	191	28 1/2	27 1/2	28 1/2	+ 1 1/2
19 1/2	14 1/2		Transamerica	4	498	15 1/2	15	15 1/2	+ 1/2
53	39 1/2		20th Century-Fox	6	119	42 1/2	41	42	+ 1/2
43 1/2	34 1/2		Warner Communications	10	1234	40 1/2	39 1/2	40	+ 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	—	—	1 1/2	2 1/2	Integrity Ent.	—	15	1/2	1 1/2
Data	—	—	—	—	Koss Corp.	7	1	4 1/2	5 1/2
Packaging	3	2	7	7 1/2	Kustom Elec.	7	10	1/2	1 1/2
Electrosound	—	—	—	—	M. Josephson	6	300	10 1/2	11 1/2
Group	4	—	4 1/2	4 1/2	Orox Corp.	15	238	5 1/2	5 1/2
First Artists	—	—	—	—	Recoton	3	—	1/2	1 1/2
Prod.	20	13	3 1/2	3 1/2	Schwartz Bros.	5	—	1 1/2	2 1/2

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

Ballads Gaining Slots On Hot 100

Continued from page 3
singers had comprised the backbone of that earlier group.)

But Peaches & Herb's ultra romantic "I Pledge My Love" on Polydor/MVP (up to a starred 22 this week) is miles from the mindless fun of its 1979 "comeback" hit "Shake Your Groove Thing."

Several other acts which have current dance-oriented hits are now

coming with ballad followups. Michael Jackson this week nabs his third consecutive top 10 single from his "Off The Wall" LP with the irresistible party-tempo title track. But this week Epic is also issuing the poignant ballad "She's Out Of My Life" as the fourth 45 from the album.

And Solar/RCA's Whispers fol-

(Continued on page 62)

Billboard® SALES BAROMETER

LPs

	UP	DOWN	STABLE
LAST WEEK	35%	12%	53%
PREVIOUS WEEK	51%	10%	39%

SINGLES

	UP	DOWN	STABLE
LAST WEEK	40%	18%	42%
PREVIOUS WEEK	32%	30%	38%

PRERECORDED CASSETTES

	UP	DOWN	STABLE
LAST WEEK	56%	11%	33%
PREVIOUS WEEK	72%	7%	21%

PRERECORDED 8-TRACKS

	UP	DOWN	STABLE
LAST WEEK	14%	48%	38%
PREVIOUS WEEK	12%	58%	30%

BLANK TAPE

	UP	DOWN	STABLE
LAST WEEK	43%	2%	55%
PREVIOUS WEEK	59%	6%	35%

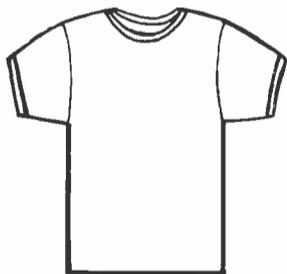
BUSINESS OVERALL COMPARED TO LAST YEAR

	UP	DOWN	STABLE
LAST WEEK	38%	31%	31%
PREVIOUS WEEK	35%	25%	40%

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

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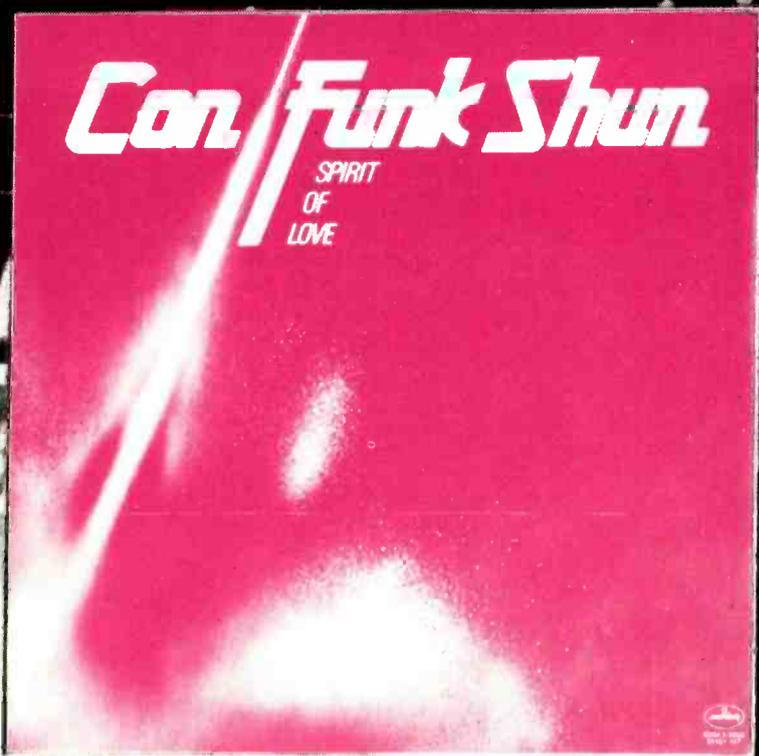


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Billboard (# 174).
(Soul LPs)

**Con Funk Shun's new hit single,
"Got To Be Enough," #76051
is shooting for the stars.**

"Got To Be Enough" is rising up the charts—

Billboard **★20**
(Hot Soul Singles)

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KDAY	WJPC	WLOU
KYAC	WGCI	WDAO
WLOK	WCAU	WVKO
WVOL	WOOK	WJMO
KMJQ	WCIN	WRAP
KCOH	WVON	WWIN
WYLD	WAWA	WOL
WRBD	KATZ	WDAS
WAOK	WTLC	WBOK
WIGO	KKSS	WXEL
WBMX	KPRS	WANT
WHRK	WNJR	



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Symphony Marathon

• Continued from page 3

donation—will be shared by each of the marathons.

Other premiums range from auction of a Rolls Royce—to benefit the Chicago Symphony—to a complete Boston Symphony private concert valued at \$50,000.

The actual broadcast programming is interwoven with massive efforts of symphony supporters to amass premiums in the form of donated goods and services.

According to broadcaster Robert Conrad, who has been involved with the marathons for 12 years, the fund-raisers produce commercial gains for the stations in addition to needed income for the orchestras.

"It's the biggest promotion we can do all year long," explains Conrad, program director WCLV. "We make a lot of commercial hay on the marathons."

Chicago's WFMT, which is in its fifth year of fund-raising for the Chicago Symphony, to date has helped generate more than \$1.6 million for the orchestra—the largest amount brought forth by any station.

WCLV claims to have raised more than \$1 million for the Cleveland Orchestra in its 12 years of marathons.

According to Conrad, that figure is more than all other Cleveland radio stations have raised in total for

all other efforts. This year the Cleveland radio station is shooting for \$170,000.

The third annual New York Philharmonic/WQXR "Phone Festival" expects to net \$350,000, up from last year's \$310,000 total. New York's Mayor Koch is proclaiming April 20-27 "New York Philharmonic Week."

In Boston, where premiums range in price from \$10 to \$50,000, last year's \$206,000 is the figure to beat. The Boston music marathon is also in its 12th year.

Premiums are donated by local businesses and benefactors in many cases. Also offered are gift items produced by the orchestras which generally start in price at around \$10.

CBS Records has donated the production of a special limited edition LP to the New York Philharmonic fund-raiser. The album includes historical recordings from 1917 to 1950, and will be given with a \$35 donation.

The Chicago Symphony offers a special album of Bach performances including an unreleased recording by pianist Andre Tchaikovsky and conductor Fritz Reiner. It requires a \$15 donation.

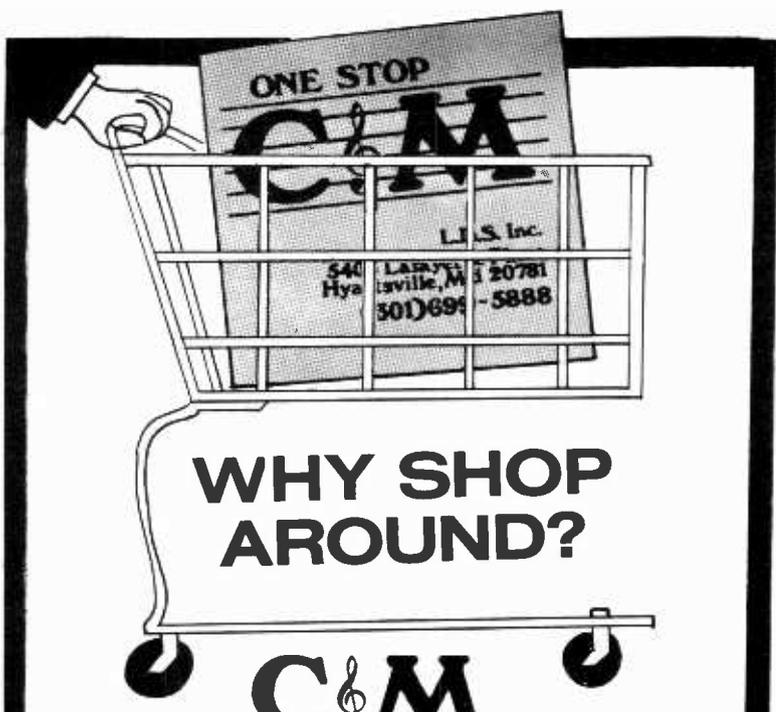
The album offering of the Boston Symphony stems from a recent live Tanglewood Festival concert. It is a recording of act one of Wagner's opera "Die Walkure" with singers Jesse Norman and Jon Vickers.

And "The Cleveland Orchestra On Stage" is a limited edition album of recordings under four music directors of orchestral selections from operas.

Grand Prix Distrib

LOS ANGELES—Grand Prix Records, a new local classical line, has set the German News Co. of New York as its national distributor.

APRIL 12, 1980 BILLBOARD



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NARM Conclave: Retrospective

By JOHN SIPPEL

LOS ANGELES—The "distractions" and lack of informal meeting places tore sharply into the overall effectiveness of the 1980 NARM convention at the MGM Grand Hotel in Las Vegas last week.

A cross-section of industryites who attended the business summit were almost unanimous in their hope that the convention would not be held in the Nevada gambling capital again.

The austerity of the 1980 conclave, graphically evident to veteran conventiongoers, was a consistent gripe.

The Monday (24) "Give The Gift Of Music" presentation was praised by everyone.

It was so good that Montgomery Ward recorded product major domo Al Geigel immediately upon his return to Chicago implemented the thrust of the program through the important racked department store chain.

"I immediately got with Lou Christy, corporate display manager, with whom I am working to get quick delivery on a 17-inch high divider card. It's one inch higher than normal and will be put into browser boxes to highlight the gift-giving concept. I am also making overheads. We used that theme years ago. It proved effective."

John Schulman, Laury's, Chicago, says he grabbed a handful of pressurized logos and already has them on the stores' registers and windows.

Joe Voynow, Big Distributing, Charlotte, was disappointed because nothing was resolved on labels' controversial returns policies (Billboard, March 5, 1980). "Manufacturers don't seem tuned into what we urgently need today," the one-stop distribution chief states.

Ovation Records president Dick Schory, Supreme Distributing's Al Klayman of Cincinnati and Jack Bernstein, boss of Pickwick Inter-

national's six independent distribution points in the U.S. were chagrined because the confab's agenda bypassed their stratum of the industry. "There was no forum for the independents," Bernstein states. "I am glad to see Joe Simone elected president. That could help in the future," Bernstein adds.

Brud Oseroff, Mobile One-Stop, Pittsburgh; Rube Lawrence, Ruby Distributing, Chicago, and Alan Rosen, Flipside Stores, Lubbock, Tex., missed facilities where there could talk with others about business, as did Jerry Poteet of Swallows in Cincinnati.

Dick Sherman, Casablanca sales nabob, notes his label, which previewed its Ronald McDonald kidisk series at a booth on the exhibit floor, had no general label neighbors among the almost 100 exhibitors. Poteet notes the time loss in having to go up to the 26th floor exhibit hall. Many noted the long distance between meeting rooms.

Crazy Eddie Augments Disk/Tape Arm

NEW YORK—Crazy Eddie, one of this market's most vigorously promoted audio chains, is cautiously expanding its record and tape departments in its nine stores.

The company is also beefing up its Bronx warehouse operation in order to handle a larger volume of product now that it has totally taken over the merchandising of records and tapes.

Prior to this, Crazy Eddie's stores were partially racked, with Alpha Distributing and Win Records servicing the chain with singles and cut-outs at one time or another. LPs and tapes were bought in-house.

Bert Goldstein, director of operations for the chain's record and tape division will continue to act as chief buyer for the division. Harry Spero, former vice president at Mid-song Records, is the division's advertising manager.

Crazy Eddie has developed a reputation over the years for pricing policies that depend more on extensive advertising support than strict lowballing, although its audio division has associated itself with discount list prices, claiming it will match the current market price for hardware.

The company, says Goldstein, is currently interviewing people for managerial and executive trainee positions

"We're interested in developing a staff in order to expand," he says. "That's where the bottom line is, in the people who are going to help build the operation."

Goldstein says he will eventually hire between "10 and 25" people in various capacities.

Many of the applicants so far have come from record labels rather than retailing, Goldstein notes.

"Retail record store experience is a must," the company's recruitment ad reads, "although not necessarily in a management capacity. What counts with us is whether or not you know the record business well

enough to take care of our customers."

"The turnout has been amazing," Goldstein says. "There are a lot of talented people out there who had been let go by the record companies."

Crazy Eddie has stores in Long Island, New Jersey, Manhattan, Brooklyn and the Bronx. Its latest store, a strip mall location in Westbury, L.I., bows May 15, bringing the total number of stores to nine. Only the store in Syosset, L.I., doesn't handle records. The Westbury store will have a 2,600 square foot record and tape section.

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MUSIC MEN—National Music Publishers Assn. director Robert Gordy, left, and NMPA president Leonard Feist present lyricist Alan Bergman, right, with a plaque commemorating his sharing the 1979 NMPA easy listening award with composer Neil Diamond and colyricist Marilyn Bergman for "You Don't Bring Me Flowers." It was the first time NMPA has staged an awards show.

10-Inch EPs Due From Atlanta Label

ATLANTA—Sonny Limbo International Records, a newly formed, locally-based label, will release the first of four new acts via the label's new 10-inch 33 $\frac{1}{3}$ r.p.m. EP format.

Scheduled for issue under the title "Doubles" are disks by two new rock groups, RF and Deacon Little. Two other acts, EQT and Bootleg will release six cuts each on an EP, and will be titled "Six-Paks." Both series will

list for \$3.98, and distribution will be handled by independents.

Promotion will be under the direction of Wynn Jackson Promotions of Atlanta, with several regional independent firms also being utilized.

All of the records will be shipped in a generic sleeve using lighter weight paper. Artists' names and logos will be placed on a sticker in the upper left-hand corner of the jacket.

Publishing Songwriters Compete In 5 Boroughs

NEW YORK—Plans are under way for the second annual New York Songwriters Contest, operated by the New York Music task force, the American Guild of Authors & Composers and sponsored by Chappell Music.

The contest, open to residents of the five boroughs of New York, is limited to the first 1,000 entries.

The tapes will be judged by music industry members, with the 10 finalists performing their compositions at the Copacabana June 23.

First prize is a cash award of \$250 and an AGAC song contract with Chappell, second prize is \$150 and \$100 goes to the third place winner.

The 10 finalists will receive a copy of Billboard-published "This Business Of Music," courtesy of authors William Krasilovsky and Sidney Shemel.

Jonathan Holtzman, event chairman, reports that applications and rules will be available Wednesday (16) at AGAC headquarters here at 40 W. 57th St., or at Uncle Lulu's at 16 W. 56th St.

The New York Music Task Force was established to encourage amateur involvement and support of the music industry in New York. The group also sponsors a band contest, with the winning prize a contract with a record company.

Cashman & West Hit In Country

NEW YORK—There's lots of country sounds making the rounds for Blendingwell Music (ASCAP) and Sister John Music (BMI), the publishing firms of Terry Cashman and Tommy West.

There's a Jerry Reed (RCA) album of Jim Croce songs, led by "Workin' At The Carwash Blues." According to Bob Esposito, vice president and general manager of the firms, Karen Scott Conrad, general professional manager of the Nashville office, presented the Croce concept to Chio Young and Reed.

Other country acts currently out with material from the firm include Ed Bruce (MCA) with "Diane," Gail Davies (Warners) with "Love Is Living Around Us" and the Oakridge Boys (MCA) LP cut, "Beautiful You." A new Davies album also includes seven tracks published or co-published by the publishing firms.

4 Folios Marketed

NEW YORK—Continuing its "mystery book" extra discount offer, Columbia Pictures Publications is also marketing four new folios.

They include "Hot 20 Sheet Music Pops, Book 3" (\$5.95), "Hot 20 Country Sheet Music Pops, Book 2" (\$4.95), "40 Motion Picture & Broadway Blockbusters" (\$6.95), "Columbia Classic Library," Vol. 22" (\$4.95).

A&R Meet Topic

LOS ANGELES—Michael Stewart, a&r producer at 20th Century-Fox, and independent producer Ron Fraboni are guests at the monthly meeting of the Music Publishers' Forum, Monday (7) at the Continental Hyatt House here. The topic is a&r; moderator is Randy Pitch, formerly professional manager at MCA Music.

MESHEL PHILOSOPHY

Company's Music Reflects Images

By ED HARRISON

LOS ANGELES—Billy Meshel, head of Arista Music and one of the founding members of the Organization of Creative Music Publishers, believes that most record companies adhere to a sound that fits the label's image.

Meshel feels that was the reason five labels turned down Air Supply's "Lost In Love" which has since gone on to No. 1 on the adult contemporary chart and is 12 on the Hot 100.

According to Meshel, after the record was turned down by different labels, Robby Porter of Wizard Records in Australia and owner of the master called and played the record for him. It was then played for Bud Scoppa, Arista's West Coast a&r director who also liked it, and eventually Clive Davis who signed the group.

"The record was unquestionably an MOR record," says Meshel, "but it didn't sound like anything else. If I got involved with it and it didn't

happen, I wouldn't be ashamed. It would have been one of my proudest failures.

"A&r people who heard it felt it wasn't their sound. Most labels have an image which they stick to which is silly. Hit music is hit music. There is nothing greater than a label with hits in each category.

"Too many a&r departments look for what the business people at the label want to hear instead of gut feeling," says Meshel.

Meshel's involvement with the record underlines the foundation of the Organization of Creative Music Publishers. "Creative publishers are music-minded people who go around and show songs to artists, producers and lawyers and get songs recorded."

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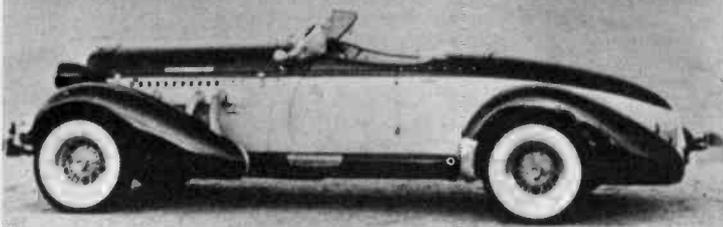
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Vol. 92 No. 15

Commentary

A Prescription For Survival

By RON BARON

Hype? A colleague defines it as "an over amplification of the truth." or "elaborating on the positive aspects of a given project." Certainly we're all aware that music industry hype, public relations, praisery—whatever you choose to call it—has been around for as long as the record has been round.



Ron Baron: "Public relations, the only safeguard in this ephemeral industry."

And just like a record has two sides, there has always been an argument for and against the significance of publicity, an art which requires a good strong voice, a believable creative lyric and a responsive beat capable of moving media.

It appears that in these economically scrutinized times, many would prefer to play the side that says you can do it without public relations. Perhaps one can. But that's only for those who love to live dangerously. Can one allow himself the indulgence of living dangerously, totally unprotected in a world going at 78 r.p.m.?

After a label spends x amount of dollars on production, graphics and packaging,

promotion and advertising, one would think that it would also want to protect its bet with a well thought-out public relations campaign.

If I were an artist who had spent years trying to secure a label deal and then almost another year recording an LP. I would damn well make sure that someone was handling the public relations. It would seem the only safeguard in this all too ephemeral industry where careers are pressed hard, shrink-wrapped and thrown into a bin.

As an artist knowing that my talents were going to be "pressed hard" into vinyl, I would fully expect to have someone working on my record's behalf to also hit the press hard.

Inflationary praisery? It's true that budget cutbacks have se-

verly trimmed most of the label's internal public relations operations so that in most cases the internal public relations scene has, allegorically speaking, become like a public health service or free clinic.

Artists are waiting in line for proper care. Unfortunately, by the time they get it, if they do, it may be too late. Too late even for what I call a "hype transplant," that all vital career support that can save a patient (record) from becoming a stiff.

Public relations can be both preventive medicine and emergency prescription. Now that our industry's internal public relations departments have become as short of help and as overcrowded with records as our country's hospitals with patients, independent public relations firms are no longer considered luxuries (which seems a paradox in these inflationary times), but actually crucial in determining and prolonging life expectancy of a recording act.

'Hype transplant can keep a disk from becoming a stiff'

Hype coverage in our present time is the real music industry insurance. It may be an even wiser investment to go for hype coverage than for medical insurance. After all, if you get the hype coverage first you're sure to avoid headaches, ulcers and other maladies that come from having overlooked or dismissed the case for public relations.

I am often reminded that we're not in a life saving business (the music industry). But the more I ponder our firm's daily agenda the more I'm convinced that we do in fact save lives, although, unlike doctors, we're not regarded with much seriousness or deference. Nor are we profusely thanked. Perhaps we are among the industry's unsung heroes. We're too busy singing other people's praises.

Just think, without music our world would be deadly. So in our own little way we continue to give hype transplants and save lives, as well as companies, copyrights, concerts, etc., ad infinitum.

Ron Baron is vice president of Norman Winter Associates, a public relations firm headquartered in Los Angeles.

Ripping Radio's Play Barrier

By DAVE DAVIS

Being a new record company with virtually new artists I know the problems that a new company must face in this business of music. Besides capital, publicity, distribution and several other ranking problems we all must sooner or later lock horns with the program and music directors of radio stations across this land.

It is relatively easy to get a new record played at some stations and I applaud these stations and their management because they will allow their listeners to decide what they want to hear.

What burns me, and I am not alone, is the don't bother us attitude of some stations and the shabby treatment we receive there. These stations not only offend us but insult our intelligence in the process.

'We'd be glad to play your record when it is a hit!'

I recently took offense at the treatment that one of our artists received at an Indianapolis station and I let them know of my displeasure. They in turn replied that they "meant no disrespect" and that they would be "glad to play your record when it becomes a hit!"

They surely must think us ignorant. No record sells unless it is heard, and it cannot be heard unless the stations play it. By

their own admission they are not responsible for the initial breaking of a new record. They only play it after the work is done and then they take the credit.

The very lifeblood of this industry is new artists, new songs, new sounds—new, new, new. No doubt if we had a large advertising budget our record would be played in many markets where it is being ignored now. I will say this however: there is no such thing as payola. But I do believe that there is "advertisola" and "favorola," and a small company such as ours cannot compete in this environment.

From this day forward we will service only the secondary market stations nationwide, stations which are largely ignored by the big boys. Our advertising will be directed there and our marketing will encompass these areas.

These secondary stations are the heart of this industry. They are the ones who break the records and give hope to the new and small companies. We will continue our good relationship with the few large market stations that have treated us with integrity and fairness. We only ask that they listen, and we are satisfied.

I will not give up. I refuse to be intimidated. I have spent too many years in this business to be given the bum's rush by the "holier than thou" p.d.s and music directors at these stations.

Dave Davis is president of Paday Records, located in Martinsville, Ind.

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.

Letters To The Editor

Dear Sir:

I agree that home taping is a problem and has cut into sales. But even I, as an avid album buyer, must look for easier and cheaper ways to get my music.

By increasing prices and reducing quality the industry itself is at fault. It should note how well lower-priced product sells.

Danny Parrett
Las Vegas, Nev.

Dear Sir:

I disagree with a tendency now to question the ability of in-store video to boost sales in record retail outlets. In our chain all stores are equipped with these

systems and they do much to create an atmosphere conducive to buying.

While it is true that records don't fly out the store because of video play, it does help by reasserting buyer belief in well-known artists and by giving exposure to relative unknowns.

Ron Bonds
Oz Records & Tapes
Stone Mountain, Ga.

Dear Sir:

I am astounded at the harassment and prosecution of those persons dealing in and/or manufacturing bootleg rock'n'roll records. They sell concert record-

ings, studio outtakes, demo tapes, and other material the average music fan wouldn't be interested in.

If bootlegging represents such a loss of profits to the music industry, why don't the major record companies either establish their own low-overhead, mail-order only companies, or license rights to these recordings to individuals willing to sell them in this manner. If any item is particularly successful, it could always be switched over to regular commercial channels.

The company would make money, and the collectors would get their music. Everyone would be happy. The current situation only foments rage among all concerned.

Edward Butler
Huntsville, Ala.

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Radio Programming

BILLBOARD ARBITRON RATINGS

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

NEW YORK JANUARY/FEBRUARY 1980

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA												TEENS	
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							12-17	TOTAL PERSONS 12+	MEN					WOMEN						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							
AOR	1164	820	317	174	10	2	1	177	81	28	14	5	344	AOR	4.6	19.2	8.0	0.6	0.2	9.3	3.4	1.5	0.6	14.6				
AOR	1132	803	208	208	16	8	20	191	105	23	11	2	329	AOR	4.5	12.0	9.5	1.1	0.5	10.0	4.1	1.1	0.5	14.0				
BEAUTIFUL	3721	3687	20	107	235	354	553	51	161	295	377	522	34	BEAUTIFUL	14.7	1.4	4.9	13.8	23.2	2.8	6.7	15.7	18.5	1.4				
BEAUTIFUL	3827	3798	16	115	214	350	577	36	268	330	451	613	29	BEAUTIFUL	15.1	0.9	5.3	13.9	21.8	2.0	10.5	16.0	22.2	1.1				
BLACK	441	395	26	71	58	27	6	32	82	39	28	8	46	BLACK	1.8	1.5	3.3	3.5	1.8	1.7	3.4	2.1	1.3	2.0				
BLACK	415	356	39	28	34	26	1	41	65	61	14	22	59	BLACK	1.6	2.2	1.3	2.2	1.6	2.1	2.5	3.0	0.7	2.5				
CLASSICAL	687	682	22	50	51	32	67	16	43	38	61	74	5	CLASSICAL	2.7	1.4	2.3	3.0	2.2	0.8	1.8	2.0	3.0	0.2				
CLASSICAL	736	734	12	54	54	75	103	14	39	67	69	86	2	CLASSICAL	2.9	0.7	2.4	3.5	4.6	0.8	1.5	3.2	3.4	0.1				
CONTEMP	2881	2316	167	341	234	103	54	350	468	253	123	101	565	CONTEMP	11.4	10.2	15.6	13.8	6.8	18.6	19.6	13.4	6.0	23.7				
CONTEMP	2968	2299	245	292	167	93	42	426	380	281	157	88	669	CONTEMP	11.8	14.3	13.4	10.7	5.7	22.3	15.0	13.6	7.6	28.2				
COUNTRY	872	832	16	76	109	78	93	28	77	110	93	65	40	COUNTRY	3.5	1.0	3.5	6.4	5.1	1.5	3.2	5.8	4.6	1.7				
COUNTRY	899	864	22	70	123	96	35	29	83	88	134	57	35	COUNTRY	3.6	1.3	3.2	8.0	6.0	1.5	3.3	4.3	6.6	1.5				
DISCO	3403	2464	458	368	214	92	22	532	418	230	80	26	939	DISCO	13.5	27.7	16.9	12.5	6.0	28.1	17.5	12.2	4.0	39.7				
DISCO	3564	2742	556	400	191	81	2	565	527	224	130	46	822	DISCO	14.1	32.2	18.4	12.4	5.1	29.6	20.8	10.9	6.4	34.8				
JAZZ	303	296	46	74	37	10	11	29	58	14	4	9	7	JAZZ	1.2	2.8	3.4	2.2	0.7	1.5	2.4	0.7	0.2	0.3				
JAZZ	280	274	41	64	22	18	3	45	62	6	7	5	6	JAZZ	1.1	2.4	2.9	1.4	0.8	2.4	2.4	0.3	0.3	0.3				
MELLOW	487	464	42	75	50	15	13	56	123	51	22	6	23	MELLOW	1.9	2.5	3.4	2.9	1.0	3.0	5.2	2.7	1.1	1.0				
MELLOW	0	0	0	0	0	0	0	0	0	0	0	0	0	MELLOW	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0				
MOR	1795	1760	92	153	96	214	115	148	245	168	224	122	35	MOR	7.1	5.7	7.0	5.8	13.9	7.9	10.1	8.9	11.0	1.4				
MOR	1509	1485	126	82	105	125	48	106	142	244	144	75	24	MOR	6.0	7.3	3.7	6.8	7.8	5.6	5.6	12.0	7.1	1.0				
NEWS	2281	2259	32	137	195	214	251	19	114	145	197	245	22	NEWS	9.0	1.9	6.3	11.4	14.1	1.0	4.8	7.7	9.7	1.0				
NEWS	2630	2588	43	171	179	205	357	41	126	203	234	314	42	NEWS	10.5	2.5	7.9	11.6	12.7	2.2	4.9	9.9	11.5	1.8				
OLDIES	577	562	50	107	64	32	9	71	102	76	24	8	15	OLDIES	2.3	3.0	4.9	3.7	2.1	3.8	4.3	4.0	1.2	0.6				
OLDIES	668	627	90	122	75	36	10	53	154	25	25	13	41	OLDIES	2.6	5.2	5.6	4.9	2.2	2.8	6.1	1.2	1.2	1.7				
PROG ROCK	781	712	205	179	48	2	22	103	88	21	8	12	69	PROG ROCK	3.1	12.4	8.2	2.8	0.1	5.4	3.7	1.1	0.4	2.9				
PROG ROCK	553	488	129	142	16	10	19	71	78	4	16	0	65	PROG ROCK	2.2	7.5	6.6	1.0	0.6	3.7	3.1	0.2	0.8	2.8				
RELIGIOUS	86	85	0	2	5	10	1	15	3	14	14	1	1	RELIGIOUS	0.3	0.0	0.1	0.3	0.7	0.8	0.1	0.7	0.7	0.0				
RELIGIOUS	0	0	0	0	0	0	0	0	0	0	0	0	0	RELIGIOUS	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0				
SPANISH	953	910	9	57	54	81	39	124	109	110	230	64	43	SPANISH	3.8	0.6	2.7	3.1	5.3	6.5	4.6	5.8	11.3	1.8				
SPANISH	1176	1128	37	153	91	57	38	88	193	179	119	107	48	SPANISH	4.7	2.2	7.1	5.8	3.5	4.6	7.6	8.7	5.8	2.0				
TALK	2399	2390	39	27	68	125	154	8	63	71	291	508	9	TALK	9.5	2.4	1.2	3.9	8.2	0.5	2.6	3.8	14.4	0.3				
TALK	2162	2145	16	100	109	213	226	19	63	121	308	275	17	TALK	8.6	0.9	4.6	7.1	13.2	1.0	2.4	5.9	15.1	0.7				

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

Beautiful Music Top Format In New York

NEW YORK—Beautiful music has edged ahead of disco as the favorite format in this market according to an exclusive Billboard analysis of the January/February Arbitron ratings report.

Beautiful music winds up on top with a 14.7 share, down from 15.1 a year ago while disco has a 13.5 share, down from 14.1 a year ago. In the fall disco and beautiful were tied with a 13.9 share each.

These estimated shares represent all listeners 12 years old and older.

Contemporary is holding a third place with a 11.4 share, practically unchanged from last year's 11.8.

These formats are followed by talk with a 9.5 share, up from 8.6 a year ago; news with a 9.0, down from 10.5; MOR with 7.1, up from 6.0 a year ago; and AOR with a 4.6, almost unchanged for last year's 4.5.

While disco is no longer the number one format overall, it is still the leading format with men 18 to 24 with a 27.7 share, men 25 to 34 with a 16.9 share, women 18 to 24 with a 28.1 share and teens with a 39.7 share.

But it's losing favor with some of these groups. For example, among men 18 to 24 disco has slipped from a 32.2 share a year ago while AOR, the traditional favorite among this age group, is up from 12.0 to 19.2.

Beautiful music is the favorite format among men 45 to 54 with a 23.2

share, among women 35 to 44 with a 15.7 share and women 45 to 54 with a 18.5 share.

Beautiful is tied with contemporary among men 35 to 44 with each format winning a 13.8 share. Contemporary is the favorite among women 25 to 34 with a 19.6 share.

A look at estimated listeners who tune in during an average quarter hour reveals beautiful leads with 372,100 while disco is next with 340,300. A year ago beautiful had an

estimated 382,700 and disco had 356,400.

Next comes contemporary with an estimated 288,100, down from an estimated 239,900, up from an estimated 216,200; news with an estimated 228,100, down from an estimated 263,000; MOR with an estimated 179,500, up from an estimated 150,900; and AOR with an estimated 116,400, up from an estimated 113,200.

ARBITRONS ON THE RISE

New Life For L.A. KHJ-AM

By CARY DARLING

LOS ANGELES — KHJ-AM, which looked as if it might have been on its last legs last year at this time, has bounced back with two consecutive gains in the Arbitron ratings. This makes it one of the leading mass appeal outlets in the area. Ironically, programmer Chuck Martin—who has programmed WIFE-AM Indianapolis and WAVZ-AM New Haven, Conn.—has achieved success by returning to old Top 40 values.

In the January-February 1979 book, the station had reached its lowest ebb with a 1.8 share. Martin, who had been a programming assistant, was installed and the station experienced its first consecutive gains in 5½ years. While its 3.0 pales in

comparison to the high numbers of music leader KMET-FM with its 5.8. KHJ's numbers are significant in that they show old line AM mass appeal is not dead here yet.

Martin blames KHJ's decline, after being a major force in the market for a decade, on the fact it was trying to be something it wasn't. "We got involved in playing FM music on AM in a market where FM was the leader in AOR. But after 15 months we hit rock bottom," he explains. Faced with this, Martin decided to take the station back to its roots.

"We've become true Top 40. We play r&b, disco, the top LP tracks. If it's a hit we'll play it," Martin says. He points to the current playlist of 30 songs, which includes such acts as

the B-52's, Sugarhill Gang and Tom Petty as being an example of the philosophy.

Another aspect is the renewed emphasis on the air personality. "KHJ has been a station known for its personalities throughout the years. Such people as the 'Real' Don Steele and Charlie Tuna were synonymous with KHJ," says Martin. "So, there's got to be top-notch, professional DJs along with the music. During the last five years, there was the liner card approach to radio. I've brought back personalities." The station now has as its air talent lineup Rick Dees, Banana Joe, Pat Garrett, Tony Maddox, Terry Moreno and Nick Morales.

(Continued on page 21)

NPR Readies Promo Push

KANSAS CITY, Mo.—For the first time in its 11-year history, National Public Radio will embark on a nationwide, \$1 million advertising campaign designed to increase listenership and public awareness for the federally financed 299-station network.

The proposed campaign, presented to more than 850 public radio broadcasters attending the 10th annual Public Radio Conference here last week (15-20), will promote such shows as Billy Taylor's "Jazz Alive."

A typical headline of the campaign will read "Billy Taylor Without Static Cling," pointing out that public radio is commercial free. Other jazz, classical and varied music programs will be promoted in a similar style in a campaign scheduled to run in nine general circulation national weekly and monthly magazines beginning April 21. But the first segment of the campaign will focus on NPR's news programming.

The use of federal funds to promote the non-commercial advantage of public radio is sure to raise the ire of commercial broadcasters and make programming commercial stations even more competitive. Jazz and classical stations will particularly feel the heat, since NPR programming concentrates in these two areas of music.

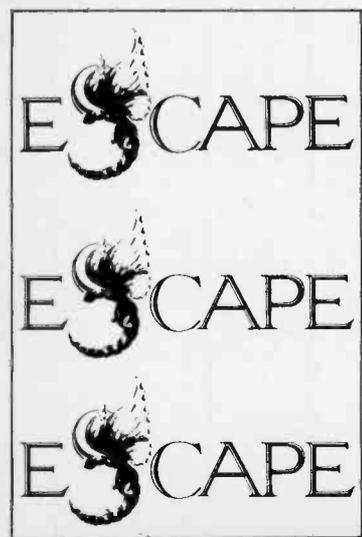
Robert Conrad, producer of the Cleveland Orchestra Broadcasting System and vice president of WCLV-FM Cleveland, commented, "I have always considered myself a friend of public radio until now. I am a commercial broadcaster and am not amused."

"1980 is the year NPR stops being a secret," said NPR's Beth Cole, chairman of the committee which supervised the design efforts.

The whole idea of a major ad campaign by NPR, some would argue, will put non-commercial stations at an advantage since no networks serving commercial stations spend money to promote their affiliates to any degree.

Tennille On Mutual

NEW YORK—Toni Tennille will star in a Western episode of the "Mutual Radio Theatre" scheduled for broadcast April 21 on 375 stations. The female half of Captain and Tennille will both act and sing in the drama entitled "The Legend Of Gibson Holler."



Pair To England

CHICAGO — WMET-FM recently completed a contest that sent two persons to the Knebworth Music Festival in England.

In a joint project with Mercury Records and the Flipside record stores, WMET solicited 10,000 mail in postcard entries from which winners were chosen on-air.

The station is planning more contest type promotions and mounted a 100-ticket giveaway for a recent Styx concert in Milwaukee.

RADIO REVIEW

Atlanta Crowd Helps Thorogood's Special

"George Thorogood Special." The Source, NBC Radio Network. April 18, 19, 20. 60 minutes. Produced by Denny Martin. Executive producer John McCahn.

NEW YORK—Rounder Records artist George Thorogood has a well deserved reputation as a red hot purveyor of the traditional 12-bar blues form, and also as a paragon of the good time, bar band sound associated with grass roots rock'n'roll. Wisely, The Source decided to present Thorogood in concert at a venue that allows him to interact with his audience, in this case an SRO crowd at Atlanta's Agora Ballroom.

The result is an entertaining, almost non-stop hour that includes nearly a dozen Thorogood standards, all of which are drawn from the ranks of blues classics.

Thorogood opens with "House Of Blue Lights," and proceeds at his usual breakneck pace through "Who Do You Love?" the Bo Diddley cover, stretching the latter out with his trademarks—long high-powered vamps on the electric guitar that are full of raucous slides, and slurred notes, accompanied by feverish vocals.

He veers slightly from this ap-

proach on "Cocaine Blues," which he delivers with a country slant, proving he can fingerpick as well as he plays slide guitar. Especially effective is the addition of a horn section here which boosts the vamping into an even more frantic pace, setting the audience up for "One Bourbon, One Scotch, One Beer," another Thorogood chestnut.

The first half-hour concludes with "It Wasn't Me," a Chuck Berry tune that Thorogood has resurrected with excellent results. "Madison Blues" kicks off the second half, followed by "Treat Me Right," a tune that allows Thorogood and his band, the Destroyers, to demonstrate the raw stamina that keeps the crowd shouting for more.

There's no letup through "Reelin' and Rockin'," "Move It On Over" and the closer, "Johnnie B. Good," all of which are treated to the same lavish instrumental vamping, plus wailing sax solos and blistering guitar parts that cranked things up at the beginning. The only thing missing from this outing is the fact that the audience couldn't see Thorogood perform his show stopping stage antics, such as his duck walking routine and the parts where he actually bends over backwards to play. **RICHARD M. NUSSER**

Research Perspectives



By DR. ROB BALON

Research consultant and president of Multiple Systems Analysis

IRVINE, Calif.—You've probably heard a lot about the term "lifestyle." Much has been made of it by researchers both in and out of the electronic media. But I have the feeling there is confusion on the implications this term can have for radio programming.

Most stations have accumulated data showing such listener habits as "51% of the listeners of KAAA music radio go out to dinner more than five times per month."

But how do you relate this to promotion of your programming? For example, the classic AOR listener is not a heavy watcher of television or a great reader of the newspaper, so you don't promote your station in these media.

The AOR listener is prone to trends, is interested in alternative lifestyles and tends to be highly dependent on the recommendations of the opinion leaders in his/her peer group.

How do you promote a station to this type of individual? You simply emphasize the non-traditional aspects of promotion.

While you disdain heavy print and tv spots, you opt for billboards, spots in "hot" local journals and magazines, and push "word-of-mouth."

Programming to this lifestyle group should also emphasize the non-traditional. Again, the key is understanding the true lifestyles of the group you're attempting to reach—and playing to that understanding.

Lifestyles, in most cases, are correlated to certain levels of media exposure and media-seeking behavior.

The wise radio programmer, then, will take the information such a study yields and use it to fine-tune his program schedule.

Next: more on lifestyles and music programming.

NPR Plans More Shows

WASHINGTON — Despite the likelihood of budget cuts during fiscal 1981, National Public Radio is holding to plans to expand its network and programming.

Anticipating a leveling off or decline of federal funding despite a fiscal 1981 budget of \$22 million, which is \$5 million above fiscal 1980, NPR executive vice president Tom Warnock says the organization has "no choice but to become more aggressive in seeking out funding."

Such private funding plus federal allocations will permit NPR to cover the country with public radio stations "in the next five to six years," Warnock says.

But he warns, "Congress will have to cooperate. At the rate we're going it could take us the next 15 or 20 years." Currently, public radio stations are being added at the rate of between 12 to 15 per year.

Many of these stations are coming from the upgrading of low-power college stations, which has been encouraged by the Federal Communications Commission (Billboard, March 22, 1980).

Live broadcasts and significant musical performances nationwide will continue to dominate programming in the performance division of NPR.

Vox Jox

By DOUG HALL

NEW YORK—WBBM-FM Chicago program director Alan Mitchell has shifted several deejays around on the CBS station.

Tony Phillips moves from 2 to 7 p.m. to 10 a.m. to 3 p.m. while Rick Elliott shifts from 7 p.m. to midnight to 3 to 7 p.m. Nic St. John moves from midnight to 6 a.m. to 7 p.m. to midnight. Elliott will also handle the midnight to 6 a.m. slot by taping that programming. Lee De Young, who had been on from 10 a.m. to 2 p.m. is going off the air to concentrate on being music director. But he will continue to pull weekend shifts.

Norm Gregory will be leaving KQFM-FM (Q-100) Portland, Ore., as program director to manage KZOK-FM Seattle. . . . Former ABC owned FM stations president Allen Shaw has been named to consult the six-station Century Broadcasting group. Century owns WAIT-AM/WLOO-FM Chicago, WABX-FM Detroit, KWST-FM Los Angeles, KSHE-FM St. Louis and KMEL-FM San Francisco.

Jeff Mazzei is joining WABC-AM New York as production manager and assistant to operations manager Al Brady. He comes from WNEW-AM where he was music director. . . . WBSL-FM New York jock Pablo "Yoruba" Guzman is doing a show on WHAT-AM Philadelphia mixing salsa, rock and r&b.

Paul Aaron, who has been doing his "Cajun Jamboree" and "Cowboy Joe's Radio Ranch" on WKCR-FM New York, will soon be going on 10 stations of the National Public Radio system. . . . Tom Hutchinson is the new music director at WKRS-AM Waukegan, Ill. He is taking the station into a new adult contemporary format from country. He also handles morning drive. Tim D'Isa is

doing middays and Joey Griffin is handling afternoon drive. Fred Leonard is the new p.d.

Tom Morgan, morning man on WIOF-FM Waterbury, Conn., is leaving his position and radio to join with his wife in a business selling eyeglasses. He has been with the station for two years. . . . L.J. Waggoner is named production manager for KNIX-AM-FM Phoenix. He was production assistant for the past two years.

WASH-FM Washington announcer Ed Rodriguez has been promoted to production director succeeding Greg Cole who's left to become p.d. at WOKV-FM Cincinnati. Added to the on-air staff is Freda Wright, who comes from WYRE-AM Annapolis. . . . Connie Schafer has been named promotions director at KLAK-AM/KPPL-FM Denver. She comes from a public relations job at an amusement park.

WRNW-FM Briarcliff Manor has shifted its on-air lineup. Bruce Figler has moved from 10 p.m. to 2 a.m. to 10 a.m. to 2 p.m.. Gary Axelbank has shifted from 10 a.m. to 2 p.m. to 2 to 6 p.m. and Ray Haneski has moved from 2 to 6 a.m. to 10 p.m. to 2 a.m. Parttimers Jeanne Clifford and Alan Chapin have been given the 2 to 6 a.m. slot on alternate nights.

Hal Smith, formerly vice president and general manager for KNEW-AM San Francisco, moves to Metro-media's WMMR-FM in Philadelphia as vice president and general manager.

Bill Moffitt returns to KCBQ-FM San Diego as an on air personality in the 10 a.m. to 2 p.m. slot. Moffitt was on the KCBQ midday show for three years before moving to the midday segment on KOGO-AM San Diego. He also served as KOGO's assistant program director.

BACK WHERE WE BELONG!

- #1 AM Contemporary music station in Los Angeles.*
- 67% increase in listenership over the past six months.*
- Greatest growth in KHJ history.**
- Return to Radio and Records parallel one.



RKO RADIO FOR LOS ANGELES

*ARB O/N 79, J/F 80 Total Persons 12+metro share, M-S, 6A-12M. **Based on ARB-supplied information; details available on request.

Bubbling Under The HOT 100

- 101—TWO PLACES AT THE SAME TIME, Ray Parker Jr. & Raydio, Arista 0494
- 102—CATCHING THE SUN, Spyro Gyra, MCA 41180
- 103—REAL LOVE, The Cretones, Planet 45911 (Elektra)
- 104—STREET LIFE, Herb Alpert, A&M 2221
- 105—SHRINER'S CONVENTION, Ray Stevens, RCA 11611
- 106—SEASONS, Grace Slick, RCA 11939
- 107—LADY, The Whispers, Solar 11928 (RCA)
- 108—DON'T LET GO OF ME, Jane Oliver, Columbia 1-11223
- 109—IS THIS THE BEST, L.A. Boppers, Mercury 76038
- 110—IT'S A NIGHT FOR BEAUTIFUL GIRLS, The Fools, EMI-America 8036

Bubbling Under The Top LPs

- 201—ORIGINAL CAST, Evita, MCA MCA 2-1107
- 202—SOUNDTRACK, Cruising, Columbia JC 36140
- 203—JOHN MILES, Sympathy, Arista AB 4261
- 204—GENTLE GIANT, Civilian, Columbia JC 36341
- 205—PUBLIC IMAGE LTD, Second Edition, Island 2WX-3288 (Warner Bros.)
- 206—KLEER, Winners, Atlantic SD 19262
- 207—FATBACK BAND, Hot Box, Spring SP-1-6726 (Polydor)
- 208—MANHATTANS, After Midnight, Columbia JC 36411
- 209—DR. STRUT, Struttin', Motown M-931
- 210—SOUNDTRACK, Together, RCA ABL1-3541

Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/3/80)

TOP ADD ONS - NATIONAL

- LINDA RONSTADT—Hurt So Bad (Asylum)
- AMBROSIA—Biggest Part Of Me (WB)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)

PRIME MOVERS - NATIONAL

- AIR SUPPLY—Lost In Love (Arista)
- BLONDIE—Call Me (Chrysalis)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)

BREAKOUTS - NATIONAL

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)

D—Discotheque Crossover

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

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

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

KOPA—Phoenix

- AMBROSIA—Biggest Part Of Me (WB)
- LINDA RONSTADT—Hurt So Bad (Asylum)
- ★ HEART—Even It Up (Epic) 13-10
- ★ JOURNEY—Any Way You Want It (Columbia) 30-18

KTKT—Tucson

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ UTOPIA—Set Me Free (Bearsville) 20-15
- ★ PRETENDERS—Brass In Pocket (WB) 25-20

KQEO—Albuquerque

- PHOTOGLO—We Were Meant To Be Lovers (RCA)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- ★ MELISSA MANCHESTER—Fire In The Morning (Arista) 11-7
- ★ TOMMY JAMES—Three Times In Love (RCA) 8-5

KENO—Las Vegas

- CLIFF RICHARD—Carrie (EMI)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- ★ UTOPIA—Set Me Free (Bearsville) 25-15
- ★ BLONDIE—Call Me (Chrysalis) 15-7

KFMB—San Diego

- AMBROSIA—Biggest Part Of Me (WB)
- ★ EAGLES—I Can't Tell You Why (Asylum) 9-7
- ★ MICHAEL JACKSON—Off The Wall (Epic) 15-12

KFI—L.A.

- AMBROSIA—Biggest Part Of Me (WB)
- BARRY MANILOW—I Don't Want To Walk (Arista)
- ★ BILLY JOEL—You May Be Right (Columbia) 25-12
- ★ EAGLES—I Can't Tell You Why (Asylum) 17-8

Pacific Northwest Region

- **TOP ADD ONS**
- AMBROSIA—Biggest Part Of Me (WB)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)

★ PRIME MOVERS

- BILLY JOEL—You May Be Right (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)

BREAKOUTS

- DR. HOOK—Sexy Eyes (Capitol)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- AIR SUPPLY—Lost In Love (Arista)

KFRC—San Francisco

- DR. HOOK—Sexy Eyes (Capitol)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 12-6
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 21-16

KYA—San Francisco

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 13-5
- ★ TOTO—99 (Columbia) 12-8

KROY—Sacramento

- GARY NUMAN—Cars (Atco)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 13-9
- ★ J. GEILS BAND—Come Back (EMI) 10-6

KYNO—Fresno

- MICHAEL JACKSON—Off The Wall (Epic)
- BETTE MIDLER—The Rose (Atlantic)
- ★ SHALAMAR—The Second Time Around (RCA) 18-12
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 15-10

KGW—Portland

- KENNY LOGGINS—Keep The Fire (Columbia)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ DR. HOOK—Sexy Eyes (Capitol) 20-11
- ★ AIR SUPPLY—Lost In Love (Arista) 12-8

KING—Seattle

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- BRUCE COCKBURN—Wondering Where The Lions Are (RCA)
- ★ PAUL DAVIS—Do Right (CBS) 25-19
- ★ STARLAND VOCAL BAND—Loving You With My Eyes (RCA) 21-13

KIRB—Spokane

- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ AIR SUPPLY—Lost In Love (Arista) 17-7
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 19-9

KTAC—Tacoma

- JOURNEY—Any Way You Want It (Columbia)
- MICHAEL JACKSON—Off The Wall (Epic)
- ★ THE CLASH—Train In Vain (Epic) 10-7
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 20-15

KCPX—Salt Lake City

- AMBROSIA—Biggest Part Of Me (WB)
- NEIL DIAMOND—The Good Lord Loves You (Columbia)
- ★ BILLY JOEL—You May Be Right (Columbia) 17-12
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 10-4

KRSP—Salt Lake City

- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ BILLY JOEL—You May Be Right (Columbia) 18-11
- ★ DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 26-16

KTLK—Denver

- AMBROSIA—Biggest Part Of Me (WB)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- ★ DR. HOOK—Sexy Eyes (Capitol) 24-17
- ★ ROBERTA FLACK & DONNY HATHAWAY—You Are My Heaven (Atlantic) 35-27

KIMN—Denver

- JAMES LAST BAND—The Seduction (Polydor)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- ★ BILLY JOEL—You May Be Right (Columbia) 13-6
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 30-19

KJR—Seattle

- LINDA RONSTADT—Hurt So Bad (Asylum)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 9-6
- ★ BILLY JOEL—You May Be Right (Columbia) 16-10

KYYX—Seattle

- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- BETTE MIDLER—The Rose (Atlantic)
- ★ DAN FOGELBERG—Heart Hotels (Full Moon/Epic) D-26
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) D-21

KCBN—Reno

- ANNE MURRAY—Lucky Me (Capitol)
- CLIFF RICHARD—Carrie (EMI)
- ★ BILLY JOEL—You May Be Right (Columbia) 36-20
- ★ BLONDIE—Call Me (Chrysalis) 20-6

North Central Region

• TOP ADD ONS

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- LINDA RONSTADT—Hurt So Bad (Asylum)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)

★ PRIME MOVERS

- DR. HOOK—Sexy Eyes (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- BLONDIE—Call Me (Chrysalis)

BREAKOUTS

- AIR SUPPLY—Lost In Love (Arista)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- FLEETWOOD MAC—Think About Me (WB)

CKLW—Detroit

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- BRUCE COCKBURN—Wondering Where The Lions Are (RCA)
- ★ DR. HOOK—Sexy Eyes (Capitol) 23-16
- ★ AIR SUPPLY—Lost In Love (Arista) 18-11

WDRQ—Detroit

- KORONA—Let Me Be (UA)
- SMOKEY ROBINSON—Let Me Be The Clock (Tama)
- ★ J. GEILS BAND—Love Stinks (EMI)
- ★ DR. HOOK—Sexy Eyes (Capitol) 23-16

WTAC—Flint

- SUZANNE FELLINI—Love On The Phone (Casablanca)
- FIREBALL—Headed For A Fall (Atlantic)
- ★ TOMMY JAMES—Three Times In Love (RCA) 26-16
- ★ MICHAEL JACKSON—Off The Wall (Epic) 27-15

Z-96 (WZZR-FM)—Grand Rapids

- LINDA RONSTADT—Hurt So Bad (Asylum)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ FLEETWOOD MAC—Think About Me (WB) 26-20
- ★ BILLY JOEL—You May Be Right (Columbia) 22-13

WAKY—Louisville

- UTOPIA—Set Me Free (Bearsville)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 13-9
- ★ BLONDIE—Call Me (Chrysalis) 10-3

WBGW—Bowling Green

- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- PRETENDERS—Brass In Pocket (WB)
- ★ CHARLIE DORE—Pilot Of The Airwaves (WB) 14-6
- ★ WARREN ZEVON—A Certain Girl (Asylum) 22-16

WGCL—Cleveland

- OFF BROADWAY—Stay In Time (Atlantic)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 11-9
- ★ KENNY LOGGINS—Keep The Fire (Columbia) 22-17

WZZP—Cleveland

- PAUL DAVIS—Do Right (CBS)
- ANNE MURRAY—Lucky Me (Capitol)
- ★ DR. HOOK—Sexy Eyes (Capitol) 12-4
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 10-3

Q-102 (WKRQ-FM)—Cincinnati

- DR. HOOK—Sexy Eyes (Capitol)
- ★ FLEETWOOD MAC—Think About Me (WB) 25-20
- ★ BILLY JOEL—You May Be Right (Columbia) 20-14

WNCI—Columbus

- MICHAEL JACKSON—Off The Wall (Epic)
- CHARLIE DORE—Pilot Of The Airwaves (Island)
- ★ BLONDIE—Call Me (Chrysalis) 15-6
- ★ AIR SUPPLY—Lost In Love (Arista) 22-15

WCUE—Akron

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- JAMES LAST BAND—The Seduction (Polydor)
- ★ BILLY JOEL—You May Be Right (Columbia) 27-22
- ★ GARY NUMAN—Cars (Atco) 31-25

13-Q (WKTQ)—Pittsburgh

- LINDA RONSTADT—Hurt So Bad (Asylum)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 17-13
- ★ MICHAEL JACKSON—Off The Wall (Epic) 24-16

WPEZ—Pittsburgh

- LINDA RONSTADT—Hurt So Bad (Asylum)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 15-8
- ★ BLONDIE—Call Me (Chrysalis) 21-10

Southwest Region

• TOP ADD ONS

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BERNADETTE PETERS—Gee Whiz (MCA)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)

★ PRIME MOVERS

- AIR SUPPLY—Lost In Love (Arista)
- BLONDIE—Call Me (Chrysalis)
- MICHAEL JACKSON—Off The Wall (Epic)

BREAKOUTS

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- WARREN ZEVON—A Certain Girl (Elektra)
- FLEETWOOD MAC—Think About Me (WB)

KILT—Houston

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BERNADETTE PETERS—Gee Whiz (MCA)
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 39-22
- ★ BLONDIE—Call Me (Chrysalis) 11-1

KRBE—Houston

- PAT BENATAR—We Live For Love (Chrysalis)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ MICHAEL JACKSON—Off The Wall (Epic) 26-19
- ★ J. GEILS BAND—Come Back (EMI) 29-23

KLIF—Dallas

- EDDIE RABBITT—Gone Too Far (Epic)
- DOLLY PARTON—Startin' Over Again (RCA)
- ★ MELISSA MANCHESTER—Fire In The Morning (Arista) 16-12
- ★ CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia) 19-16

KNUS-FM—Dallas

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ BROTHERS JOHNSON—Stomp (A&M) D-30
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) D-31

KFJZ-FM (Z-97)—Ft. Worth

- KOOL & THE GANG—Too Hot (De-Lite)
- ★ FLEETWOOD MAC—Think About Me (WB) 19-13
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 11-5

KINT—El Paso

- BILLY JOEL—You May Be Right (Columbia)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- ★ BLONDIE—Call Me (Chrysalis) 10-3
- ★ MICHAEL JACKSON—Off The Wall (Epic) 19-11

WKY—Oklahoma City

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 20-13
- ★ AIR SUPPLY—Lost In Love (Arista) 21-16

KELI—Tulsa

- HEART—Even It Up (Epic)
- ★ BLONDIE—Call Me (Chrysalis) D-20
- ★ MICHAEL JACKSON—Off The Wall (Epic) 30-22

WTIX—New Orleans

- WARREN ZEVON—A Certain Girl (Asylum)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- ★ AIR SUPPLY—Lost In Love (Arista) 28-13
- ★ BILLY JOEL—You May Be Right (Columbia) 21-8

KEEL—Shreveport

- PAUL DAVIS—Do Right (CBS)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 19-9
- ★ AIR SUPPLY—Lost In Love (Arista) 27-18

Midwest Region

• TOP ADD ONS

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)

★ PRIME MOVERS

- AIR SUPPLY—Lost In Love (Arista)
- BILLY JOEL—You May Be Right (Columbia)
- PAUL DAVIS—Do Right (CBS)

BREAKOUTS

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- AMBROSIA—Biggest Part Of Me (WB)
- OFF BROADWAY—Stay In Time (Atlantic)

WLS—Chicago

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- OFF BROADWAY—Stay In Time (Atlantic)
- ★ PAT BENATAR—Heartbreaker (Chrysalis) 14-9
- ★ SPINNERS—Working My Way Back To You (Atlantic) 7-4

WEFM—Chicago

- WARREN ZEVON—A Certain Girl (Asylum)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- ★ BILLY JOEL—You May Be Right (Columbia) 26-17
- ★ PRETENDERS—Brass In Pocket (WB) 17-12

WRCK—Rockford

- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- ★ FLEETWOOD MAC—Think About Me (WB) 19-11
- ★ BILLY JOEL—You May Be Right (Columbia) 17-12

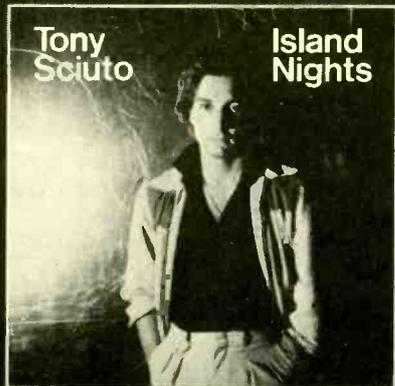
(Continued on page 18)

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**This is Tony Sciuto.
He wants to
introduce you
to some jacks
and jokers, star-
struck runaways,
jukebox romeos,
lonely angels and
tattooed gypsies
who make up
the musical
world of
"Island
Nights."**

*Soon you'll see why Tony Sciuto's
the only man to show you the town.
And why his new single, "Cafe L.A.,"
is lighting up radio switchboards
all over America.*

**"Cafe L.A." The single from
Tony Sciuto's debut album
"Island Nights."**



Toe-knee Shoe-toe. On Epic Records.

Billboard Singles Radio Action

Playlist Top Add Ons ●
Playlist Prime Movers ★

Based on station playlists through Thursday (4/3/80)

● Continued from page 16

WIFE—Indianapolis

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BETTE MIDLER—The Rose (Atlantic)

WNDE—Indianapolis

- PAUL DAVIS—Do Right (CBS)
- ★ CHARLIE DORE—Pilot Of The Airwaves (WB)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 15-11

WOKY—Milwaukee

- DOLLY PARTON—Startin' Over Again (RCA)
- JAMES LAST BAND—The Seduction (Polydor)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 8-5
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 11-7

WZUU-FM—Milwaukee

- LINDA RONSTADT—Hurt So Bad (Asylum)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ MELISSA MANCHESTER—Fire In The Morning (Arista) 14-6
- ★ PAUL DAVIS—Do Right (CBS) 0-15

KSLQ-FM—St. Louis

- LINDA RONSTADT—Hurt So Bad (Asylum)
- FLEETWOOD MAC—Think About Me (WB)
- ★ JIMMY RUFFIN—Hold On To My Love (RSO) 23-15
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 15-11

KXOK—St. Louis

- ENGLAND DAN & JOHN FORD COLEY—In It For Love (Atlantic)
- CLIFF RICHARD—Carrie (EMI)

- ★ LINDA RONSTADT—How Do I Make You (Asylum) 28-18
- ★ AIR SUPPLY—Lost In Love (Arista) 14-10

KIOA—Des Moines

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (MCA) 17-15
- ★ BLONDIE—Call Me (Chrysalis) 12-8

KDWB—Minneapolis

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 28-17
- ★ PAUL DAVIS—Do Right (CBS) 20-13

KSTP—Minneapolis

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- ANNE MURRAY—Lucky Me (Capitol)
- ★ EAGLES—I Can't Tell You Why (Asylum) 15-10
- ★ AIR SUPPLY—Lost In Love (Arista) 10-4

WHB—Kansas City

- LINDA RONSTADT—Hurt So Bad (Asylum)
- UTOPIA—Set Me Free (Bearsville)
- ★ BILLY JOEL—You May Be Right (Columbia) 17-12
- ★ BLONDIE—Call Me (Chrysalis) 14-5

KBEQ—Kansas City

- AMBROSIA—Biggest Part Of Me (WB)
- ALAN CLARK—Slip Stream (Elektra)
- ★ WILLIE NELSON—My Heroes Have Always Been Cowboys (Columbia) 10-6
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 16-9

KKLS—Rapid City

- AMBROSIA—Biggest Part Of Me (WB)
- JOURNEY—Any Way You Want It (Columbia)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 4-2
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 9-5

KQWB—Fargo

- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- CHARLIE DORE—Pilot Of The Airwaves (Island)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 15-5
- ★ AIR SUPPLY—Lost In Love (Arista) 19-7

KLED—Wichita

- AMBROSIA—Biggest Part Of Me (WB)
- JOURNEY—Any Way You Want It (Columbia)
- ★ PAUL DAVIS—Do Right (CBS) 30-26
- ★ TOMMY JAMES—Three Times In Love (RCA) 8-5

Northeast Region

● TOP ADD ONS:

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- LINDA RONSTADT—Hurt So Bad (Asylum)
- PAUL DAVIS—Do Right (CBS)

★ PRIME MOVERS:

- DR. HOOK—Sexy Eyes (Capitol)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- MICHAEL JACKSON—Off The Wall (Epic)

BREAKOUTS:

- SMOKEY ROBINSON—Let Me Be The Clock (Motown)
- LIPPS INC.—Funkytown (Casablanca)
- AMBROSIA—Biggest Part Of Me (WB)

WABC—New York

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- LIPPS INC.—Funkytown (Casablanca)
- ★ MICHAEL JACKSON—Off The Wall (Epic) 19-11
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 18-8

WXLO—New York

- AMBROSIA—Biggest Part Of Me (WB)
- BROTHERS JOHNSON—Stomp (A&M)
- ★ BILLY JOEL—You May Be Right (Columbia) 22-16
- ★ LIPSS INC.—Funkytown (Casablanca) 27-20

WPR—Albany

- PAUL DAVIS—Do Right (CBS)
- KENNY LOGGINS—Keep The Fire (Columbia)
- ★ EAGLES—I Can't Tell You Why (Asylum) 7-1
- ★ DR. HOOK—Sexy Eyes (Capitol) 21-9

WTRY—Albany

- LINDA RONSTADT—Hurt So Bad (Asylum)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 11-4
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 15-5

WKBW—Buffalo

- JAMES LAST BAND—The Seduction (Polydor)
- GRACE SLICK—Seasons (RCA)
- ★ DR. HOOK—Sexy Eyes (Capitol) 30-25
- ★ AIR SUPPLY—Lost In Love (Arista) 19-15

WYSL—Buffalo

- MAC DAVIS—It's Hard To Be Humble (Casablanca)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- ★ SPYRO GYRA—Catching The Sun (MCA) 12-7
- ★ DIONNE WARWICK—After You (Arista) 21-15

WBWF—Rochester

- PAUL DAVIS—Do Right (CBS)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ AIR SUPPLY—Lost In Love (Arista) 14-9
- ★ MICHAEL JACKSON—Off The Wall (Epic) 21-16

WRKO—Boston

- SMOKEY ROBINSON—Let Me Be The Clock (Tamla)
- BERNADETTE PETERS—Gee Whiz (MCA)
- ★ DR. HOOK—Sexy Eyes (Capitol) 13-8
- ★ DOLLY PARTON—Startin' Over Again (RCA) 30-24

WBZ-FM—Boston

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- PINK FLOYD—Another Brick In The Wall (Columbia)

F-105 (WVBF)—Boston

- THE FOOLS—It's A Night For Beautiful Girls (EMI)
- PEACHES & HERB—I Pledge My Love (Polydor)
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 7-2
- ★ JOURNEY—Any Way You Want It (Columbia) 26-18

WDRG—Hartford

- LINDA RONSTADT—Hurt So Bad (Asylum)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BLONDIE—Call Me (Chrysalis) 19-8
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 16-3

WPRO (AM)—Providence

- ANNE MURRAY—Lucky Me (Capitol)
- CHIP HARDING—Where's The Women (RSO)
- ★ FLEETWOOD MAC—Think About Me (WB) 27-17
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 0-25

WPRO-FM—Providence

- FLEETWOOD MAC—Think About Me (WB)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ J. GEILS BAND—Come Back (EMI) 10-5
- ★ BLONDIE—Call Me (Chrysalis) 16-10

WICC—Bridgeport

- AMBROSIA—Biggest Part Of Me (WB)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 9-3
- ★ MICHAEL JACKSON—Off The Wall (Epic) 23-16

Mid-Atlantic Region

● TOP ADD ONS:

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- AMBROSIA—Biggest Part Of Me (WB)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)

★ PRIME MOVERS:

- BILLY JOEL—You May Be Right (Columbia)
- BLONDIE—Call Me (Chrysalis)
- AIR SUPPLY—Lost In Love (Arista)

BREAKOUTS:

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- WARREN ZEVON—A Certain Girl (Asylum)

WFIL—Philadelphia

- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- ★ BILLY JOEL—You May Be Right (Columbia) 20-10
- ★ AIR SUPPLY—Lost In Love (Arista) 22-11

WZZD—Philadelphia

- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- GREY & HANKS—Now I'm Fine (RCA)
- ★ JERMAINE JACKSON—Let's Get Serious (Motown) 22-8
- ★ BLONDIE—Call Me (Chrysalis) 18-11

WIFI-FM—Philadelphia

- WARREN ZEVON—A Certain Girl (Asylum)
- OFF BROADWAY—Stay In Time (Atlantic)
- ★ THE CLASH—Train In Vain (Epic) 28-20
- ★ RUSH—Spirit Of Radio (Mercury) 24-17

WPGC—Washington

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- B-52s—Rock Lobster (WB)
- ★ BILLY JOEL—You May Be Right (Columbia) 21-8
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 15-6

WGH—Norfolk

- AMBROSIA—Biggest Part Of Me (WB)
- NEIL SEDAKA & DARA SEDAKA—Should've Never Let You Go (Elektra)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 11-3
- ★ CHARLIE DORE—Pilot Of The Airwaves (WB) 22-6

WCAO—Baltimore

- LINDA RONSTADT—Hurt So Bad (Asylum)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ BROTHERS JOHNSON—Stomp (A&M) 29-20
- ★ BLONDIE—Call Me (Chrysalis) 13-3

WYRE—Annapolis

- AMBROSIA—Biggest Part Of Me (WB)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- ★ BLONDIE—Call Me (Chrysalis) 3-2
- ★ BILLY JOEL—You May Be Right (Columbia) 22-16

WLEE—Richmond

- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 27-24
- ★ FLEETWOOD MAC—Think About Me (WB) 25-22

WRVQ—Richmond

- AMBROSIA—Biggest Part Of Me (WB)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 26-17
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 31-22

WAEB—Allentown

- LINDA RONSTADT—Hurt So Bad (Asylum)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ JOURNEY—Any Way You Want It (Columbia) 28-19
- ★ CHARLIE DORE—Pilot Of The Airwaves (WB) 21-14

WKBO—Harrisburg

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- PEACHES & HERB—I Pledge My Love (Polydor)
- ★ AIR SUPPLY—Lost In Love (Arista) 20-11
- ★ BLONDIE—Call Me (Chrysalis) 12-3

Southeast Region

● TOP ADD ONS:

- AMBROSIA—Biggest Part Of Me (WB)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- LINDA RONSTADT—Hurt So Bad (Asylum)

★ PRIME MOVERS:

- BLONDIE—Call Me (Chrysalis)
- AIR SUPPLY—Lost In Love (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)

BREAKOUTS:

- BROTHERS JOHNSON—Stomp (A&M)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- JAMES LAST BAND—The Seduction (Polydor)

WQXI—Atlanta

- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- THE CLASH—Train In Vain (Epic)
- ★ BILLY JOEL—You May Be Right (Columbia) 18-10
- ★ DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 16-12

Z-93 (WZGC-FM)—Atlanta

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- PRETENDERS—Brass In Pocket (WB)
- ★ BILLY JOEL—You May Be Right (Columbia) 19-10
- ★ BROTHERS JOHNSON—Stomp (A&M) 24-18

WBBQ—Augusta

- AMBROSIA—Biggest Part Of Me (WB)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- ★ AIR SUPPLY—Lost In Love (Arista) 13-5
- ★ MICHAEL JACKSON—Off The Wall (Epic) 26-11

WFOM—Atlanta

- PHOTOGLO—We Were Meant To Be Lovers (RCA)
- BEACH BOYS—Goin' On (CBS)
- ★ PRETENDERS—Brass In Pocket (WB) 31-18
- ★ AIR SUPPLY—Lost In Love (Arista) 29-10

WSGA—Savannah

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 34-24
- ★ JERMAINE JACKSON—Let's Get Serious (Motown) 31-21

WFLB—Fayetteville

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- NEIL DIAMOND—The Good Lord Loves You (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 17-12
- ★ BLONDIE—Call Me (Chrysalis) 18-10

WQAM—Miami

- AIR SUPPLY—Lost In Love (Arista)
- PEACHES & HERB—I Pledge My Love (Polydor)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 29-22
- ★ SPINNERS—Working My Way Back To You (Atlantic) 21-12

WMJX (96X)—Miami

- LINDA RONSTADT—How Do I Make You (Asylum)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ DR. HOOK—Sexy Eyes (Capitol) 19-14
- ★ LA FLAVOR—Mandalay (Sweet City) 18-12

Y-100 (WHY-FM)—Miami

- LEIF GARRETT—I Was Looking For Someone (Atlantic)
- CHARLIE DORE—Pilot Of The Airwaves (Island)
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 22-14
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 38-29

WLOF—Orlando

- AMBROSIA—Biggest Part Of Me (WB)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- ★ EAGLES—I Can't Tell You Why (Asylum) 10-4
- ★ BLONDIE—Call Me (Chrysalis) 11-5

Q-105 (WRBQ-FM)—Tampa

- JAMES LAST BAND—The Seduction (Polydor)
- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 10-7
- ★ AIR SUPPLY—Lost In Love (Arista) 16-8

BJ-105 (WBJW-FM)—Orlando

- PAUL DAVIS—Do Right (CBS)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ BLONDIE—Call Me (Chrysalis) 4-2
- ★ AIR SUPPLY—Lost In Love (Arista) 21-12

WQXQ—Daytona Beach

- AMBROSIA—Biggest Part Of Me (Columbia)
- NEIL DIAMOND—The Good Lord Loves You (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 17-7
- ★ SHALAMAR—Second Time Around (RCA) 16-6

WAPE—Jacksonville

- PAT BENATAR—We Live For Love (Chrysalis)
- AMBROSIA—Biggest Part Of Me (Columbia)
- ★ SHALAMAR—Second Time Around (RCA) 9-3
- ★ KOOL & THE GANG—Too Hot (De-Lite) 6-2

WAYS—Charlotte

- LINDA RONSTADT—Hurt So Bad (Asylum)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 19-11
- ★ GARY NUMAN—Cars (Atco) 27-7

WKIX—Raleigh

- SMOKEY ROBINSON—Let Me Be the Clock (Tamla)
- BERNADETTE PETERS—Gee Whiz (MCA)
- ★ BROTHERS JOHNSON—Stomp (A&M) 10-6
- ★ BLONDIE—Call Me (Chrysalis) 12-5

WTMA—Charleston

- BOZ SKAGGS—Breakdown Dead Ahead (Columbia)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 11-3
- ★ BLONDIE—Call Me (Chrysalis) 17-6

WORD—Spartanburg

- PHOTOGLO—We Were Meant To Be Lovers (RCA)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ MARSHALL TUCKER BAND—It Takes Time (WB) D-24
- ★ KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 28-17

WLAC—Nashville

- AMBROSIA—Biggest Part Of Me (WB)
- BROTHERS JOHNSON—Stomp (A&M)
- ★ AIR SUPPLY—Lost In Love (Arista) 15-9
- ★ BLONDIE—Call Me (Chrysalis) 18-12

(WBQY) 92-Q—Nashville

- BROTHERS JOHNSON—Stomp (A&M)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 8-4
- ★ DOTTIE WEST—A Lesson In Leavin' (UA) 22-17

WHBQ—Memphis

Linda Ronstadt

From her new album Mad Love
SE-310

HURT SO BAD E-46624



Produced by Peter Asher • Recorded by Val Garay

Billboard Album Radio Action

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

Based on station playlist through Wednesday (4/9/80)

Top Add Ons-National

- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- AMBROSIA—One Eighty (WB)
- HUMBLE PIE—On To Victory (Atco)

Top Requests/Airplay-National

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- JOURNEY—Departure (Columbia)

National Breakouts

- DEF LEPPARD—On Through The Night (Mercury)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- JAGS—Evening Standards (Island)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)

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

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

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

KFML-AM—Denver (I. Gordon)

- GREG KIHN BAND—Glass House Rock (Beserkley)
- BARCLAY JAMES HARVEST—Eyes Of The Universe (Polydor)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- AMBROSIA—One Eighty (WB)
- HEROES—Border Raiders (Polydor)
- LITTLE RIVER BAND—Backstage Pass (Capitol)
- FIREFALL—Undertow (Atlantic)
- TAZMANIAN DEVILS—(WB)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- WILLIE NILE—(Arista)

KZAP-FM—Sacramento (C. Miller)

- BOZ SCAGGS—Middle Man (Columbia)
- MOTORS—Tenement Steps (Virgin)
- TOMMY TUTONE—(Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- VAN HALEN—Women And Children First (WB)
- BOZ SCAGGS—Middle Man (Columbia)
- GLASS MOON—(Radio)
- TOMMY TUTONE—(Columbia)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- ORCHIDS—(MCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- SUE SAAD & THE NEXT—(Planet)
- ANGEL CITY—Face To Face (Epic)

KMOD-FM—Tulsa (B. Bruin/C. West)

- MIKE RUTHERFORD—Smallcreep's Day (Passport)
- TRIUMPH—Progressions Of Power (RCA)
- ROONEY CROWELL—But What Will The Neighbors Think (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- HEART—Bebe Le Strange (Epic)
- JOURNEY—Departure (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)

KBBC-FM—Phoenix (L. Thompson)

- BOZ SCAGGS—Middle Man (Columbia)
- RED RIDER—Don't Fight It (Capitol)
- EARL KLUGH—Dream Come True (UA)
- BILLY JOEL—Glass Houses (Columbia)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- GORDON LIGHTFOOT—Dream Street Rose (WB)
- GRAHAM NASH—Early & Sky (Capitol)

KRST-FM—Albuquerque (S. Cornish)

- DEF LEPPARD—On Through The Night (Mercury)
- BOZ SCAGGS—Middle Man (Columbia)
- HUMBLE PIE—On To Victory (Atco)
- FIREFALL—Undertow (Atlantic)
- TRIUMPH—Progressions Of Power (RCA)
- LINDA RONSTADT—Mad Love (Asylum)
- HEART—Bebe Le Strange (Epic)
- JOURNEY—Departure (Columbia)

WLWQ-FM—Columbus (S. Runner)

- HUMBLE PIE—On To Victory (Atco)
- FIREFALL—Undertow (Atlantic)
- VAN HALEN—Women And Children First (WB)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- JOURNEY—Departure (Columbia)

WYDD-FM—Pittsburgh (J. Kinney)

- VAN HALEN—Women And Children First (WB)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
- SPYRO GYRA—Catching The Sun (MCA)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- AMBROSIA—One Eighty (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- BILLY JOEL—Glass Houses (Columbia)

KSHE-FM—St. Louis (R. Balis)

- RED SPEEDWAGON—A Decade Of Rock And Roll 1970-1980 (Epic)
- VAN HALEN—Women And Children First (WB)
- DEF LEPPARD—On Through The Night (Mercury)
- TOMMY TUTONE—(Columbia)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- AMBROSIA—One Eighty (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- PINK FLOYD—The Wall (Columbia)
- RUSH—Permanent Waves (Mercury)

WBN-FM—Cincinnati (C. Gary)

- DEF LEPPARD—On Through The Night (Mercury)
- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- BILLY JOEL—Glass Houses (Columbia)

Southeast Region

TOP ADD ONS

- VAN HALEN—Women And Children First (WB)
- ARROGANCE—Suddenly (WB)
- GLASS MOON—(Radio)
- TOMMY TUTONE—(Columbia)

TOP REQUEST / AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PRETENDERS—(Sire)
- ELVIS COSTELLO—Get Happy (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)

BREAKOUTS

- JAGS—Evening Standards (Island)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- GRACE SLICK—Dreams (RCA)
- LITTLE RIVER BAND—Backstage Pass (Capitol)

WRAS-FM—Atlanta (M. Williams)

- JAGS—Evening Standard (Island)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- RUSSIA—(WB)
- GLASS MOON—(Radio)
- ARROGANCE—Suddenly (WB)
- TOMMY TUTONE—(Columbia)
- BUZZCOCKS—A Different Kind Of Tension (IRS/A&M)
- SPECIALS—(Chrysalis)
- PRETENDERS—(Sire)
- ELVIS COSTELLO—Get Happy (Columbia)

WHFS-FM—Bethesda (D. Einstein)

- IAN HUNTER—Welcome To The Club (Chrysalis)
- JAGS—Evening Standard (Island)
- WRECKLESS ERIC—Big Smash (Stiff)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- ROY LOONEY & THE PHANTOM MOVERS—Phantom Track (Solid Smoke)
- TOMMY TUTONE—(Columbia)
- ELVIS COSTELLO—Get Happy (Columbia)
- PRETENDERS—(Sire)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- WILLIE NILE—(Arista)

Western Region

TOP ADD ONS

- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- AMBROSIA—One Eighty (WB)
- TOMMY TUTONE—(Columbia)

TOP REQUEST / AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- JOURNEY—Departure (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)

BREAKOUTS

- BOZ SCAGGS—Middle Man (Columbia)
- DEF LEPPARD—On Through The Night (Mercury)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- JAGS—Evening Standards (Island)

KMEL-FM—San Francisco (Paul Vincent)

- VAN HALEN—Women And Children First (WB)
- AMBROSIA—One Eighty (WB)
- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- BOZ SCAGGS—Middle Man (Columbia)

KWST-FM—Los Angeles (T. Habeck)

- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- DEF LEPPARD—On Through The Night (Mercury)
- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- RED RIDER—Don't Fight It (Capitol)
- PINK FLOYD—The Wall (Columbia)
- PRETENDERS—(Sire)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

KSJO-FM—San Jose (L. Hansen)

- IAN HUNTER—Welcome To The Club (Chrysalis)
- VAN HALEN—Women And Children First (WB)
- DEF LEPPARD—On Through The Night (Mercury)
- GLASS MOON—(Radio)
- JAGS—Evening Standard (Island)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- CLASH—London Calling (Epic)

KLOS-FM—Los Angeles (R. Pinedo)

- MARSHALL TUCKER BAND—Tenth (WB)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

KOME-FM—San Jose (D. Jang)

- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- FIREFALL—Undertow (Atlantic)
- CRETONES—Thin Red Line (Planet)
- CHRISTOPHER CROSS—(WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- PINK FLOYD—The Wall (Columbia)

Southwest Region

TOP ADD ONS

- VAN HALEN—Women And Children First (WB)
- FIREFALL—Undertow (Atlantic)
- HUMBLE PIE—On To Victory (Atco)
- BOZ SCAGGS—Middle Man (Columbia)

TOP REQUEST / AIRPLAY

- HEART—Bebe Le Strange (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)

BREAKOUTS

- MIKE RUTHERFORD—Smallcreep's Day (Passport)
- DEF LEPPARD—On Through The Night (Mercury)
- RED RIDER—Don't Fight It (Capitol)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)

KZEW-FM—Dallas (D. Miller)

- MIKE RUTHERFORD—Smallcreep's Day (Passport)
- FIREFALL—Undertow (Atlantic)
- HUMBLE PIE—On To Victory (Atco)
- VAN WILKS—Bombay Tears (Mercury)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- HEART—Bebe Le Strange (Epic)
- BABYS—Union Jacks (Chrysalis)
- JOURNEY—Departure (Columbia)

KLFL-FM—Houston (P. Riann)

- RED RIDER—Don't Fight It (Capitol)
- RED SPEEDWAGON—A Decade Of Rock And Roll 1970-1980 (Epic)
- DARYL HALL—Sacred Songs (RCA)
- GRACE SLICK—Dreams (RCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- HEART—Bebe Le Strange (Epic)
- PAT TRAVERS BAND—Crash And Burn (Polydor)

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

- TOMMY TUTONE—(Columbia)
- DEF LEPPARD—On Through The Night (Mercury)
- VAN HALEN—Women And Children First (WB)
- PINK FLOYD—The Wall (Columbia)
- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- HEART—Bebe Le Strange (Epic)

Midwest Region

TOP ADD ONS

- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- AMBROSIA—One Eighty (WB)
- HUMBLE PIE—On To Victory (Atco)

TOP REQUEST / AIRPLAY

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

BREAKOUTS

- DEF LEPPARD—On Through The Night (Mercury)
- GRACE SLICK—Dreams (RCA)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- COWBOYS INTERNATIONAL—The Original Sin (Virgin)

WABX-FM—Detroit (J. Duncan)

- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- GRACE SLICK—Dreams (RCA)
- ROMANTICS—(Nemperor)
- ROCKETS—No Ballads (RSO)
- J. GEILS BAND—Love Stinks (EMI/America)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)

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

- IAN HUNTER—Welcome To The Club (Chrysalis)
- COWBOYS INTERNATIONAL—The Original Sin (Virgin)
- ROBERT FRIPP—God Save The Queen (Polydor)
- HUMBLE PIE—On To Victory (Atco)
- GRACE SLICK—Dreams (RCA)
- SQUEEZE—Argybargy (A&M)
- CLASH—London Calling (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- PROFESSOR LONGHAIR—Crawfish Fiesta (Alligator)

WMMS-FM—Cleveland (J. Gorman)

- AMBROSIA—One Eighty (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- BEATLES—Rarities (Capitol)
- VAN HALEN—Women And Children First (WB)
- DEF LEPPARD—On Through The Night (Mercury)
- DANNY SPANOS—(Windsong)
- PRETENDERS—(Sire)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- J. GEILS BAND—Love Stinks (EMI/America)
- BOZ SCAGGS—Middle Man (Columbia)

Northeast Region

TOP ADD ONS

- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- AMBROSIA—One Eighty (WB)

TOP REQUEST / AIRPLAY

- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- CLASH—London Calling (Epic)

BREAKOUTS

- JAGS—Evening Standards (Island)
- BILLY FALCON—Falcon Around (MCA)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- DEF LEPPARD—On Through The Night (Mercury)

WNEW-FM—New York (M. McIntyre)

- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- BILLY FALCON—Falcon Around (MCA)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- JAGS—Evening Standard (Island)
- VAN HALEN—Women And Children First (WB)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- CLASH—London Calling (Epic)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)

WRNW-FM—New York (G. Azelbank/M. Lucicero)

- BLOOD, SWEAT & TEARS—Nuclear Blues (MCA)
- AMBROSIA—One Eighty (WB)
- CHRIS REA—Tennis (Columbia)
- BARCLAY JAMES HARVEST—Eyes Of The Universe (Polydor)
- LONNIE LISTON SMITH—Love Is The Answer (Columbia)
- FABULOUS THUNDERBIRDS—What's The Word (Chrysalis)
- BEATLES—Rarities (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- MCGUINN, CLARK & HILLMAN—City (Capitol)

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

- WRECKLESS ERIC—Big Smash (Stiff)
- BILLY FALCON—Falcon Around (MCA)
- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- DEF LEPPARD—On Through The Night (Mercury)
- AMBROSIA—One Eighty (WB)
- PINK FLOYD—The Wall (Columbia)
- BEATLES—Rarities (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)

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

- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- AMBROSIA—One Eighty (WB)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- ANGEL CITY—Face To Face (Epic)
- CHRIS REA—Tennis (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- LINDA RONSTADT—Mad Love (Asylum)

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

- AMBROSIA—One Eighty (WB)
- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- JAGS—Evening Standards (Island)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- MOTORS—Tenement Steps (Virgin)
- LINDA RONSTADT—Mad Love (Asylum)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- MARSHALL TUCKER BAND—Tenth (WB)

WBON-FM—Boston (K. Ingram)

- ROBERT FRIPP—God Save The Queen (Polydor)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- BOZ SCAGGS—Middle Man (Columbia)
- URBAN VERBS—(WB)
- VAN HALEN—Women And Children First (WB)
- PRETENDERS—(Sire)
- CLASH—London Calling (Epic)
- ELVIS COSTELLO—Get Happy (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)

WMNR-FM—Philadelphia (J. Bonadonna)

- VAN HALEN—Women And Children First (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- AMBROSIA—One Eighty (WB)
- HUMBLE PIE—On To Victory (Atco)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- DEF LEPPARD—On Through The Night (Mercury)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- CLASH—London Calling (Epic)

WBRU-FM—Providence (C. Berman)

- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- FIREFALL—Undertow (Atlantic)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- JOURNEY—Departure (Columbia)
- JAGS—Evening Standard (Island)
- CLASH—London Calling (Epic)
- ELVIS COSTELLO—Get Happy (Columbia)
- SQUEEZE—Argybargy (A&M)
- PRETENDERS—(Sire)

WHCN-FM—Hartford (E. O'Connell)

- VAN HALEN—Women And Children First (WB)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- JAGS—Evening Standard (Island)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- HEART—Bebe Le Strange (Epic)

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Country Strengthens In Phoenix Market

By AL SENIA

PHOENIX—Heavy promotions on billboards and television coupled with increased research of listeners' preferences are cited as reasons for growth of country stations in this market.

KNIX-AM climbed from an overall share of 1.3 in the spring Arbitron to a 2.0 for the fall while KNIX-FM climbed from a 5.2 to a 7.7 share.

Chief competitor KJZZ-AM more than doubled its listenership, securing a 5.4 share, up from a 2.2.

KJZZ's rating was the "largest in many years," according to program director Scott Burton. The combined KNIX-AM-FM shares are called "the highest ever received" by program director Larry Daniels.

Another factor may have been the dramatic decline of hard rock and progressive music stations in the October/November Arbitron survey. The across-the-board slide led many contemporary music program directors to question the reliability of this Arbitron survey.

"Every rock station is down. That just happens with Arbitron every once in awhile," says KUPD-FM program director John Sebastian. The station slid from a 5.6 overall share in the April/May book to a current 4.7.

However, KUPD's decline was not nearly as dramatic as the fall of KDKB-FM, this city's long-time premier rocker.

KDKB fell from a 7.5 audience share to a 4.2 and recorded listener declines in all time periods including morning and evening drive times.

KDKB was thus dethroned as top rocker by KUPD which began mounting a strong challenge last year.

"This format definitely works and it's beaten one of the strongest Burkhardt/Abrams superstars stations in the country," Sebastian declares.

Noting that the numbers of male and female listeners to KUPD doubled in the 18 to 24 year old age group, Sebastian claimed a victory despite the overall listener decline.

"We've reached the target core of KDKB's audience," Sebastian says. "For eight or nine years they've owned the rock market here."

KUPD is now billing itself on the air as "the most listened to rock station in Arizona."

Both KUPD and KDKB have battled head-to-head for that distinction by undertaking vigorous community promotions and stressing "commercial free" music sweeps featuring hard rock sounds during the ratings period.

KDKB-FM station manager Tommy Vasocu reflects the confu-

sion of many contemporary music station officials in Phoenix when he notes that the contemporary music share of the listener audience fell.

He notes that this occurred despite the fact that the October/November Arbitron is the first to use Extended Sample Frame in this market.

The measurement system, which allows listeners without listed phones to be included in the survey, has been used in other markets for more than a year.

It is felt the new method could favor younger and perhaps non-white listeners, a fact which might help rock and other contemporary music stations.

Vasocu noted such a factor was not noticed in the latest ratings.

"In fact the opposite is true," he says. "Maybe there is some problem with the sample. What happened here is a mystery. I don't know where the 18 to 34 market went to and why it apparently wasn't sampled. The possibility that it all went to country or beautiful music is a bit far-fetched to me."

Vasocu says he expected "some fragmentation" in listenership because of the intense competition among various stations for the rock audience, but a broad decline among all rock stations was not anticipated.

"Alternative" rocker KIOG-FM, which spurns tight playlists and music formula for a progressive, eclectic sound, was also down in ratings. A 2.2 overall audience share in April/May fell to a current 1.5.

Even Top 40 KOPA-AM-FM was off slightly in the October/November Arbitrons.

The only contemporary-sound stations to buck the trend were KOOL-FM, which programs substantial solid gold, and KOY-AM, the city's largest MOR station.

KOY-AM jumped from a 6.8 to an 8.1 share, with substantial increases recorded in the midday and 7 p.m. to midnight time slots.

KOOL-FM scored a 5.9, up from the April/May 3.1 figure.

"This has been our best book ever," says program director Bob Polk. "We haven't really deciphered it ourselves yet."

Polk notes that the station, which mixes about 60% pre-1974 gold with 40% contemporary chart material, "picked up a lot" of male afternoon listeners.

Polk says there were no programming switches or extensive promotional efforts that might have explained the rise.

Polk says KOOL-FM now faces the same challenge facing country stations KJZZ-AM and KNIX-AM-FM: Keeping the new listeners.

KNIX's program director Daniels says he intended to accomplish this through use of an in-house computerized music research system that surveys potential listeners for preferred sounds.

"We've used it in the last two books and our listeners have increased substantially," he says.

But Daniels would provide few details, citing the "intense competition" among Phoenix radio stations.

Year-round on-air contests and community promotions involving station jocks are also used to boost visibility, Daniels says.

He adds KNIX "doesn't try to do an AM or an FM approach to radio" but uses its own approach that features market research, computerized music selection and a mixture of 40% gold and 60% pop country sounds.



Drive Jocks: WMAL-AM Washington afternoon driver personalities Chris Core, far left, and Bill Trumbull, left, sit down for a special show at the Kennedy Center with morning drive team Jackson Weaver, right, and Frank Harden, far right, to commemorate Harden and Weaver's 20th anniversary on the air. Harden and Weaver are among the institutions that have kept WMAL consistently on top in radio ratings in the capital city.

It May Be 'Granola' But It Sure Is Paying Off For D.C.'s WMAL

By JEAN CALLAHAN

WASHINGTON—Jim Gallant calls WMAL "granola" radio and says that the AM station's success is due to a "down-to-earth, natural" format that is as familiar and unprepossessing as the morning drive-time team of Harden and Weaver who just celebrated the 20th anniversary of their morning drive show on WMAL.

Gallant, WMAL's director of operations, credits the station's top rating to a combination of humor, music and information that has become indispensable to Washingtonians. When ABC took over WMAL in 1977, the network didn't tamper with the station's format.

"Washington is a country town," says Frank Harden, explaining why folksy radio appeals to the 578,300 listeners who tune in Harden and Weaver each week. "As sophisticated as they'd have you believe they are, these people are all from Des Moines or somewhere."

So, they love to hear Jackson Weaver create the voices of characters like "the Senator" and "the little old lady." They love to hear Harden contradict Weaver announcing the correct time.

And, last year, when WMAL was fined \$5,000 because the FCC couldn't distinguish programming from commercials due to Harden and Weaver's irrepressible ad libbing, money poured into the station from fans hoping to help out their favorite radio personalities.

Even the FCC commissioners admitted they listened to Harden and Weaver, agreeing that the jokes made the ads more palatable and regretting that the rules had to be enforced.

Harden and Weaver are not only institutions at WMAL, Felix Grant, Washington's "Dean Of Jazz," has



Jim Gallant

been hosting his evening show, "The Album Sound," for more than 25 years. Grant is almost single-handedly responsible for bringing Brazilian jazz to the attention of American listeners and his programming reflects his eclectic taste with jazz running the spectrum from roots music to the newest sounds emerging today.

Music is not the prime ingredient in WMAL's success formula, however. Sports, talk and public service information are every bit as important. When music is played, records are chosen from a playlist that includes Anne Murray, Andre Kostelanetz and Michael Jackson.

"We don't jump on a song as soon as it comes out," says Gallant, explaining WMAL's mix of contemporary music, '60s hits and "superstandards." "The music has to be familiar to our audience in keeping with the personal feel of the station."

New Life For L.A. KHJ-AM

• Continued from page 14

The target audience is now back to the 12-49 age group KHJ used before the sharpest ratings decline. During this era according to Martin, the station had narrowed its focus to the 12 to 24 year olds with no success.

Martin is not bothered that many mass appeal stations are becoming more adult contemporary or AOR. "I disagree wholeheartedly with the concept that music on AM is dead. However, mass appeal isn't a means to an end. You have to work on your presentation as well," he states.

In addition to a broad offering of popular songs and personalities, Martin has increased the amount of oldies in the mix. "There's got to be appeal to the 39 to 49-year-old audience," he says.

The general mass appeal sound he feels is also conducive to attracting

an older audience. "Adults grew up with this kind of radio. This is the kind of radio they were exposed to," he explains. This includes a return to jingles.

However, Martin is not emphasizing contests. "No one is going to listen just for a contest because most people don't believe they have a chance of winning. If they don't like your programming, they're not going to stay with you just for a contest," he maintains.

Commercials have remained constant at 10 minutes per hour and the station is not promoting itself any heavier than in the past. "We do minimal television and minimal newspapers although we've done some newspapers. Remember, when a station goes down, the money for those kinds of things isn't available," he says. "We were an ailing dinosaur."

WMAL aims its programming at the 25-plus audience, the older, well-educated, affluent Washingtonian who usually listens to FM radio. "Our competition is the FM medium in general rather than any other AM station," says Gallant. "Sixty-five percent of the people in this market who use radio use FM and the share would be much higher than that if WMAL weren't in the AM band."

ABC leaves the younger audience to WRQX-FM (Q107), WMAL's sister station, a rising star that promises to fulfill ABC's prediction that it would corner the top two spots in the Washington ratings. Mediatrend's March survey shows WMAL with a predominant 12.7 listener share from 6 a.m. to 12 noon and Q107 gaining fast with an impressive 7.7.

Following Harden and Weaver through WMAL's programming day are Tom Gager in the 10 a.m. to 3 p.m. slot; Trumble and Core, another off-the-wall humor team in the afternoon-drive time; Ken Beatrice with sports talk from 7 to 9 p.m.; Felix Grant with jazz from 9 p.m. to 1 a.m. and Bill Mayhugh, another WMAL veteran with 18 years on the air, through the night until 6 a.m.

On Sunday mornings, Ed Walker hosts WMAL's second highest-rated show, playing band jazz from the '40s and '50s to an audience surpassed only by Harden and Weaver's throngs.

"Familiarity pays off," concludes Jim Gallant who is as modest about his part in WMAL's success as he is proud of the station's track record. "We continue to be a mass appeal radio station, one of the few remaining in the country. The success of WMAL is not something new."

"It is a combination of developing the right personalities, being sensitive to what's happening in the community and projecting a lifestyle that reflects how people in this community live. It's extending yourself to your listeners. We make a point of doing that."

FORUM SHOWS ON WBL5-FM

NEW YORK—Highlights of the entertainment from Billboard's Disco Forum VII, held Feb. 11-14 at the Century Plaza in Los Angeles, were featured in two four-hour specials on WBL5-FM New York.

The shows featured Ann-Margret, Peaches and Herb, War, Dan Hartman, Lolita Holloway, Patrice Rushen and Debbie Jacobs and filled the monthly slot usually dedicated to taped shows from Manhattan's Paradise Garage disco.

The Billboard shows were produced by Billy Smith of Salsoul Records and Frankie Crocker, national program director of Inner City, owner of WBL5.

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Talent

L.A. Disco Has Sunday Reggae Night

LOS ANGELES—The 20 Grand West club here is launching a reggae disco night on Sundays. Presiding over the disco is Ron "Q.C." Miller and Neville Chung, partners in Ivory Music International, a reggae record distribution organization.

The two had organized a Sunday night reggae disco at Digby's, a club approximately three miles away. "There were a few problems with management," says Miller, "so we thought we'd be better off in a different location. The club is another outlet for reggae and we were doing well. People from Talking Heads, the Specials and Devo would take time out and come down."

In the new club, Miller plans to have live acts. The first Sunday (16) show featured Jack Miller and the Rebel Rockers. DJs will be guest artists who are well known in the reggae community. These include KCRW-FM reggae hosts Hank Holmes and Roger Steffens.

If the new location is successful, Miller hopes to have a similar fare on Saturday nights. This mix, however, would include more new wave programming. "Eventually, we'd like to have our own club which would be a regular place for reggae. Reggae has been struggling in Los Angeles," concedes Miller. He cites economic factors as the reason why he and Chung don't operate a club.

During the rest of the week, the 275-capacity 20 Grand West features live r&b and jazz acts. Admission on reggae nights ranges from \$3 to \$4, depending on if there is a live act.

CARY DARLING



Billboard photo by Chuck Pulin

FAMILY GROUP—Jimmy Buffett laughs as the Embarrassing Stains: Alex, Hugh, and James Taylor, join him onstage at the Palladium in New York. Seen, from left, are: Alex Taylor, Hugh Taylor, Jimmy Buffett, and James Taylor.



Billboard photo by Chuck Pulin

LOOKING ON—Mick Jones of the Clash, second from left, casts an appraising eye on Garland Jeffries who performs atop his table at the Bottom Line in New York.

Jam Exclusive Booker For Big Chi Rosemont Stadium

By ALAN PENCHANSKY

CHICAGO — Jam Productions will have its first exclusive access to a major stadium facility here with the May opening of the Rosemont Horizon in suburban Rosemont, Ill.

Bookings for the first several months of operation of the new hall include Bob Seger & Silver Bullet Band, Journey, Genesis, Ted Nugent, the Marshall Tucker Band with B.B. King, Jackson Browne, and the Commodores. Jam is handling musi-

cal bookings through an agreement with Tempo, a conglomerate that has the franchise on music presentations for the new stadium. The new facility will seat close to 20,000 persons.

The grand opening, May 17, with Kenny Rogers/Dottie West and special guest George Burns, and Fleetwood Mac appearances May 14 and 15, previously were announced. The grand opening performance will be staged in the round with ticket pricing at up to \$20.

The new wood-roofed facility is the first major arena built in the Chicago area in four decades. Sports events, circus and family-oriented shows will be booked into the hall in

(Continued on page 23)

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Signings

Veteran English rock group **10cc** to Warner Bros. for the U.S. only. The group's first album for the label is titled "Look Hear?" **Dr. Demento** to Rhino Records for the release of a best-of LP entitled "Dr. Demento's Dementia Royale." Los Angeles-based rock group **Russia** to Warner Bros. with debut album set for immediate release. . . . Composer **Ronald Stein** to Bernstein/Needman for personal management and Jolly Roger Public Relations for publicity and promotion. . . . **Beverly Spaulding** to Le Mond/Zetter for management.

Peter Crawford, Stuart Deal, Rafael Gayol, Randy Fricke, Michael Murray and the rock group **Lip Serv-**

ice to Lee Dunne Enterprises for exclusive personal management. . . **Michael Marlin** to E&B Artists Management and to Jolly Roger Public Relations. **Bob Wills Jr.** to Bernstein/Needman for personal management. Also to Bernstein/Needman is singer **Suzie Curley** and to Jolly Roger Public Relations. Disco act **Saint Tropez** to the George Michaud Agency for representation in all areas.

Russo Hits And Misses With Clubs

NEW YORK—Rhode Island promoter Frank Russo has moved into the club scene in the last few months, with varying results in different markets.

Russo reports success with his partnership deal in the 1,200-seat Main Line club in Lynn, Mass., where he has brought the Jefferson Starship and the Jack Bruce Band, among others, including local bands. Prices run from \$2.50 to \$8.50 per ticket, depending on the act.

Less successful was his entry into the 1,000-seat Chateau deVille in Warwick, R.I., an opulent disco/theatre that failed to attract sufficient rock customers because, Russo points out, "there's no radio station like a WCOZ or a WBCN to promote new talent." Both stations

(Continued on page 23)

Talent Talk

Get Wet, a new wave pop group, has won this year's Manhattan Music Playoffs. First prize was a singles contract with CBS, which the band may not need as it is now negotiating with RCA for an LP deal, sources say. The winners of last year's con-

test won a singles contract with Infinity Records but the company went bust before a disk appeared.

Jerry Garcia was named best musician. **Santana**, best band. **Journey's** "Evolution" was top LP; with Jour-

(Continued on page 23)

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Billboard SPECIAL SURVEY For Week Ending 4/12/80

Billboard® Top Boxoffice™

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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	FLEETWOOD MAC—KMR Productions/Larry Vallon, Blaisdell Center Arena, Honolulu, Haw., March 27/28/29 (3)	22,500	\$12.50	\$287,225*
2	ZZ TOP/THE ROCKETS—DiCesare/Engler Productions/Beaver Productions, Civic Arena, Pittsburgh, Pa., March 26	16,496	\$8.75	\$148,464
3	ZZ TOP/THE ROCKETS—Electric Factory Concerts, Spectrum Arena, Philadelphia, Pa., March 29	18,365	\$7.50-\$8.50	\$144,929*
4	THE KNACK/RUBBER CITY REBELS—Avalon Attractions, Forum, Los Angeles, Calif., March 30	15,720	\$9.75	\$132,242*
5	JOURNEY/THE BABYS—Bill Graham, Oakland Coliseum, Oakland, Calif., March 28	13,954	\$6.60-\$8.50	\$111,243*
6	BOB SEGER/J. VAN ZANDT & AUSTIN NICHOLS BAND—Ruffino & Vaughn, Birmingham/Jefferson Civic Center, Birmingham, Ala., March 30	13,176	\$7.50-\$8.50	\$108,722*
7	JOURNEY/THE BABYS—Avalon/Bill Graham, San Diego Sports Arena, San Diego, Calif., March 30	11,005	\$7.75-\$9.75	\$104,231*
8	LINDA RONSTADT/DANNY KORTCHMAR—Entam/Sunshine, Rupp Arena, Lexington, Ky., March 31	9,887	\$7.75-\$9.75	\$91,311*
9	STATLER BROS./BARBARA MANDRELL—Varnell Ents., Univ. of Texas Center, Austin, Tex., March 26	10,280	\$7-\$8-\$9	\$89,000
10	JAMES CLEVELAND GOSPEL EXTRAVAGANZA—Olympic Career Development Corp., Baltimore Civic Center, Baltimore, Md., March 30	12,099	\$7-\$8	\$85,003
11	VAN HALEN/RAIL—Feyline Productions, Moby Gym, Colorado State Univ., Fort Collins, Colo., March 29	8,376	\$7.50-\$8.50	\$68,673

Auditoriums (Under 6,000)				
Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
1	JANE OLIVER—Bill Graham Presents, Warfield Theatre, San Francisco, Calif., March 28/29/30 (3)	6,836	\$10-\$12.50	\$75,312*
2	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Jam, Granada Theatre, Chicago, Ill., March 28 (2)	5,640	\$9.50-\$10.50	\$57,215
3	STATLER BROS./BARBARA MANDRELL—Varnell Ents., Chapparel Center, Midland, Tex., March 28	5,884	\$7.50-\$8.50	\$44,000*
4	JIMMY BUFFET/J.D. SOUTHER—Mid South Concerts, Mid South Coliseum, Memphis, Tenn., March 25	4,961	\$7.50-\$8.50	\$42,140
5	BARKAYS/VAUGHN MASON—Danny Kresky Ents., Stanley Audit., Pittsburgh, Pa., March 29 (2)	4,562	\$8.75	\$38,030
6	RUFUS & CHAKA KHAN/BROS. JOHNSON/N.M. WALDEN—Mid South Concerts, Mid South Coliseum, Memphis, Tenn., March 29	4,402	\$7.50-\$8.50	\$37,269
7	VAN HALEN/RAIL—Feyline, Massari Gym, Univ. So. Colorado, Pueblo, Colo., March 30	4,500	\$7.50-\$8.50	\$37,250
8	GRATEFUL DEAD—Monarch Entertainment, Capitol Theatre, Passaic, N.J., March 30	3,162	\$10.00-\$12.50	\$36,765
9	CHEAP TRICK—Monarch Entertainment, Capitol Theatre, Passaic, N.J., March 29	3,389	\$9.50-\$10.50	\$34,430
10	SOLAR RECORDS PKG.—Entam, Richmond Coliseum, Richmond, Va., March 27	4,509	\$7.50-\$8.50	\$35,318
11	DAVE MASON/HANS OLSEN—Brass Ring Productions, Royal Oak Music Theatre, Royal Oak, Mich., March 25 (2)	3,170	\$10.00	\$31,700
12	SMOKEY ROBINSON/QUIET STORM/KEITH & DARRELL—DiCesare/Engler Prod./Entertainment Industries Ltd., Stanley Aud., Pittsburgh, Pa., March 28	3,333	\$9.75	\$31,675
13	UTOPIA—Contemporary Prods., Kiel Opera House, St. Louis, Mo., March 26	3,557	\$8.00-\$9.00	\$30,538
14	DAVID MASON/HANS OLSEN—Jam, Park West, Chicago, Ill., March 29 (4)	3,000	\$10.00	\$29,140*
15	WAYLON JENNINGS/THE WAILERS/THE CRICKETS—Sound 70 Prods. Inc., Coliseum, Jackson, Tenn., March 28	3,595	\$7.50-\$8.50	\$27,888
16	WAYLON JENNINGS/THE CRICKETS/THE WAILERS—Chesapeake Concerts, Cobb County Civic Center, Marietta, Ga., March 26	2,876	\$9.50	\$27,322
17	MOLLY HATCHETT/MISSOURI—Contemporary Prods./New West Presentations, Municipal Aud., Sioux City, Iowa, March 27	3,326	\$7.50-\$8.50	\$26,515
18	WAYLON JENNINGS/THE WAILERS/THE CRICKETS—Sound 70 Prods./Arkansas St. Univ. Program, Field House, Arkansas State Univ., Jonesboro, Ark., March 29	3,257	\$7.50-\$8.50	\$26,285
19	ROCK AND ROLL MARATHON (F. MARINO & MAHOGANY RUSH/HUMBLE PIE/MOTHERS' FINEST/ANGEL)—Mid South Concerts, Mid South Coliseum, Memphis, Tenn., March 27	3,550	\$6.00-\$7.00	\$24,783
20	UTOPIA—Jam, Des Moines Civic Center, Des Moines, Iowa, March 28	2,735	\$8.00-\$9.00	\$23,062
21	DON WILLIAMS/RONNY MILSAP/ZELIA LEHR—Varnell Ents., Dotham Civic Center, Dotham, Ala., March 29	3,163	\$6.50-\$7.50	\$23,000
22	ROBIN TROWER/SHOOTING STARS—Avalon Attractions, Feature Bldg., San Bernardino, Calif., March 30	2,500	\$9.50	\$21,469
23	MOLLY HATCHETT/MISSOURI—Contemporary Prods./New West Presentations, City Aud., Hastings, Neb., March 26	2,203	\$8.00	\$17,624

Talent In Action

THE KNACK RUBBER CITY REBELS

Forum, Inglewood, Calif.

Tickets: \$9.75, \$8.75, \$7.75

A Knack show for anyone over 18 is akin to flipping furtively through fan magazines at a grocery checkout counter. It can't be admitted that any mature person could like such froth, so the magazine goes unbought. However, the mind is filled with as many facts as can be obtained from a cool glance.

Sure, the Knack is slick and calculated. Yes, it appeals to a predominately teenage female audience which refuses to see any flaws in their heroes. Finally, the group does lift from every rock band under the sun. Still, as it proved in its 70-minute, 22-song set, this foursome is fun. This element is what rock is supposed to be about anyway and many old and new wavers forget this in their search to "say something."

While the group doesn't deserve high marks for originality, it is capable of recycling old cliches into an entertaining evening. Equipped with an excellent sound system, simple but effective staging, the Knack played its songs and played them expertly. From the opening "Baby Talks Dirty" through such charmers as "Your Number, Your Name," "I Want You," and the inevitable "My Sharona," the group proved that a good hook is still seductive, even if the hook has been used 100 times before.

The one snag is that the Forum show is essentially the same type of show the group was doing when it was still a club band. While fine on first viewing, repeated exposure to the act shows there is little room for surprise or growth.

The Rubber City Rebels, who opened for the Knack on its summer Los Angeles date, opened with a nine-song, half-hour set that was only mildly involving. Last time, the group possessed a ragtag punk arrogance which contrasted nicely with the Knack's polished presence. This time, it's adopted a more streamlined heavy metal image and sound which does not bode well for the future.

CARY DARLING

Talent

GARLAND JEFFRIES

Bottom Line, New York

Admission: \$7.50

Jeffries, a versatile composer/performer, made an impression on the crowd here March 22.

In a more than 50-minute set that covered at least a dozen tunes spanning the length of his career, Jeffries pulled out all the stops as he worked the audience.

After a dramatic opener where a roving spotlight picked him out of the crowd singing "Under The Quarter Moon," he roared into "Modern Lovers" and his arresting vision of urban decay, "I May Not Be Your Kind," a song that reveals the full power of his songwriting skills.

"35 Millimeter Dreams" and "Best Of Care" followed in the same vein. The only complaint is that Jeffries appeared to be trying too hard to please the industry crowd, a factor that was completely reversed in the second show according to those who saw both. Despite this, the performance can only be described as memorable.

The band deserves much credit for Jeffries' success, since his music spans a wide range of styles, from gentle reggae to tough, high powered rock. After a memorable "Jackie Wilson Says" and a rousing "Cool Down Boy" he concluded with an acoustic version of "Matador," his current European hit which is a classic example of pop songwriting carried to new heights.

RICHARD M. NUSSER

Talent Talk

Continued from page 22

ney vocalist Steve Perry, named best male vocalist, and Joan Baez took the female honors at the third Annual Bay Area Music Awards in San Francisco. Creative consultant and awards producer Bill Graham was given the public service award.

Fan interest in the Garden State is growing to make Bruce Springsteen's "Born To Run" the official state song of New Jersey. . . . Stiff Records is re-releasing Ian Dury's "New Boots And Panties" through its own distribution network complete with the original English art work. . . . Pete Townshend, Jimmy Page, Keith Richard, Eric Clapton, Jack Bruce and Phil Collins all planning to work together on an LP to benefit the U.K. National Institute for the Healing of Addiction. Atlantic Records may release the disk.

Members of the new wave ska bands, Madness and the Specials, played a soccer game for charity against each other. No word as to who won.

Billboard SPECIAL SURVEY For Week Ending 4/12/80

Billboard Special Survey Hot Latin LPs™

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MIAMI (Pop)			LOS ANGELES (Pop)		
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)		
1	MANOELA TORRES Que me perdona tu senora CBS 891	1	RIGO TOVAR El recado Melody 5633		
2	ANGELA CARRASCO Quererte a ti Pronto 1069	2	JOSE JOSE Si me dejas ahora Pronto 1070		
3	JOSE JOSE Si me dejas ahora Pronto 1070	3	ESTRELLAS DE ORO Vol 2 America 1007		
4	JULIO IGLESIAS Hey CBS 50-302	4	CAMILO SESTO Horas de amor Pronto 1071		
5	CAMILO SESTO Horas de amor Pronto 1071	5	RIGO TOVAR Melody 5629		
6	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	6	JULIO IGLESIAS Hey CBS 50-302		
7	ROBERTO CARLOS CBS 12-301	7	PEDRITO FERNANDEZ Caliente 7299		
8	WILLIE CHIRINO Oliva cantu 214	8	MERCEDES CASTRO Musart 10788		
9	ROCIO JURADO Senora Arcano 3485	9	PEDRITO FERNANDEZ Mama solita CBS 20303		
10	NELSON NED Mi manera de amar Westside latino 4120	10	CHELO Ya me voy Musart 1775		
11	ESTRELLAS DE ORO Vol 2 America 1007	11	JOANA ROSALY Velvet 8015		
12	JOSE MARIA NAPOLEON Raff 9070	12	HURACANES DEL NORTE Luna 1034		
13	CLAUDIA DE COLOMBIA CBS 15-301	13	LOS BUCKYS Lo mejor Mericana 5634		
14	GRUPO FANTASIA Velvet 3006	14	LA PEQUENA COMPANIA Alhambra 4022		
15	EL GRAN COMBO Combo 2013	15	VICENTE FERNANDEZ El tahir CBS 892		
16	JOANA ROSALY Velvet 8015	16	ROCIO DURCAL Superexitos Pronto 1068		
17	ALVARO DAVILA Amarados Profono 2010	17	JUAN GABRIEL Ella Arcano 3484		
18	ROBERTO ANGLERO Tierra negra Borinquen 1396	18	JOSE MARIA NAPOLEON Raff 9070		
19	ROCIO DURCAL Superexitos Pronto 1068	19	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057		
20	ESTRELLAS DE ORO Vol 1 America 1005	20	ANGELA CARRASCO Pronto 1069		
21	ROLANDO OJEDA Alhambra 5051	21	LA MIGRA Mar 111		
22	CLOUD Common cause 13001	22	ESTRELLAS DE ORO Vol 1 America 1005		
23	EMANOELLE Al final Arcano 3464	23	JOSE DOMINGO Mericana 5628		
24	ELIO ROCA Mercurio 1914	24	MANOELA TORRES Que me perdona tu senora CBS 891		
25	RIGO TOVAR El recado Melody 5633	25	LOS TIGRES DEL NORTE Fama 577		

Jam Exclusive

Continued from page 22

addition to rock, pop and country concerts.

According to Jam principal Arny Granat, the company has not been able to work with the biggest grossing acts because it did not have access to one of Chicago's major halls. Jam books clubs ranging in size from the 750-seat Park West nightclub to the 4,000-capacity Aragon Ballroom.

Concerts West has an exclusive on the 20,000-seat Chicago Stadium. The smaller Chicago Amphitheatre has been locked up by Celebration/Flip-side productions.

Russo Clubs

Continued from page 22

are Boston FMers, with a strong identity in the rock area.

Russo isn't worried, however. He has also expanded into the once exclusive Massachusetts mart. He is booking two major outdoor facilities this summer, as well as a half dozen other sizable locations.



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Jazz

Name Bands, Singers Will Highlight Atlantic City Fest

ATLANTIC CITY, N.J.—The Atlantic City Jazz Festival, which had its premiere last summer at an improvised stadium along the waterfront at the resort's historic Gardner's Basin, will be returning this summer.

However, promoter Elzie Street of Baltimore will move the event indoors and shift the location for his three-day holiday jazzfest (July 3-5) to the resort's Convention Hall located along the Boardwalk.

Firm Monterey Acts

MONTEREY, Calif.—The 23rd annual Monterey Jazz Festival, Sept. 19-21, will present John Lewis, Clark Terry, Connie Kay, Mundell Lowe, Slide Hampton, Richie Cole, Bob Brookmeyer, the Dave Brubeck quartet, Manhattan Transfer and the Cal Tjader sextet, among its attractions.

For his second edition of the festival, Street, who has been promoting jazz concerts for many years, has lined up Ray Charles, Chick Corea, Elvin Jones, Herbie Mann, Woody Shaw and special guest Carmen McRae, to handle the opening festivities July 3.

For the holiday itself, July 4, it will be Ella Fitzgerald, Dizzy Gillespie, Dave Brubeck, Buddy Rich, Mongo Santamaria and special guest Mel Torme, who will be backed by Rich's band.

For the closing day Saturday, the evening concert will feature Nancy Wilson, Maynard Ferguson, Roy Ayers, Stanley Turrentine, Gerry Mulligan and Ramsey Lewis. Although a Saturday matinee was not too successful last year, Street will try again with an afternoon show, offering Woody Herman and his Thundering Herd along with vocalist Damita Jo.



Billboard photo by Marilyn Cross
ENGLISH POWER—Cleo Laine, England's leading female jazz singer, offers her dynamics at the recent Women's Jazz Festival in Kansas City.

Romanians, At Long Last, Rally To Own Jazzmen

BUCHAREST—Jazz is building towards what could well prove a boom era in Romania, with a much greater awareness of the music shown by the public and with groups mushrooming even in small townships previously regarded as virtually non-musical.

Many local groups took part in the national Singing Of Romania festival in Deva, lesser-known bands playing alongside established outfits such as the Vocal Jazz Quartet from Sibiu, the dixieland bands of Cristian and Timisoara and Transfer, based in Iasi.

The newer groups did well, notably the Army bands Doina and Milcovul, Cvartet and Triton from the municipal cultural houses of Iasi and Calafat respectively, and the Patria club band from the naval construction site of Drobeta-Turnu Severin.

And Romanian jazz seems to travel well, with more and more local groups involved in foreign festivals. After a successful appearance in the Hungarian International Jazz Festival of Nagy Kanizsa, the Marius Popp Quintet gave concerts in Mannheim, West Germany, during the "Romanian Culture Days" there.

This established group earned rave reviews but there was much praise, too, for the show. "Poetry, Music, Dance," staged by the National Bucharest Theatre, featuring music composed and played by leading jazzman and bassist Johnny Raducanu.

There was success, too, for Romanian group Gramophon in the Debrecen Jazz Festival in Hungary. The Timisoara-based band also pulled in many votes following appearances on television in Yugoslavia and Hungary, taking part with around 30 other groups. Gramophon also opened the theatrical season in the Timisoara Cultural Students House, offering a cycle of jazz history.

A much talked-about album via Electrecord is "Confessions," by Johnny Raducanu. Side one, including "Homage To Duke Ellington" features Raducanu on piano and on the flip side he plays string bass, accompanied by Marius Popp on piano, Liviu Butoi (saxophones, flute), Alin Constantiu (saxophones) and Eugen Gondi (drums).

Billboard SPECIAL SURVEY For Week Ending 4/12/80

Billboard Best Selling Jazz LPs

APRIL 12, 1980 BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	6	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	26	26	8	SOUNDSCAPES Cedar Walton, Columbia JC 36285
2	6	3	SPYRO GYRA Catching The Sun, MCA MCA-5108	27	25	18	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
3	2	8	FUN AND GAMES Chuck Mangione, A&M SP-3715	28	23	7	CHAIR IN THE SKY Mingus Dynasty, Elektra 6E-248
4	5	7	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	29	29	54	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
5	3	8	EVERY GENERATION Ronnie Laws, United Artists LT-1001	30	28	23	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)
6	4	23	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	31	33	5	SONG BOOK ONE Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)
7	7	6	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	32	30	7	SPECIAL EDITION Jack De Johnette, ECM ECM-1-1152 (Warner Bros.)
8	8	24	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	33	34	4	FM COMING HOME AGAIN Carmen McRae, Buddah B2D 6501 (Arista)
9	9	20	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	34	31	45	STREET LIFE Crusaders, MCA MCA 3094
10	10	22	PIZZAZZ Patrice Rushen, Elektra 6E-243	35	32	66	ANGIE Angela Bofill, GRP/Arista GRP-5000
11	11	13	HIROSHIMA Hiroshima, Arista AB-4252	36	42	2	NOMAD Chico Hamilton, Elektra 6E 257
12	13	27	RISE Herb Alpert, A&M SP 4790	37	37	6	STRUTTIN' Dr. Strut, Motown M7-931R1
13	21	4	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	38	36	5	AN EVENING WITH TWO GRAND PIANOS John Lewis & Hank Jones, Little David LD-1079 (Atlantic)
14	16	2	OCEAN LINER Passport, Atlantic SD 19265	39	35	14	PRESSURE Pressure, LAX MCA-3195 (MCA)
15	15	7	PICK 'EM Ron Carter, Milestone M-9092 (Fantasy)	40	NEW ENTRY		TIVOLI GARDENS Stefano Grappelli, Joe Pass, Neils Pedersen Pablo D 2312112 (RCA)
16	18	6	A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)	41	39	26	THE WORLD WITHIN Stix Hooper, MCA 3180
17	14	24	BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223	42	40	41	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
18	12	11	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)	43	43	8	I WILL SAY GOODBYE Bill Evans Trio, Fantasy F-9593
19	17	6	WITH ALL MY LOVE Wilbert Longmire, Tappan Zee/ Columbia JC 36342	44	41	5	GOOD 'N' PLENTY Jon Faddis, Buddah BDS 5727 (Arista)
20	19	21	STREET BEAT Tom Scott, Columbia JC 36137	45	NEW ENTRY		PINNACLES J.J. Johnson, Milestone M-9093 (Fantasy)
21	20	28	8:30 Weather Report, Arc/Columbia PC2-36030	46	46	33	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234
22	22	24	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	47	47	23	THE HAWK Dave Valentin, Arista/GRP GRP 5006
23	27	49	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	48	44	18	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278
24	24	11	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978	49	48	35	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056
25	38	2	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193	50	49	5	YOUNG DJANGO Stefano Grappelli, Pausa PR 7041

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Billboard

Billboard SPECIAL SURVEY For Week Ending 4/12/80

TOP 50

Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
2	3	18	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
3	8	9	ONLY A LONELY HEART SEES Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP)
4	5	8	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jedrah/Cass County/Red Cloud, ASCAP)
5	2	11	THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
6	7	7	PILOT OF THE AIRWAVES Charlie Dore, Island 49166 (Warner Bros.) (Ackee, ASCAP)
7	6	8	SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
8	10	10	FIRE IN THE MORNING Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP)
9	9	12	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
10	24	3	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists (Appian/Almo/Quixotec, ASCAP)
11	14	5	DO RIGHT Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
12	20	4	AFTER YOU Dionne Warwick, Arista AS0498 (Sumac, BMI)
13	4	12	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
14	11	11	TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)
15	32	2	HEART HOTELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
16	25	7	CATCHING THE SUN Spyro Gyra MCA 41180 (Harlem/Crosssyed Bear, BMI)
17	18	9	SPECIAL LADY Ray, Goodman & Brown, Polydor 2033 (H.A.B./Dark Cloud)
18	12	9	WHERE DOES THE LOVIN' GO David Gates, Elektra 46588 (Kipahula, ASCAP)
19	16	8	WE COULD HAVE IT ALL Maureen McGovern, Warner/Curb 49177 (Dutchess/MCA, BMI)
20	21	6	AUTOGRAPH John Denver, RCA 11915 (Cherry Lane, ASCAP)
21	34	3	THE ROSE Bette Midler, Atlantic (Fox Fanfare, BMI)
22	39	2	I CAN'T HELP IT Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
23	27	4	WHEN THE FEELING COMES AROUND Jennifer Warnes, Arista AS0497 (Next Stop Music, ASCAP)
24	15	13	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
25	13	16	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
26	17	18	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
27	35	3	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
28	23	12	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
29	30	7	RIDE LIKE THE WIND Christopher Cross, Warner Bros. 49184 (Pop "N" Roll, ASCAP)
30	29	8	LOVES ONLY LOVE Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP)
31	50	2	LUCKY ME Anne Murray, Capitol 4848 (Chappell, ASCAP)
32	37	4	HOLD ON TO MY LOVE Jimmy Ruffin, RSO 1021 (Stigwood/Unichappell, BMI)
33	33	6	FIRE LAKE Bob Seger, Capitol 4836 (Gear, ASCAP)
34	38	4	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox TC 2846 (20th Century/Nearytunes, ASCAP)
35	36	6	BABY DON'T GO Karla Bonoff, Columbia 1-11206 (Seagrape/Valgovind, BMI)
36	NEW ENTRY		SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirschner, ASCAP/April/Kiddio, BMI)
37	42	3	GONE TOO FAR Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)
38	49	2	THE GOOD LORD LOVES YOU Neil Diamond, Columbia 1-11232 (All Seasons, ASCAP)
39	48	2	THINK ABOUT ME Fleetwood Mac, Warner Bros. 49196 (Fleetwood Mac, BMI)
40	40	6	ROSE COLORED LIGHTS Diana Hubbard, Waterhouse 8 (Waterhouse, BMI)
41	41	8	MY HEROES HAVE ALWAYS BEEN COWBOYS Willie Nelson, Columbia 1-11186 (Jack & Bill, ASCAP)
42	43	2	STARTING OVER AGAIN Dolly Parton, RCA 11926 (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)
43	45	4	OUTSIDE MY WINDOW Stevie Wonder, Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)
44	46	4	KEEP THE FIRE Kenny Loggins, Columbia 1-111215 (Milk Money/Tauripin, ASCAP)
45	47	2	CHINA Dann Rogers, International Artists 503 (Unart/Serendipity, BMI)
46	NEW ENTRY		I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
47	NEW ENTRY		BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubison, BMI)
48	NEW ENTRY		TAKING SOMEBODY WITH ME WHEN I FALL Larry Gatlin, Columbia 1-11219 (Larry Gatlin, BMI)
49	NEW ENTRY		THE SEDUCTION James Last Band, Polydor 2071 (Ensign, BMI)
50	NEW ENTRY		WALKIN' ON A CLOUD B.J. Thomas, MCA/Songbird 41207 (Home Sweet Home, BMI)

Country

Cable TV Looking To More Country Shows

• Continued from page 3

Mandrell as cohorts with guests Lynn Anderson, Johnny Paycheck, Roseanne Cash and Jim Stafford.

Previous HBO country music shows include the "All-Star Country Music Festival" (actually the highlights of Jim Halsey's 1978 Tulsa International Festival). Produced by Halsey, the show starred such acts as Roy Clark, Tammy Wynette, Freddie Fender and the Oak Ridge Boys.

Aired by HBO starting last May, the program was "a successful show," according to Baker. "There's not an enormous tune-in, but a very high satisfaction level for those subscribers who do watch," she adds.

Feedback to HBO shows comes from the firm's research department which constantly questions subscribers by telephone, personal interviews and programming questionnaire forms.

"The section of the audience that tunes in really loves country music—and that's reason enough for us to continue developing these shows," says Baker.

The latest HBO country show "Country Lovin'," will probably be aired starting in June, and the firm will then start considering themes for new country shows.

Ellen Braver, HBO publicity director, cites another benefit for producing shows in Nashville: "The creative mixture of production talents from New York, Los Angeles, Utah and Nashville combining on one show in Nashville leads to fresh, exciting productions."

Other HBO country-themed shows that have proven successful are "The Singing Cowboys Ride Again" with John Wayne, Roy Rogers, Tex Ritter and Gene Autry; "The Nashville Feeling" with Johnny Bench, Charley Pride, Bobby Goldsboro and Jerry Reed; "Just Tammy," a special starring Tammy Wynette (taped in New York); and two shows taped at the old Ryman Auditorium featuring Charlie Rich, Tex Ritter, Tom T. Hall, Johnny Paycheck, Jerry Lee Lewis, Connie Smith, Connie Van Dyke and the Hagers.

Home Box Office has also received strong response from country-oriented motion pictures, and is expected to lead the bidding for "The Electric Horseman" with Willie Nelson.

Show Time Entertainment, another nationwide cable tv system, has itself presented numerous country music shows. Included in some of the packages were specials with Willie Nelson, Roy Clark and the Oak Ridge Boys, Crystal Gayle and Ray Stevens, plus several shows featuring multiple artists such as "Great Ladies of Country," "Truckin' In Nashville," and "Country Comedy."

Michael Clark, vice president, program development for Show Time says the response to cable tv is hard to judge. "While there really isn't an effective rating system for cable, we do get a good deal of mail regarding all of our features, and the

country oriented shows tend to do very well," says Clark.

"Country music is an entertainment form that appeals to a broad audience, and it's been successful for us," Clark continues. "We plan on utilizing many more country music shows in the future."

Although Clark couldn't say what country artists will be part of Show Time's future plans, he does state that several specials are in the works right now.

"In addition to the country music

shows we air," Clark says, "the country-oriented films such as 'Smokey And The Bandit' and 'W.W. And The Dixie Dance Kings' also do quite well, not only in the rural areas, but in urban areas as well."

The Willie Nelson show was taped during Nelson's appearance in Lake Tahoe, while the Crystal Gayle and Stevens show was taped at the Stage Door Lounge in the Opryland Hotel in Nashville. The shows, usually 70 to 85 minutes in length, are purchased by Show Time from inde-

pendent producers. The company has produced only two shows for broadcast, citing economic factors in utilizing outside production companies.

ON TV, an over-the-air subscription service in the Los Angeles area, buys its special programs from HBO and Show Time. ON has aired the Willie Nelson special, the Roy Clark and the Oak Ridge Boys show, plus "Jamboree In The Hills."

For the Nelson broadcast, ON set up a stereo simulcast with KHTZ-FM in Los Angeles which, according to ON's Jeffery Flower, was successful.



Cable Country: MCA artist Barbara Mandrell and CBS' Larry Gatlin are but two of the country stars taping the forthcoming Home Box Office cable special at the Grand Ole Opryhouse. Several country oriented cable specials have been taped in and around Nashville for HBO and Showtime cable systems.

News-breaks

• NASHVILLE—Hot on the heels of their No. 1 single, "Sugar Daddy," the Bellamy Brothers have embarked on a major market tour of Europe. The brothers will appear in several of Mervyn Conn's European country music festivals, and will also participate in many media activities as well. The group's album, "You Can Get Crazy," is now in the top 10 on Billboard's Hot Country LPs.

• NEW YORK—Jim Ed Brown and Helen Cornelius, on tour to support their latest single, "Morning Comes Too Early," were scheduled to make a stop at the Lone Star Cafe here and participate in "WHN On The Air." The duo will also be guests of honor at a reception hosted by RCA Records.

• NASHVILLE—Music America Records has opened its offices here and in Oklahoma City. Headed by Curtis Wayne, the company's first single is "Lean On Me" by Stoney Edwards. After some complaints were received from radio about the length of the record, the label has released a new, shorter version. Music America is distributed by Nationwide Sound.

ACM's Awards Acts Revealed

NASHVILLE—Performers scheduled to entertain on the May 1 telecast of the 15th annual Academy of Country Music Awards include Larry Gatlin and the Gatlin Brothers, Donna Fargo, the Oak Ridge Boys, plus the 10 nominees for best new vocalist.

The nominees include John Anderson, Razy Bailey, R.C. Bannon, Randy Barlow, Rosanne Cash, Lacy J. Dalton, Gail Davies, Big Al Downing, Louise Mandrell and Sylvia.

Also performing on the show will be hosts Loretta Lynn and Charley Pride, who will duet with Janie Fricke. Also hosting is Claude Atkins.

Bradshaw Album Wins Big Promo

NASHVILLE—The Benson Co. plans a marketing campaign to support the release of "Until You," the first gospel album by Pittsburgh Steeler quarterback Terry Bradshaw.

The Benson marketing plan calls for extensive advertising in Christian and secular publications as well as trade publications. Also included are radio spots which will run in over 450 markets in the U.S.

Other marketing aids include full color posters for in-store merchandising, radio and newspaper ads available through co-op advertising, and, for consumers, an autographed photo of Bradshaw free through mail-order.

Prophet's Golf Tourney Nears

NASHVILLE—The second annual Ronnie Prophet Celebrity Golf Tournament for the Boys Club is scheduled for April 17-19 at the Country Club in Morristown, Tenn.

The tournament gets underway Thursday (17) with practice rounds followed by a get-together for invited participants that evening. On Friday, the first round of golf takes place with the evening concert scheduled for the Walter State Community College. The tournament concludes on Saturday with the second round of golf and a banquet at the Country Club that evening.

Celebrities confirmed to participate in the golf tournament and concert include Claude Atkins, Chet Atkins, Woody Woodbury, Jack Barlow, Wilma Burgess, Mary Reeves Davis, Wayne Carson, Bobby Denton, Merrill Warner and Gary Gentry.

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APRIL 12, 1980 BILLBOARD

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COUNTRY ROCKS—Arista artist Dickey Betts, right, jams with Hank Williams Jr., left, and the Bama Band at a recent concert at the Tampa Theatre in Florida. Betts and Williams jammed on the Allman Brothers Band classic "Ramblin' Man."

Nashville Scene

The Academy of Country Music in Los Angeles has fired off a heated reply to the allegations contained in a mailgram sent to it by the Nashville Songwriters Assn. International (reported here in this column two weeks ago).

The Academy firmly maintains that the names of individual songwriters nominated in the song of the year category are printed on ballots mailed out to its 2,000 members. It also states that these songwriters' names are read out over the air during the live Academy telecast on NBC-TV the evening of May 1.

The original confusion stemmed from the Nashville Songwriters Assn.'s claim that the Academy was omitting the names of writers in certain categories such as song of the year. (The Academy's press release announcing the nominees, did in fact, omit the songwriters names).

In actual fact, says a spokesperson for the Academy of Country Music, "neither of the people whose names appear on the mailgram from the Nashville Songwriters Assn. International are even members of our organization and therefore never saw our ballots."

Maggie Cavender, executive director of the Nashville Songwriters Assn. claims that they are not trying to create a stir. "Our function is to create an awareness for the songwriters," says Cavender. "We just want to make sure that they get their proper credit. We don't want to cause any friction between the Nashville Songwriters Assn. and the Academy of Country Music."

Gail Davies has been on the road promoting her debut Warner Bros. album, "The Game." One of her stops was in New York where Davies appeared at the Lone Star Cafe, and was guest of honor at a reception hosted by the label at The Room.

Brenda Lee, the Statler Brothers, Mel Tillis and Don Williams will all be appearing in Burt Reynolds' "Smokey And The Bandit II." In addition to the country stars, the film also features Jackie Gleason, Dom DeLuise, Sally Field, and of course, Reynolds. Jerry Reed, who has appeared in several Reynolds films, will also be starring.

Lee portrays a Texarkana busybody, the Statlers will appear in a Texas political fundraising party scene, Tillis will be seen as the owner of an amusement park demolished by Reynolds and company, and Williams appears in a country music club sequence.

Dickey Betts, a member of The Allman Brothers Band, and solo artist for Arista Records, has completed his latest album for that label. Recorded at Chips Moman's studio, the album was produced by Betts and Moman, and features the playing talents of Reggie Young, Vassar Clements, Buddy Emmons, and Allman Brothers members Butch Trucks, Danny Toler and David Goldflies. Meanwhile, Betts and Bonnie Bramlett have written a song recorded by David Allen Coe titled "Hank Williams Jr., Jr." The track is expected to be on Coe's forthcoming album.

Following its highly successful appearance at the Country Radio Seminar in Nashville, MDJ Records act Alabama appeared on the "Jam-boree U.S.A." show and brought the house down. The two soldout audiences gave the group three standing ovations during its performance of "My Home's In Alabama," the current single.

Johnny Cash has restructured his touring band, and renamed the group The Great Eighties Eight. New members include Marty Stuart on mandolin, banjo, guitar and fiddle, and Joe Allen on bass. "Whether we accept it or not," says Cash, "progressive country music exists. I have a band now that is capable of handling any musical potential, but June and I will never give up the traditional."

Razzy Bailey, Randy Barlow and Moe Bandy are all lined up to appear on "Coffee With Sammy Jackson" on KLAC-AM in Los Angeles during the week of the Academy of Country Music Awards show. All three are also nominated for awards.

Bill Anderson and the Po' Folks recently performed at the first matinee in the history of New York's famous Lone Star Cafe. Although the date was booked on just 48 hours notice, the group played to a packed house. The show was broadcast live over WHN-AM and was also recorded for syndication on some 200 stations across the U.S. Anderson also played DJ on WHN while in the city.

John Hartford's next album "You And Me At Home" will be released on May 1 by Flying Fish Records. Featured on Hartford's album is Benny Martin, Jack Green, Jeannie Seely, Buddy Emmons, Kenny Malone and Charles Dungey.

Billboard®

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 4/12/80

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	9	HONKY TONK BLUES—Charley Pride (H. Williams, RCA 11912 (Fred Rose, BMI))	★	39	2	I'M ALREADY BLUE—The Kendalls (B. McMill, Dvation 1143 (Hall-Clement, BMI))	★	69	2	FIFTEEN BEERS—Johnny Paycheck (S. Davis, B. Davis, Epic 9-50863 (Algree, BMI))	
★	3	10	IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle (R. Greenaway, G. Stephens, Columbia 1-11198 (Cookaway/Dejamus, ASCAP))	★	40	5	DEALIN' WITH THE DEVIL—Eddy Raven (E. Raven, S.D. Shafer, Dimension 1005 (Diversified) (Milene, ASCAP/Acuff-Rose, BMI))	★	70	NEW ENTRY	MAKE MINE NIGHT TIME—Bill Anderson (C. Putnum, M. Kossler, MCA 41212 (Tree/Cross Keys, BMI/ASCAP))	
★	3	11	SUGAR DADDY—Bellamy Brothers (D. Bellamy), Warner/Curb 49160 (Famous/Bellamy Brothers, ASCAP)	★	41	6	DIANE—Ed Bruce (R. Rogers), MCA 41201 (Newkeys/Sugarplum/Sister John, BMI)	★	71	NEW ENTRY	HE STOPPED LOVING HER TODAY—George Jones (B. Braddock, C. Putnum, Epic 9-50867 (Tree, BMI))	
★	6	10	A LESSON IN LEAVIN'—Dottie West (R. Goodrum/B. Maher), United Artist 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	★	44	4	PASS ME BY (If You're Only Passing Through)—Janie Fricke (H. Hall), Columbia 1-11224 (Hallnote, BMI)	★	72	82	2	CLING TO ME—Jerry Wallace (S. Reed), Door Knob 80-127 (WIG) (Chip 'N' Dale, ASCAP)
★	5	10	WOMEN I'VE NEVER HAD—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46593 (Bocephus, BMI)	★	45	5	DALLAS—Floyd Cramer (J. Immel), RCA 11916 (Roliram, BMI)	★	73	NEW ENTRY	SHE'S MADE OF FAITH—Marty Robbins (M. Robbins), Columbia 1-11240 (Mariposa, BMI)	
★	8	7	TWO STORY HOUSE— George Jones & Tammy Wynette (G. Tubb, D. Lindsey, T. Wynette), Epic 9-50849 (ATV/First Lady, BMI)	★	46	3	ONE DAY AT A TIME—Cristy Lane (M. Wilkin, K. Kristofferson), United Artists 1342 (Buckhorn, BMI)	★	74	NEW ENTRY	TELL OLE I AIN'T HERE— Moe Bandy & Joe Stampley (W. Kemp), Columbia 1-11244 (Tree, BMI)	
★	9	7	BENEATH STILL WATERS—Emmylou Harris (D. Frazier), Warner Bros. 49164 (Acuff-Rose, BMI)	★	47	4	SHOTGUN RIDER—Joe Sun (L. Henley, J. Slate, J. Hurt), Dvation 1141 (House Of Gold, BMI)	★	75	NEW ENTRY	BEDROOM BALLAD—Gene Watson (J. Allen), Capitol 4854 (Tree, BMI)	
★	10	9	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN—Debby Boone (B. Morrison, D. Hull), Warner/Curb 49176 (Southern Nights, ASCAP)	★	49	2	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers with Kim Carnes (K. Carnes, D. Ellingson), United Artists 1345 (Appian/Almo/Quotix, ASCAP)	★	76	NEW ENTRY	IF THERE WERE ONLY TIME FOR LOVE—Roy Clark (W. Moss), MCA 41208 (Mimosa/Wormwood, BMI)	
★	9	4	I'D LOVE TO LAY YOU DOWN— Conway Twitty (J. MacRae), MCA 41174 (Music City, ASCAP)	★	48	5	I CAN'T CHEAT—Larry G. Hudson (L.G. Hudson), Mercury 57015 (Larry G. Hudson, BMI)	★	77	NEW ENTRY	TAKE ME IN YOUR ARMS AND HOLD ME—Jim Reeves & Deborah Allen (C. Walker), RCA 11946 (Rightson, BMI)	
★	10	7	SHRINER'S CONVENTION—Ray Stevens (R. Stevens), RCA 11911 (Ray Stevens, BMI)	★	51	3	LOVIN' A LIVIN' DREAM—Ronnie McDowell (B. Killen, R. McDowell), Epic 9-50857 (Tree/Strawberry Lane, BMI)	★	78	88	2	YOU'RE IN LOVE WITH THE WRONG MAN—Mundo Earwood (M. Earwood), GMC 109 (Music West of the Pecos, BMI)
★	13	9	THE COWGIRL AND THE DANDY— Brenda Lee (B. Goldsboro), MCA 41187 (House Of Gold, BMI)	★	50	4	DOWN IN THE QUARTER—Tommy Overstreet (S. Tackett), Elektra 46600 (Kidron/Little Windy, BMI)	★	79	NEW ENTRY	RODEO EYES—Zella Lehr (J. Belland), RCA 11953 (Atlantic, BMI)	
★	16	5	GONE TOO FAR—Eddie Rabbitt (E. Stevens, E. Rabbitt, D. Malloy), Elektra 46613 (Debb/Dave/Briarpatch, BMI)	★	52	3	SWEET SENSUOUS SENSATIONS— Don Gibson (K. Walker), Warner/Curb 49193 (Acuff-Rose, BMI)	★	80	83	3	FOR AS LONG AS YOU WANT ME— Peggy Sue (F. Stanton, A. Kent), Door Knob 80-121 (WIG) (Chip 'N' Dale, ASCAP)
★	13	11	WHEN TWO WORLDS COLLIDE—Jerry Lee Lewis (R. Miller, B. Anderson), Elektra 46591 (Tree, BMI)	★	57	2	LUCKY ME—Anne Murray (C. Black, R. Bourke), Capitol 4848 (Chappell, ASCAP)	★	81	NEW ENTRY	EVANGELINA—Hoyt Axton (H. Axton, K. Higginbotham), Jeremiah 1005 (Lady Jane, BMI)	
★	18	6	MORNING COMES TOO EARLY—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 11927 (Pi-Gem, BMI)	★	58	4	IT'S HARD TO BE HUMBLE—Mac Davis (M. Davis), Casablanca 2244 (Songpainters, BMI)	★	82	86	2	THE READING OF THE WILL—Jimmy Tucker (D. Hall, G. Lumpkin), NSD 40 (Hitkit, BMI)
★	15	11	COULDN'T DO NOTHIN' RIGHT— Rosanne Cash (K. Brooks, G. Nunn), Columbia 1-11188 (Nunn, BMI)	★	59	7	PREGNANT AGAIN—Loretta Lynn (M. Sameth, L. Pockriss), MCA 41185 (Sugar 'N' Soul/Emily, ASCAP)	★	83	NEW ENTRY	THE LITTLE FAMILY SOLDIER—Red Sovine (T. Hill), Gusto 9028 (Power Play/Attago, BMI)	
★	16	19	LET'S GET IT WHILE THE GETTIN'S GOOD—Eddy Arnold (B. Springfield), RCA 11918 (House Of Gold, BMI)	★	60	3	AGE/WORKIN' AT THE CARWASH BLUES—Jerry Reed (J. Croce)/(J. Croce), RCA 11944 (Owens, T. Gentry), MDJ 1002 (NSD) (Millhouse, BMI)	★	84	87	2	PLEASE TALK TO MY HEART—Freddie Fender (J. Guthrie, J. Mathis), Starlite 4908 (CBS), (Glad, BMI)
★	17	17	MY HOME'S IN ALABAMA—Alabama (R. Owen, T. Gentry), MDJ 1002 (NSD) (Millhouse, BMI)	★	61	3	THE REAL BUDDY HOLLY STORY— Sonny Curtis (S. Curtis), Elektra 46616 (Skol, BMI)	★	85	85	2	SAY A LONG GOODBYE—Mary K. Miller (Johnson, Shannon), Inergi 315 (Duchess, BMI/Welbeck, ASCAP)
★	21	5	THE WAY I AM—Merle Haggard (S. Throckmorton), MCA 41200 (Cross Keys, ASCAP)	★	62	2	LOVE IS A WARM COWBOY—Buck Owens (B. Owens), Warner Bros. 49200 (Tree, BMI)	★	86	90	2	STAY UNTIL THE RAIN STOPS—Kathy Carlile (W. Carson, B. Owens, R. Reno), Frontline 705 (IRS) (Screen Gems/Colgem Ink, BMI)
★	22	5	TEMPORARILY YOURS—Jeanne Pruett (B. Fischer, S. Throckmorton), IBC 0008 (Bobby Fischer ASCAP/Tuff, BMI)	★	63	2	NEW YORK WINE AND TENNESSEE SHINE—Dave & Sugar (W. Holyfield), RCA 11947 (Maplehill/Vogue, BMI)	★	87	NEW ENTRY	TAKE ME TO YOUR HEART—Del Reeves (R. Bourke, G. Dobbins, R. Klang), Koala 584 (Chappell/Rightson, ASCAP/BMI)	
★	26	8	STANDING TALL—Billie Jo Spears (L. Butler, B. Peters), United Artists 1336 (Blackwood/Ben Peters, BMI)	★	64	2	LOVE, LOOK AT US NOW—Johnny Rodriguez (M. Newbury), Epic 9-50859 (Acuff-Rose, BMI)	★	88	NEW ENTRY	DO YOU WANNA SPEND THE NIGHT— Mitch Goodson (E. Raven), Partridge Records 011 (Milene, ASCAP)	
★	28	4	STARTIN OVER AGAIN—Dolly Parton (D. Summer, B. Sundano), RCA 11926 (Starrin/ Barbone, BMI/Sweet Summer Night, ASCAP)	★	65	14	(I'll Even Love You) BETTER THAN I DID THEN—The Statler Brothers (D. Reid, H. Reid), Mercury 57012 (American Cowboy, BMI)	★	89	89	2	FRIDAY NIGHT BLUES—Sonny Throckmorton (S. Throckmorton, R. Van Hoy), Mercury 57018 (Cross Keys, ASCAP/Tree, BMI)
★	27	6	TAKING SOMEBODY WITH ME WHEN I FALL—Larry Gatlin (L. Gatlin), Columbia 1-11219 (Larry Gatlin, BMI)	★	66	5	WHILE THE CHOIR SANG THE HYMN (I Thought Of Her)—Johnny Russell (B. Harden, L.J. Dillon), Mercury 57016 (King Coal, ASCAP/Coal Miners, BMI)	★	90	NEW ENTRY	THAT'S THE CHANCE WE'LL HAVE TO TAKE—Jerry McBee (J. McBee), Dimension 1004 (Diversified) (Millstone, ASCAP)	
★	23	8	LET ME IN—Kenny Dale (Slate, Pippin, Keith), Capitol 4829 (House Of Gold, BMI)	★	68	2	SMOOTH SAILIN'—T.G. Sheppard (S. Throckmorton, C. Putnum), Warner/Curb 49214 (Tree, BMI)	★	91	91	4	HURTIN' KIND OF LOVE—Ron Shaw (R. Shaw), Pacific Challenger 1637 (Do-Tell) (Pacific Challenger, BMI)
★	24	8	PERFECT STRANGERS—John Wesley Ryles (S. Lorber, J. Silbar), MCA 41184 (Bobby Goldsboro, ASCAP)	★	59	12	WHY DON'T YOU SPEND THE NIGHT—Ronnie Milsap (B. McMill), RCA 11909 (Hall-Clement, BMI)	★	92	55	14	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson (S. Vaughan), Columbia 1-11186 (Jack & Bill, BMI)
★	25	20	NIGHT LIFE—Danny Davis & Willie Nelson (Nelson, Buskirk, Breland), RCA 11893 (Tree/Glad, BMI)	★	60	42	RAMBLER GAMBLER—Linda Ronstadt (Public Domain), Asylum 46602 (Normal, BMI)	★	93	56	9	GIFT FROM MISSOURI—Jim Weatherly (J. Weatherly), Elektra 46592 (Keca, BMI)
★	26	NEW ENTRY	MY HEART/SILENT NIGHT (After The Fight)—Ronnie Milsap (J. Schweers), RCA 11952 (Chess, ASCAP)	★	61	43	WALK ON BY—Donna Fargo (K. Hayes), Warner Bros. 49183 (Lowery, BMI)	★	94	69	13	LYING TIME AGAIN—Mel Tillis (C. Walker), Elektra 46583 (Sawgrass, BMI)
★	27	29	LONG HAIRD COUNTRY BOY—The Charlie Daniels Band (C. Daniels), Epic 9-50845 (Kama Sutra/RadaDara, BMI)	★	62	30	ONE OF A KIND—Moe Bandy (S. Throckmorton, B. Fischer), Columbia 1-11184 (Cross Keys/Honeytree, ASCAP)	★	95	65	9	LONELY HOTEL—Don King (K. Stegall, S. Harris), Epic 9-50840 (Blackwood/Vector, BMI)
★	28	31	YOU LAY A WHOLE LOT OF LOVE ON ME—Con Hunley (F. Borders, H. Beach), Warner Bros. 49187 (Tree/Stickbuddy, BMI)	★	63	53	TENNESSEE WALTZ—Lacy J. Dalton (P.W. King, R. Stewart), Columbia 1-11190 (Acuff-Rose, BMI)	★	96	67	6	MAKES ME WONDER IF I EVER SAID GOODBYE—Kin Vassy (M. Newberry), I.A. 502 (CMS) (Acuff-Rose, BMI)
★	29	32	AFTER HOURS—Joe Stampley (M. Pendarvis, J. Carnes), Epic 9-50854 (Baray/Tree, BMI)	★	64	74	WAKE ME UP—Louise Mandrell (C. Putnum, M. Kossler), Epic 9-50856 (Tree, BMI/Cross Keys, ASCAP)	★	97	72	15	I AIN'T LIVING LONG LIKE THIS—Waylon Jennings (R. Crowell), RCA 11898 (Visa, ASCAP)
★	30	33	SHE JUST STARTED LIKING CHEATIN' SONGS—John Anderson (K. Robbins), Warner Bros. 49191 (Pi-Gem, BMI)	★	65	25	YIPPI CRY YI—Rex Allen Jr. (H.H. Lindsey, J.P. Allen), Warner Bros. 49168 (J. Allen, BMI)	★	98	75	4	WHEN SHE FALLS—Bobby Hood (J. Foster, B. Rice), Chute 0010 (Jack & Bill, ASCAP)
★	31	34	I DON'T WANT TO LOSE—Leon Everett (R. Murrain, T. Lewis), Orlando 106 (PMS) (Blackwood/Magic Castle, BMI)	★	66	66	A MILLION OLD GOODBYES—Freddie Weller (S. Gibb, B. Russell, B. Cason), Columbia 1-11221 (Angel Wing/Pix-Russ/Buzz Cason, ASCAP)	★	99	94	2	CHEATER FEVER—Lynn Bailey (L. Morris, R. Hellard), Wartrace 613 (WIG) (Acoustic/Lawday, BMI)
★	32	36	I JUST HAD YOU ON MY MIND—Billy "Crash" Craddock (S. Richards), Capitol 4838 (Ensign, BMI)	★	67	76	DON'T LOOK BACK—Dickey Lee (B. McMill), Mercury 57017 (Hall-Clement, BMI)	★	100	97	10	BIG MAN'S CAFE—Nick Noble (N. Noble, L. Douglas), Churchill 7755 (Zoobe/Maryon, ASCAP)
★	34	38	LIKE STRANGERS—Gail Davies (B. Bryant), Warner Bros. 49199 (House Of Bryant, BMI)	★	68	54	MEN—Charly McClain (R. Scaife, J. Hayes), Epic 9-50825 (Algee/Partner, BMI)					

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NEW MANAGER & AGENT

Bobby Bare's Career Expansion

By MIKE HYLAND

NASHVILLE—Bobby Bare is undergoing several major career changes. While his music remains unaffected, he has aligned himself with a new management firm and a new booking agency. His label change came two years ago when he left RCA after nearly 19 years to go to Columbia Records.

Bare recently signed a management pact with Nashville's Sound Seventy Corp. and a booking agreement with Top Billing, Inc., also of Nashville, keeping all of his business dealings centrally located. Previously, Bare was managed by San Francisco's Bill Graham and booked by the William Morris Agency.

All three forces: Columbia, Sound Seventy and Top Billing combined its efforts to support Bare's second Columbia album, "Down And Dirty." The results included a hit single, "Numbers," a major market "Down And Dirty Tour," and a recently completed European tour.

The new album was recorded in Nashville last October during Country Music week. Columbia threw a party in the studio with the result being a "semi-live" album. As Bare explains, "we cut the basic tracks so that we could control the sound, then we brought everybody into the studio and had a real good time."

Bare has a knack for finding just the right recordable song. On the new album, he selected an over-

looked Kris Kristofferson song, "Good For Nothin' Blues;" Townes Van Zandt's evocative "Tecumseh Valley," as well as several gems from the pens of Shel Silverstein and Bob McDill.

Bare is pleased with his two year, two album association with Columbia. "They've done everything they said they'd do, and more," states Bare. "I felt like I had a communication problem with RCA, but at Columbia there seems to be more rapport."

Regarding his management deal, Bare says that he was talking several years ago to Joe Sullivan at Sound Seventy and to Graham, and decided to go with the Graham organization. "I think we accomplished what we set out to do," says Bare. "but with all the distance between us, it was a little unhandy."

"With Sullivan," Bare continues, "we're in the same time zone and the same town. Communication is no longer a problem for me. I feel real comfortable in this new situation."

Bare began his recording career in the late '50s, scoring with a pop hit "All American Boy" on the Fraternity label. The record was a hit while Bare was in the service, and upon his release from duty, he was quickly signed by Chet Atkins to RCA Records. His first single for the label was "Shame On Me," followed by his classic version of "Detroit City," "Four Strong Winds," and "500 Miles From Home."

Before moving to Nashville in the early '60s, Bare roomed briefly with Willie Nelson in Hollywood, made

one movie for Warner Bros., and was offered, and turned down, a television series.

With his association with Sound Seventy, will Bare be touring with the Charlie Daniels Band somewhere down the road? "I don't know," explains Bare. "we haven't really talked about that. I like his (Daniels) crowd, and I like what he does. But you never can tell—what works well for one person doesn't mean it will work well for another."

Bare just completed a two week tour of the Mervyn Conn European country music festivals, his second European trek in less than six months. Bare worked 21 dates last fall for Conn and taped his own BBC-TV special which was aired just prior to Christmas.

Before embarking on his U.S. tour earlier in the year, Bare made a guest appearance on Johnny Cash's "Silver Anniversary" show for CBS-TV, and plans to squeeze in many of the syndicated country music shows to support his album.



SOLDOUT GIG—Word artist Evie performs before a soldout audience of more than 11,400 at a recent Portland, Ore., concert. The only artist on the bill, Evie's concert was the largest West Coast gospel show for a solo artist.

Chart Fax

By GERRY WOOD

"Honky Tonk Blues" hits the No. 1 spot for Charley Pride in the Billboard Hot Country Singles chart, with Crystal Gayle coming in with a starred 2.

Top 10 prime movers include Dottie West, George Jones & Tammy Wynette, Emmylou Harris and Debby Boone.

Anne Murray's "Lucky Me" jumps from 78 to 47, making the most dramatic move of the week. Next big mover is T.G. Sheppard "Smooth Sailing" right into the 58 spot.

Dolly Parton makes a nice jump with "Startin' Over Again" to starred 21, not to be outdone by Kenny Rogers with Kim Carnes who also moves seven spots.

Eddie Rabbitt and the duo Jim Ed Brown & Helen Cornelius stepped up four places while Merle Haggard and Jeanne Pruett moved up three.

"Silent Night (After The Fight)" by Ronnie Milsap made a whirlwind entry to the Billboard Hot Country Singles chart at a starred 27, the highest entry in a number of weeks. Bill Anderson enters at a starred 70.

Looking as if he's set in with concrete on the Hot Country LP chart is "Kenny" by Kenny Rogers. Other prime LP movers are Charley Pride, "The Electric Horseman" soundtrack, Kenny Rogers "The Gambler," Ray Stevens, "Willie Nelson Sings Kristofferson," Conway Twitty, and the soundtrack "Coal Miner's Daughter."

Jerry Lee Lewis leaps from 46 to 32, making that the biggest jump on this week's chart, followed closely by Ronnie Milsap with "Milsap Magic."

Key new LP additions are Debby Boone with "Love Has No Reason" entering at starred 27.

Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	29	1	KENNY—Kenny Rogers, United Artists LWAK-979
2	50	2	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
★ 3	8	6	THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride, RCA AHL1-3548
★ 4	5	13	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
★ 5	6	70	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
6	3	22	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
★ 7	10	6	SHRINER'S CONVENTION—Ray Stevens, RCA AHL1-3574
★ 8	13	21	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
9	9	7	YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408
★ 10	16	6	HEART & SOUL—Conway Twitty, MCA 3210
★ 11	11	6	TOGETHER—The Oak Ridge Boys, MCA 3220
★ 12	17	3	COAL MINER'S DAUGHTER—Soundtrack, MCA 5107
13	4	11	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
14	14	6	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHL1-3549
15	7	9	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
16	15	116	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
17	18	101	STARDUST—Willie Nelson, Columbia JC 35305
18	20	22	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
19	12	28	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
20	21	22	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
21	23	7	CRYING—Stephanie Winslow, Warner/Curb BSK 3406
22	19	27	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
23	22	53	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
24	25	41	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
25	27	3	LACY J. DALTON, Columbia NJC 36322
★ 26	37	2	MILSAP MAGIC—Ronnie Milsap, RCA AHL 1-3563
27	26	24	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
28	30	4	AUTOGRAPH—John Denver, RCA AQL 1-3449
29	32	3	LORETTA—Loretta Lynn, MCA 3217
30	28	5	SPECIAL DELIVERY—Dottie West, United Artists LT-1000
★ 31	29	49	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
★ 32	46	2	WHEN TWO WORLDS COLLIDE—Jerry Lee Lewis, Elektra 6E-254
33	24	12	ENCORE!—Jeanne Pruett, IBC 1001
34	34	49	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
35	35	22	PORTRAIT—Don Williams, MCA 3192
36	31	36	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
★ 37	NEW ENTRY		LOVE HAS NO REASON—Debby Boone, Warner/Curb BSK 3403
38	33	9	I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025
39	36	22	THE BEST OF EDDIE RABBITT, Elektra 6E-235
★ 40	NEW ENTRY		THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
41	38	47	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
42	43	2	DOWN & DIRTY—Bobby Bare, Columbia JC 36323
43	40	71	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
44	NEW ENTRY		EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200
45	45	46	LOVELINE—Eddie Rabbitt, Elektra 6E-181
46	39	10	M-M-MEL LIVE—Mel Tillis, MCA 3208
47	41	12	OL' T'S IN TOWN—Tom T. Hall, RCA AHL1-3495
48	44	33	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
49	47	27	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
50	49	3	ONE OF A KIND—Moe Bandy, Columbia JC 36228

Wynette's 'Man' Becoming Movie

NASHVILLE—Film producer Jon Peters plans to turn Tammy Wynette's best selling bio, "Stand By Your Man," into a three-hour television movie for CBS-TV. The

movie will be filmed on location in Nashville and other cities. Following its airing on tv, the film will be a theatrical release in other parts of the world.

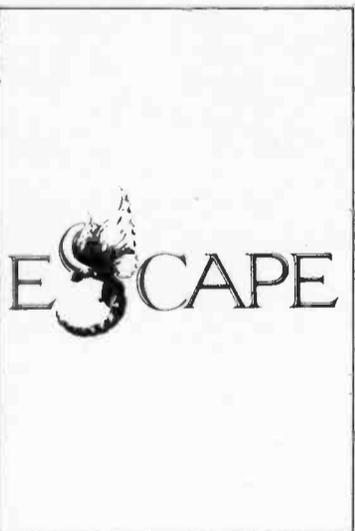
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Rock'n'Rolling

Frontier Exec Sees New Wave Winning

By ROMAN KOZAK

NEW YORK—"We have won the war, though there are still a few battles left to fight."

So says Ian Copeland, president of Frontier Booking Agency and the war he is talking about is the one now being waged by those now working to make new wave rock music financially and culturally viable within the U.S.

Copeland's two brothers are Miles Copeland, manager of the Police and president of the International Record Syndicate group, distributed by A&M, and Stewart Copeland, drummer for the Police. Ian Copeland himself books the Police and some 30 other new wave acts including John Cale, Eddie & the Hot Rods, Iggy Pop, Penetration, Pere Ubu, Siouxsie and the Banshees, the Specials, Ultravox and XTC.

While some mainstream booking agents and promoters are still uncertain about the possibilities of new wave (Billboard, April 5, 1980), Copeland finds the scene exploding. Where only a year ago there were a handful of "punk" clubs found only in major cities, now virtually every city of note has clubs and discos where new wave is the norm, he says.

And they are not all little dives. Now the trend is toward 1,500 capacity dancehalls where patrons can dance between and after live performances, which are played to a standup audience.

It is a circuit that Copeland as much as anyone developed cheaply in the last two years simply by buying a van, filling it with equipment and cots, and sending first the Police and then other bands out on the road to play whatever clubs would have them.

"The record companies are realizing that there are other and better

ways now of breaking acts than simply throwing an act onto somebody else's tour. You can also make money by headlining a club, and your expenses are less," says Copeland.

"999, for instance, has done two sellout club tours and now is doing halls, some small and some bigger, selling out the Santa Monica Civic Center, for example."

Copeland points out that the bands themselves are not rushing out to play the larger halls and areas, but preferring to stay within the expanding club circuit. He points to Philadelphia, where previously only the small Hot Club was available for new wave acts, but now the 2,000-plus capacity Emerald City has opened up. New wave has saved the faltering disco from the auction block (Billboard, April 5, 1980).

Emerald City is also the example of another trend. Where such established promoters as Ron Delsener, Bill Graham or Larry Magid in Philadelphia once considered new wave inconsequential, for whatever reason, now they are all regularly putting on new wave shows.

Meanwhile, young promoters and entrepreneurs who got into new wave on the ground floor are still in the business, sometimes in cooperation and sometimes in competition with the older music men.

Copeland also points out that the new wave venues are not new at all. Some, like Emerald City, are discos, some, like Myron's Ballroom in Los Angeles have been around since the turn of the century, playing various forms of dance music through the years, and some, like Irving Plaza in New York are clubs for old Polish war vets.

NAME TO BE CHOSEN

New Geffen Label Ties With Warner

• Continued from page 1

While staff and artist roster will be announced in the near future, Geffen says his label will include "established artists," some of whom he's been associated with in the past, although the label's foundation will be based on uncovering new artists.

Geffen draws parallels between the new label and Asylum Records, which he founded in 1971 when it was then distributed by Atlantic, in that it will be structured similarly.

"Asylum was a major influence on the '70s," he comments. "This company will be to the '80s what Asylum was to the '70s."

"I won't sign acts that I wouldn't be proud to have my name associated with," says Geffen, who was responsible for elevating Linda Ronstadt, Jackson Browne, Joni Mitchell, Laura Nyro, the Eagles, Crosby, Stills & Nash and others to star status.

"The label will reflect a point of view and a vision. Asylum was about me and reflected a way of doing business. No one will be signed that I don't feel strongly about. It's not just a matter of will the records sell. People are dying for a small quality company."

Geffen states he's toyed with the idea of a label for years but waited until the timing was exactly right. "It's a new decade with new music. It doesn't seem as if there's much competition. I was confident 10 years ago and I'm much better now."

"The problem with the business is not counterfeiting, which is illegal, or home taping which is a fact of life and going on for years. What's wrong with the business is incompetence, a lack of commitment and insensitivity."

"I love dealing with an artist's career, his manager, attorney and

being able to assist with the whole process," he says. "The label will be a safe place."

Geffen's label will be headquartered in Beverly Hills and officially underway in about a month. No timetable for releases is planned although Geffen points out that it took a full year before Asylum released its first album.

Geffen will serve as chairman of the board with a president, vice president and other executives to be named later.

Geffen has had a close relationship with Warner Bros. executives for nearly 12 years and it is his belief that Warner's is the best in terms of support functions and sensitivity towards its artists. Geffen's label will maintain a promotion team that will work in tandem with Warner Bros.

Geffen has total control of the label, with "unlimited funding." He will be responsible for all signings but will maintain an a&r staff.

He says his goal is to create a company responsive to the needs of creative people without being hassled and pushed for product.

Viewed as a maverick by others, Geffen states that if he followed "rules" Asylum never would have made it.

Geffen got started in the business in 1964 when he worked in the William Morris mailroom. He became vice president at the Ashley-Famous Agency in 1968 and later became executive vice president of Creative Management Associates, now ICM.

Before founding Asylum Records in 1971, he was an artist manager, guiding the careers of Joni Mitchell, Laura Nyro, Jackson Browne, America, Poco, Eagles, Crosby, Stills & Nash and Neil Young.

In 1973 when Asylum and Elektra Records merged, Geffen assumed the title of chairman of the board. Within the first six months of the merger, E/A had the top three albums with Bob Dylan, Joni Mitchell and Carly Simon.

Geffen left E/A in 1976 to become vice chairman of the board at Warner Bros. Pictures involved in films such as "Oh God" and "The Late Show." Geffen describes his stay there as "unsatisfying."

During the last year, Geffen has been special consultant to Warner Communications, advising on distribution, general policy and other aspects of the business.

Closeup

WILLIE NILE—Arista, AB4260.
Produced by Roy Hales.

Arista's entry into the ranks of post-Dylan singer/songwriters with a hint of the Byrds, Bruce Springsteen and Tom Petty is more than that. He's a force unto himself, a talent to be reckoned with. His stinging rhythm guitar accompaniment is nearly enough to command an audience. His lyrical strength, wit and sense of what makes a pop tune are enough to insure his continued presence on the scene.

"Vagabond Moon" opens this LP, and it's an identifiable classic. The lyrics are teeming with allegorical references that go beyond the immediate meaning of the song, and the music carries the stamp of familiarity that marks every successful pop tune. Heavy matter wed to commercial rhythms is always a neat trick. Not everyone can carry it off with Nile's style.

"Dear Lord" follows with a 2:52 plea for cash aimed at the most supreme arbiter, with the stipulation that the 100+ be delivered in "10s and 20s." "It's All Over" possesses the same rhythmic feel that marks the first cut.

Again, the message suggests the song is more important than the parochial romance it deals with. "Across The River" slows things down a bit, but the same serious themes prevail against the pop backing. The song is again supported by

a reference to the personal that transcends the universal theme, another requisite for pop success.

"She's So Cold" and "I'm Not Waiting" are crafted in the same mold but they lack the lyrical spark that sets the other songs apart. Nile has a tendency to speed things up because he has a clever way with melody. But when measured against his other songs, these efforts become commonplace.

"That's The Reason" is another uptempo tune that is firmly grounded in basic rock rhythms, particularly the Buddy Holly style that depends on slapping guitars for its effect. It's a short tune (2:30), ideally suited to radio, but it doesn't match "They'll Build A Statue Of You," a song that carries the bite that ultimately takes Nile out of the minor leagues.

"They'll Build A Statue Of You" is immensely listenable. It's suited to jukeboxes as well as AOR programming and it's fun. "Old Men Sleeping On The Bowery" is crafted the same way. There's a lot to listen to, and the guitar parts make it memorable, providing it with a distinctive quality. It could be richer; in fact it could be produced a lot better. It shouldn't be delivered so fast, for one thing. It deserves a more measured approach. Despite this, it still works.

"Behind The Cathedral" is another one of Nile's allegories. It

builds gradually from its acoustical base while Nile spins the narrative in his distinctive voice. He builds and builds without adding an instrument and suddenly, the song is over.

All around, this is a brilliant debut, one that signals the entry of a major talent onto the pop scene.

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CLASSICAL MUSIC RECORDING MARKET

NEW VIGOR WITH VARIETY AND TECHNOLOGY

By IS HOROWITZ

N

ew product will continue to flow through classical conduits in generous quantity and stimulating variety despite some belt tightening by record companies seeking to prop up profit postures by across-the-board economies. Retrenchment will be noted in some cases, but not to the point where retailers will suffer.

Digital recordings are slated to figure significantly higher in release schedules, adding a growing dimension of excitement to mainstream marketing. And more American orchestras will be presented on disk.

Recent and still developing reorganizational moves by the classical divisions of certain labels will be watched closely to see how traditional profiles may be affected.

Surely the most significant recent organizational development has been the absorption of the London family of labels within the PolyGram sphere, now a veritable conglomerate of classical riches all under a single umbrella management.

This group alone, with its labels committed to release schedules at accustomed levels, according to Guenter Hensler, president of PolyGram Classics, will be issuing new product at the rate of 400 or more classical LPs a year, or more than all other majors combined.

From Deutsche Grammophon we can expect between 80 and 100 new disks during the year, with another 30 on the mid-price Privilege label, says DG's Jim Frey. Philips chieftain Scott Mampe predicts a normal release of some 70 top-line titles, plus another 30 on Festivo, Philips' mid-price line.

Richard Rollefson, in charge of the London group now under PolyGram's aegis, is gearing for anywhere from 150 to 200 releases annually under the London, L'Oiseau-Lyre, Argo, Telefunken and Stereo Treasury logos. He admits to the possibility of some interruption of this schedule during a transition period, but says it will be temporary if it indeed occurs.

Angel Records has tightened its release schedule slightly, says Raoul Montano, shaving off about one LP a month from past levels. This will bring the company's total down to about 90 records a year (including Seraphim), a 10% decline which will be restored as soon as retail business shows improvement.

"If there is a slump in business, we slow down a bit," he comments.

About two records a month have been chipped from monthly RCA Red Seal releases, says Tom Shepard, head of the division, in commenting on the effect of the business



slowdown. "It forces one to become more inventive," he adds. "Care and feeding may be greater now."

No cutbacks in release numbers are expected at CBS Masterworks, says Simon Schmidt, vice president and general manager, and the recently completed revamp of his department is not expected to make itself evident in product character until at least the second half of the year.

The institution of what Schmidt calls a "worldwide Masterworks release" policy may provide an even more diverse range of recordings as each CBS territorial entity will make available, (Continued on page C-10)

Is Horowitz is Billboard's New York Bureau Chief and Commentary Page Editor.

CLASSICAL HOLDING ITS OWN IN RETAIL MARKETPLACE

By KIP KIRBY

Record retailers across the country are relating with amusement a recent vignette taking place in their stores. A customer comes in, fresh from seeing the movie "10," ready to buy a copy of Ravel's "Bolero" for himself. In many cases, this customer happens to be a young refugee from rock and new to the ranks of classical music.

Used to strolling in and requesting a particular album by title and artist, this buyer suddenly begins to take on a look of bafflement as he finds himself confronted by not one version of "Bolero" but a dozen, all with different price tags.

Nowhere in rock, pop, jazz or country does a prospective consumer face such a multiplicity of choices—though of course, nowhere else are the possibilities for discovery and musical enrichment any greater.

The world of classical music is unique to the pop-dominated record industry. It's an area where the blanket rules, retail gimmicks and promotional tricks don't hold the magical key to sales increases; where the consumer profile varies sharply from that of other record buyers; and where the same record bin may contain numerous performances of an identical composition, priced anywhere from a modest \$4.98 to a wallet-whittling \$17.98.

Is it surprising that in times when sales of other music forms are soaring and plummeting with perplexing unpredictability, classical sales hold their own and then some with imperturbable implacability?

No one can overlook the runaway success of classical music in film soundtracks, turning up in unprecedented fashion during the past year or two. "10" has made Ravel and his "Bolero" practically household words, while sales of Vivaldi's "Guitar/Mandolin Concerto" featured in "Kramer Vs. Kramer" are doing very well. This use of classical by Hollywood is



Store appearances by classical recording artists are one of several ways retailers create sales excitement. Here, Andre Previn makes an appearance.

creating an untapped new segment of the mass buying public for the contemporary classical retailer.

"Our business in classical sales is running twice that of last year's," states Chuck Hoffmeister, classics manager at Tower Records in Los Angeles. And his words are being echoed repeatedly by growing numbers of record retailers across the U.S.

Far from being intimidated by the stepladder pricing structure of classical music—a field that neatly divides itself into budget, mid- and full-priced lines—classical customers seem quite at home with the extensive stock and catalog selections. A traditional classical aficionado is an exacting, educated and knowledgeable buyer who appreciates both quality and variety.

But this can be a bewildering experience for the non-initiated novice wandering around the classical record bin area. And this emergence of a contemporary experimental new buyer is creating a strong demand for informed, intelligent

sales personnel who are prepared to advise and guide these customers.

Melinda Parmer, buyer for Houston's Sound Warehouse classical departments, explains it this way. "About half our customers come in ready to purchase the best quality recording they can. These people already have an idea of what they want, they usually own the finest sound and stereo equipment, and they expect the best pressings and reproduction available."

To these customers, Parmer notes, price is not an object. "But then the other half of our clientele is made up of people who are far from being expert in the field, can't afford to pay for audiophile product but still would like to get a nice performance of good quality. These people want the sales clerk to help advise them on what to buy, what to pay, and to suggest new works they might like to add to their collections."

Retailers are unanimous in agreeing that a prime element in selling classical successfully is a well-motivated, informed sales staff. In many stores, these clerks are music students themselves, have degrees in music-related studies and enjoy working around classical stock. Often they are paid a slightly higher salary for these qualifications.

There seems to be no problem for classical retailers in moving the different price categories in their stores. Budget and mid-lines have their own traffic flow, while more expensive audiophile and digital editions are popular with the true classics buff.

Says Stanley Silverman, "Full line always sells well. There will always be buyers who want the best pressings and finest sound reproduction, no matter what the price." Silverman's store, the Harvard Coop in Boston, draws a high percentage of its business from people educated and experienced in buying classical product.

Yet the lower-priced lines manage to compete quite favorably with top-of-the-line records in terms of recorded performance, often making a \$4.98 or \$6.98 LP a very good potential purchase.

"We try to help our customers get the best for their money in terms of performance," says Silverman. "We always recommend what we feel will make the best investment for them,

(Continued on page 32)

A Billboard Spotlight

APRIL 12, 1980, BILLBOARD

Kip Kirby is a Billboard reporter in Nashville.

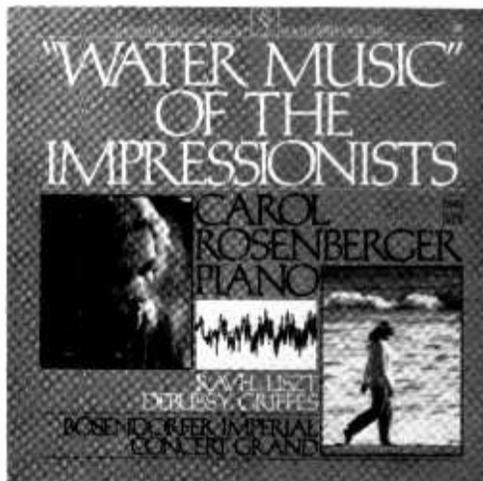
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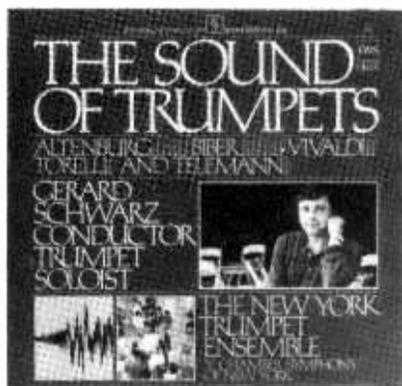
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SUN-TIMES, Chicago



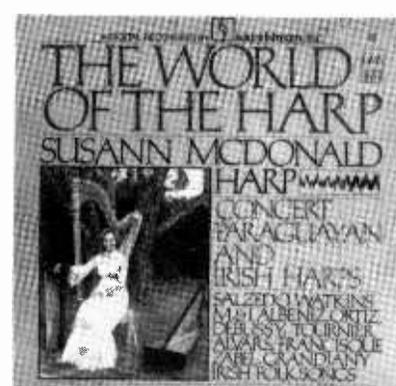
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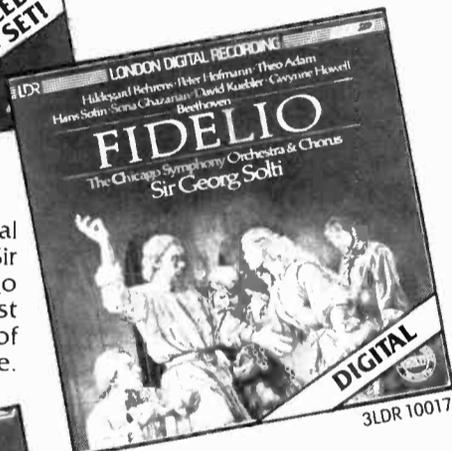


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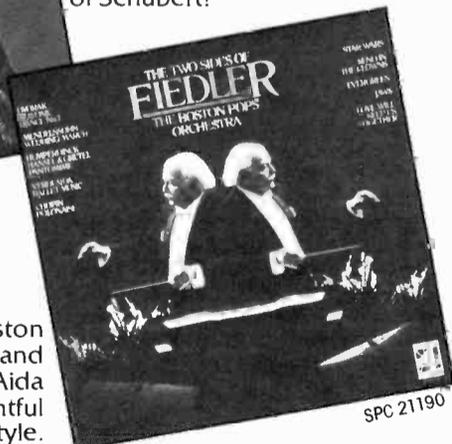


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MAX WILCOX: Recording producer for the world's leading classical critics, essayist on recording techniques.

CRITERIA: I look for a record that seems to me it has not been equalized. I like records made in studios or concert halls, not in the mixing room. One instrumental group should not predominate over another in orchestral recording and solo instruments should not be gliding toward you and away from you.

STRAVINSKY: PETROUCHKA—London Philharmonic, Ansermet, Decca FFRR EDA2 (op).* "The first really authentic hi fi record."

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Chicago Symphony, Kubelik, Mercury MG5000 (op). "One of the first uses of the Neumann condenser microphone. It could capture a bigger dynamic range than the older ribbon microphones."

WAGNER: "RING" OPERAS—Vienna Philharmonic, Solti, London RINGS. "A complete theatrical experience through two loudspeakers. These records are still amazing."

RACHMANINOFF: SYMPHONIC DANCES—London Symphony, Goossens, Everest Records, original pressing (op). "Until recently people didn't want big dynamic range. But this record had it—and there was real bass."

STRAUSS: ALSO SPRACH ZARATHUSTRA—Chicago Symphony, Reiner, Victrola VICS1265. "Back before they started fooling around with things. They didn't know to put up a lot of microphones."

RIMSKY-KORSAKOV: SCHEHERAZADE—Chicago Symphony, Reiner, RCA LSC2446. "For solos to come through clearly they did a lot of tests. The first 45 minutes of the session was spent in positioning the orchestra members."

CHOPIN: NOCTURNES—Ivan Moravec, piano, Connoisseur Society S1065 & 1165 (op). "Very liquid, natural, unforced and unmetallic piano sound."

SAINT-SAENS: "ORGAN" SYMPHONY—Boston Symphony, Munch, RCA LSC2341. "Engineer Lewis Layton was allowed for the first time to move the Boston Symphony off the stage and down onto the floor of Symphony Hall. Terrific still."

MAHLER: SYMPHONY NO. 6—Chicago Symphony, Solti, London 2227. "The best of two worlds—the detail and presence of multi-mike with the feeling of the overall ensemble kept intact."

TASHI PLAYS TAKEMITSU—RCA (June 1980 release). "Made the way I like to record these days—30 i.p.s. two-track non-Dolby, minimum microphone pick-up."

TCHAIKOVSKY: SYMPHONY NO. 4—Cleveland Orchestra, Maazel, Telarc Digital 10047. "An overall solid picture of an orchestra rather than multiple-mono compartments. The best digital to date."

NORM PELLEGRINI: Host of the weekly "Best In Sound" broadcasts heard over WFMT-FM, Chicago and since 1953 the station's program director.

CRITERIA: Microphone placement is as vital to me as the cleanest electronics. A sense of fixed perspective, in which the listener's point of view is not constantly manipulated, is essential.

TCHAIKOVSKY: MANFRED SYMPHONY—NBC Symphony, Toscanini, RCA LM1037 (op). "Despite the dated sound—1949—there is nothing more phonographically stunning than the end of the first movement."

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Chicago Symphony, Kubelik, Mercury MG5000 (op). "Massive orchestral sound captured with a new fidelity—even today a stunner."

STRAVINSKY: SONG OF THE NIGHTINGALE—Chicago Symphony, Reiner, RCA LSC2150. "Nearly perfect combination of hall acoustic and use of stereo. Hair-raising performance."

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Chicago Symphony, Reiner, RCA LSC2201. "Well-judged stereo balance and perspective. A superb performance."

SAINT-SAENS: "ORGAN" SYMPHONY—Boston Symphony, Munch, RCA LSC2341. "1959" state-of-the-art recording in one of the world's finest halls."

BRAHMS: PIANO QUINTEET, OP. 34—Serkin, Budapest String Quartet, Columbia MS6631. "Even Serkin's foot-stomping beautifully reproduced."

STRAUSS: ALSO SPRACH ZARATHUSTRA—Concertgebouw, Haitink, Philips 6500624. "Extraordinary recording hall, remarkably clean and natural production."

CHOPIN: SONATA NO. 3—Edward Auer, RCA Japan RDCE7. "Captures the dynamic range and tonal weight of a real instrument—1978 direct-disk."

SONIC FIREWORKS—Richard Morris & Atlanta Brass Ensemble, Crystal Clear CCS 7010 & 7011. "A giant's step toward restoring natural balance in recording."

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Cleveland Orchestra, Maazel, Telarc Digital 10042. "Never before has the real sonic-physical impact of music been this close."

HARRY PEARSON: Critic/Guru of esoteric audio, editor and publisher of "The Absolute Sound."

CRITERIA: There are two kinds of recordings I have included: 1) the musically natural sounding recording, that is, a minimum microphone setup in an acoustically good hall and 2) certain out-and-out sonic spectaculars which, however unnatural the microphoning, do demonstrate the still unexhausted potential of disk reproduction.

RAVEL: LA VALSE—Detroit Symphony, Paray, Mercury Golden Imports SRI75033. "Constant perspective on the orchestra, ultra-wide dynamic range—one of at least 100 Mercury recordings in stereo, made between 1957 and 1960, that are the pinnacle of the American recording art."

THE REINER SOUND—Chicago Symphony, Reiner, RCA LSC2183 (op). "This was RCA's first stereo classical release. There was little dynamic compression and a natural perspective on the orchestra, thanks to engineer Lewis Layton's three-microphone technique."

HOLST: THE PLANETS—London Symphony, Previn, EMI ASD3002. "Multi-miking for once is done with subtlety and discretion, never at the expense of a natural perspective on the orchestra."

BORODIN: COMPLETE ORCHESTRA MUSIC—National Philharmonic, Tjeknavorian, British RCA TL25098. "A model of pure string tone. The percussion is similarly luminous."

RACHMANINOFF-RESPIGHI: FIVE ETUDES-TABLEAUX—New Philharmonia, Krasnopolsky, EMI ASD3013. "I know of no more natural sounding recording of a small orchestra playing in a small hall—extremely wide dynamic range."

RODRIGO: CONCIERTO DE ARANJUEZ—Yepes, Orquesta Nacional, Argenta, London CS6046. "London's early stereo recordings, with minimal miking, have a lucidity, sweetness and naturalness not equalled today."

WAGNER: DAS RHEINGOLD—Vienna Philharmonic, Solti, London OSA1309. "Despite a forest of mikes, voice-to-orchestra balance is like that of a good opera house. Still the sonic apex of London-Decca's operatic recordings."

RACHMANINOFF: SYMPHONIC DANCES—Dallas Symphony, Johanos, Turnabout TV341455. "Excitingly natural and spectacular sound even though the orchestral playing and hall acoustics are far from ideal."

HERRMANN: THE THREE WORLDS OF GULLIVER—National Philharmonic, Herrmann, London SPC21137. "Almost anything by Herrmann offers spectacular wall-shaking, gut-thumping sound—a severe test of your system's abilities."

PROKOFIEV: ROMEO & JULIET (SUITE)—L.A. Philharmonic, Leinsdorf, Sheffield Lab 8. "An audacious pushing of the limits of disk cutting, it belongs in every serious audiophile collection."

Which classical recordings provide the audiophile with the greatest listening excitement? To answer that question Billboard selected a panel of leading audio connoisseurs—writers, reviewers, producers and engineers—who are experts in the fields of sound recording and classical music. Each audio authority provides a list of outstanding classical recordings judged in terms of sound, and explains his own listening criteria.

Except in cases where the panelist chose an historical perspective, the finest in record and

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Cleveland Orchestra, Maazel, Telarc Digital 10042. "Though digital still has very real flaws, Telarc has produced a stream of recordings that are awesome. Not since the early '50s has engineering served this composition so well."

ARNOLD NUDELL: Physicist, musician, president of Infinity Systems loudspeakers, based in Canoga Park, Cal.

CRITERIA: I do not judge a recording to be state-of-the-art if it only contains increased dynamic range and etched clarity. Tonal balance, harmonic structure and orchestra texture are what I primarily listen for. Other considerations include individual instrument separation, depth and ambience.

PROKOFIEV: ROMEO & JULIET (COMPLETE)—Cleveland Orchestra, Maazel, London 2312.

BIZET: CARMEN (SUITE); GRIEG: PEER GYNT (SUITE)—St. Louis Symphony, Slatkin, Telarc Digital 10048.

SONIC FIREWORKS—Richard Morris & Atlanta Brass Ensemble, Crystal Clear CCS7010 & 7011.

STOCKHAUSEN: ZYKLUS POUR UN BATTEUR—RCA Japan RDC1.

TCHAIKOVSKY: CAPRICCIO ITALIEN; RIMSKY-KORSAKOV: CAPRICCIO ESPAGNOL—Boston Pops, Fiedler, Crystal Clear CCS7003.

THE CONTEMPORARY CONTRABASS—Bertram Turetzky, Nonesuch H71237.

PERCUSSION MUSIC—New Jersey Percussion Ensemble, Desroches, Nonesuch H71291.

MOZART: SYMPHONY NO. 35; RUGGLES: MEN & MOUNTAINS—New Hampshire Music Festival Orchestra, Nee, Hammar Records SD150.

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Cleveland Orchestra, Maazel, Telarc Digital 10042.

MAHLER: SYMPHONY NO. 2—London Symphony, Solti, London 2217.

SEDGWICK CLARK: Classical music nominator for Audio-Tec's Audio Excellence Record Awards, editor of *Keynote* magazine, New York.

CRITERIA: My judgments are based on clarity of texture, balance between instrumental solos and choirs (i.e., no obvious spotlighting), front-to-back definition, instrumental presence and—in vocal or concerto works—a judicious solo/orchestral balance. The greatest recordings, for me, always create the illusion of a live performance.

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Cleveland Orchestra, Maazel, Telarc Digital 10042. "For transparency, dynamic and frequency range and transient response, I've heard none better. A worthy successor to the great Mercury productions of the '50s and '60s."

DEBUSSY: IMAGES FOR ORCHESTRA, PRELUDE TO AFTERNOON OF A FAUN—London Symphony, Previn, Angel DS 33674. "A pair of crossover mikes has produced sound of breathtaking realism and warmth."

FREDERICK FENNEL CONDUCTS THE CLEVELAND SYMPHONIC WINDS, VOL. 1—Telarc Digital 5038. "Hard to beat for clarity of transients and sheer sonic punch."

ELGAR: THE DREAM OF GERONTIUS—soloists, choirs, New Philharmonia Orchestra, Boult, EMISLS987. "An outstanding example of solo, choral and orchestral balance—try the opening of side 3."

HOLST: THE PLANETS—London Philharmonic, Boult, EMI ASD3649. "An ideal recording of an orchestra."

VARESE: AMERQUES, IONISATION, ARCANIA—New York Philharmonic, Columbia M34552. "Astonishing textural clarity—the best of Boulez's collaborations with producer Andrew Kazdin."

GERHARD: THE PLAGUE—National Symphony Orchestra & Chorus, Dorati, Decca HEAD6. "A notable success in balancing subtle instrumental details, a chorus and a narrator."

SIBELIUS: SYMPHONY NO. 4, TAPIOLA—Boston Symphony, Davis, Philips 9500143. "One of the best of Philips' typically natural recordings."

SCHOENBERG: TRIO OP. 45; HAYDN: THREE TRIOS, OP. 53—Los Angeles String Trio, Desmar 1020G. "Presence, dynamic range and realism are tops."

SAINT-SAENS: "ORGAN" SYMPHONY—Boston Symphony, Munch, RCA LSC2341. "To hell with technological advance—this is orchestral sound as it rarely is captured."

ROBERT GRODINSKY: Since 1950 an audio and musical electronics inventor and design consultant, president of RG Dynamics audio components, Skokie, Ill.

CRITERIA: I'm less interested in whether or not it sounds like a concert hall performance and more in whether it presents a challenge to reproduce the recording. Massed sounds and extraordinarily well-miked percussion sounds become extremely difficult for equipment to handle. Several records I've selected have been used over many years as a basic reference for equipment evaluation.

MOZART: THE LAST SIX SYMPHONIES—Columbia Symphony, Walter, Columbia D35691.

MAHLER: SYMPHONY NO. 5—Chicago Symphony, Solti, London CSA2228. "Difficult to reproduce because the scale is so immense, particularly in the low frequencies."

FREDERICK FENNEL CONDUCTS THE CLEVELAND SYMPHONIC WINDS, VOL. 1—Telarc Digital 5038. "Awesome percussive qualities—musically, my favorite of the digitals."

VIRGIL THOMSON: THE PLOW THAT BROKE THE PLAINS, THE RIVER—Symphony Of The Air, Stokowski, Vanguard VSD2095. "A tremendous sense of ambience—a feeling of reality."

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Royal Philharmonic, Leibowitz, RCA VCS2659 (op).

BARTOK: CONCIERTO FOR ORCHESTRA—New York Philharmonic, Boulez, Columbia M32132.

TCHAIKOVSKY: SYMPHONY NO. 4—Leningrad Philharmonic, Mravinsky, DG2535235.

PROKOFIEV: ROMEO AND JULIET (EXCERPTS)—Los Angeles Philharmonic, Leinsdorf, Sheffield Lab 8. "Your system must be first-rate if this record is to sound good."

PIANO MUSIC OF CHOPIN, RAVEL, PROKOFIEV, DEBUSSY—Natalie Ryshna, Amphiphon Stereo SD7301. "A live music reference—completely uncompressed dynamics."

PERCUSSION MUSIC—New Jersey Percussion Ensemble, Desroches, Nonesuch H71291. "Well-miked, tremendously dynamic—

tape sonics judged by the latest standards can be found in the survey. It is a collection of "desert island" classical super sonic selections.

Dealers perusing these recommendations will find several albums priced at \$4.98, and some of the most ardently championed records date back 10 years and more. The experts remind us that there was an audiophile listening experience long before there was digital or modern direct-disk technology, and that "progress" in high fidelity cannot be taken for granted.

ALAN PENCHANSKY

challenges any speaker system and taxes the ability of electronics to maintain instrumental separation."

HAYDN: STRING QUARTETS, OP. 76, NOS. 3 & 4—Quartetto Italiano, Philips 9500157. "Extraordinarily low background noise, perfect tonal balance and depth."

PETER ACZEL: Outspoken adversary of the hi fi establishment, edits and publishes *The Audio Critic*.

CRITERIA: Transparency, focus, clarity of detail, and above all, naturalness. To extract that requires a top-notch moving-coil cartridge with a line-contact stylus, religiously aligned for lateral and vertical tracking geometry, in conjunction with a stereo system of very high resolution, preferably with electrostatic speakers and subwoofer. On lesser systems, less carefully set up, bad records may sound better than the really good ones, since the latter generally have more high-frequency energy and a wider dynamic range. These are 10 records I have repeatedly used for evaluating audio equipment.

MUSIC FOR BRASS—New Haven Brass Quintet, Mark Levinson Acoustic Recordings MAL 4 (two records).

STRAVINSKY: L'HISTOIRE DU SOLDAT—Boston Symphony Chamber Players, DG 2520609 (1975).

PROKOFIEV: ROMEO AND JULIET (COMPLETE)—Cleveland Orchestra, Maazel, London CSA2312 (1973).

16TH CENTURY FRENCH DANCE MUSIC—Musica Reservata, Beckett, Philips 6500293. "Made in 1972—terrible singing but very interesting sounds."

DALAKORALER OCH BROLLOPSMUSIK (CHORALES AND WEDDING MUSIC FROM SWEDEN'S DALARNA REGION)—Bengt Granstam, organ, Proprius PROP7763. "Made in 1976—fabulous organ sound."

LAUDAET (SACRED MUSIC FROM THE 1600S)—Uppsala Academic Chamber Choir, Drottningholm Baroque Ensemble, Eby, Proprius PROP7800. "Made in 1978—simple microphoning, superbly natural."

SCHUBERT: SONATA IN A MAJOR, OP. POSTH.—Richard Goode, piano, Desmar SR6001. (June 1980 release). "One of the few natural sounding piano records in the classical field and beautiful playing to boot."

J. STRAUSS: DIE FLEDERMAUS (COMPLETE)—Soloists, Bavarian State Orchestra, Kleiber, DG 2707088 (1976).

WAGNER: SIEGFRIED (IN ENGLISH)—soloists, Sadler's Wells Opera Orchestra, Goodall, EMI SLS875. "Made in 1974—intensely realistic theatre sound, actual performance."

COPLAND: BILLY THE KID, RODEO, FANFARE FOR THE COMMON MAN—Dallas Symphony, Johanos, Turnabout TV34169. "Made in 1967—late vacuum-tube ear sound, one of the finest examples."

ROBERT C. MARSH: Music and audio critic for the *Chicago Sun-Times*, veteran contributor to *High Fidelity* and author of books about music and recordings.

CRITERIA: I listen to older recordings all the time, but I am increasingly aware of their limitations—for a start the considerable amount of audible distortion which contemporary equipment now reveals. I am offering 10 recent disks which combine performance of substantial merit with triumphs of engineering.

SCHUBERT: SYMPHONY NO. 9—Chicago Symphony, Giulini, DG 2530882. "A splendid example—as is the following choice—of current analog recording at its best. A real sense of presence and wide dynamic range is created, despite the limitations of the medium."

BRUCKNER: SYMPHONY NO. 7—Concertgebouw, Haitink, Philips 6769028. "The climax of the slow movement is spectacular."

WAGNER: PRELUDE TO TRISTAN UND ISOLDE, MUSIC FROM RING OPERAS—Los Angeles Philharmonic, Leinsdorf, Sheffield Lab 7. "Direct-to-disk analog recording with a very exciting sense of the presence of a big orchestra."

MUSIC FOR PERCUSSION—Tristan Fry Percussion Ensemble, Gardiner, Gale GMFD176004. "Gale uses an analog master tape but goes to a master disk with a minimum of intermediate steps. The result could easily be taken for a digital product."

BEETHOVEN: PIANO SONATA NO. 23, "Appassionata"—Ikuyo Kamiya, RCA Japan RDC4. Producing an accurate recorded likeness of a large piano has been very nearly the most difficult task facing the recording engineer. This 45 r.p.m. direct disk with its wide groove excursions proves it can be done—as does the next album."

WATER MUSIC OF THE IMPRESSIONISTS—Carol Rosenberger, piano, Delos DMS3006. "Digital can manage comparable results to the direct-disk while retaining the usual 33½ speed and more conventional playing times. The Rosenberger disk has exceptional presence, and it really sounds like a Bosendorfer piano in the room."

HAYDN & HUMMEL TRUMPET CONCERTOS—Gerard Schwarz, trumpet, Y Chamber Orchestra of New York, Delos 3001. "The implications of digital technique for chamber music and older music are made plain in this disk with its wonderful clarity and impact."

RAVEL: DAPHNIS & CHLOE (COMPLETE)—Dallas Symphony, Mata, RCA ARC13458. "The great promise of digital is in the field of operatic and symphonic music where its ability to deal with the true dynamics of the theatre and concert hall produce outstanding likenesses of real performances. This record, and the two following, are remarkable for their realism."

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Cleveland Orchestra, Maazel, Telarc Digital 10042.

TCHAIKOVSKY: SYMPHONY NO. 4—Cleveland Orchestra, Maazel, Telarc Digital 10047. "The best work of the 1950s simply cannot stand comparison in terms of recording technique."

MICHAEL H. GRAY: Music librarian at the Voice of America, editor of the *Journal of the Association of Recorded Sound Collections* and author of two books on records and discography, the latest being "Beecham: A Centenary Discography" (Duckworth, London, 1979).

CRITERIA: With one exception, my choices are recordings made prior to 1960, items that most impressed me as the best of their time. Most of the earliest ones need to be listened to with a sympathetic ear; but all are capable of providing sonic experiences even for today's ears accustomed to the latest digitally reproduced sounds.

STRAUSS: EIN HELDENLEBEN—Philharmonic-Symphony Orchestra of New York, Mengelberg, Victrola AVM12019. "Made in 1928—a superb example of early Victor electrical technology coupled with a vintage Mengelberg performance."

SIBELIUS: EN SAGA—London Philharmonic, Beecham, World Records SH207. "One of the best of EMI's 1930's recordings using the Blumlein moving coil cutter and microphone system."

GLIERE: SYMPHONY ILYA MUROMETZ—Philadelphia Orchestra, Stokowski, Victor M841 (op). "Made in 1940—one of Stokowski's final sessions with Victor in Philadelphia and the best of Victor's engineering work until the early 1950s."

RESPIGHI: FESTE ROMANE—Berlin Philharmonic, Sabata, Polydor 67510/3 (op). "Probably the high point of any European company's pre-war recording technique. The LP transfers convey only part of the excitement and stunning sound of these 78 r.p.m. originals."

R. STRAUSS: DEATH & TRANSFIGURATION—London Philharmonic Orchestra, Krauss, London LA 139 (op). "Fans of Decca's FFRR post-war disks could offer many of their own choices for the best FFRR blockbuster. This one is my favorite—from 1948 shortly before Decca went to tape mastering."

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Chicago Symphony, Kubelik, Mercury MG5000 (op). "An engineering and production design of classic simplicity, this first Living Presence disk established a standard for clarity, definition and a sense of musical wholeness that was the benchmark for its day—and still puts to shame most of the competition."

BARTOK: BLUEBEARD'S CASTLE (COMPLETE)—soloists, New Symphony Orchestra, Susskind, Bartok Records BRS 310/11. "The late mono sound concedes nothing to age. Listen especially to the orchestral eruptions as Bluebeard's castle doors are opened one by one."

STRAUSS: ALSO SPRACH ZARATHUSTRA—Chicago Symphony, Reiner, RCA LSC1806. "One of RCA's first pioneering efforts in two-channel recording. The balance, depth and clarity of the sound are enviable even today."

SAINT-SAENS: "ORGAN" SYMPHONY—Boston Symphony, Munch, RCA LSC2341. "Munch's performance is still the best; RCA's three-track sound is still not matched in this music."

MAHLER: SYMPHONY NO. 4—Concertgebouw Orchestra, Solti, London CS6217. "Made in 1961—the multi-miking is unobtrusive; the sound from the two-track master captures the orchestra and its hall to perfection."

BERT WHYTE: Associate editor of *Audio* magazine, pioneering hi fi record producer.

CRITERIA: You must try to create the psychoacoustical listening equivalent of the concert hall experience with whatever electronic means are available. You can't just go into the 30th row and stick up microphones. The average listening room measures only 15- by 20-feet and that must be kept in mind at all times. You can't stick a 100 piece orchestra and the true acoustics of a concert hall in that space.

STRAVINSKY: PETROUCHKA—Ansermet, Decca FFRR EDA2. "Arthur Haddy's breakthrough in capturing high frequencies. The start of anything we could really call high fidelity."

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Chicago Symphony, Kubelik, Mercury MG5000 (op). "The first hi fi landmark of the LP era, engineering by Robert Fine."

WAGNER: DAS RHEINGOLD—soloists, Vienna Philharmonic, Solti, London 1309. "Recorded opera was given momentum and sound effects for the first time. Culshaw the producer."

R. STRAUSS: ALSO SPRACH ZARATHUSTRA—Chicago Symphony, Reiner, RCA VICS1265. "RCA two-track stereo tape number one."

RESPIGHI: FESTE ROMANE—London Symphony, Goossens, Everest Records, original pressing (op). "No jamming up of the tremendous dynamics. The piece was spread over two LP sides."

LISZT: PIANO CONCERTOS NOS. 1 & 2—Richter, London Symphony, Kondrashin, Mercury Records (now Philips 835474). "One of the best examples of 35mm film recording."

STRAVINSKY: FIREBIRD (COMPLETE)—London Philharmonic, Haitink, Philips 6500483. "My idea of multi-miking well-done."

THE FOX TOUCH, VOLS. 1 & 2—Virgil Fox, organ, Crystal Clear Records 7001 & 7002. "Direct-disk's low frequency response is better than any tape. These have been called the best organ records ever made."

BEEETHOVEN: PIANO SONATA NO. 23, "APPASSIONATA"—Ikuyo Kamiya, RCA Japan RDC4. "Super close miking, very brilliant, very hard to track."

RACHMANINOFF: SYMPHONIES COMPLETE—St. Louis Symphony, Slatkin, Vox 35VBX5152. "Excellent balance and proper use of the reverberant characteristics of the hall—areas in which producer Marc Aubort excels."

DAVID HALL: Director of the Rogers & Hammerstein Recorded Sound Archives in New York, contributing editor to *Stereo Review*, and chairman of NARAS' classical record screening committee.

CRITERIA: Impressive recorded sound is by no means limited to the present era of advanced technology. As historian and archivist, it seems to me to be of more than passing interest to select the most representative recordings of each decade, beginning with the 1920s, that I actually have used as (you should pardon the expression) "party demos."

BACH-STOKOWSKI: TOCCATA & FUGUE IN D MINOR—Philadelphia Orchestra, Stokowski, Victor 6571 (op). "The first of Stokowski's musico-sonic blockbusters—1927."

R. STRAUSS: ALSO SPRACH ZARATHUSTRA—Boston Symphony, Koussevitsky, Victor M257 (op). "The opening pages were the loudest and most brilliant sounds captured on record up to this time, with Koussevitsky and players in peak form—1935."

CHABRIER: ESPANA—London Philharmonic, Beecham, Columbia 71250D (op). "One of a remarkable series following Beecham's discovery of the Telefunken microphone. Finest bass sound on disk up to this time—1939."

WALTON: BELSHAZZAR'S FEAST—Huddersfield Choral Society, Liverpool Philharmonic, Walton, Victor M974 (op). "Tremendous wartime performance, astounding sonic impact not captured on LP reissue unfortunately—1943."

SHOSTAKOVICH: SYMPHONY NO. 6—Philadelphia Orchestra, Stokowski, Victor M867 (op). "One of the last and finest of the Stokowski pre-War Philadelphia series. Amazing sonic transparency, especially in Scherzo—1940."

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EUROPE SEEKS OUT THE COMMERCIALLY VIABLE AMONG THE ARTISTICALLY WORTHWHILE

By NICK ROBERTSHAW

A certain cultural hauteur still sets apart classical departments from all other record company repertoire divisions, reflecting the special status of 'serious' music, and suggestive that here at least considerations other than the simply commercial may come into play.

Yet as the European industry moves into the eighties to an accompaniment of takeovers, amalgamations, cutbacks and redundancies, these apparent havens of classical calm are feeling the full force of the gale, proving, if nothing else, that there's no immunity from the bottom line.

All the major European producers are just now re-evaluating their commitments to classical recording projects, and many are sure to be cutting back during 1980 and beyond. Deutsche Grammophon has already reduced its recording program; EMI's international classical division is still waiting to know the full effect of impending cuts.

The reduced flow of new issues from Decca stems not from cuts but from the recent PolyGram takeover. Says John Keyhoe there: "There has been no cutback on projects; it's just that we are holding back on issues while we go through the logistical problems of physically shifting manufacturing and distribution, and just concentrating on important new releases. By autumn we should be back to normal."

But takeovers create their own uncertainties as surely as cutbacks. With Deutsche Grammophon, Philips, Phonogram and Decca under its belt, what rationalization may PolyGram have in mind? For now the word is that everything continues as before. Despite internal restructuring at Decca the artistic side remains intact and independent; the marketing and promotion department remains; every producer and engineer stays on.

Among smaller labels, casualties have included Rediffusion, which recently abandoned the U.K. market it entered so

optimistically in 1977. The original four labels—Royale, Heritage, Legend and Aurora—shrank last year to one, and now Aurora itself is to be allowed to die a natural death, while the parent concentrates only on imported East European label Supraphon.

The Enigma label set up by John Boyden and bought by WEA is also in trouble. WEA says it still supports the approach but wants to concentrate on marketing the label's existing releases. Planned recordings are being reconsidered; the artist roster pruned. Four staff have been made redundant, Boyden and marketing manager Peter Whitehead reduced to the role of consultants, the vestiges of an independent operation removed one by one.

It would be wrong to give the impression programs have bogged down completely. The majors still have heavy schedules, and they'll be heavier in the summer when the concert season ends. Markets such as Japan, the U.S. and Britain have suffered, but most territories in mainland Europe are still buoyant. Large-scale works are being undertaken. Deutsche Grammophon is about to issue a complete set of Beethoven symphonies conducted by Bernstein. Digital opera recordings by Karajan are on the way. EMI plans a recording in Munich of Bach's "B Minor Mass;" in London Previn will be presiding over Berlioz's "Grand Messe." Decca has a series of Janacek opera recordings in train.

But classical recording does remain particularly vulnerable to bottom line pressures. There may not be quite the same element of risk on individual releases as in pop, but classical projects do very often combine high production costs with low sales expectations to a quite striking degree. Opera sets may sell in some territories fewer copies than there are musicians on the recording. Such are the realities of a minority market which even in West Germany, its strongest base, represents less than 20% of total industry sales; in the U.K. less than 10%; in the U.S. only 5%-6%.

No record company has yet appeared so devoted to the cultural good that it will routinely undertake uneconomic projects as a matter of charity. European majors aim to generate profit by their activities; the aim of the classical departments

is therefore to select projects that combine the commercially viable with the artistically worthwhile.

Keyhoe provides an example, saying of Decca's Headline series, devoted to contemporary music: "It is a very small market, but we felt it was important to do it," then adding, "but we never make a record with the idea of making a loss. We are not a charitable organization. It may take time, but then a new recording is going to be around a long time. The question is whether your rate of return is going to keep up with inflation."

Time certainly compensates for low volume. Decca still has among its good sellers recordings by Kathleen Ferrier 30 years old. The majors have literally thousands of titles in catalog, less often deleted than left, like old soldiers, to fade away, having first worked their way down the price categories.

Former \$12 recordings of major artists reappear on mid-price imprints like Decca's Jubilee, Deutsche Grammophon's Privilege and Accolade. Mid-price albums have been an area of strong growth in recent years, prompting developments like EMI's new West German series EMIment, itself featuring major artists.

Then there are the budget labels, though here sales are variable. Deutsche Grammophon's Heliodor, for instance, is being wound down, with sales described revealingly as "reasonable."

International sales are crucial to commercial viability of course. Coordination between territories is very close in the classical field. EMI for instance has an international repertoire committee representing all major territories which meets to discuss all new product ideas beforehand and estimate likely sales levels. EMI releases run in three month schedules: a recent batch included two opera sets, nine symphonic albums, three concertos and half a dozen instrumental releases. By the end of the three month period, most territories had taken all these releases. The centralized ICD has its own modest budget with which to support overseas promotion on important artists, say Previn in West Germany.

Where major names are concerned, sales are equally strong everywhere, but there are national differences in market profile to be exploited. Deutsche Grammophon knows a Bohm box-set that sells only a few hundred in the U.K. will sell as many thousands in West Germany, almost as many in France. Early music is particularly strong in these countries as in Holland. In fact, increasing public interest in pre-classical music has delighted record companies everywhere. A great deal of repertoire is now being made available, particularly out of Britain, and labels like Philips' Living Baroque, Decca's Florilegium and L'Oiseau-Lyre, Deutsche Grammophon's Archiv, are among the most successful around.

At the other end of the spectrum, though, contemporary music, which ought to be the growing tip of classical repertoire, is in most cases barely viable, nor does there seem to be enormous optimism that names like Stockhausen will one day become as popular as Beethoven. Deutsche Grammophon's Peter Russell comments: "We record nearly all of Stockhausen and most of Henze and Nono. Contemporary music develops on rather national lines so we've tended to concentrate on German composers. The artists want to do it, but sales are so small you can't make money."

"Too often the artists are not major names but people who are not known internationally, or else the composers perform themselves. Nor are the concert opportunities good. Centers like London hardly encourage performance. The orchestras have got to play to full houses."

Sponsorship might seem a natural resort in financing expensive classical recording projects, but is still far from prevalent, though industry-backing for orchestras and concert tours is commonplace. Decca's Keyhoe: "We have done records with Arts Council support, and we have just finished a recording of the St. Matthew Passion where the Bach Choir was sponsored by Sun Life Assurance. But that was a very rare occasion—an English version, not marketable in Europe, the sort of thing we would not normally undertake. Our attitude is that we make what we want to make. We are always being offered sponsorship but it has to be something we want to do anyway."

Considering it's largely retrospective, at least in repertoire, the classical recording world has been remarkably forward-looking about new technology, and hopes for longterm development of the market rest very much on innovations such as digital, video and the Philips compact disk. When working with a finite and bounded repertoire already recorded by all the major competitors, any technical revolution has to be good news.

As Deutsche Grammophon's Peter Russell says: "When and if the compact disk comes along—a digital recording on a digital player—the fond hope is that people will find it necessary to renew their collections." Decca was first off the mark with digital and now has five titles with 12 more in the can, including the first opera, Solti and "Fidelio," due out in April. Sales figures, it reports enthusiastically, are beyond the wildest possibilities for analog recordings of the same works. Artists everywhere are clamoring to use the new equipment.

Billboard

A Billboard Spotlight

APRIL 12, 1980, BILLBOARD

Nick Robertshaw, based in London, is a frequent contributor to Billboard.



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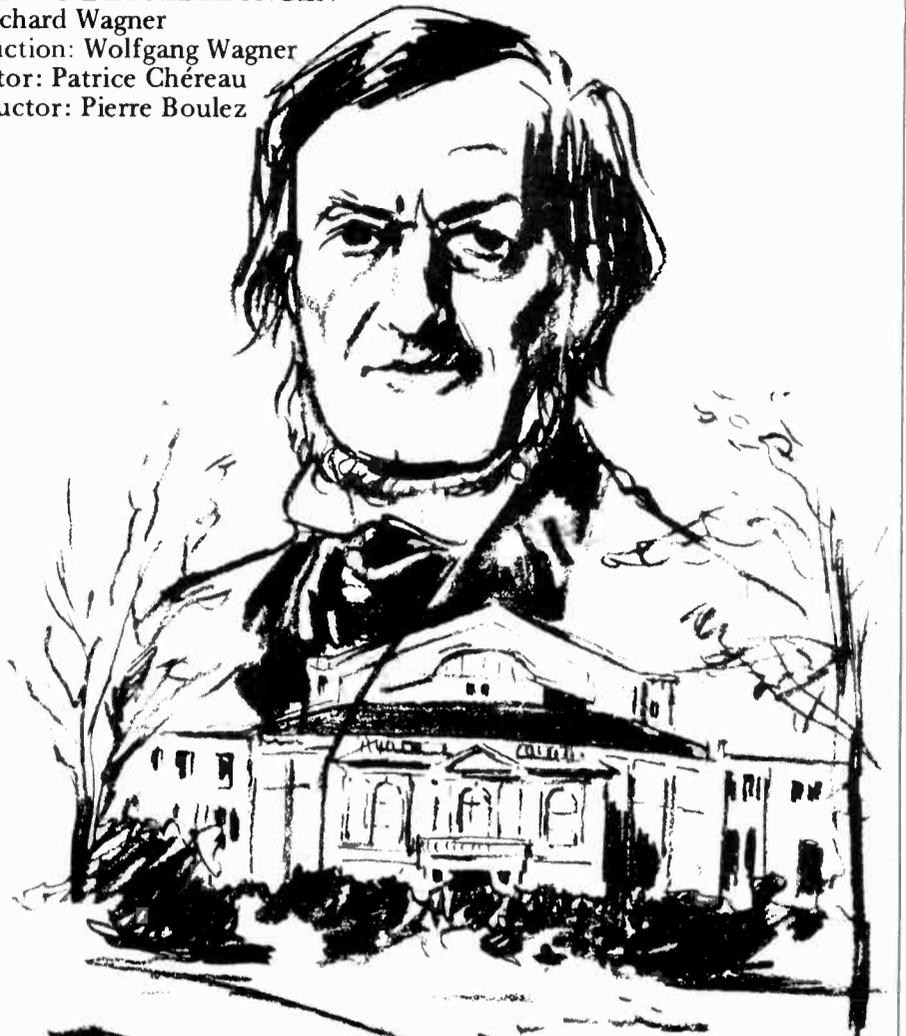
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Live from the Met

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Live from the Vienna State Opera

DON CARLO May 9, 1980
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 Conductor: Herbert von Karajan
 Mirella Freni – Nicolai Ghiaurov – José Carreras –
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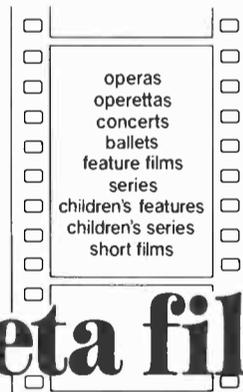
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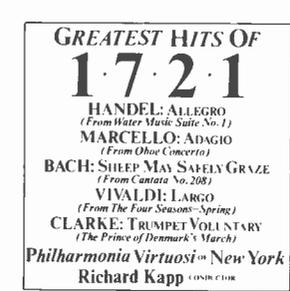
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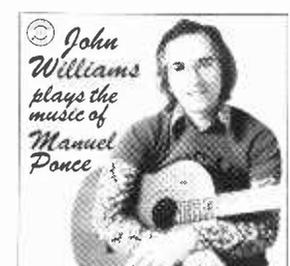
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New Vigor

• Continued from page C-1

within the same month, each Masterwork title released anywhere else in the world. Where the title is considered of parochial interest it will be imported from the producing market, says Schmidt, rather than being pressed locally.

The vast Vox, Turnabout, Candide catalog complex will be added to at the rate of about 75 new releases this year, informs Ira Moss, head of the Moss Music Group. This figure represents a cutback of about 15% over recent years.

At Vanguard, the classical release rate will continue at an annual 20-24 albums, says Seymour Solomon, unaffected by mild business fluctuations.

Nonesuch, following its discharge of Teresa Sterne as head of the label, has promised substantial increases in product output, and a gradual broadening of its repertoire base. These should begin to become evident in the early future.

Whatever the extent of cutbacks on new classics during the industry recovery period, it is likely to be more than made up for by the entry of more labels reviving older worthwhile product, some of it making its first appearance on the U.S. market.

Arabesque, Caedmon's ambitious expansion into music, while maintaining its momentum in the area of spoken word, and MCA's resuscitation of dormant catalog items in common with titles brought to it in the ABC Records acquisition are recent examples.

Within the total mix of classical recordings bidding for consumer favor, digital will assume a far greater role over the coming months, bringing its promise of superior quality to new cadres of consumers.

This may well be the year when major label involvement moves the technology a giant step beyond the audiophile leading edge.

It's "full steam ahead" on digital at London, says Rollefson, with the firm's catalog of five digitals due for at least doubling by the end of the year. And many more are to be recorded.

With the industry's first digitally recorded opera out this month—London's "Fidelio" directed by Sir Georg Solti—the label is scheduling a digital "William Tell" for fall release. And other stage works in the production or planning pipeline using the new technique include a "La Traviata" with Joan Sutherland and Luciano Pavarotti, and an operatic rarity, Massenet's "Le Roi de Lahore," also with Sutherland.

While it is known that both Deutsche Grammophon and Philips have recorded and are stockpiling digital masters, Polygram's Hensler emphasizes that no timetable has been set for their market entry.

Longtime industry observers wonder, however, how long these labels can afford to remain on the technological sidelines, especially as they witness, at first hand, London's successes in the area.

Angel's entry into digital waters with the release of five packages last month, will be continued with the release of "one or two" digitals in each monthly release, says Montano. He suggests that the rate might be higher were it not for the still unexploited pool of already recorded analog material awaiting public exposure.

With Angel now into digital, the future of its 12-inch 45 r.p.m. classics is "in doubt." Montano looks on this approach to meet audiophile demand as perhaps "redundant" at this point. "But we will react to consumer demand," he says, "and we can always put out a digital 45, if the market is there," presumably to reach an even higher quality plateau.

CBS joins the digital fraternity in May, with at least three albums—a set of Richard Strauss tone poems featuring Lorin Maazel and The Cleveland Orchestra; Shostakovich's Fifth Symphony with Leonard Bernstein and the New York Philharmonic; and Stravinsky's "Petrouchka," with Zubin Mehta directing the Philharmonic.

For some time now, practically all new Masterwork sessions have been produced digitally, and there will be no lack of material, promises CBS' Schmidt.

The Masterworks chief also directs audiophile attention to a new series of recordings, mastered at half-speed, that is being groomed for a debut in late summer. Details, however, are not yet ready for disclosure.

To classical chroniclers, Columbia's rather tardy move into digital has ironic overtones. They recall that the label was the first to press and market a digital recording in the U.S. That was an album of Telemann Fantasias, played by Jean-Pierre Rampal and recorded by Nippon Columbia in Japan. It appeared without fanfare, and no followup on the budget Odyssey line in 1975.

RCA's commitment to digital remains strong, stresses Red Seal guardian Shepard. All Philadelphia Orchestra recordings are produced in digital now, he says, and more is likely to come from the Dallas Symphony in that technology.

Early RCA digital sessions in Philadelphia, with Eugene Ormandy as conductor, will offer up a Beethoven "Eroica," and Chopin's Piano Concerto in E Minor with Emanuel Ax as soloist. James Levine leads the Philadelphia in a digital Mahler's Tenth Symphony.

Vanguard's first digital release moves out to market this month and at least six will be issued before the end of the year, according to Seymour Solomon, president. Due are digitally recorded entries by the Baltimore Symphony under the direction of Sergiu Comissiona, and a piano disk of works by Frederic Rzewski.

Vanguard's continuing program with the Baltimore will be pegged entirely to the new technology, and other recordings will be taped digitally on a selective basis, says Solomon.

The Moss Music Group joins the digital fraternity with the

release of two Mahler recordings later this year. They are the First and Fourth Symphonies, featuring the London Symphony directed by Harold Farberman, a collaboration that will make its way through the entire cycle of Mahler symphonies for Moss Music. Other digitals will be coming from his company as well, says Ira Moss, president.

Digital's commercial potential, of course, was first demonstrated in releases from smaller audiophile labels, and these sources will also contribute to the healthy flow of classical product produced via digital technology.

Telarc Records, perhaps best known among audiophile labels, has the first digital recording of the Saint-Saens' "Organ" Symphony, with the Philadelphia Orchestra, and a third album by symphonic band maestro Frederick Fennell, both slated for 1980 release. Also active in audiophile classical production are Delos, Chalfont, Varese-Sarabande and Denon.

If there was a time when American symphony orchestras were not represented adequately on disk, it is now rapidly passing. It may soon be a rarity for any ensemble of consequence not to have some kind of a recording deal.

About a dozen orchestras across the country are currently recording with some regularity, or about to do so, some of them for more than one company, as exclusivity patterns continue to shred.

In New York the Philharmonic is shared by Columbia and London, the latter having recently cut its first project with the orchestra under Mehta, Berlioz' "Symphonie Fantastique."

The two labels, along with Telarc, also share the services of the Cleveland Orchestra under Lorin Maazel. London has sessions planned with the Los Angeles Philharmonic, while Angel will work with that orchestra's chamber ensemble under Gerard Schwarz. But DG will play a prime role in the Los Angeles' (Continued on page C-12)

Audiophile Sound-Off

• Continued from page C-4

VAUGHAN-WILLIAMS: SYMPHONY NO. 1, "SEA SYMPHONY"—soloists, London Philharmonic Orchestra and Choir, Boult, Angel SB3739. "Choral recording and climaxes on Side 3 are among the most room-filling and gut-shaking to be heard anywhere—1968."

SCRIABIN: PIANO SONATAS—Ruth Laredo, Connoisseur Society, S2032, 2034, 2035 & 2046 (op). "The art of piano recording reached new high standards of brilliance, fine balance, richness in the productions of Connoisseur Society's E. Allen Silver.—1970-71."

BEETHOVEN: LATE STRING QUARTETS—Yale Quartet, Vanguard VCS101014. "In terms of room tone, presence, dynamic range, and full range of coloration, this is how a string quartet should sound on records—1972."

PERCUSSION MUSIC—New Jersey Percussion Ensemble, Desroches, Nonesuch H71297. "Among the most varied and spectacular of many percussion showpiece records. It's the 'little' sounds that count here—1974."

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION—Cleveland Orchestra, Maazel, Telarc Digital 10042. "The pick of the orchestra digitals and as much a landmark as Mercury's 1951 version in its time—1978."

WATER MUSIC OF THE IMPRESSIONISTS—Carol Rosenberger, piano, Delos Digital DDMS3006. "The first wholly successful recording I've heard of the Bosendorfer Imperial Concert Grand—1979."

KENNETH FURIE: Music editor of High Fidelity from 1972 to 1979, now a contributor to various music and general interest publications.

CRITERIA: Most of my choices aren't so much unique spectacles as examples of production of great musical sensitivity. I listen for clear, attractive individual textures—I'm a special sucker for bold, warm strings and woodwinds—in a believable, musical overall balance. Sonic effects aren't grafted onto the music, but rather grow out of the composers' sonic imaginations.

ROSSINI: BARBER OF SEVILLE—soloists, Philharmonia Orchestra, Galiera, EMI SLS853 (1955).

BEETHOVEN: VIOLIN CONCERTO—Heifetz, Boston Symphony, Munch, RCA LSC1992 (1955).

BRAHMS: GERMAN REQUIEM—soloists, Philharmonia Chorus & Orchestra, Klemperer, EMI SLS821 (1961).

STRAVINSKY: PETROUCHKA (SUITE); KODALY: HARY JANOS (SUITE)—Philadelphia Orchestra, Ormandy, Columbia MS6746, Early 60s, (op.)

WAGNER: GOTTERDAMMERUNG—soloists, Vienna Philharmonic, Solti, London OSA1604 (1964).

GILBERT & SULLIVAN: THE SORCERER—Royal Philharmonic, Godfrey, London OSA1264. "Love those drums and trumpets in the overture—1966."

DVORAK: SLAVONIC DANCES—Czech Philharmonic, Neumann, Telefunken 3635075 (1971).

R. STRAUSS: ORCHESTRAL WORKS—Dresden State Orchestra, Kempe, EMI SLS861, 880, 894 & 5067 (1972-75).

BEETHOVEN: COMPLETE STRING QUARTETS—Vegh Quartet, Telefunken 3635042 (Early 70s).

TCHAIKOVSKY: NUTCRACKER (COMPLETE)—Concertgebouw Orchestra, Dorati, Philips 6747257 (1975).

CHOPIN: NOCTURNES—Claudio Arrau, piano, Philips 6747485 (1977)

COPLAND: APPALACHIAN SPRING; IVES: THREE PLACES IN NEW ENGLAND—St. Paul Chamber Orchestra, Davies, Sound 80 DLR101 (1978).

HAROLD KOVNER: Designer of open reel tape duplicating facilities at Barclay-Crocker, New York, audio engineer for the motion picture and television industries.

CRITERIA: One must turn to open reel tape for some of the finest examples of stereo recording. In terms of dynamic range and stereo separation disks still can't match open reel, and records have the nagging problem of pressing-related noises. I'm also a devotee of quadrasonic sound and I'm certain about quad's return in an improved matrix form.

COPLAND: SYMPHONY NO. 3—London Symphony, Copland, Everest STBR3018, two-track tape (op). "35mm recording for low noise levels."

MAHLER: SYMPHONY NO. 1—London Symphony, Boult, Everest STBR3005, two-track tape (op). "Also 35mm—the broad dynamic contrasts of the last movement are captured with startling realism."

KODALY: HARY JANOS (SUITE)—Minneapolis Symphony, Dorati, Mercury MDS51, two-track tape (op). "Percussion beautifully and clearly reproduced."

PROKOFIEV: ROMEO AND JULIET (COMPLETE)—Cleveland Orchestra, Maazel, Ampex 480275, four-track tape (op). "The very best of Ampex-duplicated reel tapes."

HANDEL: MESSIAH—soloists, St. Martin-in-the-Fields Chorus & Orchestra, Marriner, Barclay-Crocker ARGD18D3, four-track Dolby tape. "Today open reel can produce superb clarity and transparency for total realism—ditto the next selection."

BACH: BRANDENBURG CONCERTOS (COMPLETE)—Centonus Musicus, Harnoncourt, Barclay-Crocker TEL635043, four-track Dolby tape.

PROKOFIEV: ALEXANDER NEVSKY—Philadelphia Orchestra, Ormandy, RCA four-channel tape (op). "Close your eyes and it actually feels as if you are sitting in a big auditorium. This can only be done with more than two channels."

BARTOK: CONCERTO FOR ORCHESTRA—New York Philharmonic, Boulez, Columbia M32132Q (op). "A daring and controversial use of quad—orchestral sounds originate from all sides of the listener."

IBERT: ESCALES—French National Radio Orchestra, Martinon, Angel S37194Q. "A good example of matrix quad, and still available. Nonetheless, four-channel reel tape was infinitely superior to either matrix system."

GOULD: SPIRITUALS FOR ORCHESTRA, FOSTER GALLERY—London Philharmonic, Gould, Crystal Clear CCS7005. "My pick of the direct-to-disk crop."

*Out of print.

Billboard

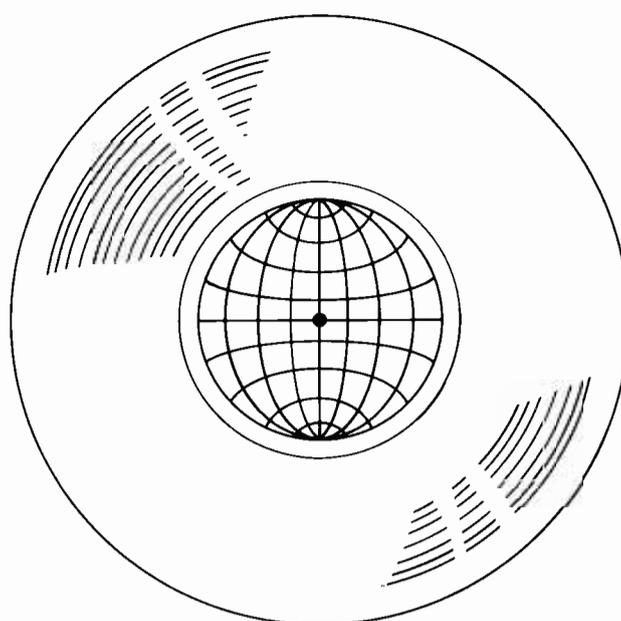
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ROLE LOOMS IN VIDEO FUTURE FOR OPERA • BALLET • SYMPHONY

By ALAN PENCHANSKY



Opera presents an inviting subject for video programming. The scene here is from a Lyric Opera of Chicago performance.

Visit a store carrying prerecorded video software today and you're likely to see Hollywood features, X-rated pictures and little else on the shelf. If you return in six months to a year, however, the chance is excellent you'll discover the addition of opera, ballet and symphony performances to the stock.

The maturing of the home video industry in the 1980s promises to bring a new diversity of entertainment programming. Music's role definitely will be bigger, and within this framework attention of video programmers already has been turned to opera, ballet, symphony and other classical music forms.

These forms of programming already are being negotiated and leading videocassette and videodisk programmers expect them to become available within the next year.

At the same time programmers say not to expect your favorite Bulgarian opera or recital of 20th century serial piano mu-

sic any time soon. The total market for home video still is a relatively small one, and classical will be only a fraction of that total.

Among those cultural properties of greatest interest to video programmers are many of the recent live airings seen over PBS. Millions of viewers have been thrilled by broadcasts featuring artists such as Pavarotti, Bernstein, Baryshnikov, Leontyne Price, Renata Scotta, and many others. However, union contracts under which these PBS offerings were broadcast made no mention of home video distribution, and producers must go back to the unions if these terms are to be spelled out. Clearing of broadcast properties for home video distribution is one of the software industry's biggest headaches today, and programmers say we will have to wait before any of the memorable PBS telecasts are copied onto videodisk and 1/2-inch videocassette.

Norman Glenn is director of programming for MCA's DiscoVision, the first videodisk system on the market. Glenn succinctly describes the dilemma faced by MCA and other releasers: "At the moment it's very difficult to find material cleared for home video. And with the size of the market there's not enough bucks in it yet to produce new material."

"There are a lot of legal problems involving music and home video," he adds.

Glenn and other programmers are keenly interested in recent live PBS broadcasts from the Metropolitan Opera. Says Glenn, "They've got tapes that I would love to have for the videodisk, but there are no agreements with the unions."

Adds Glenn, "My own feeling is very positive. Someone who is interested in opera will kill to get opera, they're a highly motivated group of fanatics. From a marketing point of view I believe in it very keenly."

According to Glenn, subsidiary rights agreements covering all motion picture productions have been settled upon. But when the program originated in video, as with broadcast, there is a web of entanglements involving unions such as AFTRA and NABED.

Only a sprinkling of cultural programs are found in the DiscoVision catalog today. There are two Martha Graham modern

dance performances and a rehearsal of Ravel's "Bolero" with Zubin Mehta and the L.A. Philharmonic.

The head of programming at RCA's videodisk division is Seth Willenson. Material aimed at the balletomane, operaphile and concert music buff will be included in the inaugural videodisk catalog, Willenson promises.

"Our initial catalog will offer a selection of classical music," Willenson explains. "We are committed to a variety of quality programming."

Market introduction of the RCA system is less than a year away, and rights clearance problems also have been run up against by Willenson.

"A great deal of work needs to be done in clearing some of the material," he maintains. "The union and guild residual situation and the copyright situation is extremely complicated."

Willenson looks to ballet as one of the most promising programming categories. The company also plans to issue concert music on videodisk, and has a Jean-Pierre Rampal recital scheduled for the introductory catalog.

Included on the Rampal disk will be the immensely popular Claude Bolling "Suite For Flute And Jazz Piano," as well as flute-keyboard selections from the classical repertoire.

The Rampal program is produced by Westport, Connecticut-based Visiondisk, which also videotapes leading jazz artists for home presentation. According to Visiondisk president Charles Arden, the Rampal program breaks new ground in the home video area. It's purportedly the first original home video production to feature a major classical artist.

Video programmers feel certain that ballet and opera programs can be viewed repeatedly without diminution of interest. These theatrical, highly visual art forms make ideal home video programming.

Questions are being raised about concert music, however, and about how it will be produced for repeated viewings in the home.

Most broadcast concerts today employ an objective or documentary approach to the visuals, in keeping with the concept of the one-time transmission of an event.

But some authorities believe a departure from this type of production will be necessary to please the repeat home viewing audience.

One of those who is convinced that a new production ap-

(Continued on page 32)

Alan Penchansky is Billboard's Classical Music Editor.

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FEBRUARY 23, 1980

Billboard

CATHARINE CROZIER IN RECITAL—Gothic Records, D87904, distributed by Gothic Records, \$24.95 list.

The medium is decidedly not the message in this recording of pipe organ. Through a combination of expert single vantage microphoning and mastering with Technics digital equipment Gothic has managed to strip away from the listening virtually any trace of the method of transmission. The experience is like sitting in Alice Tully Hall in New York, rather than just hearing a recording made there.

FEBRUARY 1980

Stereo Review

GERARD SCHWARZ:

DELOS • D/DMS 3001 — D/DMS 3002

Both discs were recorded in the same ideal locale, New York's Masonic Temple Auditorium, and the production team has performed flawlessly in terms of microphone placement and mixing. The stereo "imaging"—spread, localization, depth illusion—could not be better, the balances and dynamics are just right, and both room ambiance and the trumpet overtones are captured accurately.

MARCH 1980

HIGH FIDELITY

The sonata, dating from 1975, is marginally more successful than the charming 1978 flute concerto. This is the first recording of either work, and engineer Fred Miller has done a very good job in capturing the effect of a live performance. I.L.

New Vigor

• Continued from page C-10

recording schedule, with a Beethoven "Pastorale" and an all-Debussy program due before long.

Angel is having talks with Philadelphia Orchestra management aimed at resuming a recording program that last October deposited six albums in Angel's catalog. Still to be released from that series of sessions is an "Also Sprach Zarathustra" directed by Ormandy, and a Spanish program conducted by the Philadelphia's new music director, Ricardo Muti.

In Boston, Philips has extended its recording pact with the symphony, with at least four albums a year called for, to feature both Seiji Ozawa and Colin Davis as conductors.

Ozawa will be heard in new tapings of "The Planets" by Holst and Stravinsky's "Sacre du Printemps," while among the Davis projects are more Sibelius tone poems now that he has completed the Finnish composer's symphonies.

The Chicago Symphony will continue to record for a number of labels. Daniel Barenboim is etching his way through the Bruckner symphonies with the orchestra for DG. Bruckner's Seventh is due out in the fall, leaving three more to complete his integral rendition. And more Mahler is due for DG with Claudio Abbado leading the Chicago. There will also be more Mahler with the orchestra for RCA. A Mahler Seventh is due next from those participants.

London, of course, will maintain a vigorous recording pace with the Chicago Symphony and Solti. Also to be heard from under the London logo will be new items by Antal Dorati and the Detroit Symphony, informs the label's Rollefson.

One of the more interesting new alliances is that between Philips and the Pittsburgh Symphony under Andre Previn. It's due for implementation in September, when first sessions will set down performances of works by Tchaikovsky and Offenbach, among others.

Scott Mampe of Philips says alliances with still other American orchestras are under consideration.

With Vanguard deep into a recording program with the Baltimore Symphony under Commissiona, and the Moss Music Group continuing the Vox tradition of American orchestral recordings—work with the St. Louis under Leonard Slatkin, the Rochester Philharmonic with David Zinman, and a number of projects with the Minnesota Symphony—the position of American orchestras as recording ensembles has, perhaps, never looked better.

But there's more to come. Mampe of Philips says alliances with orchestras not currently under contract are under discussion and one can always expect that occasional recording of "opportunity" that will expose the qualities of yet another American orchestra to the judgement of the disk-buying public.

Billboard

A Telarc Digital Tour De Force!



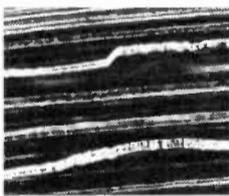
Tchaikovsky "1812" Overture; Capriccio Italien; Cossack Dance from Mazeppa Erich Kunzel conducting the Cincinnati Symphony Orchestra

It's stirring, familiar music. Superbly played by the Cincinnati Symphony under the sensitive baton of Erich Kunzel. And captured with all its warmth and emotion in the 100-year-old Cincinnati Music Hall. But what of the huge bells? And what of the fabled cannon? They are there—literally in full force—providing dramatic proof of the superiority of digital mastering of the untapped capabilities of today's disc recording.

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Most difficult to track and reproduce is the authentic 19th century cannon whose initial "crack" as the powder is ignited is



This 12x enlargement shows the incredible groove modulations during the cannon shots... probably the most demanding low frequency signals ever cut on disc.

followed by pressure waves as low as 6 Hz which can easily be seen on the finished disc. Even with maximum recommended tracking force, many tone arm/cartridge combinations may be incapable of following these remarkable groove excursions*. And the "boom" is well below the useful range of all but the most sophisticated speaker systems, coupled to amplifiers with generous reserves of power.

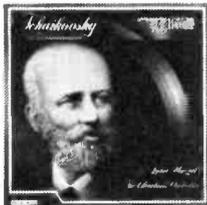
At the other end of the scale, the tumultuous bells provide a challenge to high frequency tracking and a stringent test of the mid-range and tweeter components. Add the full resources of the Cincinnati Symphony—captured as only the Soundstream digital system and Telarc microphone technique can—and the

result is a record which will challenge your ideas about equipment performance and the limits of disc recording capabilities.

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Lorin Maazel, Cleveland
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SEVENTH GRAMMY—Sir Colin Davis admires his most recent Grammy award for best opera recording of 1979, Britten's "Peter Grimes." NARAS national trustee Bill Levy, right, makes the presentation while Philips Records vice president Scott Mampe looks on. Grammys garnered by the British maestro now total seven.

Classical Notes

Annual music awards of the **American Academy and Institute of Arts and Letters**, each carrying a \$4,000 cash grant and a Connoisseur Recording disk guarantee, have been announced. Recipients are **Donald Grantham** of the Univ. of Texas, **Eugene O'Brien** of the Cleveland Institute of Music, **Malcolm C. Peyton** of the New England Conservatory of Music, and **Lawrence L. Wid- does** of the Juilliard School of Music.

There's talk of a digital recording of British composer Havergal Brian's "Gothic" Symphony, a work that surpasses even Mahler's "Symphony Of A Thousand" in its dimensions. Danish conductor **Ole Schmidt** will lead a rare performance at Royal Albert Hall, May 25, and Britain's **Havergal Brian Society** is asking for contributions to help underwrite taping of the performance for commercial release. The Society estimates it will cost 60,000 British pounds to produce the record. Brian, who lived from 1876 to 1972, scored the piece for an orchestra of nearly 200, four separate choirs and two children's choruses. It is the first of his 32 symphonies, the majority of which were penned during old age.

The Second American National Chopin Competition, held March 9-13 in Miami, was won by pianists **Charles Abramovic, Jr.**, **Ira Levin** and **Elier Suarez**. Each was awarded \$3,000 and will be flown to Warsaw, Poland to compete in the 10th International Chopin competition this fall. Abramovic, in addition, received the Stefanis Niekrasz Medal, as the "best young interpreter of Chopin in the U.S.," awarded by the Assn. of Polish Musicians Abroad. Sponsor of the U.S. competition is the Miami-based Chopin Foundation of the U.S., Inc.

First there was "King Of The High C's," then "Bravo Pavarotti." Now London Records is issuing a \$15.98 list two-record set containing 26 selections titled "Pavarotti's Greatest Hits." Pavarotti will sing starring roles in the Metropolitan Opera tour that begins this month, and promotion and advertising of the record is being built around visits to major cities by the company. The campaign will be kicked off Sunday (13) with a full-page ad in the New York Times' Arts & Leisure section, and with a major in-store appearance Wednesday (16) at Sam Goody's

52nd St. location in Manhattan. The album, scheduled to ship Monday (7), is the first London Records release to go into the PolyGram distribution pipeline. Cities to be visited by the Met Opera include Washington, Cleveland, Atlanta, Dallas, Minneapolis, Detroit and Boston.

One of the world's most brilliant classical ensembles will soon have its first digital album released. The group is the **Academy of St. Martin-in-the-Fields**, renowned for its spirited playing of the chamber orchestra repertoire. The new record, part of Angel Record's fast growing library of digital disks, is expected to ship in May. It contains Neville Marriner-conducted performances of Wagner's "Siegfried Idyll," and lyrical pieces for string orchestra by Boccherini, Grieg, Tchaikovsky and Dvorak and the Faure "Pavane." A new "La Boheme" with Scotto, Kraus and Milnes under James Levine's baton also is part of the Angel May release in addition to Karajan's Dvorak Eighth Symphony and a "Spanish Album" by violinist Itzhak Perlman.

The City of Chicago is underwriting performances of light opera, operetta and prom concerts to be presented by the **Chicago Lyric Opera**. The city will offer a \$700,000 subsidy over a three year period. Previously, yearly underwriting from the city amounted to about \$80,000 annually.

Violin-Piano duo **Henryk Szeryng** and **Ingrid Haebler** have completed taping of the Beethoven Sonatas in Switzerland. The recording for Philips is expected to be introduced in the fall.

A digital taping of the Bach "Brandenburg Concertos," conducted by **Neville Marriner**, is Szeryng's next Philips assignment. . . . Vox will offer the world premiere recording of Schumann's Konzertstück Op. 86 in an arrangement for piano and orchestra. The U.S. premiere of the work was given by **Peter Frankl** with **John Nelson** conducting the Cincinnati Symphony and subsequently taped. . . . Distribution of L.A.-based **Grand Prix Records** is being handled by New York's German News Co. Grand Prix has six titles in its catalog, including Schubert choral works performed by the Camerata of Los Angeles and the Mirecourt Trio performing Tchaikovsky Trio.

U.K. Stations Sponsor Concert Series

LONDON—Britain's biggest independent local radio station and one of its smallest are jointly sponsoring an ambitious program of concerts involving all four of London's leading orchestras.

Venue is the Maltings in rural Suffolk, scene of the world-famous Aldeburgh Festival. With only 850 seats, the ancient hall is too small for visits by such as the London Symphony Orchestra to be an economic proposition in normal circumstances.

Now though, Radio Orwell, the local station in the area, has reached agreement with London's Capital Radio to make the project viable un-

der a deal whereby Capital will offer the concert recordings to all Britain's independent stations with their combined listenership of about 17 million weekly.

First concert will be the Philharmonia orchestra conducted by **Simon Rattle** on Sunday (13), others following throughout the summer and autumn.

Capital has adopted a policy of strong commitment to cultural events. The second Capital Jazz Festival is being planned for summer of 1980, and the station has just reopened its latest purchase, West End theatre the Duke of York's.

Classical

Classical's Home Video Future

Opera, Ballet, Symphony On Videodisk, Videocassettes

• Continued from page C-12

proach is on the offing is former CBS Records Masterworks artist relations manager **Ernie Gilbert**. Gilbert today works as a consultant on cultural programming for the RCA videodisk division, and his New York apartment has been turned into a program auditioning center.

"The most deadly thing you can offer on videotape or videodisk is a great symphony orchestra concert," Gilbert emphasizes.

"As it's currently being presented and has been shown typically, the symphony concert will not bear repeated viewing."

What's the alternative? Some video programmers look to the classic Walt Disney film "Fantasia" as a model for future production. It's possible that story animation or abstract visual patterns—what some video producers term "non-objective" programming—will occupy the visual portion of the Beethoven symphony performance you purchase five years from now.

Some of today's classical record producers are giving thought to this question. **Paul Myers**, CBS Masterworks a&r vice president of planning and production, believes there will have to be emphasis on the non-objective approach.

Says Myers, "It's the \$64,000 question—where does the video future lie in terms of classical."

"If they make dozens of disks which simply reproduce an orchestra playing, everybody is going to be very bored. It's not very interesting, it's not very visually interesting."

Video programmers expect several different approaches to be tested before any conclusion is reached on the matter.

"In the home video market we don't know what will be a success," explains RCA's Willenson. "We are committed to try a variety of approaches to give the talent the ability to express themselves."

At VidAmerica, a VCR direct-mail rental house, head of programming **Rona Wallace** concurs. "Videocassette and videodisk viewing habits haven't formed yet. We don't know yet what the consumer will want," she explains.

Wallace says she is aware of plans to put out two versions of a concert music program to test consumer preferences.

"When production starts I think people will experiment. The distributors are talking about putting out one tape that's just a concert and the other with video music."

VidAmerica reportedly is eager to begin offering opera, ballet, and orchestral concerts. Wallace says she is negotiating for product with six different cultural program suppliers.

At the National Video Clearinghouse located in Syosset, N.Y., a computer is used in listing of all video program distributors and cataloging of their program offerings.

According to the firm's **Diana Evans**, there are no distributors today specializing in classical music programming. The Clearinghouse also tracks video offerings for the institutional market. Evans points out that there is programming from recent PBS broadcasts available in 1/4-inch formats to schools and libraries, carrying prices several times what is charged in the home market.

One area expected to gain tremendous momentum from home video programs is ballet and dance.

RCA expects to have several ballet offerings from European sources,

with classics films such as "An Evening With the Royal Ballet" being given consideration. Explains Willenson, "There's been an explosion of interest in dance in this country and up till now there's been no real way to collect dance performances."

Programmers indicated that many European film properties, including opera and ballet, are cleared for the home market. Until home rights to recent U.S. video presentations are

secured, it's expected that European films will dominate the disk and tape catalogs.

According to Gilbert, RCA is poring over one European catalog containing more than 200 opera films, some that PBS viewers recently have enjoyed.

"Right now there's an enormous catalog of opera films available for video," remarks Gilbert. "The easiest way to go is with film."

'BOLERO' POPS THROUGH

Retailing Consistent In Classical Mart

• Continued from page C-2

and often we'll push smaller lines or more obscure labels when we feel that the performance is there."

Hoffmeister notes that full line tends to outsell budget editions at Tower as well, with his customers leaning toward purchasing "imports, specialty records, limited editions and lesser-known performances."

In markets, however, where classical is not as popular or prevalent as in larger, metropolitan areas of the country, less expensive editions may sell nearly as well, and the clerk's assistance may determine the difference in the final sale at the cash register.

Among the popular budget lines retailers are having success with are Nonesuch, Odyssey, RCA Victrola, Gold Seal, Angel Seraphim, London Treasury, Vox, Turnabout, Richmond and Pickwick's Quintessence.

Mid-priced lines with brisk sales include Philips' Festivo and Deutsche Grammophone's Privilege.

In the full-price line, strong movers include Angel, London, Columbia, Deutsche Grammophone and RCA. Digital audiophile recordings listing as high as \$17.98 are also selling well. Labels such as Telarc, Denon and Delos offer impeccable pressings and audio reproduction, making them irresistible to the classics lover.

"Telarc and Denon, which are new to the digital field, are turning out to be excellent sellers and please the most exacting customer," observes **Jay Romasco** of Discount Books and Records located in Washington, D.C. "Digital records, by the way, are outselling direct-to-disk performances by a wide margin."

"Digitals sell well to a good cross-section of the public," says Tower's Hoffmeister. "We find whenever we get in a new digital performance, we can sell it very easily. Unfortunately, there still isn't a big choice in the digital area yet."

Among the companies now releasing digital product are London, Angel, RCA, Telarc, Vanguard, Delos, Varese-Sarabande, Denon, Chalfont and M&K Real Time.

Retailers say that imported labels help keep buyers stimulated because they offer a variety of selections unavailable on the commercial-oriented majors. Some stores have difficulty stocking imports or handle on special ordering; but those who regularly keep imports in their inventory find that they move surprisingly well. Opera and baroque music is enjoying a strong sales impetus right now, along with movements popularized by the national current interest in ballet.

Cassette sales in classical have

been on a steady upward spiral in the past year or so, now accounting for an expanding 10% or more in overall sales.

Says **Tom DiVita**, national sales manager for the Moss Music Group, "Tape sales in this field are booming. You're going to see a lot more small distributors of cassettes on local levels to keep up with the demand from retailers."

Right now, DiVita adds, distributors are working hard to keep the tape pipeline filled. He mentions that the sales of cassettes will continue to rise as more dealers learn how to handle, display and merchandise them for effective retail results.

"There aren't a lot of classical radio stations around the country that you can pick up on a car radio during a long drive," says one retailer succinctly. "So more and more people are deciding to carry their classical with them."

Vox is manufacturing special plastic display cases to hold cassette tapes (and to tie in concurrently with a special in-store tape promotion the company is also sponsoring with participating retailers). More manufacturers and distributors are expected to jump on the cassette bandwagon in the coming months.

The most frequently-voiced complaint from retailers is that there is a definite dearth of new compositions being explored and commissioned by the major record companies, and some excellent contemporary artists overlooked in favor of tradition.

"Big labels think in terms of big sales," observes **Tom Marriner** of Cincinnati's Record Theatre, underscoring another reason for this paucity of fresh or original works. "So they like to bring out the same tried-and-true compositions over and over. Little labels, on the other hand, are usually more willing to take chances and come out with different, more obscure performances."

Agrees **Parmer**, "I think people are getting tired of seeing the same old things re-issued continuously. Certainly not all contemporary composers and compositions are avant-garde, and there's a tendency in classical to overlook some excellent new pieces."

Dealers do admit that they'd like to see more advertising support and in-store creativity shown by labels for their classical product.

However, for the most part, classical record sales haven't been dependent on clever merchandising or marketing strategies for their shelf activity. Their popularity doesn't wax and wane or hinge on fickle radio airplay and programming whims. After all, they are, as their name implies, classics.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering great proportionate upward progress this week	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	★	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyay, ASCAP)	34	24	7	ANY LOVE—Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	68	82	2	TONIGHT I'M ALRIGHT— Narada Michael Walden (N.M. Walden), Atlantic 3655, (Walden/Gratitude Sky, ASCAP)
2	3	6	★	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	35	45	3	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	69	64	6	OUTSIDE MY WINDOW—Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)
3	6	9	★	DON'T PUSH IT, DON'T FORCE IT— Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim Edd, BMI)	36	51	4	FUNKY TOWN—Lupps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)	70	36	15	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)
4	4	9		I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	37	46	6	UNDER YOUR SPELL—Phyllis Hyman (J. Mume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	71	NEW ENTRY		THE BIG BANG THEORY—Parliament (D. Sterling, R. Dunbar, G. Clinton), Casablanca 2250 (Rick's/Malbiz, BMI)
5	5	8		OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	38	39	7	DESIRE—Masqueraders (L. Hatim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)	72	84	2	WINNERS—Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutis, ASCAP/Darak/Good Groove, BMI)
6	2	13		AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	39	55	4	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	73	88	2	LET THE MUSIC TAKE ME—Patrice Rushen (Patrice Rushen/Sheere Brown), Elektra 46604, (Baby Fingers/Showbriee, ASCAP)
7	7	17		WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	40	50	5	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	74	76	3	YOU GAVE ME LOVE—Crown Heights Affair (J. Reid), De Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)
8	8	12		YOU ARE MY HEAVEN— Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	41	40	18	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	75	85	2	THE GET DOWN MELLOW SOUND—Player's Association (C. Hills), Vanguard 35214 (Silkie/Chris Hill, BMI)
9	9	11		WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	42	52	5	HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Sligwood/Unichappell, BMI)	76	80	3	SOON AS THE WEATHER BREAKS— Bobby Bland (V. Pea, B. Bland, M. Evans), MCA 41197 (Alvert, BMI)
10	10	21		SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	43	43	10	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts), Epic 950832 (Webb/Bach To Rock/Gadtoon, BMI)	77	86	2	THAT THANG OF YOURS— John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251
11	20	5	★	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Durs, ASCAP)	44	22	20	I SHOULDA LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	78	87	2	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 4788, (Almo/Crimisco, ASCAP)
12	12	10		STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	45	33	24	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	79	79	3	DON'T ASK MY NEIGHBORS—Ahmad Jamal (S. Scarborough), 20th Century 2448 (RCA) (Unichappell, BMI)
13	11	15		TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	46	27	12	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/ Revelation, BMI/Sweet Summer Night, ASCAP)	80	90	6	YOU GOT WHAT IT TAKES—Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
14	14	13		BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bullford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	47	48	7	BEST OF FRIENDS—Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)	81	NEW ENTRY		LET THIS MOMENT BE FOREVER—Kwick (A. Jones), EMI/America 8036 (Cessess, BMI)
15	13	10		WHY YOU WANNA TREAT ME SO BAD—Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	48	49	6	STRUT YOUR STUFF—Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	82	NEW ENTRY		BABY—Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/ Bandier, BMI)
16	28	5	★	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	49	74	3	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	83	NEW ENTRY		BABY I'M FOR REAL—Hamilton Bohannon (M. Gaye), Mercury 76054 (Jobete, ASCAP)
17	25	4	★	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	50	60	5	GOTTA GET MY HANDS ON SOME—Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Di The Twins, ASCAP)	84	94	6	YOU AND ME—Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
18	23	8	★	HIGH—Sky (R. Muller), Salsoul 72113 (RCA) (One To Dne, ASCAP)	51	83	2	SWEET SENSATION—Stephanie Mills (J. Mume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	85	NEW ENTRY		STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-1236 (Raydiola, ASCAP/ Hancock, Polo Grounds, BMI)
19	18	13		COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	52	62	4	SUGAR—Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)	86	89	2	MAKE IT LAST—Midnight Star (B. Watson), Solar 3491 (RCA), (Hip Trip/Vibrato Music, BMI)
20	37	5	★	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	53	42	11	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	87	NEW ENTRY		COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sheryl/ Lindseyanne/Bobby Caldwell, BMI)
21	16	12		EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	54	59	8	CAN YOU FEEL IT—Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)	88	NEW ENTRY		A LOVER'S HOLIDAY—Change (R. Roman, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)
22	19	29		THE SECONO TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	55	56	5	FOXY LADY—Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)	89	NEW ENTRY		SEXY EYES—Dr. Hook (Mather, Stegall, Waters), Capitol 4831 (April, ASCAP/Blackwood, BMI)
23	29	6	★	WE OUGHT TO BE OOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	56	71	3	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosy, ASCAP)	90	92	3	LET ME BLOW YOUR WHISTLE— Laura Greene (M. Colicchio), Sound Trek 103 (Miglio, ASCAP)
24	15	13		THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	57	58	5	NOW I'M FINE—Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)	91	77	4	HOLD ON—Wee Gee (V. Bullock, I. Hunter), Cotillion 45012 (Atlantic) (Malundi/Lense, BMI)
25	26	10		TOOAY IS THE DAY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	58	63	4	THE BEST LOVE I EVER HAD— Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	92	75	4	WHERE IS YOUR LOVE—Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)
26	54	4	★	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	59	44	7	IT'S YOU I LOVE—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	93	69	6	I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
27	21	10		YES I'M REAOY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	60	70	3	AFTER YOU—Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	94	65	6	STREET LIFE—Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)
28	17	9		WHAT YOU WONT DO FOR LOVE— Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	61	53	7	EMOTION—Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webb/Gadtoon/Boch To Rock, BMI)	95	35	15	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)
29	30	9		MUSIC TRANCE—Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	62	72	3	FOREVER—Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)	96	41	17	BAO TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)
30	31	8		YOU ARE MY FRIEND—Sylvestre (La Belle, Elison, Edwards), Fantasy 883 (Zuri, BMI)	63	73	3	FROM 9:00 UNTIL—Lakeside (O. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	97	68	15	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)
31	38	7	★	I'M BACK FOR MORE— Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	64	57	7	CAN IT BE LOVE—Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)	98	78	4	YOU NEVER CROSS MY MIND— Millie Jackson/Isaac Hayes (R. Van Hoy, D. Allen, C. Putnam), Spring 2063 (Polydor) (Tree/Duchess/Posey, BMI)
32	32	10		IS THIS THE BEST—L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/ What You Need, BMI)	65	66	4	THE REAL THING—Pleasure (D. Hepburn), Fantasy 882 (Three Hundred Sixty, ASCAP)	99	67	17	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)
33	47	5	★	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	66	61	6	RELEASE—Patti Labelle (A.R. Toussaint), Epic 9-50852 (Warner-Tamerlane/Marsaint, BMI)	100	81	5	ROOMFUL OF MIRRORS—Hiroshima (D. Kuramoto), Arista 0487 (Little Tiger, ASCAP)

Counterpoint

LKB Firm Founded By Lyle Baker

By JEAN WILLIAMS
LOS ANGELES—Lyle Baker, former road manager and production consultant/coordinator for Natalie Cole and the Jacksons among others, has formed LKB Productions to create better working relationships between colleges, agents and promoters.

Baker maintains he has worked with all types of acts, including setting up production for Leif Garrett's national tour nearly a year ago. "We also work closely with artists' managers and promoters," he says. "I often handle the boxoffice, which I did for both Natalie and the Jacksons. I paid the bills, negotiated salaries and handled production costs in addition to dealing with unions."

Baker says his expertise extends into more diverse areas, specifically concert production at the college level. Based in Sherman Oaks, Calif., he has worked with several schools including Louisiana Univ. in Baton Rouge, Tennessee State Univ., the Univ. of Alabama and others. But hereafter his production will come through LKB.

"My first contract through LKB is with Louisiana State Univ. for its November homecoming. "My job is to help structure and coordinate radio time, sound, lights, facilities and work with the agents and promoters."

Baker explained that his fee is paid by the colleges. He points out that he receives a flat fee of \$1,500-\$2,500 depending on the size of the venue. "The only time I deal with percentages is with the large facility 15,000-18,000 seats. Then I charge 2%-5% of the net profits."

He contends he will accept no more than 35 schools a year, "which leaves me time for my personal management firm," says Baker.

He has also formed All Starr Management, with three clients, two actresses and one model, but he says he is looking for vocal acts.

Baker insists he is not jumping off into personal management on a whim. "I gave a lot of thought to artist management before moving into it. I have watched too many careers go down the drain because of poor management."

"I have been doing this unofficially for five years without getting credit for it. Most of the acts I have advised are music acts. When these performers with management faced problems, they would often come to me."

"Through the years I have developed strong support and contacts to help artists. I decided, why not do it for my own company?"

Baker, with his own staff, incorporates an entertainment security force into his operation. "I have personally worked security for David Brenner, Mike Douglas, Richard Pryor, Aretha Franklin, Harold Melvin & the Blue Notes, Clint Eastwood, Lindsay Wagner and numerous others."

"There's a hell of a lot more to personal security than just being there," says Baker, who at one time fronted a college security force. "You must know about the person you're guarding to try to ward off the unexpected. We first research the client."

"Now we accept our clients based (Continued on page 34)



SHOW ME—"American Bandstand" host Dick Clark interviews Sister Sledge for the April 5 airing of the ABC-TV series. That's Debbie Sledge, Clark, and sisters Kathie, Kim and Joni.

Soundtrack For 'Urban' April 15

LOS ANGELES—Full Moon/Asylum Records has targeted April 15 as the release date for the soundtrack album from the forthcoming film, "Urban Cowboy."

The two-record set will include a total of 18 selections, with 16 of these newly-cut songs and nine tunes written especially for the movie.

Contained in the LP will be Jimmy Buffett's "Hello Texas;" "Falling In Love For The Night" and "The Devil Went Down To Georgia" by the Charlie Daniels band; Dan Fogelberg's "Times Like These;" "Lyn' Eyes" by the Eagles; Mickey Gilley's "Stand By Me" and "Here Comes The Hurt Again;" "Orange Blossom Special" and "Hoedown" by Gilley's own Urban Cowboy Band; Anne Murray's "Could I Have This Dance;" "Darlin'" and "Don't It Make Ya Wanna Dance" by Bonnie Raitt; Linda Ronstadt and J.D. Souther doing "Hearts Against The Wind;" Kenny Rogers' "Love The World Away;" "Look What You've Done To Me" by Boz Scaggs; "Nine Tonight" by Bob Seger and the Silver Bullet Band; Joe Walsh's "All Night Long;" and "Lookin' For Love" and "Cherokee Fiddle" by Johnny Lee.

The "Urban Cowboy" soundtrack is slated for preview at a series of listening parties in six regional sections of the country beginning Tuesday (1).

R&B Digital Looms

LOS ANGELES—Independent producer Jeff Webber will produce a digital r&b album for the Discwasher label here with artist Kenny Moore.

Slated to be titled "In Session: Kenny Moore," it's believed to be the first pure r&b digital album project yet done. Moore, a pianist and vocalist, has worked with such artists as Ike & Tina Turner.

Sessions take place Tuesday (1) at Ocean Way Recorders. The Soundstream digital process will be used.

The audiophile label plans a summer release with an expected suggested retail of \$15.50.

Armadillo Debuts

NEW YORK—Eugene Berger, who operates a 1,400 square foot retail operation in Greenville, N.C., Horizon Records, has established Armadillo Records, named after his outlet's parent firm.

He'll offer one album by the Swamp Cats in May and another by Phil & Gay Johnson in the fall.

Berger says he'll sell product via independent distributors, artist tours and County Sales/Record Depot.

Both the retail setup and the label specialize in string band and jazz sounds.

NEW WAVE GROUP

Busboys Breaking L.A.'s Color Line

By CARY DARLING

LOS ANGELES—Black and Chicano faces are rare on the new wave scene but one of the most talked about acts on the Los Angeles circuit, the Busboys, is crossing the invisible color barrier. Its first gig in December was a prestigious opening slot for England's Madness and it is now one of the most popular of the still unsigned L.A. bands.

That concert, however, was marred by charges of racism in the new wave scene as the Busboys were not well received. "We got some racist comments," admits pianist and vocalist Brian O'Neal. "But I think it was because it was our first date and people weren't exactly ready for us. They were wondering if the Whiskey had gone disco?"

Members include vocalist O'Neal, his brother bassist Kevin O'Neal, guitarist Phillip Charles, keyboards player Michael Jones, singer Gus Lounderman and drummer Steve Felix.

The Busboys, who play what they call "minimum wage rock 'n' roll," mix new wave rock with enough touches of gospel and Chuck Berry to make the six-piece band slightly different from other new wave acts.

Its lyrics touch on traditional r&b themes of surviving in an uncompromising world. Song titles range from "Ku Klux Klan" to "Social Security." However, O'Neal states that simple fun is also a part of the message. "Music that is good should be accessible and thought provoking. We like to leave room for humor, double entendre, tongue in cheek and social commentary," he says.

Despite this, blacks do not make up a large part of the Busboys' audience. "I think if we're ever marketed on a national level," adds bassist Kevin O'Neal, "you'll begin to see more blacks getting into this."

Another unusual aspect of the band is that it refuses to release a single on the local level as most other local bands have done because they could not get a record company deal. "This idea of cutting a single,"

states manager Roger Perry, "and releasing it locally is a new phenomenon. The new wave bands did it because they needed to establish a power base. The Busboys are not that kind of a group which is so inaccessible that we need to do that. They're not trying to be an obscure group that plays obscure music."

The emphasis has been on live performance with the band becoming a staple at such popular clubs as Madame Wong's and the Starwood. Clad in actual busboy attire, it is known for putting on an energetic show. Though only together since December in its current state, the group actually goes back six years ago when the O'Neal brothers played in various jazz and r&b outfits. It was during this period when Stevie Wonder became a friend.

The O'Neals turned to rock for several reasons. "It's in our hearts," explains Brian O'Neal. "It's what we've been listening to. This is a performance band. Disco and some forms of r&b are more producer and record-oriented. Whereas, rock 'n' roll can sound good on record but you can get off on seeing it."

Sea Breeze Label Back On the Beat

LOS ANGELES—Sea Breeze Records has been reactivated in Mentone, Calif., and its first three LPs are by the Nick Brignola quartet, Sam Jones band and pianist Al Haig.

Performing with the Brignola group is trombonist Bill Watrous, notes owner John Brechler. "Future recordings will feature mainstream to post-bop music. The next releases will be by the Bill Perkins quartet and the Canadian band of Jim Howard and Pat Sullivan."

City Hall Records of San Francisco is handling distribution.

Counterpoint

• Continued from page 33

on their past. If a person has a history of mistreating people who in turn may want to retaliate in some way, we're not interested in him as a potential client."

Baker has acquired the services of veteran professional law enforcement officers for this phase of his operation.

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

Billboard SPECIAL SURVEY For Week Ending 4/12/80

Billboard Soul LPs

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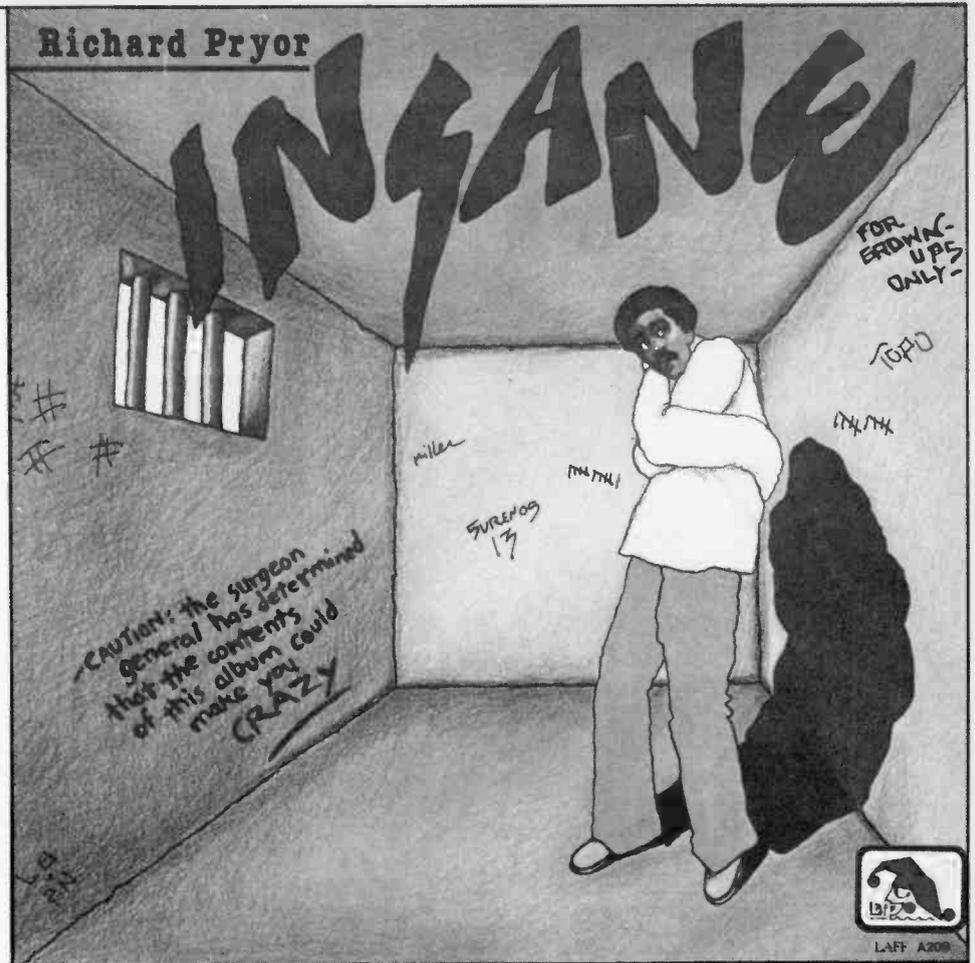
This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	15	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	49	3	3	SPYRO GYRA Catching The Sun, MCA MCA-5108
2	6	6	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	40	37	43	WHERE THERE'S SMOKE Smokey Robinson, Tamlam T-366 (Motown)
3	3	17	GAP BAND II Gap Band, Mercury SRM 1-3804	41	NEW ENTRY	NEW ENTRY	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1
4	5	33	OFF THE WALL Michael Jackson, Epic FE-35745	42	46	6	LADY T Teena Marie, Gordy G7-992R1 (Motown)
5	6	15	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	43	38	21	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509
6	10	5	WARM THOUGHTS Smokey Robinson, Tamlam T8-367M1 (Motown)	44	44	27	RISE Herb Alpert, A&M SP 4790
7	7	6	LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD 16012 (Atlantic)	45	39	17	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246
8	8	6	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1	46	41	13	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
9	4	9	EVERY GENERATION Ronnie Laws, United Artists LT-1001	47	51	24	FIRE IT UP Rick James, Gordy G8-990 (Motown)
10	9	26	BIG FUN Shalamar, Solar BXL1 3479 (RCA)	48	58	2	HIDEAWAY David Sanbor, Warner Bros. BSK 3379
11	12	22	PRINCE Prince, Warner Bros. BSK 3366	49	59	2	HOT BOX Fatback Band, Spring SP-1-6726 (Polydor)
12	19	3	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	50	50	3	RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)
13	13	8	FUN AND GAMES Chuck Mangione, A&M SP-3715	51	61	4	SURE SHOT Crown Heights Affair, De-Lite SDR-9517 (Mercury)
14	14	6	10½ Dramatics, MCA MCA-3196	52	48	23	INJOY Bar-Kays, Mercury SRM 1-3781
15	15	23	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	53	NEW ENTRY	NEW ENTRY	RELEASED Patti LaBelle, Epic JE 36381
16	16	30	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	54	34	18	WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019
17	18	6	SKYWAY Skiyy, Salsoul SA 8532 (RCA)	55	36	43	DIONNE Dionne Warwick, Arista AB 4230
18	11	14	DANCIN' AND LOVIN' Spinners, Atlantic SD 10256	56	42	17	LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)
19	17	17	GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195	57	47	20	JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)
20	21	14	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)	58	NEW ENTRY	NEW ENTRY	INSANE Richard Pryor, Laff A209
21	22	12	8 FOR THE 80'S Webster Lewis, Epic NJE 36197	59	NEW ENTRY	NEW ENTRY	REACHING FOR TOMORROW Switch, Gordy G8-993M1 (Motown)
22	23	6	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	60	71	2	TWO TONS OF FUN Two Tons Of Fun, Fantasy F-9584
23	26	4	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	61	64	2	YOU'LL NEVER KNOW Rodney Franklin, Columbia NIC 36122
24	24	18	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)	62	67	2	GREATEST HITS K.C. & The Sunshine Band, T.K. 612
25	25	8	L.A. BOPPERS L.A. Boppers, Mercury SRM-1-3816	63	66	2	ALL THAT JAZZ Soundtrack, Casablanca NBLP 7198
26	33	3	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	64	57	15	ONE ON ONE Bob James/Earl Klugh, Columbia/ Tappan Zee FC 36241 (CBS)
27	NEW ENTRY	NEW ENTRY	TWO G.Q., Arista AL 9511	65	54	18	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
28	27	17	THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259	66	55	10	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
29	28	23	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191	67	56	18	BEST OF FRIENDS Twinnynine Featuring Lenny White, Elektra 6E-223
30	40	5	IN 'N' OUT Stone City Band, Gordy G7991R1 (Motown)	68	68	2	GETTING IN THE MOOD Mandrill, Arista AL 9527
31	30	19	BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977	69	53	31	IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS)
32	29	12	HIROSHIMA Hiroshima, Arista AB-4252	70	NEW ENTRY	NEW ENTRY	CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
33	31	22	MASTERJAM Rufus & Chaka, MCA MCA-5103	71	52	29	DON'T LET GO Isaac Hayes, Polydor PD-1-6224
34	32	22	PIZZAZZ Patrice Rushen, Elektra 6E-243	72	63	20	LIVING PROOF Sylvestre, Fantasy F 79010
35	20	7	SUPERCARGED Tavares, Capitol ST 12026	73	62	9	JUST FOR YOU Chuck Cisse, Arista AB 4257
36	35	35	MIDNIGHT MAGIC Commodores, Motown M8-926	74	NEW ENTRY	NEW ENTRY	YOU GOT WHAT IT TAKES Bobby Thurston, Prelude PRL 12174
37	43	7	WINNER Klee, Atlantic SD 19262	75	70	3	JAMES BROWN People, Polydor PD-1-6258
38	45	3	MASS PRODUCTION Masterpiece, Cotillion SD 5218 (Atlantic)				

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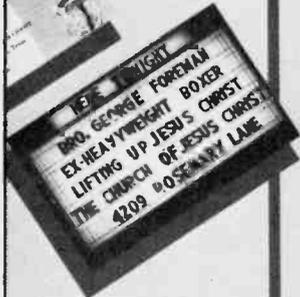
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Sound/Video Business



Vacation Recording: Indian Creek Recording, one of the new breed of state-of-the-art environmental recording studios, is nestled by rolling Texas hill country 80 miles west of San Antonio.

INDIAN CREEK AT UVALDE

Texas Studio Opens Its Doors

UVALDE, Tex.—Indian Creek Recording, one of the industry's newest environmental recording studios (Billboard, Oct. 20, 1979) is now fully operational here.

The studio is located on a 4,000-acre ranch, 80 miles west of San Antonio, according to newly arrived chief engineer John Rollo.

According to Marty Manry, president, the studio "was built from the ground up. We picked the ideal location and then dynamited rock from the side of the hill and started building from there." Actual construction began in November 1978 and took 18 months to complete.

On the environmental side, emphasizes Rollo, is the picture perfect weather year round, lush Texas hill country, surrounding rivers and close proximity to the Texas Gulf Coast and Mexican border. Indian mounds which were once used by tribes in their everyday life for cooking, making tools and arrowheads are scattered over the ranch.

On the equipment side is a new generation Neve console, believed to be the first in the state; Ampex 24-

track tape recorders; Ampex ATR stereo machines; UREI Time-Alligned monitors; Lexicon 224 digital reverb; and a full array of outboard gear.

Also available are a number of guitars, amplifiers and standard keyboards such as grand piano, Hammond B-3, Fender Rhodes and others. Another service is instrument rental provided by a local shop.

The design of the studio was done by Woody Smith of Abadon/Sun, Inc., San Antonio. One of the special features of the studios, according to Rollo, is the control room-living room.

"A common problem," explains Rollo, "in the control room is when people congregate toward the back of the room when they have finished doing backing tracks but still want to be involved. Background conversation is disturbing to the producer and artist who are working."

"We have taken this into consideration and have built a good sized control room with a living room adjoining it to provide audio and visual contact. People can see directly

into the control room if they wish and also have their own monitors.

"Features of the studio area include a vocal booth, drum booth and one large live booth. All booths are flexible in their usage and can be opened into one large room catering to every type of recording."

Rollo's 10 years of experience includes working with such artists and producers as Eric Clapton, Cleo Laine, George Martin, Jack Bruce, Leslie McKeown, Annette Peacock, Max Middleton and Dave Davies.

For the past two years he has worked for the Kinks at their Konk Studios in London. He was also the first and second recipient in England of the Ampex Golden Reel awards.

Sound Arts Adds New Equipment In L.A. Studio

LOS ANGELES—The Sound Arts recording studio here has undergone a major equipment refurbishment.

The control room, according to copartner Bob Walter, now contains a Trident Series 80 console with 32 in/24 out capability; Ampex MM1200 and Ampex ATR 102 multi-track and mastering units; Eastlake, JBL 4315s and 4311s and Auratone monitors; and Lexicon digital reverb, AKG BX-10, Eventide DDL and Lexicon Prime Time.

Also included now is a wide array of outboard equipment.

A specialized feature of the complex, emphasizes Walter, is the large selection of synthesizers available to clients.

Among those are Moog model 55C and Modular System, Sequential Circuits 10 and five voice synthesizers, Yamaha CS80, Oberheim four-voice, Polymoog, ARP 2600, Mini Moog, ARP String Ensemble, Moog model 15, Maxi Korg, Roland SH 1000, Sequential Circuits digital sequencer, Baldwin electric harpsichord, Hammond B-3, Hohner clavinet and Steinway grand piano.

Dimensions of the control room are 24 feet by 22 feet while the studio itself measures 36 feet by 32 feet.

Producers and artists who have used the facility recently include Giorgio Moroder, Bob Esty, Greg Mathieson, Roger Flint, Alec Costandinos, Michael Stewart, Donna Summer, Cher, the Beach Boys, Brooklyn Dreams, Cerrone and Berlin.

Films which have used the facility for scoring or special sound include "Halloween," "The Fog," "Apocalypse Now," "Delusion," "Die Laughing," "Alien Force" and "The Warning."

The other partners in the facility are Dan Wyman, Jo Julian, Jim Cypher and John Berkman.

Atlanta Lowery's Wraps Remodeling

ATLANTA—Bill Lowery's Southern Tracks Studios here has completed major renovation of both its equipment and building exterior.

Formerly known as Master Sound, the facility now includes a Harrison automated console, 24-track Ampex tape machines with Dolby, and Studer and Ampex 2-track machines.

Studio Track

LOS ANGELES—The Who's John Entwistle is working on a solo LP at Crystal. . . Robbie Porter is producing Air Supply at Larrabee, Jim Hilton at the board, assisted by Linda Corbin.

Kendun activity: Phil Ramone producing vocal overdubs with Karen Carpenter, Jim Bayer

engineering with help from Ralph Osborn; Robert DeBarge producing Switch for Motown; and Chuck Jackson producing Perry & Sanlin's new Capitol LP, Geoff Sykes at the board with Ralph Osborn and Terry More.

Engineer Chris Bellman mastering Stiff Little

Fingers for Chrysalis at Allen Zentz Recording as well as Jermaine Jackson's upcoming Motown LP. . . Al Ross and Ben Wright producing Edmund Sylvers at Jennifudy, Frank Clark engineering.

Also there, Johnny Rivers producing himself for Casablanca, Dennis Dragon at the board. . . Brooklyn Dreams producing itself for Casablanca at Rusk Sound, Bob "Inky" Incorvaia and Steven D. Smith engineering.

Producer Tony Scotti mastering Leif Garrett's new single at Artisan with cutting engineer Jo Hansch. . . Martin Rushent producing Deke Leonard at Studio Masters for United Artists.

At Group IV, Norman Granz producing Sarah Vaughan for Pablo Records, Steve Williams at the board. Granz is also producing Freddie Hubbard, Clark Terry and Oscar Peterson, with Williams at the board and Dave Mancini assisting for Pablo.

Activity at Sound City: Willie Nelson mixing tapes for Columbia, Brad Hartman at the board; Earle Mankey producing Walter Egan for Columbia; Keith Olsen producing/engineering a Pat Benatar cut for the "Roadie" soundtrack; Olsen also producing Santana; and John Ryan producing Pure Prairie League for Casablanca, Bill Drescher at the board.

Jennifudy action: Ben Wright and Al Ross producing Edmund Sylvers for Casablanca, Frank Clark engineering; Michael Smith producing Pattie Brooks for Casablanca, Gary Goodman engineering; and Johnny Rivers producing himself for RSO, Dennis Dragon at the board.

Holland, Dozier, Holland producing Margo Michaels for Atlantic at Scott/Sunstorm. Marvin Yancy and Gene Barge finishing mixes on Natalie Cole's new Capitol LP there also.

Producer/engineer John Jasen working with the Rivers for Island at New York's Soundmixers. Also there, Tappan Zee Records' Joe Jorgensen and Bob James in working on a Bob James live LP.

George Geranius mixing a Blue Oyster Cult concert at Kingdom Sound, Syosset, N.Y., for a King Biscuit Flower Hour, John Devlin assisting at the board. . . Roy Segal named general manager of the Fantasy Studios, Berkeley, Calif. He's been an independent producer/engineer since

1978 after completing long stints at CBS studios in both New York and San Francisco. He replaces Jim Stern who has exited to form his own production company.

Ellen Shipley in at Electric Lady, N.Y., Dave Tickle producing, Jay Burnett at the console. . . the "Happy Birthday, Gemini" soundtrack recorded for United artists at Secret Sound Studios, N.Y., written and produced by Rich Look and Cathy Chamberlain, arranged by Steve Chapin with Michael Barry at the board.

Philippe Wynne in Detroit's Super Disc recording studios recording a solo LP for Uncle Jam Records, coproducing are George Clinton and Ron Dunbar. . . At House of Music, West Orange, N.J., Deodato is cutting tracks for a new Warner Bros. LP, while also producing Platinum Hook's new LP for Motown with Jim Bonnefond at the board assisted by Julian Robertson. Also there, Southside Johnny & the Asbury Jukes working on a new Mercury LP with Stephan Galfas and Peter Roulinavage at the controls. Other LP action is Blondie's Jimmy Destri along with Marty Thau producing the Student Teachers, the Bloodless Pharaohs, the Flesh Tones, the Revlons and the Comateens, engineered by Jim Bonnefond, Cliff Hodson assisting.

At New York's RPM: Genya Ravan producing Ronnie Spector, Manster & Metro Men for new record label, Polish Music, Neal Teeman engineering, assisted by Hugh Dwyer. Also there, Sire Records in with the Pretenders, Ed Stasium engineering with Dwyer assisting; Stasium engineering the Searchers for Sire; and John Holbrook producing/engineering Randy Van Warmer for Bearsville, Dominick Maita assisting.

At New York's Blank Tapes: Blondie's Deborah Harry putting down lead vocals for the "Roadie" soundtrack, Chris Stein of the group producing, Joe Arlotta engineering; Stein producing the Lounge Lizards, Bob Blank at the board; and Sylvester working on vocals for a new Fantasy LP, Harvey Fuqua producing with Louis Small, John Bradley at the console.

At New York's Eras Recording Studios, Boris Midney is producing, arranging and engineering a 48-track recording of the pop version of the John William's score "The Empire Strikes Back," the sequel to "Star Wars," for RSO.

Sigma Sound In Philly Enlarges

PHILADELPHIA—Sigma Sound Studios here is completing an expansion program.

At corporate headquarters Joe Tarsia, president, and Harry Chipetz, general manager, have made final settlements on the former NFL Films building which consists of 21,000 square feet.

Total investment in the new facility, the studio claims, will exceed

\$2½ million. Plans call for the first of three studios to be operational this fall. Presently, Sigma/Philadelphia has two studios at its 12th St. site and one at its South Broad St. site. Tarsia anticipates a continuation of these after the three new studios in the new facility are open.

Sigma operates a three-studio complex at its New York City location on Broadway.

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Tokyo Setting Picked For JVC's 3d Video Festival

By ELISE KRENTZEL

TOKYO—JVC will be holding its third international video festival in December here.

The theme of this year's event is "Video Expression Beyond Words" with amateurs, professionals, individuals or groups from any country invited to participate.

Entries which should be submitted before September should be a composition produced using a video camera. Pictures transferred from a movie film are allowable. However, a composition entirely from film will be not be accepted.

Any video work privately or publicly shown is allowable and there is no limitation as to subject matter. Length is not to exceed 20 minutes. Entries can also be submitted in various video formats and configurations.

The grand prize is 300,000 yen

(\$1,200), a citation and trophy, plus a color video camera and portable videocassette recorder or trip to Japan.

Next in line are two prizes for "works of excellence" and winners receive 200,000 yen (\$1,000), a trophy, citation and video color camera.

Six winners will receive a citation and 100,000 yen (\$400) for "works of special distinction," while seven winners will receive gifts of 50,000 yen (\$200) plus a citation for "works deserving honorable mention."

All entrants will receive a participation souvenir.

JVC is the only firm or organization in Japan to sponsor such a creative video festival. Thus far, the company says it has received more than 300 entries.

Last year's grand prize went to author Tomiyo Sasaki for his composition "Bubbling."

More details on the festival can be obtained directly through JVC here or the U.S. JVC offices in New York.

Virgin In U.K. As Film Distrib

LONDON—Virgin Records is forming a movie distribution company here, primarily to obtain national U.K. distribution for the Sex Pistols' movie, "The Great Rock'n'Roll Swindle."

But the new division will also move into general film work, with Bev Pierman, former general sales manager of EMI Film Distribution, hired to head it up.

Video as yet plays a more obscure role in Virgin development, although David Mahler, assistant to Virgin chairman Richard Branson, says videocassettes will be stocked in the company's prime retail stores. It's likely also to distribute cassettes from outside software manufacturers.

New Sales Aids By Nostalgia Merchant

LOS ANGELES—The Nostalgia Merchant has begun to offer a new series of point of purchase materials for its prerecorded videocassette software.

The firm, which specializes in old classic films, has a promotional videocassette which will feature clips and trailers from its top selling titles as well as new releases.

A series of posters ranging in size from 14 inches by 22 inches to 22 inches by 28 inches is available which features such stars as John Wayne, Laurel and Hardy and others.

Video Takes

Home videotape recorder sales to retailers amounted to 54,977 units in February, a gain of 67.2% over 32,881 units sold in February, 1979, according to the marketing services department of the Electronic Industries Assn.'s Consumer Electronics Group. Home VTR sales to dealers in the first eight weeks of 1980 increased to 95,420 units, up 69.8% over 56,211 units sold in the same interval a year ago.

Video Tape Network, Inc., has acquired the exclusive videocassette rights to the 1934 film "March Of The Wooden Soldiers" featuring Laurel and Hardy. It will be sold as an exclusive 73-minute home videocassette and as a program for VTN's closed circuit college network of 650 affiliates. VTN has more than 80 titles now in circulation.

Devlin Productions, N.Y., has added the capability to transfer from MagnaVision videodisks to any videotape format. Interfacing Magnavox's consumer-oriented playback unit with Devlin's systems allows transfer to Quad, 1-inch, 3/4-inch, Beta and VHS tape, on America NTSC or foreign PAL, SECAM, or PAL-M standards.

U.S. Video Corp., Burbank, is expanding its cassette duplication space by 50%. The facility specializes in 3/4-inch videocassette duplication for industrial use and 1/2-inch VHS and Beta formats for both industrial and home markets.

The Kinks will be available shortly on videocassette through the Time-Life video club and Arista Records. It's expected that the videocassette will be released at the same time as the group's new double pocket LP. Heavy cross merchandising is expected.

RCA has signed an agreement with Associated Communications Corp. in London, headed by Lew Grade, to gain exclusive world rights for various titles, including the "Jesus Of Nazareth" series, for its Selecta-Vision videodisk system. A further agreement has been made by Grade with Magnetic Video Corp. of America for another 64 titles in videocassette format (Billboard, March 15, 1980).

Matsushita And Victor In VHD Trade Showing

TOKYO—Both Matsushita Electronic Industrial Co., Ltd. and Victor Co., Ltd. (JVC) which have opted for the same VHD electro-capacitance, grooveless videodisk system, conducted a series of trade presentations here previewing the system.

Although the model shown was a prototype, both firms do not expect to start production on the unit until later this year and then gear for consumer models in early 1981.

Victor Musical Industries, the domestic record company which is 50% owned by Victor Co., Ltd. (JVC) indicates: "We are committed to the VHD system and can process videodisks at this moment, if the need arose. We will be pressing videodisks next year once the system is standardized in Japan."

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	9	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
2	NEW ENTRY		"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
3	4	9	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
4	2	22	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
5	5	9	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
6	20	3	HALLOWEEN (P.G.)	Falcoln International Prod., Media Home Entertainment, M131
7	3	22	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
8	7	9	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
9	6	9	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
10	14	9	EXORCIST (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1007
11	8	9	DIRTY HARRY (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1019
12	21	7	THE BUGS BUNNY/ROAD RUNNER MOVIE (G)	Warner Bros. Inc., WCI Home Video, WB-1003
13	24	9	THE OMEN (R)	20th Century-Fox Films, Magnetic Video, CL-1079
14	11	22	M*A*S*H (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1038
15	9	22	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
16	13	7	THE IN-LAWS (PG)	Warner Bros. Inc., WCI Home Video, WB-1009
17	10	9	THE WILD BUNCH (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1014
18	17	9	SILVER STREAK (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1080
19	12	18	TOWERING INFERNO (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1071
20	26	22	FLESH GORDON (R)	Graffiti Productions, Meda, M502
21	23	5	HOOPER (PG)	Warner Bros. Inc., WCI Home Video, WB-1008
22	25	22	THE SOUND OF MUSIC (G)	20th Century-Fox Films, Magnetic Video, CL-1051
23	15	22	BUTCH CASSIDY AND THE SUNDANCE KID (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1061
24	28	5	FOUL PLAY (PG)	Paramount Pictures, Paramount Home Video, 1116
25	NEW ENTRY		BLOODLINE (R)	1979 N.F. Geria II Filmtellschaft m.b.H., Paramount Home Video, 1170
26	30	3	CHINATOWN (R)	Long Road Productions, Paramount Home Video, 8674
27	22	7	"ALL THE PRESIDENT'S MEN" (PG)	Warner Bros. Inc., WCI Home Video, WB-1018
28	NEW ENTRY		HAROLD & MAUDE (PG)	Paramount Pictures, Paramount Home Video, 8042
29	16	7	"OH, GOD!" (PG)	Warner Bros. Inc., WCI Home Video, WB-1010
30	32	5	DELIVERANCE (R)	Warner Bros. Inc., WCI Home Video, WB-1004
31	NEW ENTRY		THE AFRICAN QUEEN (N.R.)	Viacom International, Magnetic Video, CL-2025
32	NEW ENTRY		STORY OF O (R)	Allied Artists, Allied Artists Video, 01000
33	33	11	THE DEEP (R)	Columbia Pictures, Time-Life, (Not Listed)
34	NEW ENTRY		THE MR. BILL SHOW	Walter Williams, Video Tape Network, CY213/CY214
35	27	22	PATTON (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1005
36	19	22	THE POSEIDON ADVENTURE (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1058
37	40	3	THE GREEN BERETS (N.R.)	Warner Bros. Inc., WCI Home Video, WB-1002
38	NEW ENTRY		MARATHON MAN (R)	Gelderse Maatschappij N.V., Paramount, 8789
39	31	17	BARBARELLA (PG)	Dino De Laurentis Cinematografica S.P.A., Paramount 6812
40	39	22	TORA! TORA! TORA! (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1017

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Disco

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Studio 54 Sold For \$5 Mil

By RADCLIFFE JOE

NEW YORK—Studio 54 has been sold by its owners Steve Rubell and Ian Schrager for a reported \$5 million. The deal was consummated behind bars where Rubell and Schrager are spending 3½ years for tax evasion.

The club's new owners are restaurateur Mark Fleischman and disco light and sound engineer Jeff London. They have vowed to "bring the club back to where it was before."

Studio 54, once the trendiest, most difficult clubs to which to gain entrance, suffered a double-barreled knockout punch this year with the sentencing of Schrager and Rubell, and later with the revocation of its all-important liquor license by the State Liquor Authority.

At the time last January, when Schrager and Rubell were being sent off to jail for skimming an estimated \$2.5 million off the club's profits, they promised that it would be business as usual at Studio 54. They promised to spearhead the club's operational policies from behind bars, with manager Michael Ovington, and maitre d' Mark Bennet taking care of the day-to-day business from the outside.

However, what they had not taken into consideration was the tenacity of the liquor authority, which, long unhappy with the business practices of the owners, had doggedly tried to deprive them of the most viable aspect of their operation, their liquor license.

After the club's liquor license was lifted last February, the owners proclaimed that it would not affect their business. They reminded that they had run the establishment without a liquor license in the past—a reference to the club's early days when they were having difficulty getting the clearances needed for the issuance of a liquor license—"and we'll do it again."

However, it was not an easy promise to keep, and with nothing but fruit juices and soft drinks for the offering, the place looked less attractive to most patrons and business began slipping.

To bolster its declining fortunes,

the club had within the past month begun sponsoring midnight concerts featuring such entertainers as James Brown and Chuck Berry. But even this did not help much, and it finally closed its door at the end of March

prior to announcing that new owners were taking over.

Ironically, Rubell and Schrager had, in a show of optimism in the future, spent an estimated \$1.5 million last fall to refurbish the room.

LIGHTWORKS—ALTEC LANSING

Allies Boost Sales \$

NEW YORK—An alliance between Lightworks, Philadelphia-based lighting equipment manufacturer, and Altec Lansing, sound equipment company of Los Angeles during the recent Billboard Disco Forum in L.A., has resulted in a post-show business boom for both companies.

The two firms, at the suggestion of Altec, pooled resources at the show to create a joint venture 3,500 square foot audio/visual display at the exhibit segment of the Forum, and according to Peter Altman, Lightworks president, resulted in a total environment of light and sound which not only enhanced each other's products, but also attracted a higher volume of business traffic than if each was exhibiting individually.

Altman discloses that since the show his firm has literally been deluged with business inquiries which have come from as far away as Switzerland. He expects many of these inquiries to translate into actual business in the months ahead.

Stephen Dufresne, marketing vice president of Lightworks states that

he was particularly impressed with the complete control over the environment, and the traffic within the Altec/Lightworks exhibit, which the liaison afforded.

"Not only did we swap clients back and forth, but Altec sales people actually used the lighting devices we displayed to enhance their sales presentations, and vice versa," he says.

Altman admits that he initially expressed some concern over the possibility of conflicting exhibit designs emerging as a result of the union. "However," he continues, "once the display was erected, my fears were allayed. Our respective sales people worked well together, especially since we were not competing against each other."

Altman agrees with Gary Rilling, Altec's national sales manager, who expresses interest in doing another joint venture show with Lightworks.

Altec has been in business for about 44 years, while Lightworks has been around for about 10 years, the last three under its present name.

Male Entertainers Tagged For New N.Y. Chez Elles

NEW YORK—Oliver Coquelin, owner of the Hippopotamus disco here, has opened Chez Elles, a discotheque especially for ladies and featuring mainly male entertainers.

Coquelin's move is part of a growing trend in this part of the country, where a number of discos for women, featuring male entertainers, are doing a flourishing business. Recently police in Brooklyn raided one such club and arrested a number of nude and semi-nude dancers on charges of lewd behavior and indecent exposure. According to police reports there were about 200 cheering women in the club at the time.

Coquelin's Chez Elles will be located in the Hippopotamus complex, and will feature, in addition to male dancers, a live, all-female band and taxi dancers, a modern-day ver-

sion of the old metered, dime-a-dance concept. Inflation, however, has pushed the price of a dance to \$1.

At present, auditions are being held at the club for attractive male dancers, gymnasts and "he-man" types.

Coquelin insists that male patrons will be admitted to the club only if accompanied by a woman, and alone only after the final performance each night.

Performances will include two full production numbers each evening lasting for between 30 and 40 minutes.

The club is open Tuesday through Friday from 5 p.m., and Saturday from 8 p.m. There is a \$12 cover charge.

Disco Mix

By BARRY LEDERER

NEW YORK—RFC Records should have a difficult time deciding on its next 12-inch 33½ r.p.m. from Change, the new group with a debut album on that label. Included is the crowd pleaser "A Lover's Holiday" already showing action on the charts. The LP and title cut is the "Glow Of Love" with lead vocalist Luther Vandross. A soft midtempo pacing flows from beginning to end with enough pizzazz to keep interest through its 6:01 length.

"Searching," though somewhat fast is still playable and is more pop-oriented. "The End" is the most exciting selection as it is electronic, has a Eurodisc flavor with synthesizer, and is entirely instrumental. "It's A Girl's Affair" and "Angel In My Pocket" complete the bill with zestful arrangements geared to more commercial markets.

Many albums have been recorded in the past which have consisted of uptempo versions of classical favorites. The Philadelphia Luv Ensemble's new LP is in this vein and contains the current popular 12-inch 33½ r.p.m. of Ravel's "Bolero" based in part on the theme from the movie "10." The LP's title is "Classic Ten." It is released by Pavilion Records. Also included are rousing renditions of "Slaughter On 10th Avenue" (somewhat jazzy and mixed by John Luongo), "Warsaw Concerto" (goes through slow and fast sections) and "On The Trail" (traditional western melody). The concept and production is well thought out and planned by Jerry Ross and beautifully arranged by George Andrews.

VSA Records has a 12-inch 33½ r.p.m. disk

titled "It's Now Or Never" by Emil Nargi. If you are an Elvis fan, this artist sounds and looks like the original. The tune is uptempo with an inoffensive beat. With all the imitations out since Presley's death, this release is more than adequate.

In the rock 'n' roll vein and with a naughty tinge, is the Sox 12-inch 33½ r.p.m. disk "(Baby Let Me) Bang Your Box." Surprisingly, the record is good with high level energy being maintained throughout. This 5:18 disk recorded by J. Silver, should do well in rock clubs as well as those that cater only to disco music.

From a label in California comes "Baby O" which is the label and group's title. "In The Forest" is a moving cut with whistles, tooting brass and party sound effects contributing to a relentless beat. "Dance All Night" stands above the other selections with a catchy melody and a solid hard driving sound.

This tune is one of the more rock-flavored selections with definite electronic overtones. The LP title "You Got It" is one of the selections which needs reworking and polish. Overall, the result is fine, however, some of the lead vocals seem out of place with the orchestration and arrangements from the album. This should not hinder any deejay play.

When an LP is by Jermaine Jackson and arranged and coproduced by Stevie Wonder, the results have to be special. This duo has put together an accomplished LP titled "Let's Get Serious." The tunes "Feeling Free," "Burning Hot" and "Let's Get Serious" are all sizzlers which reflect the professionalism of these two.



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Billboard photo by IDRC

NEW TALENT—Bright young star on the dance music horizon is Terri Gonzalez, seen here in performance at the opening of the new Suds & Studs disco in Manhattan.

Calif. Mike's Place Bows

NEW YORK—Noah's Ark, a two-year-old Long Beach, Calif.-based teen disco, is now under the management of entrepreneurs Michael Del Rey and David Price, of the Under 21 Club Organization of Los Angeles.

Under the direction of the two young businessmen, Noah's Ark has become Mike's Place, and will expand its operations schedule from two nights a week to four nights a week running Mondays, Wednes-

days, Fridays and Saturdays.

Mike's Place is now featuring the sounds of new wave music on Monday nights with radio personality Rodney Bingenheimer at the turntables. Wednesday nights the club switches to a conventional rock 'n' roll format featuring deejays from KHJ-AM. On Fridays and Saturdays the club features a disco format with live appearances by popular disco entertainers.

According to Price, the Under 21 Organization plans on turning Mike's Place into the centerpiece of under 21 entertainment.

Among the merchandising aids being planned to help the club in its quest for teen entertainment supremacy are listening parties for new products by performers such as Linda Ronstadt, Van Halen, Queen and the Knack. There will also be album giveaways, including product released by the Babys.

Del Rey discloses that rock and new wave dance contests are also being planned, with winners receiving free concert tickets, T-shirts, passes to parties featuring major recording artists, backstage passes for concerts and cash.

The club spans 9,000 square feet of space, and is open from 7 p.m. to midnight weekdays, and 8 p.m. to 1:30 a.m. weekends.

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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	2	8	STOMP—Brothers Johnson—A&M (LP) SP-3716	51	34	9	REMONE—Kocky—Windsong/RCA (12-inch) BXL1-3502
2	3	6	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	52	52	6	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch*) SRM 1-3804
3	1	12	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	53	58	2	WINNERS—Kleer—Atlantic (LP/12-inch*) SD 19262
4	5	13	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	54	56	5	GONNA GET ALONG WITHOUT YOU NOW—Viola Wills—Sugar Hill (12-inch)
5	6	7	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174	55	60	2	TOO HOT TO STOP THE ROCK—Keith Zorros—RCA (12-inch) JD 11936
6	9	6	TWO TONS O' FUN—All Cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	56	42	17	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355
7	4	15	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203	57	45	20	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—OCEAN (LP/12-inch*) SW-49902
8	7	10	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072	58	46	12	I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch*) SRK-6076
9	13	7	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635	59	44	18	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness—Prelude (LP) PRL-12173
10	10	8	DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD 105	60	75	2	LET'S GET SERIOUS—Jermaine Jackson—Motown (LP) M7 928 R1
11	15	9	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	61	78	2	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP) AFL 13526
12	32	3	LOVERS' HOLIDAY—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	62	79	2	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943
13	14	12	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch*) MLPS-7782	63	NEW ENTRY	NEW ENTRY	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106
14	12	22	EVITA—all cuts—Festival—RSO (LP) RS-1-3061	64	NEW ENTRY	NEW ENTRY	HOOKED ON YOUR LOVE—The Fantastic Aleems—NIA Records (12-inch) N-1003
15	11	14	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—SOLAR (LP/12-inch*) BXL1-3521	65	NEW ENTRY	NEW ENTRY	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806
16	21	26	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479	66	63	18	I WANT YOU FOR MYSELF—George Duke—Epic (LP/12-inch*)
17	17	23	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302	67	76	8	HOT TO TROT—Lourett Russell Grant—Alvarez (12-inch) NC-1001
18	18	17	TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP) SD-19257	68	68	10	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew—Brunswick (12-inch)
19	8	26	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/OSKO 205	69	65	9	PARTY BOYS—Foxy—TK (LP/12-inch*) DASH-30015
20	20	18	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555	70	NEW ENTRY	NEW ENTRY	MONEY MONEY—Vinyl Visions—Reflection (12-inch) MOM 666A
21	25	6	NOW I'M FINE—Grey & Hanks—RCA/Hologram (LP/12-inch*) AFL1-3477	71	NEW ENTRY	NEW ENTRY	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (12-inch) MP 305
22	26	5	POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch) PDS-402	72	71	14	JUST A TOUCH OF LOVE—Slave—Cotillion (LP) COT-5217
23	33	4	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) OSR-9517	73	73	7	SWEET HONEY—M'Lady—20th Century (LP/12-inch*) TCD-104
24	29	4	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD-79431	74	80	2	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083
25	35	3	BEHIND THE GROOVE—Teena Maria—Motown (LP) M-9221R1	75	61	5	COMPUTER GAMES—Mi-Sex—Epic (LP/12-inch) JE-36349
26	16	15	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929	76	66	21	WILLIE AND THE HAND JIVE/LOVE POTION #9—Rinder and Lewis—AVI (LP) 6073
27	28	6	HIGH/SKY ZOO—Skyy—Salsoul (LP/12-inch) SA-8532	77	77	4	FIRST LOVE—Richard Tee—Columbia/Tappan Zee RT (12-inch) JC-35695
28	30	6	WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch) TCD-103	78	NEW ENTRY	NEW ENTRY	I WANT YOU—Coffee—Midwest Int. (12-inch) MID 001-B
29	19	15	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248	79	NEW ENTRY	NEW ENTRY	LOVE STARTS AFTER DARK—Gene Page W/Charmaine Syllvers—Arista (LP/12-inch*) AB 4262
30	40	17	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196	80	NEW ENTRY	NEW ENTRY	BREAKAWAY—First Choice—Gold Mine (LP/12-inch) GA 9505/GG 505
31	22	9	TONIGHT'S THE NIGHT—Sharon Paige—Source/MCA (12-inch) SOR-13952	81	NEW ENTRY	NEW ENTRY	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 2-7206
32	38	5	MIDNIGHT MESSAGE—Ann Margret—MCA (LP) MCA-3226	82	82	11	LOVE IN OUR HEARTS/LEADMEON—Peter Brown—Drive/TK (LP) DRI-108
33	23	19	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	83	62	21	GOOD TO ME—all cuts—THP—Atlantic (LP) SD-19257
34	24	11	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP) JC 36145	84	81	22	OO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103
35	48	7	STANDING OVATION—G.Q.—Arista (12-inch) CP-709	85	83	5	FILL ME UP—Elain & Ellen—Lance (12-inch*)
36	54	2	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack W/Donny Hathaway—Atlantic (LP) SD 16013	86	NEW ENTRY	NEW ENTRY	FREAKIN' TIME—Asphalt Jungle—TEC (12-inch) TEC 65
37	27	10	AFRICAN SUITE—all cuts—African Suite—MCA/Montage (LP) MCA-3205	87	NEW ENTRY	NEW ENTRY	BODY IN MOTION—Clyfton Dyson—Motown (12-inch) M00034D 1
38	31	14	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452	88	57	17	KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)
39	39	11	NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP/12-inch*) SRK 6084	89	64	19	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265
40	36	18	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch*) EK-243	90	69	13	SATISFIED/IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXL1-3398
41	51	6	I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B Records (12-inch) RBDS 2505	91	NEW ENTRY	NEW ENTRY	I REALLY WANT YOU—Common Sense—BC Records (12-inch) BC 4005 A
42	37	14	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589	92	NEW ENTRY	NEW ENTRY	TAKE YOUR TIME—SOS—Tabu (LP/12-inch*) JZ 36332
43	43	7	DON'T BRING BACK MEMORIES/IN NEW YORK—Passion—Prelude (LP/12-inch*) PRL-12176	93	67	12	GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (LP/12-inch*) COT-16012
44	41	18	DANCE FANTASY—Free Life—Epic (12-inch) NBLP2-7183	94	72	10	"1-2-3"—Salazar—City Records (12-inch*) CRA 1405
45	49	6	LADY-FIRE—Vikki Halloway—Atlantic (45/12-inch*) 37349	95	74	14	CISSELIN' HOT—Chuck Cissel—Arista (LP/12-inch*)
46	50	6	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplemousse—AVI (LP) AVI-6080	96	84	15	TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237
47	47	5	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035	97	87	19	MONEY—The Flying Lizards—Virgin (LP/12-inch) VA-4809/VA13137
48	53	9	COMPUTER GAME—Yellow Magic Orchestra—A&M (LP) SP-736	98	89	9	RAPO CLAPO—Joe Bataan—Salsoul (12-inch) SG-315
49	59	2	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114	99	90	18	JUMP THE GUN—The Three Degrees—Ariola (12-inch*)
50	55	2	RELEASE—Patti LaBelle—Epic (LP) Je 36381	100	70	23	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366

*non-commercial 12-inch

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

Billboard's Disco Action

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Disco Old Disks Come Back In France

By HENRY KAHN

PARIS—French discos are slipping into the nostalgia area of pop, playing old rock classics alongside contemporary dance rhythms, and the result is a build-up in interest among record collectors.

The earliest Elvis Presley cuts from the mid-1950s fetch high prices and collectors are paying up to \$200 for rare old Beatles or Rolling Stones releases.

This growing emphasis on ever-green rock acts is of obvious interest to local record companies who see compilation and repackaging prospects of bonus sales, plus an optimism in old rockers could stimulate opportunities for brand-new talent.

At the retail level, dealers find that the nostalgia boom is split into three distinct categories: releases from the 1950s; the groups, many from the U.K., of the 1960s; and product from the early 1970s.

In a sense, inflation aids the boom. Collectors note the constant increases in prices of contemporary record product and assume that disks bought now will be worth much more in about 10 years.

In the discos, rock standards on the "Roll Over Beethoven" lines are much requested and strongly featured. In turn, customers go out and purchase them.

APRIL 12, 1980 BILLBOARD

ATLANTA

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 4 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 5 EVITA—all cuts—Festival—RSO (LP/12-inch)
 - 6 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 7 THAT'S THE WAY THE MONEY GOES/COWBOYS AND INDIANS—M—Sire/Warner (LP/12-inch)
 - 8 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 9 I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 10 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 11 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 12 GOOD TO ME—all cuts—TMP—Atlantic (LP)
 - 13 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 14 PLANET CLAIRE/ROCK LOBSTER—B-52's—Sire/Warner (LP/12-inch)
 - 15 AND THE BEAT GOES ON—Whispers—Solar (LP/12-inch)

BALT./WASHINGTON

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 5 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 6 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 7 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 8 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
 - 9 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 10 HIGH/SKY ZOO—Skiyy—Salsoul (LP/12-inch)
 - 11 MUSIC TRANCE—Ben E. King—Atlantic (LP/12-inch)
 - 12 WALK THE NIGHT—The Skatt Brothers—Casablanca (LP/12-inch)
 - 13 RIPE—all cuts—Ava Cherry—RSO (LP/12-inch)
 - 14 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 15 YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplemousse—AVI (LP)

BOSTON

- This Week**
- 1 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 4 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th C (12-inch)
 - 7 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 8 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 9 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE/DANCE—The Players Association—Vanguard (LP/12-inch)
 - 10 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 11 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
 - 12 LOVERS' HOLIDAY—Change—Warner/RFC (12-inch)
 - 13 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 14 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
 - 15 NOW I'M FINE—Grey & Hanks—RCA (12-inch)

CHICAGO

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 5 AND THE BEAT GOES ON—Whispers—Solar (LP/12-inch)
 - 6 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th C (12-inch)
 - 7 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 8 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 9 I WANT YOU—Coffee—Midwest Intl. (LP)
 - 10 EVITA—all cuts—Festival—Solar (LP/12-inch)
 - 11 IN THE SOCKET—Shalamar—Solar (LP/12-inch) (R)
 - 12 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 13 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (LP/12-inch)
 - 14 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (LP/12-inch)
 - 15 LOVERS' HOLIDAY—Change—Warner/RFC (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 6 EVITA—all cuts—Festival—RSO (LP/12-inch)
 - 7 HIGH ON YOUR LOVE—Debbie Jacobs—Motown (LP)
 - 8 LOVERS' HOLIDAY—Change—Warner/RFC (12-inch)
 - 9 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 10 LET'S FLY—all cuts—Paradise Express—Fantasy (LP)
 - 11 IN THE SOCKET—Shalamar—Solar (LP/12-inch) (R)
 - 12 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 13 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP)
 - 14 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 15 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)

DETROIT

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 4 WALK THE NIGHT—The Skatt Brothers—Casablanca (LP/12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 RIPE—all cuts—Ava Cherry—RSO (LP/12-inch)
 - 7 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 8 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 9 EVITA—all cuts—Festival—RSO (LP/12-inch)
 - 10 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 11 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 12 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 13 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
 - 14 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 15 LOVERS' HOLIDAY—Change—Warner/RFC (12-inch)

LOS ANGELES

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 5 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 6 LET'S FLY—all cuts—Paradise Express—Fantasy (LP)
 - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 9 RIPE—all cuts—Ava Cherry—RSO (LP/12-inch)
 - 10 WALK THE NIGHT—Skatt Brothers—Casablanca (LP/12-inch)
 - 11 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 12 EVITA—all cuts—Festival—RSO (LP/12-inch)
 - 13 LOVERS' HOLIDAY—Change—Warner/RFC (12-inch)
 - 14 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
 - 15 IN THE SOCKET—Shalamar—Solar (12-inch) (R)

MIAMI

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 2 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 3 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 6 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 7 RIPE—all cuts—Ava Cherry—RSO (LP/12-inch)
 - 8 DON'T BRING BACK MEMORIES/IN NEW YORK—Passion—Prelude (LP/12-inch)
 - 9 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 10 AFRICAN SUITE—all cuts—African Suite—MCA/Montage (LP)
 - 11 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 12 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
 - 13 KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-inch)
 - 14 BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch)
 - 15 LOVERS' HOLIDAY—Change—Warner/RFC (12-inch)

NEW ORLEANS

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 THE MELLOW GET DOWN SOUND/DANCE—Player's Association—Vanguard (LP/12-inch)
 - 4 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 5 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 6 TONIGHT'S THE NIGHT—Harold Melvin & the Blue Notes W/Sharon Paige—Source (LP/12-inch)
 - 7 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 8 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 9 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 10 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 11 EVITA—all cuts—Festival—RSO (LP/12-inch)
 - 12 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
 - 13 RIPE—all cuts—Ava Cherry—RSO (LP/12-inch)
 - 14 TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP/12-inch)
 - 15 I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy (LP/12-inch)

NEW YORK

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 4 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 5 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 6 LOVERS' HOLIDAY—Change—Warner/RFC (12-inch)
 - 7 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 8 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 9 SURE SHOT—all cuts—Crown Heights Affair—DeLite (LP/12-inch)
 - 10 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 11 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 12 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 13 RELIGHT MY FIRE—Dan Hartmann—Blue Sky (12-inch) (R)
 - 14 WE GOT THE FUNK—The Positive Force—Turbo (12-inch)
 - 15 HOOKED ON YOUR LOVE—The Fantastic Alems—NIA Records (12-inch)

PHILADELPHIA

- This Week**
- 1 STOMP/LIGHT UP THE NIGHT—The Brothers Johnson—A&M (LP/12-inch)
 - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 5 TWILIGHT ZONE—Manhattan Transfer—Atlantic (12-inch)
 - 6 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
 - 7 HIGH/SKY ZOO—Skiyy—Salsoul (LP/12-inch)
 - 8 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th C (12-inch)
 - 9 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 10 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (LP/12-inch)
 - 11 RELEASE—Patti La Belle—Epic (LP)
 - 12 IS IT LOVE—Machine—RCA (12-inch)
 - 13 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
 - 14 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack W/Donny Hathaway—Atlantic (LP)
 - 15 LOVERS' HOLIDAY—Change—Warner/RFC (12-inch)

PHOENIX

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP/12-inch)
 - 5 TONIGHT'S THE NIGHT—Harold Melvin & the Blue Notes W/Sharon Paige—Source (LP/12-inch)
 - 6 AFRICAN SUITE—all cuts—African Suite—MCA/Montage (LP)
 - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 9 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 10 RIPE—all cuts—Ava Cherry—RSO (LP)
 - 11 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 12 LOVERS' HOLIDAY—Change—Warner/RFC (12-inch)
 - 13 HOT TO TROT—Laurel Russell Grant—Alvarez (12-inch)
 - 14 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 15 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)

PITTSBURGH

- This Week**
- 1 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 2 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 4 RIPE—all cuts—Ava Cherry—RSO (LP/12-inch)
 - 5 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 6 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 7 THE GET DOWN MELLOW SOUND/DANCE—The Player's Association—Vanguard (LP/12-inch)
 - 8 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP)
 - 9 PLANET CLAIRE/ROCK LOBSTER—B-52's—Sire/Warner (LP/12-inch)
 - 10 TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP)
 - 11 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 12 WALK THE NIGHT—The Skatt Brothers—Casablanca (LP/12-inch)
 - 13 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 14 I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 15 IS IT LOVE—Machine—RCA (12-inch)

SAN FRANCISCO

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 5 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 6 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 7 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 8 WALK THE NIGHT—The Skatt Brothers—Casablanca (LP/12-inch)
 - 9 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
 - 10 DANCE FANTASY—Free Life—Epic (12-inch)
 - 11 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 12 TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP)
 - 13 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP)
 - 14 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 15 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 5 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch)
 - 6 WALK THE NIGHT—The Skatt Brothers—Casablanca (LP/12-inch)
 - 7 RIPE—all cuts—Ava Cherry—RSO (LP/12-inch)
 - 8 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP)
 - 9 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 10 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
 - 11 LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch)
 - 12 LOVERS' HOLIDAY—Change—Warner/RFC (12-inch)
 - 13 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 14 LADY FIRE—Vicki Holloway—Atlantic (12-inch)
 - 15 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)

MONTREAL

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Polydor (LP)
 - 2 CALL ME—Blondie—Capitol (12-inch)
 - 3 WEEKEND ROCK—Puzzles—Quality (12-inch)
 - 4 CAN'T CONTROL MYSELF—Teenbeats—Alta (12-inch)
 - 5 HIDING FROM LOVE—Bryan Adams—A&M (LP)
 - 6 LUCIE LUCIE—DeCloss—TC (12-inch)
 - 7 GOT TO LOVE SOMEBODY—Sister Sledge—WEA (12-inch)
 - 8 FEAR—Easy Going—London (12-inch)
 - 9 BREAKAWAY—Watson Beasley—CBS (12-inch)
 - 10 DANCE FANTASY—Free Life—CBS (12-inch)
 - 11 FAKE—Karen Silver—Quality (12-inch)
 - 12 AFRICAN SUITE—all cuts—African Suite—MCA (LP)
 - 13 ACTION SATISFACTION—Melody Stewart—Downstairs (LP)
 - 14 YOU GOT WHAT IT TAKES—Bobby Thurston—Quality (LP)
 - 15 DANCE—Players Association—London (LP)

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

There is only one line of high quality disco light and sound equipment.

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METEOR

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MARKETPLACE

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1515 Broadway, New York, N.Y. 10036
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Check Type of Ad You Want

- REGULAR CLASSIFIED \$1.15 a word minimum \$23.00. First line set all caps. Name, address and phone number included in word count.
- DISPLAY CLASSIFIED \$48.50 one inch, 4 times. \$43.00. 26 times \$40.00, 52 times \$32.00 ea.
- INTERNATIONAL (other than U.S.) Regular 60¢ a word, min. \$17.50. Display \$38.00 inch, \$32.50 ea. inch 4 or more times.
- BOX NUMBER c/o Billboard, figure 10 words and include \$3.00 service charge.

Check Heading You Want

- ANNOUNCEMENTS
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- DISTRIBUTING SERVICES
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- GOLDEN OLDIES
- BUSINESS OPPORTUNITIES
- HELP WANTED
- LINES WANTED
- AUCTIONS
- BOOKINGS
- MISCELLANEOUS

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- Amer. Express
- Diners Club
- Visa
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General News

113 WEA Album & Tape Prices Rise

• Continued from page 3

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Acuft; "Greatest Hits, Vol. II," Roy Acuft; "Live At Last," Bette Midler; "Love You Live," Rolling Stones; "Seconds Out," Genesis;

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"Absolutely Live," the Doors; \$11.98 LP only to \$13.98:

"The Art Of Mabel Mercer" and "European Concert," Modern Jazz Quartet;

\$75/\$75 to \$85:

"Sun Bear Concerts," Keith Jarrett.

Shipments Decline 6%

• Continued from page 1

After being installed at the 190 million unit level for three years, shipments of singles advanced to 212 million in 1979, the category's highest total since 1974. In dollars, singles were valued at a cumulative list at \$353.6 million. Compared with the previous year, singles, including 12-inch disco disks, were up 12% in units and 36% in dollars.

The industry shipped 78.5 million prerecorded cassettes, up 28% from 1978, at a suggested list of \$580.6 million, a gain of 29%.

Shipments of LPs, says the RIAA, declined by 15% in units to 290.2 million, and by 17% in suggested list value to \$2.0576 billion. Eight-tracks dropped by 23% in units for a 1979 total of 102.3 million, valued at \$684.3 million, down by 28% as compared with 1978.

Shipments of phonograph records, both LPs and singles, came to 502.2 million units, down 5% from 1978, with a drop in suggested list value of 12% to \$2.4112 billion.

Tape shipments, in both configurations, totaled 180.8 million units in 1979, a decline of 7%, while suggested list tape totals dropped 10% to \$1,264.9 billion.

San Antonio Fest

SAN ANTONIO-The fourth annual San Antonio Jazz Festival is slated for June 19-22. Already booked are Woody Shaw, the Heath Brothers, McCoy Tyner and Muddy Waters, according to music coordinator Bob Kroly. All concerts take place in the Carver Community Cultural Center.

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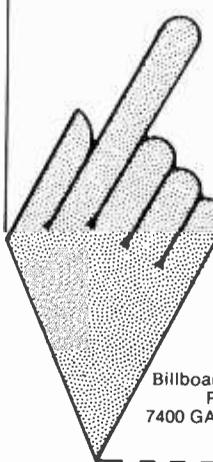
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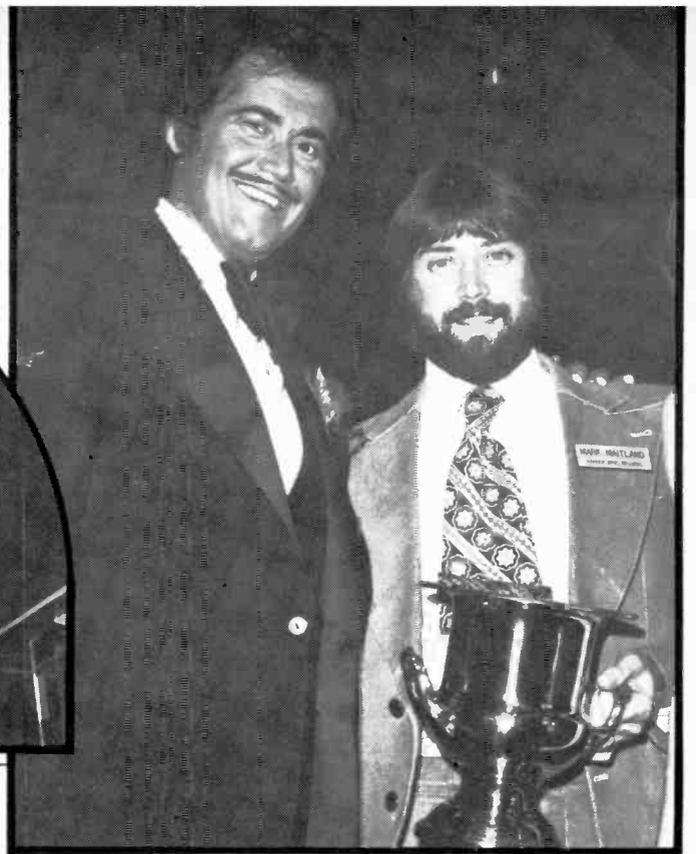
NARM's Solid Moments



Top Names: Walter Yetnikoff, Stan Gorkov, Jerry Moss and Irwin Steinberg meet before their panel participation at NARM.



Wayne Newton presents Dor Dempsey of CBS with one of the label's best selling accolades. Lady is unidentified.



Billboard photos by James Fortune
Wayne Newton presents Warner Bros. Mark Maitland with one of the label's top award trophies.



CBS' Cy Leslie speaks on the emerging home video market.



Barrie Bergman, left, hands over the NARM president's gavel to Joe Simone, newly elected head for 1980-81.



Perry Gordy and NARM executive vice president Joe Cohen.



John Hammond accepts his special NARM award from Barrie Bergman.



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APRIL 12, 1980 BILLBOARD

Pelgrims Now Latest Victim Of Recession

BRUSSELS—The collapse of the Fonior S.A. record company (Billboard, April 5, 1980) was the latest of a series of financial disasters which has seen the disintegration of an independent European group that was once hailed as a textbook example of vertical integration.

The International Pelgrims Group, presided over by Eugene Willy Pelgrims de Bigard, is another major victim of the economic recession—an unwieldy conglomerate which had neither the flexibility nor adaptability to weather the changing climate of the international music industry.

Once a flourishing group of 20 companies engaged in the manufacture of record presses, record and cassette production, publishing, rack jobbing and retailing, the IPG sustained its first body blow when the Societe Francaise du Son (Sofrason), its ailing French record company, went into receivership in December last year (Billboard, Dec. 15, 1979).

Next stage in the break-up was the liquidation of the Arcacem pressing plant at Tourouvre in France, a plant which had been completely rebuilt after a fire in 1969 and equipped for a production capacity of 50,000 records daily. Then the Fabeldis pressing and cassette duplicating plant in Belgium was sold off

after going bankrupt, and the Belgian rack-jobbing operation, Maison Bleue, was off-loaded to a competitor, Sonica.

The demise of Fonior S.A., the first company founded by Pelgrims de Bigard a little more than 50 years ago, in December 1929, means that only the group's Dutch operation, Dureco, survives.

Fonior S.A., whose turnover last year was 200 million Belgian francs (\$6.5 million), like Sofrason, was primarily a licensee for the Decca label which Pelgrims has an association going back four decades.

There is speculation now that Dureco, the last outpost of the Pelgrims empire, which has a 2.5% share of the Dutch market (representing annual sales at retail level of around 14 million guilders—\$6.7 million), may be sold off.

Dureco, which has its own studios and pressing plant, is situated in close proximity to Weesp to the CNR company which has no studios and no pressing plant and a merger would be a logical move. CNR, in which Polygram has a controlling interest, has, like Dureco, a strong domestic back catalog and the two combined would provide a profitable basis for compilation albums. In any case, it has been strongly rumored that Dureco is up for sale at three million guilders (\$1.4 million).

U.K. Audiophile Firm Cuts Beethoven In Three Modes

By MIKE HENNESSEY

LONDON—Nimbus Records, the audiophile company based in Monmouth, is to release a five-album boxed set of the Beethoven Hammerklavier piano sonata recorded in three different ways—analogue, digital and direct-to-disk. The three versions of the same performance by Bernard Roberts, each taking up three sides, will run consecutively. The tenth side will feature the last movement of the sonata recorded at 78 r.p.m.

Called "Comparisons," the album will sell for around \$25 and will include a postcard inviting buyers to guess which of the three recordings is which and to give their opinion of the quality.

Says Nimbus's Eugene Beer: "The record should be out within the next two months and as well as providing an interesting basis for comparison by hi-fi enthusiasts, it will also give us useful information about customer preferences. The set will be a limited edition and will probably become a collectors' item."

Nimbus, which handles every phase of record production itself—from recording session to manufacture of the finished product (apart from the sleeve)—has as its prime aim the recording of unedited performances with the best possible sound. "We are not interested in audiophile recordings purely as a technical exercise," says Beer, "but because they provide the best way of achieving our aim."

As well as conventional 33½ LPs, Nimbus is also producing what it describes as super analog master 45 r.p.m. disks. Its manufacturing department has one automatic and three semi-automatic presses and handles a substantial amount of custom pressing, including transcriptions for the BBC.

Nimbus has signed a deal with Audio Source for distribution of its direct-to-disk and super analog mas-

ter records in the U.S. The rest of the 31-item classical catalog will be handled by German News. The label has just switched U.K. distribution from Rediffusion to Spartan and is distributed by Free Bird in France and PMP in Belgium. Teldec is expected to acquire the label for Germany.

The company expects to complete 20 new productions this year.

Says Beer: "In a depressed market we feel that the record industry

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Fusion Finds Disk \$\$ In Japan Local Artists Gain Wide Exposure Through TV Jingles

By ELISE KRENTZEL

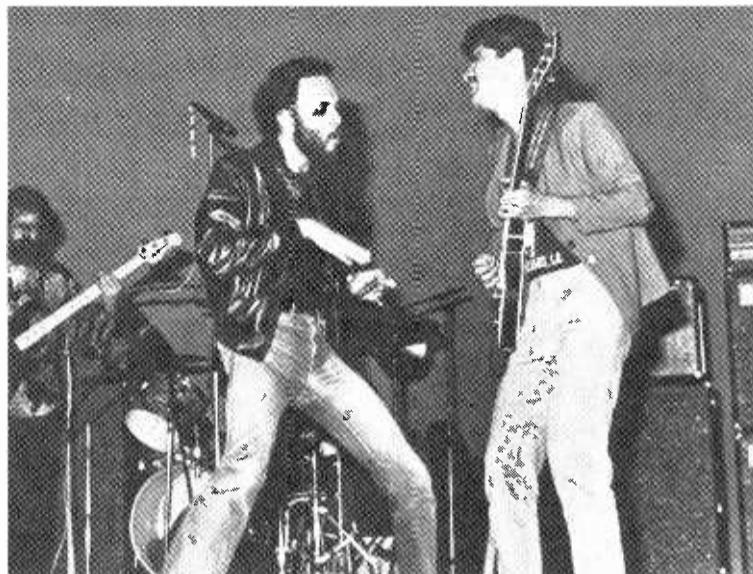
TOKYO—Fusion-crossover jazz has been accepted as a major force in opening doors for both Japanese and foreign artists in the market here.

Even now, jazz is split into four distinct categories: modern (1960s Miles Davis, John Coltrane and Sonny Rollins), swing (Glenn Miller, Benny Goodman), traditional (George Lewis, Jimmy Noone) and fusion (Dave Grusin, Larry Carlton, Stuff, Lee Ritenour).

Yet the commercial appeal of fusion is overtaking a large segment of this already limited jazz market.

In 1979, three Japanese fusion artists scored successes. Saxist Sadao Watanabe, released on Victor's Flying Fish label, has a 20-year career behind him and stacks of live concerts. He has recording credits with greats like Grusin, Dave Valentin and Stuff members, and will also appear as a special guest in next year's Grusin/Larry Rowen all-star lineup tour of Japan.

Trumpeter Hino Teramasa, also released on Flying Fish, hit it big



HOT STUFF—Top Singapore rock band, Heritage, rocks the night away during a recent concert in the Republic. It was standing room only, with crowds turned away at the door. Heritage is signed to WEA Singapore.

Aussie Furore Over Air Supply Producer

SYDNEY—A rare case of inter-industry conflict has broken out in Australia over the American release of "Lost In Love," an Arista single by harmony-pop outfit, Air Supply.

Highly regarded Sydney producer Charles Fisher was responsible for the original recording, early in 1979. His arrangement and use of production effects was hailed by reviewers, and the disk made the top 20 here last July—ending a two-year chart drought for the group.

For the recent U.S. release, Arista president Clive Davis apparently ordered a remix and the removal of one verse. This was carried out by Robbie Porter and Rick Chertoff. Porter is head of Wizard Records here, and owner of the recording.

However, the U.S. release of the 45 credited Porter and Chertoff as producers, and made no mention of Fisher at all. For a producer working hard for a foothold in the U.S.—he has already recorded Radio Birdman and Stanky Brown for Sire—this was considered a cruel blow.

Wizard press officer Allan Blake claims that the credit omission had been "an oversight," and adds: "In any case, it's a completely new mix,

with girl singers added to the end." He also claims that second runs of the U.S. pressing would bear the correct credit, a fact that Arista's New York headquarters confirms.

"I don't care if they remixed it or edited it," says a despondent Fisher. "It's still my record—all the concepts are mine, the shape of the sound is mine—despite what they did to it for the American market. I could have carried out all of Davis' directions, but nobody asked me."

Fisher has just returned to Australia after mixing an album by WEA act, the Radiators, at Atlantic in New York. There, he met Arif Mardin and says, "Arif told me that if he does a backtrack and vocals, it's his production, no matter what anyone else does to it. And that's just how I feel."

Jett To Ariola

LONDON—Joan Jett, former leader of the Runaways, has signed to Ariola Records U.K., and her debut album, "Joan Jett," will be released next month. It was produced by Kenny Laguna and Ritchie Cordell.

BPI Looks To Form Video Assn.

By NICK ROBERTSHAW

LONDON—In the same week that the Mechanical Rights Society here implemented a video rate card on behalf of rights holders, the British Phonographic Industry (BPI) has announced plans for a video association representing videogram producers.

Discussion of the controversial video royalty rates will be an immediate priority.

As forecast exclusively (Billboard, Feb. 16, 1980), the Mechanical Rights Society has opted for unilateral imposition of a rate based on four categories of music use, and effective until the end of 1981.

Maximum rate, for featured non-library music, is 9% although production allowances reduce this in practice to 6¼%. Producers of video music albums are to be encouraged to negotiate direct.

A BPI subcommittee chaired by CBS Records U.K. chairman, Maurice Oberstein, has been looking for sometime into the question of whether or not the organization should become involved in video, concluding predictably that since its member companies are doing so, that since video will clearly have a profound effect on the industry, and that since the BPI has experience in many areas pertinent to video, a BPI

(Continued on page 48)

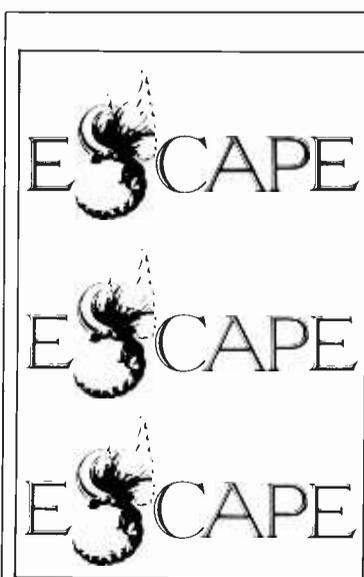
Entries Chosen For Eurovision

LONDON—Momentum is building for this year's Eurovision Song Contest, to be staged April 19 at the Hague, Holland.

Trigo Limpio will represent Spain in the event, performing "Quedate Esta Noche," written by Jose Antonio Martin, with arrangements by Javier Iturralde. Act is a two-man, one-woman aggregation, which earlier represented Spain in the international OTI Festival.

Blue Danube will perform "Du Bist Musik" in German as the Austrian entry this year, penned by Klaus-Peter Sattler, who formed the group specifically for Eurovision. Lineup includes Marty Brem, already established in Austria as a solo performer.

Vesa-Matti Loiri will represent Finland in the contest, performing "Huilumies," written by Aarno Raninen and Vexi Salmi. Simultaneously selected by five municipal juries was the Finnish entry for the Sopot International Song Festival; Marion will perform "Hyvasti Yo" and "Riviera."



with his "City Connection" album, selling more than 50,000 units—huge for this market, considering that many non-fusion LPs sell in the neighborhood of 10,000 and less.

And, lastly, fusion group Native Son, released on Victor's JVC label, who broke big by acquiring U.S. distribution for two of its albums through the Infinity (and then MCA) labels. Native Son's album sold past the 60,000 mark locally.

What's striking is that the success of these three artists can be attributed to full media exposure through television. Material by all three was used as television commercial themes.

Until this breakthrough, the one media used to influence jazz buyers was the Swing Journal magazine, considered the bible of the jazz world in that any record it recommended was bound to gain sales. The only problem is that until late last year, Swing Journal rarely admitted fusion artists into its pages, although that is changing slowly. King Records' Yoichi Nakao, who

handles the Blue Note and Pacific Jazz labels, among many others, says that "since jazz is still a small genre in the market and considered by most older listeners as "head/intellectual" music, if you tie up with the media, that's a sure way to sell product."

On the other hand, Trio Records has been celebrating its 10th anniversary with ECM Records via a huge sales campaign that doesn't include tv exposure for any albums. Trio has met with unparalleled success, with sales topping 15,000 units for Keith Jarrett's Sun Bear concert LP set—a figure which reportedly exceeds U.S. sales.

Kazuo Harada, manager of international a&r for Trio's many jazz labels, including Black Lion, Trio (exported to the U.S.) and Trio's Why Not subsidiary, has found another way of breaking into the market by a new trend in recording.

Harada explains, "We'll send in-house producers like Masahiko Yuh to the U.S. to scout around for un-

(Continued on page 48)

Top Acts Bypassing Denmark; No Venues

COPENHAGEN—The lack of sufficiently large concert halls in this city means that many top international names pass through without giving live performances, even though two of the most important concert promoters in Europe are based here.

The Forum in Copenhagen seems a fair prospect for future shows. There is room for 5,000 people standing, with the possibility of some seats being installed in the balcony.

But key promoter Knud Thorbjornsen emphasizes the Danish problems. "The Tivoli and Falkoner halls, and the Odd Fellow Palais, are simply too small for the big acts. I've just had Jethro Tull touring Sweden, but they had to miss out Copenhagen because the halls cannot bring in enough money to make the gig worthwhile.

"Now we look to the Forum, which has not been used for concerts

since 1970. Three concerts by the Rolling Stones were not all that successful there, but there have been technical developments in the hall since then. It has good facilities and has been used of late for various exhibitions and events like six-day cycle races."

Thorbjornsen is backing his hunch that the restyled Forum can be the answer. "I'm booking in Thin Lizzy as the first group to appear there. The last time the band was in Denmark, all tickets for a 2,000-seater were sold in less than an hour. So if people don't show at the Forum, it will be because of the hall, not the artists.

"If that booking works, then I'll invest in the hall with other promoters and we'll have special seating arrangements designed."

He adds: "Quite definitely the days of one-off concerts for, say, Liza Minnelli with high ticket prices in 2,000-seater are over."

Hong Kong Arts Festival Subject To More Criticism

By KEITH ANDERSON

HONG KONG—Criticism of the HK \$4 million (about \$800,000 U.S.) Hong Kong Arts Festival 1980 has been given more public expression in veteran journalist Russell Spurr's television program, Focus.

The annual event, organized by Hubert Willis, surviving partner in Anthony Chardet Productions of London, was established in 1973, with the aim of providing a prestigious international festival to stimulate local activities and attract tourists.

Critics of the event point to the improvement in local standards and the marked decrease in the quality of artists and orchestras brought for the festival. They also draw attention to the more frequent incidence of concerts of international standard.

The local civic authority, the Hong Kong Urban Council, has in recent years sponsored concerts by the Cleveland Symphony, the Israel Philharmonic and well-established European orchestras.

Particular criticism centered on the engagement this year of the New Zealand Symphony Orchestras, which some local pundits chose to regard as inadequate. Others were dissatisfied with Washington's Arena Stage, which failed to hold audiences with Arthur Miller's "After The Fall."

The Hong Kong Arts Festival was originally administered by Ian Hunter, of the London-based concert agency, Harold Holt Ltd. Hunter, onetime administrator of the Edinburgh Festival, worked without extensive public subsidy, bringing to Hong Kong orchestras of high caliber, in a carefully planned program of events.

His final festival in 1975 introduced to audiences here the English Chamber Orchestra playing Bach, Isaac Stern in the Mozart violin concertos, the Spanish National Orchestra under Raphael Fruebeck de Burgos, the French Radio Orchestra and the Royal Swedish Opera.

1980 brought only the New Zealand Symphony, on its first excursion from the Antipodes, and the Spanish National Ballet, in an apparently random series of events.

The Arts Festival Committee in Hong Kong is headed by the movie producer Sir Run Run Shaw, boss of

the well-known Shaw Bros. firm, and principally consists of businessmen representing local banks, hotels and airlines.

A strong competitor for public attention is the annual Festival of Asian Arts, run by the Urban Council, and taking place in October. In 1979, there were 15 visiting groups of musicians and dancers. The Asian festival, which entertained capacity audiences last time out, costs some HK \$2 million (approximately \$400,000).

RETURN TO THE UNDERGROUND?

B-52s Are Australian Sensation

By GLENN BAKER

SYDNEY—In the late '60s, during rock's initial "progressive" phase, conservative Australian radio programming gave birth to a vast cultist "underground" scene. Specialist publications and word-of-mouth endorsement often helped rack up impressive sales for releases which appeared neither on charts nor playlists.

The current success of bizarre American "new music" outfit, the B-52s, in this country is being seen by some industryites as a return to a commercially viable underground scene. Certainly the majority of punk and new wave releases receive little airplay here—but they also enjoy few sales.

The self-titled Warner Bros. debut album by the B-52s is fast approaching double gold status (that's 40,000 unit sales) in this market. It has featured on the David Kent album charts for 32 weeks, 25 of them in the top 40. This week, the disk stands at No. 8.

All this has been achieved with virtually no commercial airplay and no special WEA promotion. The breakout can be attributed to the government-run Sydney AM rock station 2JJ, which has "adopted" the album and lead cut, "Rock Lobster," since release.

This isn't the first time the station has exposed an obscure release, though in cases such as Dire Straits, commercial radio has been quick to capitalize on the interest.

However, despite the fact that the



ELECTRONIC HORSEPLAY—Martin Sunley, product manager at CBS Records U.K., embarks upon an unusual promotion stunt on behalf of the "Electric Horseman" soundtrack album. Restraining the stampede is Simon Booker of London's Capital Radio, where Sunley dropped copies of Willie Nelson's "My Heroes Have Always Been Cowboys" single, lifted from the soundtrack disk.

Chinese Preferences Shown In Music Poll

SINGAPORE—A music poll has been conducted in China for the first time since the communists came to power. It was organized by the Central People's Broadcasting station in Peking, according to the Xinhua news agency monitored here.

The poll, for the most popular songs produced in China in the last three years, received more than one million responses, the official news agency noted.

Heading the list are what Xinhua calls "lyric songs and light music," which have been banned for one decade by the communist party's radicals because they were said to be "eroding revolutionary will."

Although the full list isn't available, it is known that most of the tunes were composed as themes for

television, radio or stage plays. All of them contained lyrics.

One of the songs was entitled "Give Me Strength, My Sweet," which was composed by Chang Sumin, vice chairman of the Chinese Musicians Assn. and president of the Sichuan (Szechwan) Music Conservatory.

The agency also said that the chairman of the association, Lu Ji, urged Chinese musicians and composers to write more light music and lyric songs, particularly those with a socialist content.

He was quoted as saying that "decadent music in bad taste should be opposed." Observers note that this could refer to loud rock music, which is officially scorned in the country.

International Briefs

• **HAMBURG**—Newest affiliate of Warner Communications here is Atari, formed to sell video software to department stores and toy shops. WEA Germany's chief, Siegfried Loch, has appointed his deputy, Klaus Ollman, to run the firm. It has a staff of six and some 30 video titles available at present. In addition to his Atari duties, Ollman is managing director of Record Service in Alsdorf, and of the Govi chain's 19 record retail outlets and mail order arm.

• **SINGAPORE**—EMI here has successfully collaborated with a German to firm produce an album by regional superstar, Anita Sarawak. Company is ILFO Film-TV Music Productions, formed by German producer Margit Geiger of Bavaria Music Studios to record new talent. The Sarawak album has just been released in Singapore and the region, and will be issued in Australasia and some European markets next month. Project came about when Geiger saw Sarawak perform in the Middle East. Carrying it through with her was EMI's local managing director, John Forrest, and the company's Southeast Asia regional director, Malcolm Brown. The recording was done in Munich.

• **ROTTERDAM**—More than 30 Dutch and international acts appeared in the "Night of the Heart," a six-hour benefit for the Dutch Heart Foundation held March 29-30. Local television station Vara screened a 90-minute live broadcast, with the remainder of the show to be parcelled out in two tv specials. Among those participating were Julienn Clerc, Frida Boccara, Bertice Reading, Jurgen Marcus, Guys 'n' Dolls, the Dream Express, Father Abraham and Maggie McNeal.

• **KUALA LUMPUR**—Three leading cabaret spots here, Shangri-La, Campbell Niteclub and Pertama, have begun presenting regional and international acts in nightly shows. Recent acts booked include Hong Kong's Teresa Carpio, Singapore's Tracy Huang and America's Platters. And the Merlin Hotel here intends to program domestic and overseas attractions in its upcoming season. Names under discussion include Jose Feliciano and Anne Murray.

• **LISBON**—After 23 years in existence, the Portuguese RTP television network has introduced its color programming on the German PAL system, using Eurovision Song Contest semi-finals as an introductory viewer attraction. Winner was established chart artist Jose Cid, performing his own composition, "Um Grande, Grande Amor." Song is available on disk via Orfeu, and publishing is with Oporto company Arnaldo Trindade.

• **LONDON**—EMI Leisure is running the World Disco Dancing championships here again this year, putting up more than \$40,000 in prize money and confident that last year's total of 250,000 contest entries will be beaten. It's the third event in the series, and is expected to draw contenders from more than 30 countries. The final will be held here in December, and televised. Participation in the championships is on a licensee basis.

Audiophile Firm

• *Continued from page 45*
should give greater attention to high quality recordings—records that people want to possess because of their technical and musical excellence and for which home taping is a totally inadequate substitute."

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BRITAIN

(Courtesy of Music Week)
As of 4/5/80
SINGLES

This Week	Last Week	Song	Artist
1	1	GOING UNDERGROUND/DREAMS OF CHILDREN	Jam, Polydor
2	4	DANCE YOURSELF DIZZY	Liquid Gold, Polo
3	5	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners, Atlantic
4	3	TURNING JAPANESE	Vapors, United Artists
5	2	TOGETHER WE ARE BEAUTIFUL	Fern Kinney, WEA
6	11	STOMP	Brothers Johnson, A&M
7	12	POISON IVY	Lambrettas, Rocket
8	23	TURN IT ON AGAIN	Genesis, Charisma
9	38	SEXY EYES	Dr. Hook, Capitol
10	20	KING-FOOD FOR THOUGHT	UB 40, Graduate
11	10	ECHO BEACH	Martha & The Muffins, Dindisc
12	19	JANUARY FEBRUARY	Barbara Dickson, Epic
13	7	ALL NIGHT LONG	Rainbow, Polydor
14	NEW	NIGHT BOAT TO CAIRO (EP)	Madness, Stiff
15	25	LIVING AFTER MIDNIGHT	Judas Priest, CBS
16	8	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
17	27	MY WORLD	Secret Affair, i-Spy
18	17	ANOTHER NAIL IN THE HEART	Squeeze, A&M
19	30	DON'T PUSH IT DON'T FORCE IT	Leon Haywood, 20th Century
20	21	HAPPY HOUSE	Siouxie & The Banshees, Polydor
21	6	TAKE THAT LOOK OFF YOUR FACE	Marti Webb, Polydor
22	9	GAMES WITHOUT FRONTIERS	Peter Gabriel, Charisma
23	13	SPIRIT OF RADIO	Rush, Mercury
24	14	CUBA/BETTER DO IT SALSA	Gibson Brothers, Island
25	28	KOOL IN THE KAFTAN	B.A. Robertson, Asylum
26	NEW	TALK OF THE TOWN	Pretenders, Real
27	24	LET'S DO ROCK STEADY	Bodysnatchers, 2-Tone
28	15	HANDS OFF SHE'S MINE	The Beat, Go-Feat
29	29	LOVE PATROL	Dooleys, GTO
30	16	SO LONELY	Police, A&M
31	31	MY OH MY	Sad Cafe, RCA
32	32	NO-ONE DRIVING	John Foxx, Virgin/Metal Beat
33	26	HOT DOG, SHAKIN'	Stevens, Epic
34	NEW	MISSING WORDS	Selector, 2-Tone
35	18	ATOMIC	Blondie, Chrysalis
36	NEW	HIM	Rupert Holmes, MCA
37	40	GENO	Dexy's Midnight Runners, Parlophone
38	35	THE MONKEES EP	Monkees, Arista
39	34	NE-NE-NA-NU-NU	Bad Manners, Magnet
40	NEW	SILVER DREAM RACER	David Essex, Mercury

ALBUMS

1	NEW	DUKE	Genesis, Charisma
2	2	GREATEST HITS	Rose Royce, Whitefield
3	4	12 GOLD BARS	Status Quo, Vertigo
4	1	TEARS & LAUGHTER	Johnny Mathis, CBS
5	6	HEARTBREAKER	Matt Monro, EMI
6	3	TELL ME ON A SUNDAY	Marti Webb, Polydor
7	20	STAR TRAKS	Various Artists, K-tel
8	7	THE CRYSTAL GAYLE SINGLES	Album, United Artists
9	8	REGGATTA DE BLANC	Police, A&M
10	5	STRING OF HITS	Shadows, EMI
11	9	GLASS HOUSES	Billy Joel, CBS
12	13	OUTLANDOS D'AMOUR	Police, A&M
13	32	FACADES	Sad Cafe, RCA
14	16	OFF THE WALL	Michael Jackson, Epic
15	15	ON THROUGH THE NIGHT	Def Leppers, Vertigo
16	12	LOUD & CLEAR	Sammy Hager, Capitol
17	17	DOWN TO EARTH	Rainbow, Polydor
18	10	NOBODY'S HERO	Stiff Little Fingers, Chrysalis
19	18	SPECIALS	Specials, 2-Tone
20	22	PRETENDERS	Pretenders, Real
21	14	THE LAST DANCE	Various, Motown
22	11	GET HAPPY	Elvis Costello, F-Beat
23	30	ONE STEP BEYOND	Madness, Stiff
24	23	LIGHT UP THE NIGHT	Brothers Johnson, A&M
25	19	EAT TO THE BEAT	Blondie, Chrysalis
26	21	PSYCHEDELIC FURS	Psychedelic Furs, CBS
27	28	PERMANENT WAVES	Rush, Mercury
28	24	TOO MUCH PRESSURE	Selector, 2-Tone
29	NEW	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.
30	27	THE WALL	Pink Floyd, Harvest
31	NEW	GREATEST HITS	Abba, Epic
32	NEW	ARGY BARGY	Squeeze, A&M
33	31	ASTAIRE	Peter Skellern, Mercury

34	NEW	INITIAL SUCCESS	B.A. Robertson, Asylum
35	NEW	SOMETIMES YOU WIN	Dr. Hook, Capitol
36	NEW	HER BEST SONGS	Emmylou Harris, K-tel
37	37	KENNY	Kenny Rogers, United Artists
38	26	AGAINST THE WIND	Bob Seger, Capitol
39	25	GREATEST HITS VOL. 1	Cockney Rejects, EMI
40	NEW	ORCHESTRAL MANOEUVRES IN THE DARK	Dindisc

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 4/2/80
SINGLES

This Week	Last Week	Song	Artist
1	1	ANOTHER BRICK IN THE WALL	Pink Floyd, Columbia
2	NEW	CALL ME	Blondie, Chrysalis
3	2	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
4	3	VIDEO KILLED THE RADIO STAR	Buggles, Island
5	4	RAPPER'S DELIGHT	Sugarhill Gang, Quality
6	NEW	WORKING MY WAY BACK TO YOU	Spinners, Atlantic
7	NEW	LONGER	Dan Fogelberg, Epic
8	8	LADIES NIGHT	Kool & The Gang, DeLite
9	10	MONEY	Flying Lizards, Virgin
10	11	I DON'T LIKE MONDAYS	Boomtoun Rats, Mercury
11	9	ON THE RADIO	Donna Summer, Casablanca
12	20	99	Toto, Columbia
13	NEW	AN AMERICAN DREAM	Dirt Band, United Artists
14	NEW	HIM	Rupert Holmes, MCA
15	NEW	MAKING PLANS FOR NIGEL	XTC, Virgin
16	6	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
17	19	REFUGEE	Tom Petty & The Heartbreakers, MCA
18	NEW	HOW DO I MAKE YOU	Linda Ronstadt, Asylum
19	13	ROMEO'S TUNE	Steve Forbert, Nempor
20	NEW	NIGHT TO REMEMBER	Prism, Capitol

ALBUMS

1	1	THE WALL	Pink Floyd, Columbia
2	4	AGAINST THE WIND	Bob Seger, Capitol
3	5	THE LONG RUN	Eagles, Asylum
4	8	MAD LOVE	Linda Ronstadt, Asylum
5	3	GLASS HOUSES	Billy Joel, Columbia
6	NEW	DRUMS & WIRES	XTC, Virgin
7	7	DAMN THE TORPEDOES	Tom Petty & The Heartbreakers, MCA
8	10	UNCUT	Power Blues, RCA
9	14	IN THE HEAT OF THE NIGHT	Pat Benatar, Chrysalis
10	NEW	LOVE STINKS	J. Geils Band, EMI
11	11	THE PLEASURE PRINCIPLE	Gary Newman, Beggars Banquet
12	NEW	BROKEN ENGLISH	Marianne Faithfull, Island
13	13	GET HAPPY	Elvis Costello, Columbia
14	12	B-52s	B-52s, Warner Bros.
15	9	BUT THE LITTLE GIRLS UNDERSTAND	The Knack, Capitol
16	NEW	THE FINE ART OF SURFACING	Boomtoun Rats, Mercury
17	NEW	LONDON CALLING	The Clash, Epic
18	NEW	DARK SIDE OF THE MOON	Pink Floyd, Capitol
19	NEW	PERMANENT WAVE	Rush, Anthem
20	NEW	ARMAGEDDON	Prism, Capitol

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/8/80
SINGLES

This Week	Last Week	Song	Artist
1	1	SUN OF JAMAICA	Goombay Dance Band, CBS
2	3	IT'S A REAL GOOD FEELING	Peter Kent, EMI
3	7	WEEKEND	Earth & Fire, Vertigo
4	2	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
5	4	RAPPER'S DELIGHT	Sugarhill Gang, Metronome
6	5	QUE SERA MI VIDA	Gibson Brothers, Polydor
7	6	THE BALLAD OF LUCY JORDAN	Marianne Faithfull, Island
8	8	WIE FREI WILST DU SEIN	Bernhard Brink, EMI
9	9	SPACER	Sheila & B. Devotion, Carrere
10	11	BOAT ON THE RIVER	Styx, A&M
11	18	SAN FRANCISCO BAY	Smokie, RAK
12	10	ABSCHIED IST EIN BIBCHEN WIE STERBEN	Katja Ebstein, Ariola
13	27	OH SUSIE	Secret Service, Teldec
14	17	I HAVE A DREAM	Abba, Polydor
15	12	HERBERT	Gottlieb Wendehals, Metronome
16	14	ZABADAK	Saragossa Band, Ariola

17	13	INDIAN RESERVATION	Orlando Riva Sound, Ariola
18	21	GIVE ME MORE	The Teens, Hansa
19	26	MONO	Monotones, Metronome
20	NEW	TOUCH TOO MUCH	AC/DC, Atlantic
21	15	NIE MEHR ALLEIN SEIN	Tony Holiday, Polydor
22	20	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
23	16	CONFUSION	Electric Light Orchestra, Jet
24	25	ATOMIC	Blondie, Chrysalis
25	23	LADY OF THE DAWN	Mike Batt, CBS
26	19	HADSCHI HALEF OMAR	Dschinghis Khan, Jupiter
27	24	AMERICA	Gianna Nannini, Metronome
28	28	LUCIFER	Alan Parsons Project, Arista
29	NEW	I DO THE ROCK	Tim Curry
30	30	DAVID'S SONG	Kelly Family, Polydor

ALBUMS

1	1	THE WALL	Pink Floyd, Harvest
2	3	INSEL DER ZARTLICHKEIT	Demis Roussos, Polystar
3	2	HAPPY GUITAR	Spotnicks, Polydor
4	4	UNBEGABEN	Nina Hagen Band, CBS
5	NEW	GUITAR ROMANTICA	Francis Goya, Polydor
6	5	ELVIS' LOVE SONGS	Elvis Presley, K-tel
7	6	EYES OF THE UNIVERSE	Barclay James Harvest, Polydor
8	7	BROKEN ENGLISH	Marianne Faithfull, Island
9	8	HIGHWAY TO HELL	AC/DC, Atlantic
10	NEW	COME DANCE	Styx, A&M
11	10	EVE	Alan Parsons Project, Arista
12	9	DISCOVERY	Electric Light Orchestra, Jet
13	11	BREAKFAST IN AMERICA	Supertramp, A&M
14	18	GREATEST HITS VOL. 2	Abba, Polydor
15	13	TRAUMEREIN	Richard Clayderman, Telefunken
16	14	GONE TO EARTH	Barclay James Harvest, Polydor
17	12	TUSK	Fleetwood Mac, Warner Bros.
18	17	GOLDENER TROMPETENSOUND	Herb Alpert & Tijuana Brass, A&M
19	NEW	RAPPER'S DELIGHT	Sugarhill Gang, Metronome
20	16	REGGATTA DE BLANC	Police, A&M

JAPAN

(Courtesy Music Labo)
As of 3/31/80
SINGLES

This Week	Last Week	Song	Artist
1	2	DOHKESHI NO SONNET	Masashi Sada, Freeflight
2	1	OKURU KOTOBA	Kaientai, Polydor (Nichion/Noel)
3	4	FUSHIGINA PEACH PIE	Mariya Takeuchi, RCA (Burning/PMP)
4	10	RUN AWAY	Shannels, Epic (PMP)
5	5	KUCHIBIRI-YO ATSUKU	KIMOKATARE, Machiko Watanabe, CBS/Sony (PMP)
6	3	SAYONARA	Ofcourse, Toshiba-EMI (PMP)
7	8	HEY LADY	Mayo Shohno, Jane (Yui Ongaku Shuppan)
8	6	DAITOKAI	Crystal King, Aardvark (Yamaha)
9	7	SHUSHIFU	Alice, Toshiba-EMI (Noel)
10	9	TOMARIGI	Sachiko Kobayashi, Warner Bros. (Daikichi)
11	16	HIGE-NO-THEME	Akihiko Takashima & The Electric Shavers, SMS (Watanabe Ongaku Shuppan)
12	18	THIS IS SONG FOR COCA-COLA	Elkichi Tazawa, Warner Bros. (Sunrise Mackey)
13	11	KOI	Chiharu Matsuyama, F (STV Pack)
14	15	SHIAWASE SAGASHITE	Hiroshi Itsuki, Minoruhon (Sound Eye)
15	13	LOVE SONG	Twist, Aardvark (Yamaha)
16	NEW	AI-NO-SONO	Hideki Saijoh, RCA (Taiyo Ongaku)
17	12	KANASHIMI-WARAI	Miyuki Nakajima, F
18	14	WAKE UP	Kazuo Zaitzu, Toshiba-EMI (Shinko Gakufu)
19	NEW	ASHITA-NO-JOE	Takeshi Obo, Orange House (April)
20	17	OMAE-TO-FUTARI	Hiroshi Itsuki, Minoruhon (Sound Eye)

ALBUMS

1	1	LOVE SONGS	Mariya Takeuchi, RCA (RVC)
2	2	GREATEST HITS VOL. 2	Abba, Discmate
3	3	PUBLIC PRESSURE	Yellow Magic Orchestra, Alfa
4	4	MILLION-DOLLAR-NIGHT	Kai Band, Express (Toshiba-EMI)
5	5	ASHITA NO KIMIE	Iruka, Orplid (Crown)

6	15	GLASS HOUSE	Billy Joel, CBS/Sony
7	6	KISHO TENKETSU	Chiharu Matsuyama, F
8	7	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
9	NEW	TINY BUBBLES	Southern All Stars, Invitation
10	8	MEMORIAL 1972-75	Alice, Express (Toshiba-EMI)
11	9	RISE	Herb Alpert, A&M
12	12	TAKANAKA SUPER LIVE	Masayoshi Takanaka, Kitty
13	11	WAIJINDEN	Kaientai, Polydor
14	10	OKAERINASAI	Miyuki Nakajima, F
15	14	JOLLY JIVE	Masayoshi Takanaka, Kitty
16	17	MAD LOVE	Linda Ronstadt, Asylum
17	NEW	ROMANTIC CAT	Bobby Caldwell, TK
18	NEW	BEST OF RICHARD CLAYDERMAN	Richard Clayderman, Victor
19	13	KOI-NO-DISK-JOCKEY	Mako Ishino, Victor (Victor)
20	16	YOU'RE ONLY LONELY	J.D. Souther, CBS/Sony

ITALY

(Courtesy Germano Ruscitto)
As of 4/1/80
SINGLES

This Week	Last Week	Song	Artist
1	1	VIDEO KILLED THE RADIO STAR	Buggles, Island/Ricordi
2	5	SOLO NOI	Toto Contugno, Carosello/Ricordi
3	2	MY SHARONA	Knack, Capitol/EMI
4	3	MOSCOW DISCO	Telex, Durium
5	17	SU DI NOI	Pupo, Baby/CGD-MM
6	NEW	LA PUNTURA	Pippo Franco, Lupus/Ricordi
7	6	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest/EMI
8	11	RAPPER'S DELIGHT	Sugarhill Gang, Carosello/Ricordi
9	4	C'E TUTTO IL MONDO	Matia Bazar, Ariston/Ricordi
10	14	UNA GIORNATA UGGIOSA	Lucio Battisti, Numero Uno/RCA
11	12	MERAVIGLIOSAMENTE	Cugini Di Campagna, Pull/Fonit Cetra
12	NEW	SPACER	Sheila & B. Devotion, Carrere/Fonit Cetra
13	19	HE'S SPEEDY LIKE GONZALES	Passenger, Durium
14	7	SE TORNASSI	Julio Iglesias, CBS/CGD-MM
15	9	REMI E LES SUE AVVENTURE	I Raggazzi Di Remi, Cetra/Fonit Centra
16	8	DISCO BAMBINA	Heather Parisi, CGD-MM
17	16	CHE IDEA	New Trolls, WEA
18	15	STOP	Kim and the Cadillac, Ariston/Ricordi
19	10	NOTTE A SORPRESA	I Pooh, CGD-MM
20	NEW	CHE NE SAI	Riccardo Fogli, CGD-MM

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/31/80
SINGLES

This Week	Last Week	Song	Artist
1	1	CRAZY LITTLE THING CALLED LOVE	Queen, Elektra
2	3	ANOTHER BRICK IN THE WALL	Pink Floyd, CBS
3	7	I GOT YOU	Split Enz, Mushroom
4	2	DREAMING MY DREAMS WITH YOU	Colleen Hewett, Wizard
5	4	HE'S MY NUMBER ONE	Christie Allen, Mushroom
6	5	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
7	13	ROCK WITH YOU	Michael Jackson, Epic
8	8	COWARD OF THE COUNTY	Kenny Rogers, United Artists
9	15	WALKING ON THE MOON	Police, A&M
10	10	DAY TRIP TO BANGOR	Fiddlers Dram, RCA
11	12	MONEY	Flying Lizard, Missing Link
12	6	BLAME IT ON THE BOOGIE	Jacksons, Epic
13	11	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE	Monty Python, Warner Bros.
14	14	LOCOMOTION	Ritz, Epic
15	17	SPACE INVADERS	Player, WEA
16	NEW	BRASS IN POCKET	The Pretenders, Sire
17	9	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
18	18	ROMEO'S TUNE	Steve Forbert, Epic/Nempor
19	16	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
20	NEW	FLY TOO HIGH	Janis Ian, Interfusion

ALBUMS

1	2	OFF THE WALL	Michael Jackson, Epic
2	1	THE WALL	Pink Floyd, CBS
3	4	TRUE COLOURS	Split Enz
4	3	REGGATTA DE BLANC	Police, A&M
5	6	DESTINY	Jacksons, Epic
6	5	THE ROSE	Soundtrack, Atlantic

7	8	AGAINST THE WIND	Bob Seger, Capitol
8	7	THE B-52s	Warner Bros.
9	10	MAD LOVE	Linda Ronstadt, Asylum
10	9	TUSK	Fleetwood Mac, Warner Bros.
11	NEW	GLASS HOUSES</	

BPI Sees More Trials

LONDON—Lawyers working on behalf of the British Phonographic Industry (BPI) here see 1980 as "The Year Of The Trial" as far as pirates, bootleggers and counterfeiters are concerned.

This follows the decision last year to mount a major "new crackdown" on manufacturers, distributors and retailers of illegally produced records and tapes—and the fact that more than 160 incidents were reported to the BPI antipiracy division in 1979.

A breakdown of this greatly increased incident rate shows that 115 of the complaints related to bootlegging, 19 to reports of pirated material, 17 on counterfeiting, seven related to imports from Singapore and four were over allegedly "offensive" press advertising slanted to encouraging home taping.

The BPI legal division notes the continuing sale in the U.K. of imported pirate cassettes from Singapore and says: "The inlay cards are very similar to the genuine item, but the trademarks are altered to those of the pirate manufacturer.

"Some of the most common logos to be found on these imports are IBM, Pink Panther and Death."

But the BPI team has been told by Singapore's commercial crime division that police there do not have any control over the export of pirate cassettes, though "some assistance has been given to members of the Singapore Phonogram Assn. when executing a magistrate's search warrant.

"However," say the industry organization lawyers, "the trials will certainly build up here for the pirate trade this year."

New Licensing Alignments Firmed For Malaysia Mart

By CHRISTIE LEO

KUALA LUMPUR—Shifts in international licensing arrangements are impacting upon record companies even in this small but healthy market, with one Malaysian firm, in particular, losing two foreign lines to local branches of multinationals.

This month, PolyGram takes over the Casablanca license from Musico. The U.S. label has produced a number of steady sellers in this market, including Donna Summer, Village People, Kiss and the Captain & Tennille.

The acquisition will boost PolyGram Malaysia's sales, which have reportedly climbed past the \$1 million mark since 1978, thanks in part to disco oriented-product. "Naturally this label will help us gain more ground for our already considerable disco catalog," says T. Renganathan, the company's label chief. "But we're aware that rock-oriented product is increasing in popularity, and we'll be adjusting to meet that."

PolyGram's acquisition of A&M for this market last year also boosted sales, with acts such as Herb Alpert, Styx, Supertramp, Chuck Mangione and Rita Coolidge among its most popular acts in Malaysia.

"This year, we want to exploit the growing market for rock. There are already significant signs of the ac-

Palais Is Go

CANNES—A court in Nice has rejected a plea supported by a number of South of France associations, covering various trading and communities sectors, that work on the new municipal Palais here should be stopped immediately and a referendum held about its future.

The old palais was to be completely demolished and the new one was expected to be ready to provide a new center for MIDEM 1982.

The associations involved in the court plea felt confident about halting the new palais plans because the same court had rejected proposals to build a similar congress palais in Nice. But the court found there was no similarity between the two projects.

When the associations further argued that the new palais project in Cannes did not have the approval of the Ministry of Cultural Affairs, this was held by the court to be merely a detail. Now works goes ahead at full steam, apparently unhindered by legal representations.

ceptability of new wave acts. To create initial interest, we'll be importing select back catalog items of popular new wave titles," says Renganathan.

Musico's second loss is that of the United Artists line (which it's held for 10 years) to EMI. The switch is the result of the latter firm's buyout of UA last year.

"It's not as if we didn't expect it," notes Khor Jin Seong of Musico, "but the loss will certainly dent our sales figures. Fortunately, we still have the backup of Japan's JVC label, whose repertoire is suitable for this market."

Musico is also hoping to acquire the MCA license (and is negotiating to that effect) which is departing PolyGram from this month.

Market leader EMI is naturally happy with the United Artists acquisition. "The company is solid in country, jazz and rock," observes promotions executive Derrick Dai. "Acts like Kenny Rogers, Gerry Rafferty and Ronnie Laws should provide us with a regular hit flow this year. We're looking forward to handling the label."

EMI Malaysia also retains Arista Records, despite suggestions that there might have been a change in this license because of Ariola's acquisition of the Clive Davis-helmed company.

Arista is now signed to EMI for a further two years, until the end of 1981. Top sellers under this banner include Barry Manilow, Dionne Warwick, GQ, Raydio, Eric Carmen, Melissa Manchester, the Grateful Dead and the Alan Parsons Project.

Meanwhile, Baal Records, another local firm and onetime licensee of ABC before its sale to MCA, has acquired rights to Salsoul in Malaysia. "That's not expected to put us in the forefront of the record business," admits general manager James Quah, candidly, "but it will help our volume. We're looking for small independent labels to add to our lineup. Large labels demand too much in royalties."

Cosdel's Michael Chong shares similar views; the company currently handles the RCA group of labels. "We cannot really depend on any one source for a constant supply of product," he says. "We will definitely be vying for other licenses, and plan to expand from there."

International

Japan Jazz Means \$\$

• Continued from page 45

derrated talent, and we'll sell the product there by focussing on the appeal of having Japanese-recorded product." So far, Yuh has finished 13 works, though none are set for release abroad until 1981.

Nippon Phonogram's jazz director and former editor-in-chief of Swing Journal, Kiyoshi Koyama, heads up three in-house labels, of which Three Blind Mice is the most successful (he also heads up all foreign jazz labels). He reports Micky Bingo and Tsuyoshi Yamanotes albums are selling well.

Phonogram distributes the GRP/Novus labels from Arista, and are leaders in fusion (Dave Grusin is a superstar in Japan).

After 15 years with Swing Journal's traditional outlook, Koyama now feels. "I want to make way for all types of genres, so that jazz encompasses all music. This is the direction jazz is taking the world over. Slowly, Japanese jazz became popular last year and people are now looking to local performers as pop stars. Whether Japanese or not, jazz holds less prejudices, and in future, more artists will travel to the U.S., while the Japanese market will widen as people stop categorizing jazz."

As the market widens, so will more jazz clubs open. At present, the leaders Shinjuku and Roppongi Pit Inns present nightly entertainment featuring both domestic and foreign acts, while the new Blue Shell does the same.

Although these clubs' capacities are small (near 200 to 350), they inevitably allow artists creative space. Misty, a well-known lounge bar, is famous for domestic quartets and traditional jazz. The Samba Club is basically similar, but talent is invited from all over Latin America to work weeks, as opposed to one-night stands.

As there is little jazz radio, coffee houses which play only jazz music have sprung up throughout Japan. Now there are more than 2,000 of these spots.

Sales Slow In Austria

VIENNA—Sales volume of the Austrian record industry in 1979 was 3.8% down on the previous year, which, in turn, was 20.4% up on 1977.

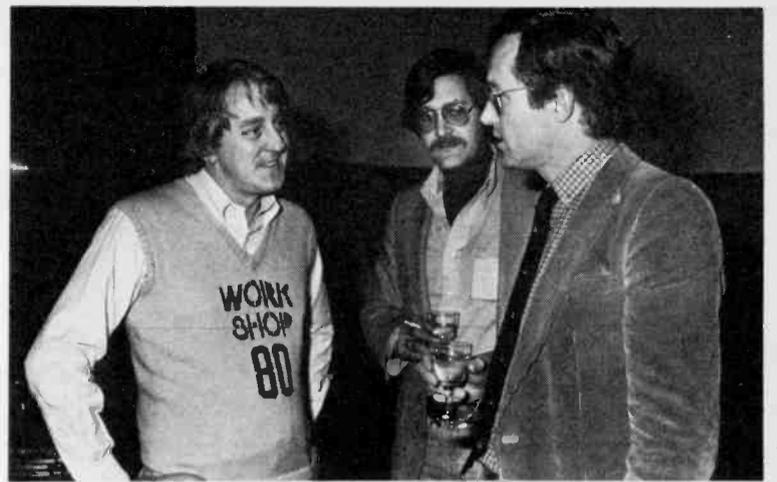
This up-and-down statistical picture emerges from an analysis of figures compiled from the former record cartel there, which comprised Amadeo, Ariola, Bellaphon, CBS, EMI Columbia, Musica, Phonogram, Polydor and WEA.

These majors recorded a sales total of \$51.5 million, last year, based on the wholesale value, less Value Added Tax, and including all deliveries to the trade and record clubs.

One area of difficulty was cassette sales, down from \$17.5 million in 1978 to \$14.8 million last year.

In 1979, value of disk and tape deliveries to the trade was \$34.3 million, against \$33.5 million the previous year. Record clubs sold records and tapes worth \$2.4 million at wholesale, down from \$2.6 million the year before.

As for cassettes, retail sales slumped from \$15.7 million in 1978 to \$13.3 million last year. And disk clubs saw cassette sales slump from \$1.8 million in 1978 to \$1.6 million in 1979.



SERIOUS BUSINESS—Adrian Rudge, left, international manager for Polydor U.K., chats with Ron Solleveld, center, international manager for Intersong, and Michael Hoppe, head of Polydor International's popular repertoire division. The occasion was a special corporate "workshop" held for the Polydor international a&r staff at London's Churchill Hotel, to discuss new signings, contract reviews and common problems.

Phonographic Performance Refuting Claims By BBC

LONDON—Claims by British Broadcasting Corp. that its recently announced cutbacks in "needle-time" on Radio 1 (Billboard, March 15, 1980) are due to new restrictions imposed by Phonographic Performance Ltd. have been strongly denied by the latter, which governs the airplay of records in this country.

Originally, it was said that the cuts were the result of action by PPL because the BBC played too many new records.

But now Bert Gilbert, PPL general manager, says the cutbacks have been "solely due to the BBC's abuse of the levels of needletime which were agreed as from April 1, 1978.

This arrangement allows for up to 19 hours of review time for the playing of records that are new releases. There is, he says, no charge currently made to the BBC for playing of records in this specific category. "But," he adds, "this may be changed when the current arrangement comes up for renegotiation as from April, 1981."

Gilbert continues: "The BBC has been greatly exceeding the 19-hour limit with regard to playing new product, to such an extent that the PPL has found it necessary to ask the corporation to adhere, in future, to the arrangement existing between the two parties."

At a meeting between the BBC and PPL last week, the latter said it had made "every effort" to accommodate the needs of the BBC by increasing total needletime allocation for BBC main radio home services from 97 hours to 127 hours a week. This deal came in consultation with

the Musicians Union.

Gilbert says: "But the BBC has no right to abuse this arrangement in the way they have. We appreciate its desire to enable listeners to hear new recordings, and we've emphasized our willingness to help by waiving needletime payments in the review time area.

"But we have a responsibility to help protect the job opportunities for British musicians in broadcasting and so we can't agree to unlimited review time. We're disappointed that the BBC has resorted to making misleading comments about this situation."

BPI Forming Video Branch

• Continued from page 45

Video Assn. is a natural and necessary step.

Video subsidiaries of BPI member companies, such as Precision Video, will be invited to join, as will videogram producers outside the BPI such as VCL and Intervision.

No chairman has yet been nominated, and it is possible that someone not associated with the BPI may be approached. Nor has a first meeting yet been called.

Even so, the BPI says it will be a matter of weeks rather than months before the British Phonographic Industry Video Assn. (BPIVA) is off and running, and first on the agenda will be moves to open discussions on the Mechanical Rights Society rate card, which the record industry feels is too high.

Woes Seen After Montax

COPENHAGEN — Financial problems for many outside record industry companies pile up in the wake of the bankruptcy (Billboard, March 15, 1980) of the huge Danish rackjobbing operation Montax.

While the company itself could end with debts of \$6 million, and with stock estimated at around \$3 million by the latest calculations, creditors decided to sell Montax to the loudspeaker factory Dantax, sited in the township of Pandrup, near the Montax headquarters.

Purchase price is said to be \$400,000, with another \$250,000 to cover the buildings, three cars, a motorboat, computers and systems, plus rights to the Montax trading name.

Outside companies seem certain to lose money as a result of the Montax collapse. An example is the Tinsley-Robor group in the U.K., print-

ing and sleeve company, owed around \$75,000. Tape firms in Thailand, Holland, West Germany, Sweden and both the U.K. and U.S. are said to be owed money.

Then there is a debt of \$80,000 to a Danish printer and \$60,000 to a consultancy company here. Around \$150,000 is owed to the local computer company Regnecentralen.

This is the clearing-up operation which now faces John Jensen, as managing director of Dantax.

The last trading figures, for the June-December half year of 1979, shows a Montax loss of \$2.3 million and a turnover on sales of \$2.42 million. A final court hearing about the corporate finances is set for June 6 here, but it is known money is owed to Montax, perhaps as much as \$1 million, including sums from affiliates in Sweden and Norway.

Mantovani Recalled As 'King Of Strings'

LONDON—The death here March 29 of Mantovani at age 74 robs the music world of "the king of the strings," a man whose shimmering violin orchestral sounds like "Charmaine" led to world album sales of more than 100 million units.

Fame came to Annunzio Paulo Mantovani in the early '50s. Born in Venice, the son of a violinist in the Milan La Scala orchestra, he was originally set for an engineering career, later turning to violin.

At 16, he gave his first public performance, playing Bruch's Violin Concerto and followed with acclaimed recitals at the Queen's Hall and the Wigmore Hall. Then he led the salon orchestra at the Hotel Metropole and was musical director of many West End theatre shows, including Noel Coward's "Sigh No More."

But despite regular work and recognition, the big breakthrough came

in 1951 with the orchestral productions for Decca Records of cascading string arrangements, by arranger Ronald Binge, of contemporary pop melodies and popular classics.

"Charmaine," which became his theme tune, was the first million-seller single for him and was to lead to many concert tours of the U.S.

Mantovani was married in 1934 and became a naturalized U.K. citizen a year later. His wife Winifred died in 1977 and he leaves a son and a daughter.

He was the first musician to sell more than one million stereophonic albums and he outsold even the Beatles in some of that group's peak years in album unit terms.

In an interview some 10 years ago, he said his continuing success was in part due to the Beatles "and other pop groups who play so loudly. My style of music, perhaps, lets in a breath of fresh air."

Dick Haymes, Dead At 63, Aspired To Be Songwriter

By DAVE DEXTER JR.

LOS ANGELES—The late Dick Haymes never realized his ambition to become a successful songwriter.

His voice got in the way.

He was working as an extra in motion pictures here in 1940 when he took one of his songs to bandleader Harry James. "Harry," Haymes said later, "liked the way I sang my song better than the song itself. And so I succeeded Frank Sinatra as vocalist with James' Music Makers.

"It wasn't exactly what I had in mind. But it worked out fine."

Haymes' mother was a celebrated voice teacher who traveled extensively. That explains Dick's birth in September 1916 in far-off Buenos Aires. Dick, his mother and young brother Bob Haymes—also an aspiring composer—moved about constantly. In time, they settled in New York.

Music publishers showed no interest in songs by the Haymes brothers, so Dick shifted his base to Los Angeles in the late 1930s. And that's how his audition with trumpeter James came about.

From the James band, Dick moved on to Benny Goodman. His records of "Idaho," "Take Me," "Serenade In Blue" and "I've Got A Gal In Kalamazoo" spun in America's 400,000 jukeboxes alongside those by Glenn Miller. And then came Sinatra's decision to go out on his own, as a singing single. Tommy Dorsey quickly hired Haymes in 1942 to replace the Hoboken baritone. But because the American Federation of Musicians would allow no records to be made by its members, Haymes' big voice was never plattered with Dorsey.

During the World War II years Haymes acquired Bill Burton as his personal manager. It was a rewarding alliance. Burton bagged a contract at 20th Century-Fox Films for Haymes and soon Dick was starring in a flood of movie musicals.

He worked with Betty Grable, Vivian Blaine and other potent movie names. He played the male lead in "When Irish Eyes Are Smiling," "State Fair," "Diamond Horseshoe," "Do You Love Me," "The Shocking Miss Pilgrim" and "Carnival In Costa Rica," all lucrative grossers. He recorded "Little White Lies" with Gordon Jenkins behind him in November 1947; it was U.S. Decca's best selling single in 1948.

Haymes had his own network radio show in addition to his movie and recording successes and as the 1940s ended he ranked alongside Bing Crosby, Sinatra, Perry Como and Vic Damone as the nation's most popular singer.

Dick's lofty position crumbled in the decade that followed. He messed up, as he said later, with poor financial investments, several divorces and a losing battle with booze. He moved to England, then Spain, but as rock swept into favor throughout the 50 states his virile, testicular baritone pipes were forgotten.

After returning to the U.S., he tried several new managers. Bill Burton had died while Haymes resided in Spain. Television was the burgeoning new mass medium. Record label executives evinced no interest in Haymes' forgotten talents. Sonny Burke spent a bundle recording an album by Dick for Burke's Daybreak label when Haymes played the Coconut Grove of the Hotel Ambassador here 10 years ago but deejays refused to spin it and the album bombed.

Haymes had sold seven million records in one year—1947—but no one in the 1970s gave a damn. Professionally, he was dead and didn't know it. Only one of his seven wives—Edith Harper, Joanne Dru, Nora Eddington Flynn, Rita Hayworth, Fran Makris, Fran Jeffries, Wendy Smith—was around to lend him a hand as the years flowed by. And the hell of it was that Dick still sang beautifully despite the alcohol and constant smoking.

He died of lung cancer at Cedars-Sinai Hospital here March 28, still the nice guy, still hoping to recover and return to records. One wonders if, in his final pain-enduring days and nights in and out of the hospital, he reminisced about the many songs he wrote 40 years ago and how his career might have been altered had those songs become hits.

No one heard his songs. But Dick had one thing still going for him that some of us will never forget. His low notes were the fattest, the most musical, the best in the business of all the 20th century singers. Crosby, Sinatra, Como, Presley—none could touch him down in the low, ballsy register. And there are still some of his records from the 1940s around to prove it.



Billboard photo by Jacki Sallow

HORSING AROUND—Joe Smith, right, jokes with newly-signed Elektra/Asylum act Bernie Taupin, who sits astride an antique carousel horse in the label's L.A. offices. The solo debut album by Taupin, the famed Elton John lyricist, is titled "He Who Rides The Tiger."

Opera Authority Dario Soria Dies

By IS HOROWITZ

NEW YORK—Dario Soria, who played a prominent role in the record industry for more than 30 years, died here of a heart attack March 28. At the very end he was at work on an opera project, pursuing an interest that dominated his adult life. He was 67.

He first gained attention in records in 1946 when he began importing Cetra product into the U.S. By 1948 Soria was pressing the opera line in the States under the Cetra-Soria label, building a catalog that quickly became the most extensive of its kind and contributed significantly to widening collector knowledge of little known operas, among them early stage works by Verdi.

Soria sold Cetra-Soria to Capitol Records in 1953, and shortly thereafter set up and operated Angel Records, U.S., here for EMI. The venture marked the revival of the Angel logo, which had been abandoned early in the century, and the company quickly gained acceptance as a quality line, as much for its deluxe packaging and imported pressings as for the prestige of its artists.

Angel did much to promote the fame of such artists as Herbert von Karajan and Elisabeth Schwarzkopf, among others, rapidly built a catalog of operas and issued a number of ambitious recorded series. Among the latter was a collection of the complete solo piano works of Mozart performed by Walter Gieseking.

After leaving Angel in 1958 when the label in this country was absorbed by Capitol Records, by then a subsidiary of EMI, Soria began producing a special line of prestige classical albums for RCA known as the Soria Series. In 1961 he became vice president of RCA Victor's international division. He left RCA in 1970.

From that time until his death he was closely associated with the Metropolitan Opera Guild. Soria produced a number of historical recordings taken from early Met opera broadcasts which were used as fundraisers for the opera company.

Among survivors are his wife Dorle, long well-known as a writer and publicist in the music field.

Porcaro Producer

LOS ANGELES—The Strand's debut single, "Long Hot Summer" on Island, is produced by Toto drummer Jeffrey Porcaro. The cut is from the band's similarly named LP. Quartet is locally based.

Home Taping Crisis Is Probed At IMIC

• Continued from page 1

the U.K., and Bob Montgomery, managing director, Music Copyright Protection Society, U.K., are expected to touch on figures just published by the BPI which indicates that home taping is responsible for an estimated retail sales loss of \$400 million in the U.K. alone.

Other panelists on the home taping seminar are Irwin Robinson, president, Chappell Music; Jules Yarnell, RIAA antipiracy expert; Dr. Robert Thurow, International Federation of Producers of Phonograms and Videograms; and Los Angeles entertainment attorney Owen Sloane.

Scheduled for the Hyatt Regency, IMIC '80 continues to crystallize into what may well be the most important summit meeting to date for the global music industry.

The already dramatic four-day event features a special White House briefing by government officials, key speeches from the top officers of CBS, PolyGram and RCA, and other vital seminars.

John Backe, president and chief executive officer of CBS, Inc., Coen Sollefeldt, president of the PolyGram Group, and Herb Schlosser, executive vice president of RCA, will address delegates relative to the

growth of the global music industry and how new technologies such as home video will impact on it.

Other panel topics, all selected by the IMIC advisory board, will cover such issues as piracy, the state of the industry, future markets, prerecorded television, the publisher's role in artist development, parallel imports, and conglomerates versus independents.

Norman St. John Stevas, Britain's leader of the House of Commons and Minister for the Arts, will deliver a keynote speech the third day of the event touching on music and culture.

Wayne Newton will be appearing at Constitution Hall on April 24 in a special T.J. Martell Jr. Leukemia Foundation concert with IMIC attendees eligible for special seating. Artist Barbara Mandrell will also appear in concert on IMIC opening night, April 23.

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

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

U.K. Music Videocassette

LONDON—Britain's first home music videocassette will be available soon, result of an unusual deal—apparently consummated after tough bargaining—between Chrysalis Records and Sony.

Blondie's "Eat To The Beat" LP will appear exclusively on Sony's Betamax and U-Matic videocassette systems for the first three months of release, with a retail price tag of around \$40.

Then it comes on all other major videocassette configurations, with EMI Videograms (which has around 20 salesmen already on the road selling EMI software) handling distribution.

But in the second phase of release, the album will have a higher price tag. The low launch cost is because Sony is using this hot album to push its new C7 video recorder.

Announcing the deal here at the Nord Media videograms conference, Chrysalis international director, Des Brown, says all rights have finally been cleared after initial holdups with the American Federation of Musicians. This has apparently eliminated need for separate negotiations with the British Musicians Union. And, says Brown, it has "cleared the way for more video releases."

Lifelines

Births

Girl, Lindsay Marie, to Doreen and Andy Parker March 30 in Sherman Oaks, Calif. Father drums with UFO rock group.

* * *

Girl, Samantha Jill, to Amelia and Bob Chipetz March 5 in Philadelphia. Father is manager of the A's on Arista Records.

* * *

Boy, Justin Anthony, to Skip and

Karen Miller in Los Angeles April 2. Father is vice president of promotion at Motown Records; mother is a production associate at Tandem Productions.

Marriages

Randy Hansen, singer and guitarist, to Laurie Perry March 20 in San Francisco in personal manager David Rubinson's Automatt studios.

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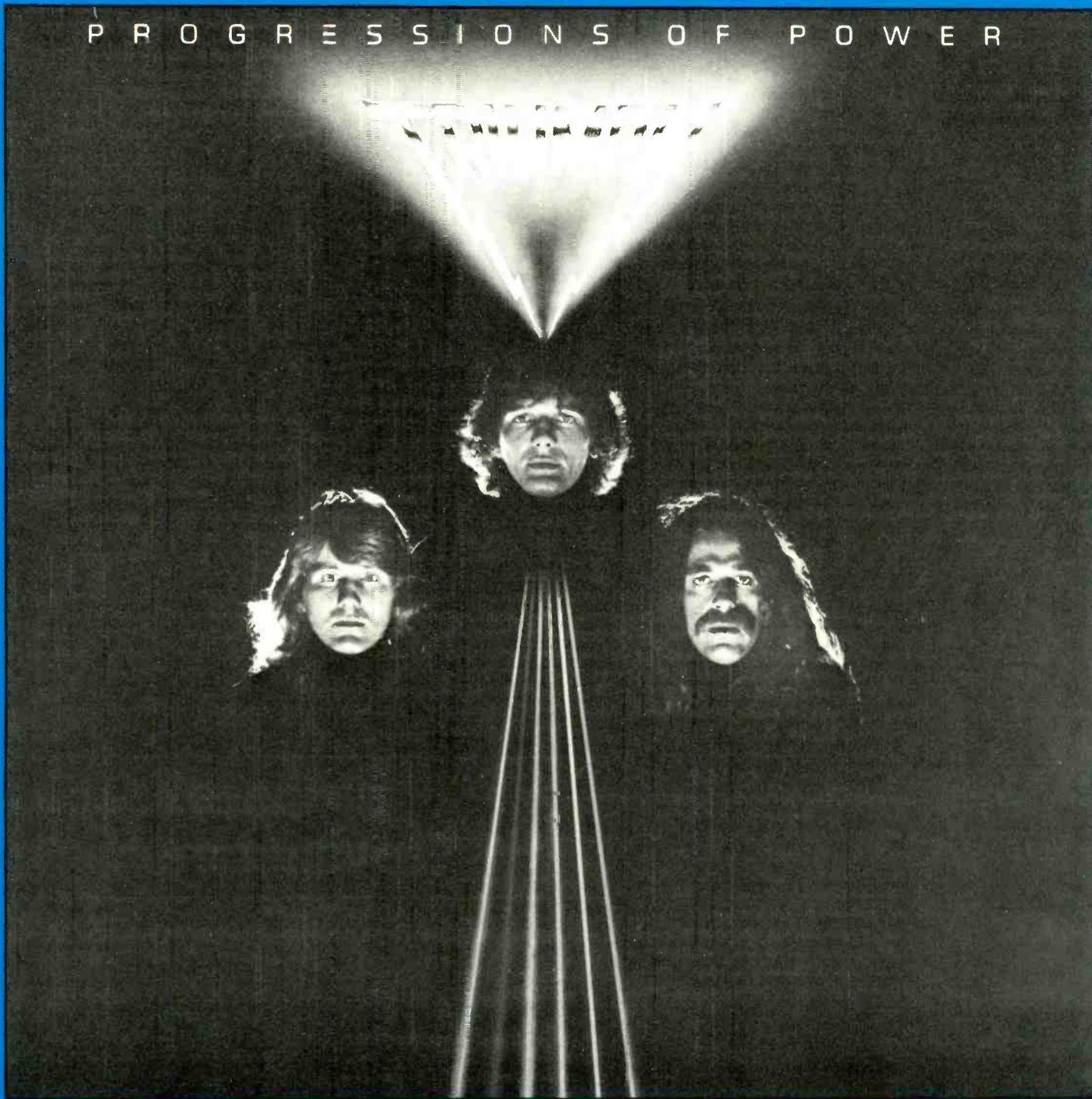


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for Attic Records Ltd.

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"I Can Survive"
PB-11945

"Triumph should do extremely well for us. The last album sold very well here and I expect this one to do the same."
— Joe MacCabe, KYY5

"Triumph is on the radio right now and is really screaming! It will definitely light up the phones."
— Redbeard, WZXR

"We tested 'I Can Survive' and got a 71% positive response on the tele-vote. That's the highest positive response of anything we've added."
— Steve Runner, WLVO

THE TRIUMPH 1980 TOUR PART 1

- | | |
|---|---|
| April 23 Spokane, WA Coliseum | 11 Midland, TX Chaparral-Center |
| 24 Seattle, WA Paramount Theater | 13 Corpus Christi, TX Memorial Coliseum |
| 25 Portland, OR Paramount Theater | 15 St. Louis, MO Keil Opera House |
| 26 San Francisco, CA Fox Warfield Theater | 16 Kansas City, KS Memorial Auditorium |
| 27 Santa Monica, CA Civic Auditorium | 17 Evansville, IN Coliseum |
| 29 Denver, CO Rainbow Music Hall | 18 Louisville, KY Freedom Hall |
| 30 Oklahoma City, OK Music Hall | 21 Atlanta, GA Fox Theater |
| May 1 San Antonio, TX Civic Arena | 23 Dayton, OH Harrah Arena |
| 2 Dallas, TX Moody Coliseum | 24 Indianapolis, IN Market |
| 3 Houston, TX Sam Houston Coliseum | 25 Southbend, IN Morris Civic |
| 4 Austin, TX Auditorium | 29 Milwaukee, WI Riverside |
| 7 Beaumont, TX Civic Auditorium | 30 Chicago, IL Aragon Ballroom |
| 9 Amarillo, TX Civic Center | 31 Pittsburgh, PA Stanley Theater |
| 10 El Paso, TX Coliseum | June 1 Detroit, MI Royal Oak |

MORE DATES TO BE ANNOUNCED



TRIUMPH POWER

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 4/12/80

Number of LPs reviewed this week **38** Last week **43**

Pop

AMBROSIA—One Eighty, Warner Bros. BSK3368. Produced by Ambrosia, Freddie Piro. Ambrosia finally got the recognition it deserved when its "How Much I Feel" went to three on the Hot 100. The trio seem off and running again with the fast breaking "Biggest Part Of Me." Not only does David Pack have one of rock's cleanest and melodious voices, but he's become an impressive guitarist as well. Most of the material is harder than anything Ambrosia has done before, with Joe Puerta's bass and Burleigh Drummonds' drums getting support from David Lewis' keyboards and synthesizer Chris North's organ and Royce Jones on percussion. Jones turns in a fiery vocal performance on "Shape I'm In." The interchanging of vocalists, band members taking turns at lead, keeps the material from wearing thin.

Best cuts: "You're The Only Woman," "Ready," "Cryin' In The Rain," "Shape I'm In," "Livin' On My Own."

IAN HUNTER—Live/Welcome To The Club, Chrysalis CH21269. Produced by Mick Ronson, Ian Hunter. Recorded live at club dates in Los Angeles and New York, this two disk set is a powerful tour de force. Hunter's gruff but pleasing vocals mesh well with the rocking musicianship of his guitar and piano; guitarist Ronson, drummer Erik Parker, bassist Mike Briley, guitarist Tommy Morrongiello and pianist Tommy Mandel. Ellen Foley and Susie Ronson provide excellent backup vocals on "We Gotta Get Out Of Here." All Hunter favorites are here including "All The Young Dudes," "All The Way From Memphis," "Bastard," "Just Another Night" and "Once Bitten, Twice Shy."

Best cuts: Those mentioned.

JUDY COLLINS—Running For My Life, Elektra 6E253. Produced by Judy Collins. Collins lost some ground in terms of popular and critical acclaim with her last LP, "Hard Times For Lovers," but turns in consistently better vocal performances here. The mix of material is again eclectic, ranging from a tune by country's Larry Gatlin to a pair of ballads from Sondheim's "Sweeney Todd." Also in the mix are songs by Peter Allen, Jacques Brel (translated from the French and Flemish) and Paul Williams (the Oscar-nominated Muppet hit "Rainbow Connection"). The Peter Allen tune, "I Could Really Show You Around," is the only rousing uptempo number in the collection; there are altogether too many downbeat ballad laments, lending a note of sameness. But this album should restore some of the recently-lost luster to one of middle-of-the-road pop's longest-sustaining stars.

Best cuts: "Running For My Life," "I Could Really Show You Around," "I've Done Enough Dyin' Today," "The Rainbow Connection."

BLOOD, SWEAT & TEARS—Nuclear Blues, LAX/MCA3227 (MCA). Produced by Jerry Goldstein. The group which pioneered a fusion of jazz rhythms and horn-fronted pop-rock in the late '60s on CBS debuts on its new label with a set of instrumentally funky tunes like David Clayton-Thomas' "Nuclear Blues" and Jimi Hendrix's "Manic Depression." Much of side two is dedicated to a suite entitled "Spanish Wine," written by six of the eight band members. The sound is big, funky and brassy.

Best cuts: Those cited plus "Agitato," "Drown In My Own Tears."

Country

MERLE HAGGARD—The Way I Am, MCA 3220. Produced by Fuzzy Owen. Having never veered off his traditional country course, Haggard, in this package, continues his run of excellent albums. Starting off with the title tune, written by Sonny Throckmorton, and running through Ernest Tubbs' "It's Been So Long, Darlin'," the album is pure country and could well be Haggard's most successful to date. With three self-penned songs and three by Tubbs, the project progresses in spots using horns, subdued strings and a tack piano on several tracks including Stuart Hamblen's "(Remember Me) I'm The One Who Loves You." Haggard's voice is in fine form throughout, with the musicians cookin' from track to track.

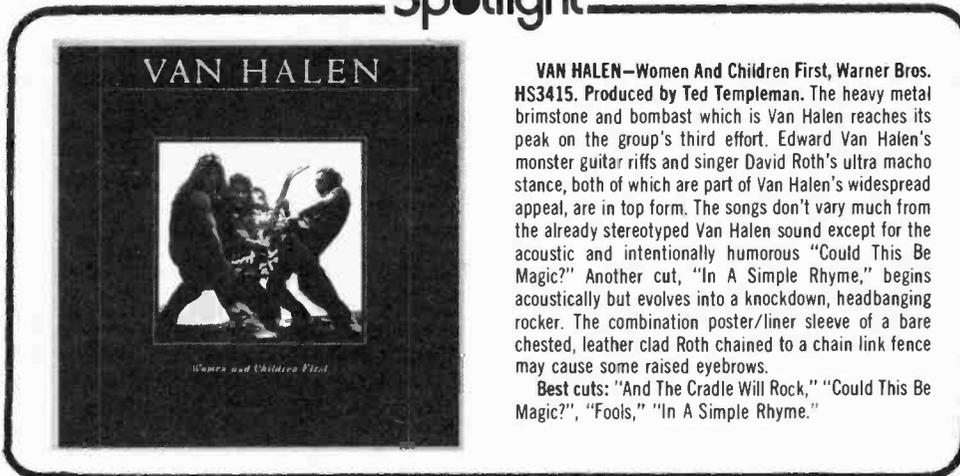
Best cuts: "The Way I Am," "Life's Just Not The Way It Used To Be," "Sky Bo," "It's Been So Long, Darlin'," and "Wake Up."

CRISTY LANE—Ask Me To Dance, United Artists, LT1023. Produced by Jerry Gillispie. Lane's second UA album is a solid effort, placing the songstress in a variety of styles and arrangements, including a Marty Robbins-like horn section on "Maybe I'm Thinking," and well orchestrated songs like the title selection, "Eyes Of Misty Blue," and "Daddy Boy." "Sexy Eyes" (not the Dr. Hook version) is a moving work highlighted by upfront guitars, and "I Will" incorporates exciting backing vocals and rhythm section. A lot of time and planning has gone into this album, and it shows via Lane's vocal prowess and clear production by Gillispie.

Best cuts: "Ask Me To Dance," "Sexy Eyes," "One Day At A Time," and "Once Or Twice."

CHARLY McCLAIN—Women Get Lonely, Epic JE36408. Produced by Larry Rogers. Highlighted by a plethora of uptempo material, McClain rocks out on several cuts, but is able to turn and get seriously soulful. Rogers production hits the mark with a wide ranging array of musical arrangements. At times the album sounds like '60s pop records, including

Spotlight



VAN HALEN—Women And Children First, Warner Bros. HS3415. Produced by Ted Templeman. The heavy metal brimstone and bombast which is Van Halen reaches its peak on the group's third effort. Edward Van Halen's monster guitar riffs and singer David Roth's ultra macho stance, both of which are part of Van Halen's widespread appeal, are in top form. The songs don't vary much from the already stereotyped Van Halen sound except for the acoustic and intentionally humorous "Could This Be Magic?" Another cut, "In A Simple Rhyme," begins acoustically but evolves into a knockdown, headbanging rocker. The combination poster/liner sleeve of a bare chested, leather clad Roth chained to a chain link fence may cause some raised eyebrows.

Best cuts: "And The Cradle Will Rock," "Could This Be Magic?," "Fools," "In A Simple Rhyme."

"Stuck Right In The Middle Of Your Love" and "Let's Put Our Love In Motion." Bob McDill's "All By Myself Again" is a moody, sometimes eerie selection with a church-like organ background. A good change of pace on the album is Rory Bourke and Charlie Black's "Somebody's Got To Sing The Sad Songs." Also included is McClain's duet single with Johnny Rodriguez, and her latest single, "Men."

Best cuts: "Somebody's Got To Sing The Sad Songs," "Women Get Lonely," "Men," and "All By Myself Again."

Jazz

KEITH JARRETT—Nude Ants, ECM21171 (Warner Bros.). Produced by Manfred Eicher. At last a Jarrett record in which he's playing for the people—not himself. This session cut at the Village Gate in New York pairs the eccentric piano wizard with the European rhythm section of Palle Danielson on bass and Jon Christensen on drums with the added fire of saxman Jan Garbarek. The lengthy cuts are intense modernist music but with a heart and gutsy feeling lacking in previous Jarrett works which tended to show off his prowess in blending various elements into a cohesive jazz force. The music has a new-found catchiness which is arresting and funky at intervals. Three of the six cuts are shorter in duration than the others and have greater flexibility.

Best cuts: "Innocence," "New Dance," "Sunshine Song," "Oasis."



First Time Around

JAGS—Evening Standards, Island ILPS9603 (Warner Bros.). Produced by Simon Humphrey. Jags. This immensely refreshing debut by the English quartet combines the best of '60s pop sensibilities with contemporary lyric lines and melodies. Nick Watkinson possesses a remarkable vocal instrument creating smooth textures and a harmonic sound. The band's support punctuates Watkins' guitar and vocals and often heightens the awareness to the fine lyrics. The Jags are fun listening to and it all reflects on the music.

Best cuts: "Back Of My Hand," "Evening Standards," "Party Games," "Desert Island Discs," "Tune Into Heaven," "Little Boy Lost."

ROBIN LANE & THE CHARTBUSTERS, Warner Bros., BSK3424. Produced by Joe Wissert. Like Pearl Harbor & The Explosions, Lane and her group released a single on a small label that Warners picked up on. Lane doesn't play around with sweet ballads or anything too tame. Instead, it's all impressive high energy rock, powered by Lane's no-nonsense, husky vocals and guitar and the power backing Chartbusters with its guitar-dominated riffs. Wissert's production is sparse, with flourishes at the right places. Unfortunately, Lane's voice doesn't sustain enough interest, sounding brilliant at times and boring at others. Despite some shortcomings, this remains an impressive debut.

Best cuts: "Kathy Lee," "When Things Go Wrong," "Why Do You Tell Lies," "Be Mine Tonight," "It'll Only Hurt A Little While."

RUSSIA, Warner Bros. BSK3414. Produced by Paul Ratajczak. Despite the name, this is an American band which fuses heavy metal, new wave and slick production values into a palatable result. The multi-layered vocals and good musicianship are reminiscent of Queen. "Poignant Clams," an instrumental, is different from the other cuts because it is a near classical piece with acoustic guitars and woodwinds. "Out Of My Mind," a full tilt rocker, works the best with its incessant hook. At times, the quintet dips into predictable hard rock ("Piece Of Ice") but mostly Russia crams musical and lyrical surprises into each of its compositions.

Best cuts: "Our Of My Mind," "Fight Back," "Poignant Clams," "Laughing (In The Face Of Fire)."

ARROGANCE—Suddenly, Warner Bros. BSK3429. Produced by Phil Gernhard. Punchy, guitar-oriented rock is what this quintet specializes in. Vocalist Robert Kirkland has an attractively gruff voice which lends a Bob Seger feel to the cuts. However, it is the double guitar attack of Kirkland and Rod Abernethy which really stands out. "Bad Girl," with its teasing harmonies and driving beat, is the center piece though the title cut too is an effective rocker. "Cost Of Money" has more of a blues influence which sets it apart. This group has a good sound for AOR or Top 40 play.

Best cuts: "Bad Girl," "Suddenly," "I'm Not Your Taxi," "Cost Of Money."

Billboard's Recommended LPs

pop

PHILIP D'ARROW—Sub Zero, Polydor PD16271. Produced by Jacques Levy, Philip D'Arrow. D'Arrow fronts an uncompromising rock band, which spans a slew of stylistic influences, including early Stones-type r&b ("Your Girl"), Dylan-flavored rock ("Upper Side Of Town") and rockabilly-tinged boogie ("The Big Beat"). All of the dynamics of the new wave are here, with vocal discipline to boot. **Best cuts:** Those cited.

BILLY FALCON—Falcon Around, MCA 3238. Produced by Jimmy Miller. The Entertainment Company usually specializes in mass appeal pop-MOR LPs, but here it offers a rousing set by this Springsteen rock'n'roll type. The songs are mainly the guitar-dominated, spare rock'n'roll that will appeal to teen AM and album FM formats, but there are some effective change-of-pace ballads, including "Not Goin' Down" and the midtempo "Holdin' On." In addition to supplying his powerful, gutsy vocals, Falcon wrote and arranged all 10 tracks. **Best cuts:** "Blue Smoke," "Mozambiques, Mozambiques."

FATHER GUIDO SARDUCCI—Live At St. Douglas Convent, Warner Bros. Produced by Don Novello. Father Guido, the most irreverent of holy men, alias Don Novello of "Saturday Night Live" fame, is the latest cast member to get a recording contract. While Father Guido's few minutes a week on the show are often hilarious, he can't sustain the laughs over the course of an entire album. After a while the laughs are far and few between and not even prayer can make them funny. **Best cuts:** "Five Minute University," "Women Priests."

JIMI HENDRIX—Nine To The Universe, Reprise HS2299 (Warner Bros.). Produced by Alan Douglas. The latest post-humous Hendrix release features the guitarist in a new light. Recorded during early '69 when Hendrix switched personnel, it features Billy Cox on bass, a track with Buddy Miles on drums and other jazz-oriented players. Expectedly, it is a Hendrix sound never heard before, as he expands his pop appeal into a more free flowing and related style. The five tracks were compiled from jams and therefore have an unrehearsed sound. **Best cuts:** "Nine To The Universe," "Easy Blues," "Jimi/Jimmy Jam."

MATCHBOX—Rockabilly Rebel, Sire SRK6087 (Warner Bros.). Produced by Peter Collins. Rockabilly has been enjoying a resurgence in the past couple of years and the exuberant high-energy songs here show why. Half of the 12 tunes were written by Steve Bloomfield (guitars, mandolin, harmonica and vocals); the other six were written by such writers as Bob Crewe, Norman Petty and Ray Campi. **Best cuts:** "Rockabilly Rebel," "Buzz Buzz A Diddle It," "Hurricane," "Rockin' At The Ritz," "Black Slacks."

707, Casablanca NBLP7213. Produced by Norman Ratner. Quartet plays well executed mainstream rock with slight new wave influences. For the most part though, the sound is closer to the hard rocking but melodic sound of Foreigner. Kevin Russell's vocals and guitar work are two factors which make this effort shine. Band shows equal skill on uptempo and slower numbers. **Best cuts:** "I Could Be Good For You," "Let Me Live My Life."

TONY ORLANDO—Livin' For The Music, Casablanca NBLP7209. Produced by Hank Medress, Dave Appell. Orlando's latest mixes oldies like an unexpected ballad treatment of the Everly Brothers' "Bye Bye Love" with fairly faith-

ful versions of a pair of James Taylor favorites: "Fire And Rain" and "Shower The People." The rest of the LP includes both brassy, sophisticated material and a simple tune like "(The Voices Of) San Pedro's Children," which features a children's chorus. **Best cuts:** those cited.

B.J. THOMAS—For The Best, MCA MCA3231. Produced by Chris Christian. The man who has won the inspirational Grammy the past three years running returns with another set of irresistibly upbeat celebrations of life and love. The songs were written by producer Christian and Buddie Buie of Atlanta Rhythm Section, among others. Dynamic string and horn arrangements keep the mood positive and light. **Best cuts:** "Walkin' On A Cloud," "Nothin' Could Be Better," "Jesus-Hearted People."

JACK MILLER—Rocker's Rising, Haiku HLPS0118. Produced by Jack Miller. Miller plays rock-influenced reggae that is subtle but intoxicating. "Night Train To Kingston" is the highlight with a steady but involving rhythm. Except for the six minute "Freedom Song," all songs can fit into any standard AOR playlist as they are relatively short and get to the point quickly. **Best cuts:** "Night Train To Kingston," "Rockers Rising," "Love's Got A Hold On Me."

CARLOS JOBIM—Terra Brasilis, Warner Bros. 2B3409. Produced by Aloysio Oliveira. Lovers of Jobim's warm, romantic style of singing and his haunting melodic lines will have a field day with this extravagant double pocket set featuring Claus Ogerman's vibrantly fulfilling charts. Jobim sings in both English and Portuguese and shows empathy for the lyrics by his six collaborators. His own musical works are heart rendering, even the newly recorded works which became familiar in the mid-1960s. Large orchestral backing aids in the dramatic effect. **Best cuts:** "One Note Samba," "Quiet Nights Of Quiet Stars," "Girl From Ipanema," "Wave."

MEL TORME—Torme, A New Album, Gryphon G796. Produced by Norman Schwartz. The one-time Chicago child prodigy is still at it, indefatigable in his quest for a hit record. He taped these nine tracks in England last year with Chris Gunning's orchestra and the American altoist Phil Woods. There are jazz overtones throughout; Torme's song selection is generally good though the world hardly needs a 126th version of "Send In The Clowns." Torme fans will applaud this LP, nonetheless. **Best cuts:** "Yesterday When I Was Young," "Bye Bye Blackbird."

GENE VINCENT—Forever, Rollin' Rock 022. Produced by Rockin' Ronny Weiser. The latest from the Van Nuys, Calif. based label features four songs cut by the late rock'n'roll pioneer a few weeks before he died. Vincent's daughter Melody Jean also offers a tune, "Say Mama," while the rest of the songs are Vincent classics done by Rollin' Rock acts Ray Campi, Johnny Legend and Jimmie Lee Maslon. The album included both hot rockabilly and rock'n'roll tunes and more midtempo ballad numbers. **Best cuts:** "Bring It On Home," "Party Doll," "Say Mama," "Black Leather Rebel."

BLASTERS—American Music, Rollin' Rock LP021. Produced by Rockin' Ronny Weiser. The title here refers to the group's description of its musical influences: r&b, New Orleans, cajun, blues, hillbilly and rockabilly. The sounds meld together effectively for an upbeat, rousing experience which manages to convey the roots of mid-'50s rock without sounding at all dated. **Best cuts:** "American Music," "Real Rock Drive," "Flattop Joint," "Barn Burning."

soul

GENE PAGE—Love Starts After Dark, Arista AB4262. Produced by Billy & Gene Page. Page's latest is a splendid showcase for some fine female singers, including Merry Clayton and Charmaine Sylvers. Most of the cuts are uptempo, powered by Page's beefy and brassy orchestrations. Among the highlights are Leon Sylvers' catchy title tune, and Joe Sample's funky "Hollywood," latter featuring sharp and cynical vocals by Clayton. It's Page's best in ages. **Best cuts:** those listed, plus "Hold On To That Groove," "I Wanna Dance."

THE WATERS—Watercolours, Arista AB4253. Produced by David Rubinson, Luther & Oren Waters. It's a new label home for this veteran session combo, whose four members (two male, two female) step upfront for perky pop-soul songs like "Dance With Me" and "Dance The Night Away," and slow, soulful ballads such as "Come To Me" and "Heart Lead The Way." Solid brass and keyboards power the vocals, which are tops in the lead and harmony departments. **Best cuts:** Those cited.

IRMA THOMAS—Safe With Me, RCS A1004. Various producers. The erstwhile queen of New Orleans soul returns with an album which superbly showcases her sturdy and soulful vocal style. She's best on ballads like "Woman Left Lonely" and "Zero Willpower" (both with that Muscle Shoals sound) but also knows how to handle uptempo material, too, such as the title cut and an update of "What's A Matter Baby." Strong stuff. **Best cuts:** Those mentioned.

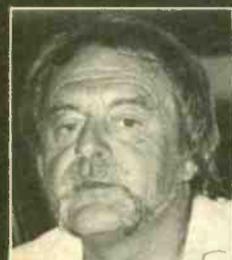
(Continued on page 54)

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.

International Music Industry Conference

April 23-26 / The Hyatt Regency, Washington, D.C.

PARTICIPANTS INCLUDE:



STIG ANDERSON
President, Polar/Sweden Music, Sweden
Stig Anderson began his career in music in 1950 as songwriter-performer. A major songwriting hit, "Klas-Goran," in 1960 prompted him to start his own publishing company, Sweden Music AB. Four years later, he formed Polar Records. Today his Publishing Group dominates the Scandinavian publishing scene. He is rightfully credited with the phenomenal success of Abba.
"PARALLEL IMPORTS"



BRUCE LUNDVALL
President, CBS Records Division, U.S.
Bruce Lundvall is President of the CBS Records Division, with overall responsibility for the direction of Columbia Records and E/P/A.
Chairman, "COUNTRY GOES INTERNATIONAL"



DES BROWN
International Director, Chrysalis, U.K.
Mr. Brown's career in the industry began with MGM in 1968 as Press Officer, moving on to Warner Bros. in 1970 as General Manager. After five years at Warners, he joined Chrysalis, where he has recently been appointed to the Main Board.
"REACHING FOR FUTURE MARKETS"
"PRE-RECORDED HOME TV—WHAT WILL IT MEAN TO YOU?"



LEE MENDELL
Vice-President, WEA International
Born in England, Mr. Mendell entered the business through retail in Canada, into distribution sales and promotion. In the U.S. with Liberty/UA, he handled several positions in sales, audio cartridges, and ended up as Vice President of Marketing. He joined WEA International in 1977 and is presently Vice President, Videogram Division.
Chairman, "REACHING FOR FUTURE MARKETS"



STAN CORNYN
Senior Vice-President,
Director of Creative Services, Warner Bros. Records, U.S.
Mr. Cornyn joined Warner Bros. in 1958 after a year at Capitol Records. By January, 1974, he had built up the Creative Services Dept. and was named Senior Vice President at Warners. He has been nominated for 5 Grammys (recipient of 2), and in his capacity as Senior Vice President is responsible for all aspects of merchandising, advertising, artist relations and publicity at Warner Bros.
"HOME TAPING: CANCER OR SCAPEGOAT?"



BOB MONTGOMERY
Managing Director, MCPS, U.K.
Mr. Montgomery has held his present position with MCPS since 1976, in addition to being the General Administrator of the Mechanical Rights Society. From 1972-1976, he was Managing Director of Chappells, London.
"HOME TAPING—CANCER OR SCAPEGOAT?"



NESUHI ERTEGUN
President, WEA International, U.S.
Noted for his work in the fight against piracy in the industry, Mr. Ertegun has been President of WEA International since its inception in 1971, and was recently elected to the post of President of IFPI.
Chairman, "PIRACY, A GLOBAL THREAT"



PETER SCHOONHOVEN
President, "The Company" of the Two P(i)eters, B.V.
"The Company" was founded 3 months ago by Peter Schoonhoven and Pieter Van Bodegraven. Mr. Schoonhoven is former Managing Director of EMI Music Publishing in Holland. "The Company" has already had 9 songs on the charts and have signed The Meteors, one of the most promising new wave groups.
"ARTIST DEVELOPMENT: THE PUBLISHERS ROLE"



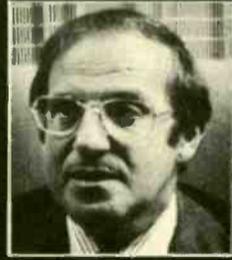
MICHAEL KAPP
President, Warner Special Products, U.S.
Mr. Kapp is a 25-year industry veteran, chairman of the Market Research Committee for the RIAA, and Director of Market Research, Warner Communications Recorded Music Division.
Chairman, "HOME TAPING: CANCER OR SCAPEGOAT?"



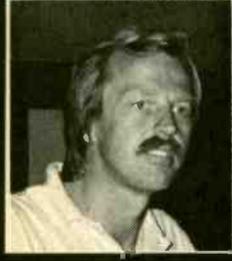
LESTER SILL
President, Screen Gems/EMI, U.S.
For more than 30 years, Mr. Sill's contributions to the industry have been in the fields of publishing, producing and as a record industry executive. In the formation of Philles Records, he worked with Phil Spector in the evolution of early rock; in publishing, he was instrumental in the creative direction of Screen-Gems-Columbia.
"ARTIST DEVELOPMENT: THE PUBLISHERS ROLE"



ROLAND KLUGER
President, RKM, Belgium
Roland Kluger Music celebrates its 10th anniversary this year with Roland Kluger at the helm. RKM covers publishing, production, promotion, public relations and appearances for their artists, as well as subpublishing for such groups as Abba and Boney M.
"CONGLOMERATES AND INDEPENDENTS—PARTNERS OR ADVERSARIES?"



IRWIN STEINBERG
Chairman & Chief Executive Officer, Polygram Corp., U.S.
Mr. Steinberg first entered the record business as Comptroller for Chicago-based Mercury Records, subsequently rising to the Presidency of Mercury. After Polygram's purchase, he became President of the Polygram Group and then Executive Vice President of Polygram Corp. In February of this year he was appointed to the position of Chairman and Chief Executive Officer of Polygram Record Operations.
"STATE OF THE INDUSTRY: CRISIS OR EVOLUTION?"



SIGGI LOCH
Managing Director, WEA, Germany; Vice President, WEA International
Mr. Loch began his career in the record business in 1959 as a salesman and has now worked for WEA for 10 years, most recently as Vice President of WEA International.
"MUSIC OF THE 80's"



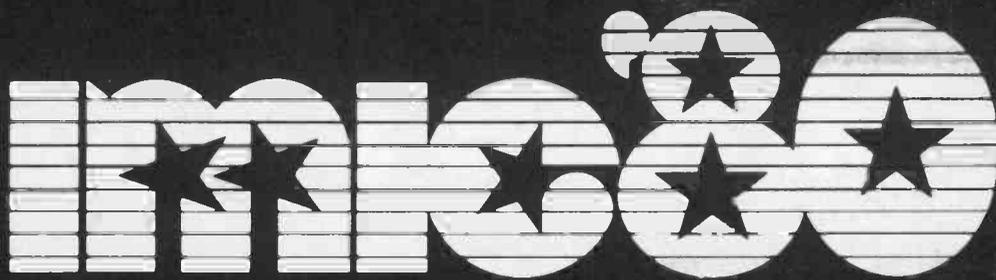
MICHAEL STEWART
President, Interworld Music Group, U.S.
President of Interworld since April of 1977, Mr. Stewart was formerly Chairman of the Board and President of United Artists Music, held the same position at Robbins Music and Big 3 Music, and was President of United Artists Records.
Chairman, "ARTIST DEVELOPMENT: THE PUBLISHERS ROLE"



MONTI LUFTNER
President, Ariola Records, Germany
President since 1968, Mr. Luftner began his career in 1955 with the Bertelsmann Conglomerate. In 1964, he went to Munich from Austria, as Managing Director of Ariola Production Company, and has been President of the film, music and TV division of Bertelsmann as well as on the Executive Board since 1977.
Chairman, "STATE OF THE INDUSTRY: CRISIS OR EVOLUTION?"



BOB SUMMER
President, RCA Records, U.S.
Bob Summer first joined RCA Records 20 years ago, and has held the position of Division Vice-President of RCA International, Division Vice-President of Marketing Operations, Division Vice-President of RCA U.S., directing the entire domestic commercial operation of RCA. He is currently President of RCA Records, with the responsibility of improving share of market and the continuation of RCA profitability.
Chairman, "CONGLOMERATES AND INDEPENDENTS—PARTNERS OR ADVERSARIES?"



AGENDA

WEDNESDAY, APRIL 23

10 am—6 pm REGISTRATION
 6 pm—7:30 pm COCKTAIL RECEPTION, Hosted by Billboard
 7:30 pm BARBARA MANDRELL, In Concert

THURSDAY, APRIL 24

8:30 Welcoming Remarks—Lee Zhitto, Editor-in-Chief, Publisher, Billboard Magazine
 "Videodisk—Opportunity and Challenge for the Record Industry"—HERB SCHLOSSER, Executive Vice President, RCA
 9:30 am STATE OF THE INDUSTRY: CRISIS OR EVOLUTION?
 11:15 am COUNTRY GOES INTERNATIONAL
 12:45 pm Luncheon
 1:15 pm CONGLOMERATES AND INDEPENDENTS: PARTNERS OR ADVERSARIES?
 3 pm WHITE HOUSE BRIEFING
 Senior White House Presidential Advisors presenting U.S. and International economic and energy briefing at the White House

FRIDAY, APRIL 25

8:30 am KEYNOTE ADDRESS
 JOHN BACKE, President and Chief Executive Officer, CBS, Inc.
 9:00 am PIRACY, A GLOBAL THREAT
 11 am REACHING FOR FUTURE MARKETS
 12:30 pm Luncheon
 1:15 pm PARALLEL IMPORTS
 3:00 pm HOME TAPING: CANCER OR SCAPEGOAT?

SATURDAY, APRIL 26

8:30 am KEYNOTE ADDRESS
 COEN SOLLEVELD, President, PolyGram Group
 9:15 am ARTIST DEVELOPMENT: THE PUBLISHER'S ROLE
 11 am PRE-RECORDED HOME TV—WHAT WILL IT MEAN TO YOU?
 12:30 pm KEYNOTE ADDRESS
 Rt. HONORABLE NORMAN ST. JOHN STEVAS, M.P., Minister for the Arts, Leader of the British House of Commons
 1:15 pm Luncheon
 1:45 pm MUSIC OF THE 80's
 6:30 pm COCKTAIL RECEPTION
 Hosted by German Record Industry
 8 pm TRENDSETTER AWARDS BANQUET
 Trendsetter Presentation



CHRIS WRIGHT
 Joint Chairman, Chrysalis U.K.
 After majoring in Politics and Modern History, Mr. Wright formed an agency in 1967 with Terry Ellis which eventually became Chrysalis in 1968. In ten years, Chrysalis has grown into one of the most successful independent record companies in the world under their guidance, incorporating publishing and recording studios.
 "CONGLOMERATES AND INDEPENDENTS—PARTNERS OR ADVERSARIES?"
 "STATE OF THE INDUSTRY—CRISIS OR EVOLUTION?"



JULES YARNELL
 Special Counsel, Anti-Piracy, RIAA, U.S.
 Mr. Yarnell has been with the RIAA for over 10 years. Formerly, he was a trial attorney for the Department of Justice and had over 30 years in private practice dealing in trade regulation matters.
 "HOME TAPING: CANCER OR SCAPEGOAT?"

... AND MANY OTHERS, PROFILED NEXT WEEK

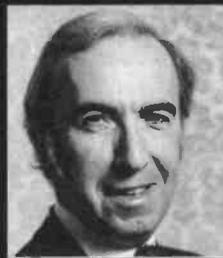
KEYNOTERS



John D. Backe
 President & Chief Executive Officer
 CBS Inc.



Coen Solleveld
 President
 Polygram Group



Norman St. John Stevas
 M.P., Chancellor of the Duchy of Lancaster
 Minister of the Arts
 Leader of British House of Commons

IN CONCERT

BARBARA MANDRELL

April 23



Special T.J. Martell Jr. Leukemia Foundation Concert

Starring
WAYNE NEWTON

Constitution Hall
 April 24



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I am enclosing a check (or money order) for IMIC '80 registration in the amount of:
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MICHAEL JACKSON—She's Out Of My Life (3:36); producer: Quincy Jones; writer: T. Bahler; publishers: Tom Bahler/Senor Music/Yellow Brick Road ASCAP. Epic 950871 (CBS). Jackson's fourth single from "Off The Wall" varies from the pop-disco-r&b fusion sound he perfected in the No. 1 hits "Don't Stop 'Til You Get Enough" and "Rock With You." This pretty romantic ballad should break the album on the adult contemporary level.

BARRY MANILOW—I Don't Want To Walk Without You (3:44); producers: Ron Dante, Barry Manilow; writers: Jule Styne, Frank Loesser; publisher: Paramount ASCAP. Arista 0501. Manilow's third single from "One Voice" is a pretty remake of the World War II favorite popularized by Helen Forrest and the Harry James orchestra. The change-of-pace easy listening cut may become the singer's 17th consecutive top 30 pop hit.

BABYS—Midnight Rendezvous (3:05); producer: Keith Olsen; writers: Waite, Cain; publisher: Paperwaite (Hudson Bay)/Cainsongs BMI. Chrysalis CHS2425. Muscular guitar riffs and a steady percussive beat punctuates this rock number. The chorus contains the catchy hook enhanced by the sturdy lead vocal.

recommended

ZZ TOP—Cheap Sunglasses (2:40); producer: Bill Ham; writers: Gibbons, Hill, Beard; publisher: Hamstein BMI. WBS49220.

JOHN MILES—Where Would I Be Without You (3:24); producer: Gary Lyons; writers: J. Miles, B. Marshall; publisher: British Rocket ASCAP. Arista 0504.

ROBIN TROWER—The Shout (2:40); producers: Geoff Emerick, Robin Trower; writers: Trower, Reid; publishers: Rare Blue/Misty Days/Almo/Bluebeard ASCAP. Chrysalis CHS2429.

BOOMTOWN RATS—Someone's Looking At You (4:04); producer: Robert John Lange; writer: B. Geldof; publisher: Zomba BMI. Columbia 111248.

RACHEL SWEET—Lovers' Lane (3:33); producers: Martin Rushent, Alan Winstanley; writer: R. Sweet; publisher: Participation ASCAP. Stiff/Columbia 111245.

JOE PERRY PROJECT—Let The Music Do The Talking (3:21); producers: Jack Douglas, Joe Perry; writer: J. Perry; publishers: Vindaloo/Daksel BMI. Columbia 111250.

LENE LOVICH—The Night (3:48); producers: Lene Lovich, Les Chappell, Roger Bechirian, Alan Winstanley; writers: B. Gaudio, A. Ruzicha; publishers: Jobete/Seasons ASCAP. Stiff/Epic 950866 (CBS).

FRANK ZAPPA—I Don't Wanna Get Drafted (3:10); producer: Frank Zappa; writer: Frank Zappa; publisher: none listed; Zappa 21.



GLADYS KNIGHT & THE PIPS—Landlord (3:44); producers: Nickolas Ashford, Valerie Simpson; writers: N. Ashford, V. Simpson; publisher: Nic-O-Vol ASCAP. Columbia 111239. The group's first single since its recent reunion has it returning to a midtempo r&b sound, an about-face from the smooth MOR-ish ballads Gladys cut solo with producer Jack Gold. This marks a welcome return to form for one of the top groups in pop or soul.

GENE CHANDLER—Does She Have A Friend? (3:34); producers: Carl Davis and Gene Chandler; writers: Bob Stone, Mark Gibbons; publishers: Rock Garden/Los Angeles Bullet BMI. 20th Century Fox 2451. Veteran singer turns in a hitting but funky midtempo tune. Female backup and full production, including strings and horns, works to the disk's advantage.

RANDY CRAWFORD—Same Old Story (Same Old Song) (4:04); producers: Wilton Felder, Stix Hooper, Joe Sample; writers: Joe Sample, Will Jennings; publishers: Four Knights/Irving BMI. Warner Bros. WBS49222. Able singer is assisted by Crusaders Wilton Felder, Stix Hooper and Joe Sample on this steamy midtempo song that builds to a strong conclusion. Hot sax solo adds a punchy jazz presence.

recommended

BARRY WHITE—Sheet Music (3:55); producer: Barry White; writers: B. White, P. Politi; publishers: Seven Songs/Ba-Dake BMI. Unlimited Gold ZS91415 (CBS).

LOU RAWLS—Ain't That Loving You (For More Reasons Than One) (3:30); producers: Kenneth Gamble, Leon Huff; writers: H. Banks, A. Jones; publisher: East Memphis BMI. Philadelphia International ZS93102 (CBS).

INSTANT FUNK—Slap, Slap, Lickedy Lap (3:38); producer: Bunny Sigler; writers: L. Davis, D. Richardson, G. Bell; publishers: Lucky Three/Warpfactor BMI. Salsoul S72119.

ROCKIE ROBBINS—You And Me (3:49); producer: Bobby Martin; writer: James P. Pennington; publishers: Chinnichap/Careers BMI. A&M 2231S.

PRINCE—Still Waiting (3:48); producer: Prince; writer: Prince; publisher: Encirp BMI. WBS49226.

CREATORS—Just You & Me (4:20); producer: Roland Edison; writer: Robert Browder; publisher: Sweat Box BMI. RCA JH11951.



TAMMY WYNETTE—He Was There (When I Needed You) (3:15); producer: Billy Sherrill; writer: S. Richards; publisher: First Lady/Muscle Shoals Sound, BMI. Epic 950868. Starting off slowly and building, Wynette's latest is a moving love ballad. Sherrill's production is in fine form with lush strings opening the number and him hitting guitars in the bridge.

THE OAK RIDGE BOYS—Trying To Love Two Women (2:28); producer: Ron Chancey; writer: S. Throckmorton; publisher: Cross Keys, ASCAP. MCA 41217. The Oaks should have no trouble reaching the top with this Throckmorton number. Featuring fine voices and a rocking rhythm section, the story line will appeal to many. Nice steel guitar.

LACY J. DALTON—Losing Kind Of Love (3:11); producer: Billy Sherrill; writer: J.J. Dalton; publisher: Algeee/Al Gallico, BMI. Columbia 111253. A beautiful ballad written by the artist tells a tender story of a substitute lover. Phrasing and musical accompaniment are first-rate.

SISSY SPACEK—Coal Miner's Daughter (3:00); producer: Owen Bradley; writer: L. Lynn; publisher: Sure Fire, BMI. MCA 41221. From the soundtrack of the successful film, Spacек does a most credible job as Loretta Lynn in both acting and singing. The film's success should spur the single, which is very close to the original.

MARY MACGREGOR—Dancin' Like Lovers (3:15); producer: David J. Hoffman; writer: L. Herbstritt/D. Thiele; publisher: Sweet Music, ASCAP. RSO 1025. A soft ballad featuring a piano intro highlights this single from Macgregor, who scored on the country charts with "Torn Between Two Lovers."

JUICE NEWTON—You Fill My Life (3:12); producer: Otha Young; writer: O. Young; publisher: Sterling/Addison Street, ASCAP. Capitol P-4856. Newton scores with what could be her biggest hit. Vocal phrases and production are top notch. Producer Young incorporates many instruments, acoustic and electric, to achieve a well balanced sound.

SYLVIA—It Don't Hurt To Dream (2:50); producer: Tom Collins; writers: C. Quillen/D. Pate/J. Pate; publisher: Chess/Pi-Gem, ASCAP/BMI. RCA JH11958. Sylvia's second single is a midtempo ballad which should get high marks from country radio. Collins production features a haunting steel guitar throughout the track, with lots of rhythm punch.

recommended

BECKY HOBBS—I'm Gonna Love You Tonight (Like There's No Tomorrow) (2:42); producer: Jerry Kennedy; writer: S. Hobbs; publisher: Al Gallico, BMI. Mercury 57020.

TOMPALL AND THE GLASER BROS.—Weight Of My Chains (3:21); producer: T. Glaser/C. Glaser/J. Glaser; writer: J. Payne; publisher: TompaHAnd/Clancy, BMI. Elektra E-46595.

CARLTON COLLINS—It Don't Feel Like Love Anymore (2:30); producer: Jerry Kennedy; writer: C. Collins; publisher: Hello Darlin', SESAC. Mercury 57019.

WYNN STEWART—Inflation Blues (2:45); producer: Joe Johnson; writer: H. Howard/D. Schaaf; publisher: Tree/Harlan Howard, BMI. 4 Star 8001.

JIMMY BUFFETT—Survive (3:41); producer: Norbert Putnam; writer: J. Buffett/M. Utley; publisher: Coral Reefer/Crealey, BMI/ASCAP. MCA 41199.

BETH NIELSEN CHAPMAN—If Only I'd Known (3:48); producer: Barry Beckett; writer: B. N. Chapman; publisher: Screen Gems-EMI/Don Mosley, BMI. Capitol P4843.

STU STEVENS—Hello, Pretty Lady (2:46); producer: J. Olafson/S. Stevens/J. Crutchfield; writer: Jan Crutchfield; publisher: Duchess/Red Angus, BMI. MCA41183.

HENSON CARGILL—Have A Good Day (3:46); producer: Buddy Killen; writer: D. Kirby/H. Bynum; publisher: Cross Keys/Andite Invasion, ASCAP/BMI. Copper Mountain, 589.

FOX FIRE—I Can See Forever Loving You (2:19); producer: Jimmy Bowen/Job Bob Barnhill; writers: D. Miller/R. Allison; publisher: Tuningfork, BMI. Elektra/Curb E46675.

ANNA SUDDERTH—Not A Day Goes By (3:02); producers: D. Crisham/B.Y. Sudderth; writers: B.T. Sudderth/A. Calli; publisher: Stick-Horse, BMI. Verite V801.



MARY MACGREGOR—Dancin' Like Lovers (3:15); producer: David J. Hoffman; writers: L. Herbstritt, D. Thiele; publisher: Special ASCAP. RSO RS1025. Macgregor's vocal strengths are in ballads and this plaintive love tale brings out her assets. The simply stated orchestration keeps the singer's vocals upfront

recommended

JUDY COLLINS—Almost Free (2:58); producer: Judy Collins; writer: Hugh Prestwood; publisher: Koppelman-Bandier BMI. Elektra 46623.

LAUREN WOOD—Save The Man (3:33); producer: Michael James Jackson; writer: Lauren Wood; publisher: Creeping Licking BMI. WBS49213.



THE PLANETS—Break It To Me Gently (3:05); producers: Steve Lindsey, Charlie Charles, Mickey Gallagher, John Turnbull; writer: S. Lindsey; publisher: WB ASCAP. Motown 1485. British act offers an excellent, melodic new wave influenced pop rocker. Lyrics are intelligent and witty while the hook is a grabber.

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 51

country

J.D. CROWE AND THE NEW SOUTH—My Home Ain't In The Hall Of Fame, Rounder 0103. Produced by J.D. Crowe, New South. Strong vocal harmonies, a variety of instruments, excellent material combining country and bluegrass styles spark this third album. Traditional country is the key including such selections as "Tennessee Blues," with its haunting steel guitar to Jimmy Buffett and Jerry Jeff Walker's "Railroad Lady," featuring fiddles and mandolins. Best cuts: those mentioned above plus "Sin City," "(I'll Be Your) Stepping Stone," "Lady," and "My Window Faces South."

jazz

HERBIE HANCOCK—Monster, Columbia JC36415. Produced by David Rubinson, Herbie Hancock. Hancock's latest explores crossover territory, with powerful jazz/soul material like "Saturday Night" and "Don't Hold It In." Guest vocalists include the Waters and Gavin Christopher, guest musicians include Alphonse Mouzon and Devadip Carlos Santana. Vocals are really emphasized. But the star is unquestionably Hancock, with deft and dramatic keyboards, and a bagful of ear-catching technical tricks. Best cuts: "Go For It," "Making Love," "It All Comes Round."

JOHN ABERCROMBIE QUARTET, ECM 11164 (Warner Bros.). Produced by Manfred Eicher. Delicate yet fiery—that's the

hallmark of this project which utilizes the firebrand dynamics of leader/guitarist Abercrombie and his three U.S. associates, all recorded in Oslo last November. Abercrombie's crystalline electric guitar sets the mood for the interplay between Richard Beirach's piano, George Mraz's bass and Peter Donald's drums. Inevitable playing with and around melodic lines creates cascades of intelligent improvisations. Best cuts: "Dear Rain," "Stray," "Foolish Dog."

DOLLAR BRAND—African Marketplace, Elektra/Asylum 6E252. Produced by Abdullah Ibrahim. Brand and Ibrahim are, of course, the same man, a South African pianist who triples here on soprano sax and conga drum. All eight cuts showcase the leader with a band in which Cecil McBee's strong bass playing is an asset. It isn't jazz in the American mold, but an Africanized derivative which maintains the listener's interest well. Best cuts: "Ubu-Suku," "The Wedding."

disco

CHANGE—The Glow Of Love, Warner Bros./RFC RFC3438. Produced by Jacques Fred Petrus. Mainstream disco with an overt r&b, soulful influence dominates the six cuts here. Lyrics are quite good and turn the compositions into real songs as opposed to just dance exercises. Sax solo on "Searching" adds another dimension. "The End," and eerie, electronic piece in the Kraftwerk-Moroder mold, is effective. Best cuts: "Angel In My Pocket," "The End," "Searching," "The Glow Of Love."

'Urban Cowboy' LP

• Continued from page 4

echoed by the fact that the Creative Artists Agency, headed by Steve Roth and Michael Ovitz, last week signed the Front Line Management roster of acts for worldwide motion picture and television representation (with the exception of Warren Zevon, who has pacted with William Morris).

Azoff says he and Becky Shargo, music supervisor for the film, found a lot of the songs and commissioned others to be written: Scaggs, Fogelberg, Walsh and Seger all wrote their own songs for the soundtrack. "This is the most involved I've ever been with an album," he says.

For the most part the artists' respective producers handled their tracks, though in several instances Azoff paired artists with new producers. Mickey Gilley was produced by Jim Ed Norman, Bonnie Raitt by Jai Winding and Johnny Lee by John Boylan.

In addition, Jimmy Buffett produced his entry, rather than his customary producer, Norbert Putnam, and Joe Walsh produced his cut, rather than Bill Szymczyk.

Azoff says he was more involved in the filming of "Cowboy," which he coproduced with Robert Evans, than he was with "FM," on which he was to have been credited as execu-

tive producer until he had his name removed from the project.

Exactly half of the acts on the first "Cowboy" soundtrack were also on "FM": Buffett, the Eagles, Fogelberg, Ronstadt, Scaggs, Walsh and Seger. With the exceptions of Ronstadt and Seger, all are Front Line Management clients. "Naturally I'm partial to my own people," quips Azoff.

While one of the publicity angles on the soundtrack is that it "should do for contemporary country music what 'Saturday Night Fever' did for disco," Azoff explains that it's not strictly country-oriented. There are forays in the film into an uptown disco that plays Scaggs' music and a rock club that plays Buffett's.

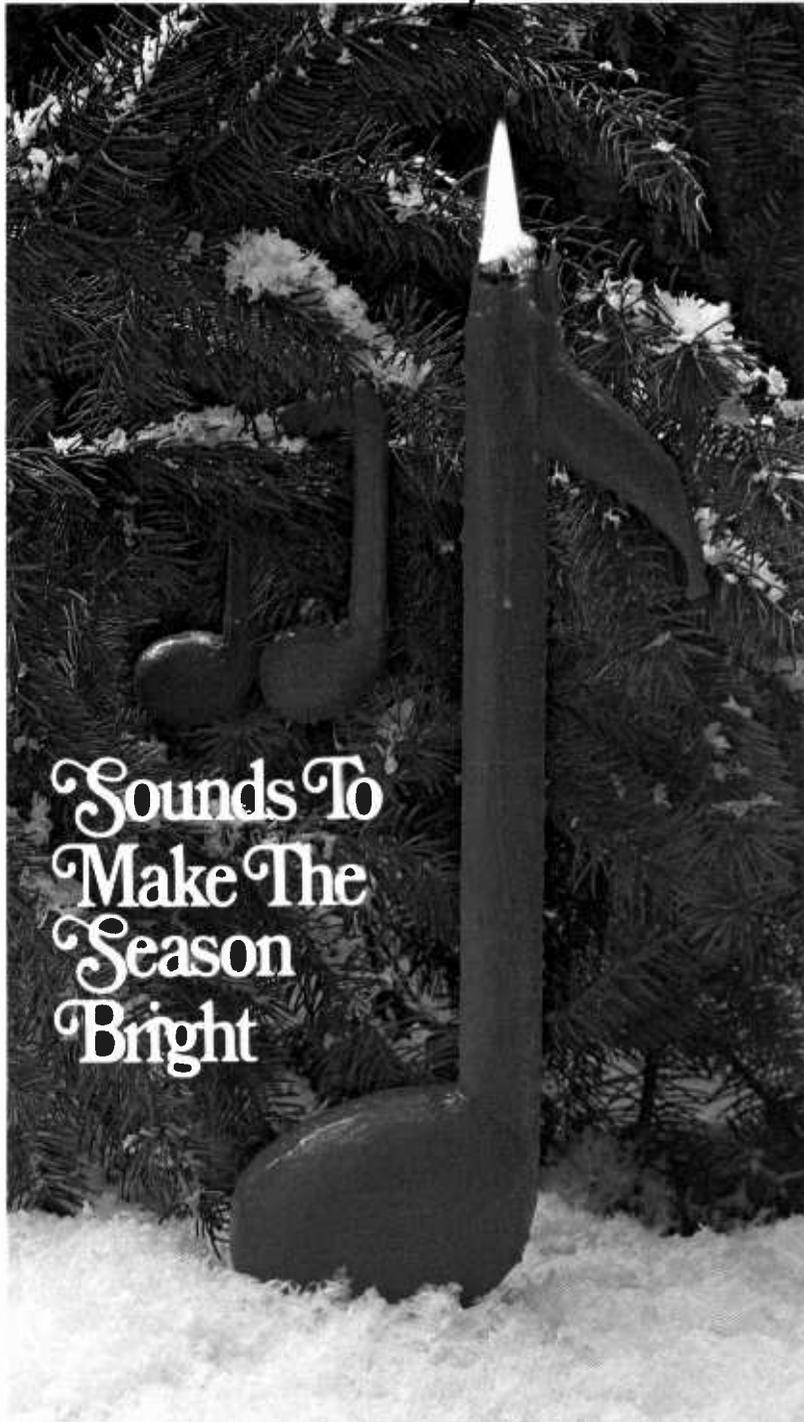
'Rarities' Album

• Continued from page 6

cost accessible to the average record buyer, the old time Beatles fans and neophytes."

'Rarities' is a single disk set which has an \$8.98 list. Included are 15 songs which were never released in the U.S. or are no longer available. Also included is the infamous "butcher cover" which was abruptly removed from the Beatles' "Yesterday And Today" cover in 1966.

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Straight-ahead, good music.
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On Atlantic Records and Tapes

Includes the single, "Headed for a Fall" 365

Produced by Ron & Howard Albert
For Fat Albert Productions,
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Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label).

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensor)

Index table listing song titles and artists in alphabetical order, such as A Certain Girl (Unart, BMI), After You (Sumac, BMI), An American Dream (Jolly Cheeks, BMI), etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE						
			ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE				
★	1	18	▲	13.98	13.98	13.98	★	40	4	8.98	8.98	8.98	★	83	3	7.98	7.98	7.98			
	2	5		8.98	8.98	8.98		37	24	7.98	7.98	7.98		72	17	7.98	7.98	7.98			
	3	5		8.98	8.98	8.98		38	28	7.98	7.98	7.98		73	14	●	8.98	8.98	8.98		
★	4	4		8.98	8.98	8.98		39	36	●	8.98	8.98	8.98	★	103	3	7.98	7.98	7.98		
	5	23	▲	8.98	8.98	8.98	★	55	4	7.98	7.98	7.98		75	14	7.98	7.98	7.98			
	6	15	▲	7.98	7.98	7.98		41	43	7.98	7.98	7.98		76	19	●	13.98	13.98	13.98		
★	10	33	▲	8.98	8.98	8.98		42	39	●	7.98	7.98	7.98		77	15	7.98	7.98	7.98		
★	9	6		8.98	8.98	8.98		43	34	▲	8.98	8.98	8.98		78	35	8.98	8.98	8.98		
★	14	7		8.98	8.98	8.98	★	57	3	7.98	7.98	7.98		79	11	7.98	7.98	7.98			
★	13	4		8.98	8.98	8.98		45	41	▲	8.98	8.98	8.98	★	90	5	7.98	7.98	7.98		
★	12	4		7.98	7.98	7.98		46	44	17	8.98	8.98	8.98	★	95	6	7.98	7.98	7.98		
	12	6		8.98	8.98	8.98		47	42	24	15.98	15.98	15.98		82	80	▲	8.98	8.98	8.98	
	13	19	▲	8.98	8.98	8.98	★	76	2	2	7.98	7.98	7.98		83	81	▲	7.98	7.98	7.98	
	14	8		8.98	8.98	8.98		49	48	24	8.98	8.98	8.98		84	69	▲	8.98	8.98	8.98	
	15	11	●	8.98	8.98	8.98		50	46	17	7.98	7.98	7.98		85	86	5	7.98	7.98	7.98	
	16	26	▲	8.98	8.98	8.98		51	45	20	8.98	8.98	8.98		86	84	82	▲	7.98	7.98	7.98
	17	12		7.98	7.98	7.98		52	47	9	7.98	7.98	7.98		87	88	27	▲	8.98	8.98	8.98
★	25	9		7.98	7.98	7.98		53	50	8	7.98	7.98	7.98	★	98	6	7.98	7.98	7.98		
	19	10		7.98	7.98	7.98	★	68	3	3	7.98	7.98	7.98	★	89	NEW ENTRY	8.98	8.98	8.98		
★	23	12		7.98	7.98	7.98		55	49	21	8.98	8.98	8.98		90	91	306	▲	7.98	7.98	7.98
	21	7		8.98	8.98	8.98		56	52	23	7.98	7.98	7.98		91	82	6	7.98	7.98	7.98	
	22	26	●	7.98	7.98	7.98		57	53	18	12.98	12.98	12.98		92	89	12	7.98	7.98	7.98	
	23	6		8.98	8.98	8.98		58	54	10	7.98	7.98	7.98		93	73	11	7.98	7.98	7.98	
	24	24	▲	13.98	13.98	13.98		59	59	32	8.98	8.98	8.98		94	96	6	7.98	7.98	7.98	
★	33	4		7.98	7.98	7.98		60	56	22	13.98	13.98	13.98		95	69	42	7.98	7.98	7.98	
★	30	6		8.98	8.98	8.98		61	61	12	7.98	7.98	7.98		96	85	22	7.98	7.98	7.98	
★	31	11		7.98	7.98	7.98	★	99	2	2	7.98	7.98	7.98		97	97	15	7.98	7.98	7.98	
★	37	5		8.98	8.98	8.98		63	63	24	8.98	8.98	8.98	★	98	NEW ENTRY	7.98	7.98	7.98		
	29	7		8.98	8.98	8.98		64	64	8	7.98	7.98	7.98		99	147	2	7.98	7.98	7.98	
★	51	2		7.98	7.98	7.98		65	65	55	8.98	8.98	8.98		100	100	11	7.98	7.98	7.98	
	31	30	▲	7.98	7.98	7.98		66	62	13	7.98	7.98	7.98		101	92	23	7.98	7.98	7.98	
	32	10		9.98	9.98	9.98		67	67	70	7.98	7.98	7.98		102	102	50	7.98	7.98	7.98	
	33	13		7.98	7.98	7.98		68	58	22	7.98	7.98	7.98		103	75	6	7.98	7.98	7.98	
★	38	7		7.98	7.98	7.98		69	66	22	8.98	8.98	8.98	★	104	NEW ENTRY	20.98	20.98	20.98		
	35	6		8.98	8.98	8.98		70	70	6	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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TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
115	4	4	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SOR 3197 (MCA)	7.98	7.98	7.98
116	14	14	LOU RAWLS Sit Down And Talk To Me P.L.R. J2 36304 (CBS)	7.98	7.98	7.98
107	104	11	MARIANNE FAITHFULL Broken English Island LPs 9570 (Warner Bros.)	7.98	7.98	7.98
NEW ENTRY			JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98
109	93	12	THE DIRT BAND An American Dream United Artists UALA-974	7.98	7.98	7.98
110	109	19	PHYLLIS HYMAN You Know How To Love Me Arista AL 9509	8.98	8.98	8.98
111	105	6	FRANK MARINO & MAHOGANY RUSH What's Next Columbia JC 36204	7.98	7.98	7.98
112	108	24	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98
NEW ENTRY			THE BEATLES Rarities Capitol SHAL-12060	8.98	8.98	8.98
124	23	23	PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	8.98	8.98	8.98
115	117	4	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
116	111	22	WILLIE NELSON Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98
117	101	18	NATALIE COLE & PEAPO BRYSON We're The Best Of Friends Capitol S00 12025	8.98	8.98	8.98
NEW ENTRY			FIREFALL Undertow Atlantic SD 16006	7.98	7.98	7.98
119	106	22	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98
120	120	94	THE CARS Elektra 6E-135	7.98	7.98	7.98
121	121	42	CARS Candy-O Elektra 5E-507	8.98	8.98	8.98
122	123	53	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
123	119	34	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98
NEW ENTRY			JOHN STEWART Dream Babies Go Hollywood RSO RS-1-3074	7.98	7.98	7.98
125	126	17	PARLIAMENT Gloryhallastoopid Casablanca NBLP 7195	7.98	7.98	7.98
138	4	4	RACHEL SWEET Protect The Innocent Stiff/Columbia NYC 36337	7.98	7.98	7.98
137	19	19	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
128	132	6	MADNESS One Step Beyond Sire SRK 6085 (Warner Bros.)	7.98	7.98	7.98
129	129	5	WEBSTER LEWIS 8 For The 80's Epic JE 36197	7.98	7.98	7.98
130	122	12	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98
131	136	7	SUE SAAD AND THE NEXT Sue Saad and The Next Planet P-4 (Elektra)	7.98	7.98	7.98
132	135	5	RAY STEVENS Shriner's Convention RCA AHL1-3574	7.98	7.98	7.98
133	112	29	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98
134	134	17	MILLIE JACKSON Live & Uncensored Spring SP-2-6725 (Polydor)	12.98	12.98	12.98
135	114	18	BRASS CONSTRUCTION Brass Construction 5 United Artists LT 977	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	118	21	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98
137	139	4	TOMMY JAMES Three Times In Love Millennium BXL1-7748 (RCA)	7.98	7.98	7.98
148	4	4	K.C. & THE SUNSHINE BAND Greatest Hits TK 612	7.98	7.98	7.98
139	130	28	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
140	145	4	STONE CITY BAND In 'N' Out Gordy G7-991R1 (Motown)	7.98	7.98	7.98
141	110	17	VARIOUS ARTISTS No Nukes Asylum ML-901	17.98	17.98	17.98
142	107	29	ISAAC HAYES Don't Let Go Polydor PD-1-6224	7.98	7.98	7.98
143	143	24	POLICE Reggatta De Blanc A&M SP 4792	7.98	7.98	7.98
144	127	6	IGGY POP Soldier Arista AB 4259	7.98	7.98	7.98
155	8	8	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	7.98	7.98	7.98
156	3	3	MASS PRODUCTION Massterpiece Cotillion SD 5218 (Atlantic)	7.98	7.98	7.98
147	149	5	SHOOTING STAR Shooting Star Virgin VA 13133 (Atlantic)	7.98	7.98	7.98
158	3	3	THE CRETONES Thin Red Line Planet P-5 (Elektra)	7.98	7.98	7.98
149	94	21	PATRICE RUSHEN Pizzazz Elektra 6E-243	7.98	7.98	7.98
160	4	4	CHUCK MANGIONE Feels So Good A&M SP 4658	7.98	7.98	7.98
NEW ENTRY			SWITCH Reaching For Tomorrow Gordy G8-993M1 (Motown)	8.98	8.98	8.98
164	5	5	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.98
153	153	6	RUSH All The World Is A Stage Mercury SRM-2 7508	9.98	9.98	9.98
154	154	10	ROGER WHITTAKER Voyager RCA AFL1-3518	7.98	7.98	7.98
155	152	23	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98
166	4	4	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
NEW ENTRY			THE JOE PERRY PROJECT Let The Music Do The Talking Columbia JC 36388	7.98	7.98	7.98
158	131	21	STEVIE WONDER Journey Through The Secret Life of Plants Tama T13-371C2 (Motown)	13.98	13.98	13.98
169	3	3	THE OAK RIDGE BOYS Together MCA MCA 3220	7.98	7.98	7.98
160	163	3	CROWN HEIGHTS AFFAIR Sure Shot De-Lite DSR 9517 (Mercury)	7.98	7.98	7.98
171	3	3	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
172	2	2	THE FOOLS Sold Out EMI/America SW 17024	7.98	7.98	7.98
163	133	9	D.L. BYRON This Day And Age Arista AB 4258	7.98	7.98	7.98
174	3	3	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
175	2	2	PASSPORT Oceanliner Atlantic SD 19265	7.98	7.98	7.98
176	4	4	DR. HOOK Sometimes You Win Capitol S00-12023	7.98	7.98	7.98
177	3	3	BOBBY CALDWELL Cat In The Hat Clouds 8810 (TK)	7.98	7.98	7.98
168	128	9	OFF BROADWAY On Atlantic SD 19263	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
NEW ENTRY			RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	7.98	7.98	7.98
180	2	2	MIKE RUTHERFORD Smallcreep's Day Passport PB 9843	7.98	7.98	7.98
171	144	19	LITTLE FEAT Down On The Farm Warner Bros. Hs 3345	8.98	8.98	8.98
NEW ENTRY			VARIOUS ARTISTS 20/20 Twenty No. 1 Hits From Twenty Years At Motown Motown M9-937A2	9.98	9.98	9.98
173	146	23	BAR-KAYS Enjoy Mercury SRM-1-3781	7.98	7.98	7.98
NEW ENTRY			CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98
NEW ENTRY			WILLIE NILE Willie Nile Arista AB 4260	7.98	7.98	7.98
176	113	8	THE FLYING LIZARDS The Flying Lizards Virgin VA 13137 (Atlantic)	7.98	7.98	7.98
177	141	39	WEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98
178	150	5	DANNY DAVIS & WILLIE NELSON Danny Davis & Willie Nelson With The Nashville Brass RCA AHL1-3549	7.98	7.98	7.98
NEW ENTRY			PATTI LA BELLE Released Epic JE 36381	7.98	7.98	7.98
NEW ENTRY			THE MOTORS Tenement Steps Virgin VA 13139 (Atlantic)	7.98	7.98	7.98
181	168	25	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98
182	142	34	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98
183	140	13	UFO No Place To Run Chrysalis CHR 1239	7.98	7.98	7.98
184	190	3	SURVIVOR Survivor Scotti Bros. SB 7107 (Atlantic)	7.98	7.98	7.98
NEW ENTRY			HUMBLE PIE On To Victory Aco SD 38-122 (Atlantic)	7.98	7.98	7.98
186	188	2	RONNIE MILSAP Milsap Magic RCA AHL1-3563	7.98	7.98	7.98
187	189	2	MELISSA MANCHESTER Melissa Manchester Arista AL 9506	7.98	7.98	7.98
188	192	6	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
189	186	18	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	8.98	8.98	8.98
NEW ENTRY			BILLY JOEL 52nd Street Columbia JC 35609	7.98	7.98	7.98
191	159	13	TERI DE SARIO Moonlight Madness Casablanca NBLP 7178	7.98	7.98	7.98
192	161	49	DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	13.98	13.98	13.98
193	173	5	AMMAD JAMAL Genetic Waltz 20th Century T-600 (RCA)	7.98	7.98	7.98
194	151	10	GEORGE BURNS I Wish I Was Eighteen Again Mercury SRM-1-5025	7.98	7.98	7.98
195	157	21	PAVARTOTTI O Sole Mio-Favorite Neapolitan Songs London OS 26560	8.98	8.98	8.98
196	196	11	THE STATLER BROTHERS The Best Of The Statler Bros. Rides Again Vol. II Mercury SRM-1-5024	8.98	8.98	8.98
197	165	21	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98	7.98	7.98
NEW ENTRY			MICKY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98
199	198	22	CRYSTAL GAYLE Classic Crystal United Artists L00-982	8.98	8.98	8.98
200	125	18	ROY AYERS No Stranger To Love Polydor PD 1-6246	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	123
Herb Alpert	87
Roy Ayers	200
Bar-Kays	173
Pat Benatar	173
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George Burns	194
D.L. Byron	163
Bobby Caldwell	167
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Natalie Cole & Peabo Bryson	117
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Elvis Costello	11
Christopher Cross	11
Crown Heights Affair	18
Danny Davis & Willie Nelson	178
John Denver	41
Teri De Sario	191
Neil Diamond	73
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Marianne Faithfull	107
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Dan Fogelberg	13
Steve Forbert	101
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Leif Garrett	189
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Crystal Gayle	199
Humble Pie	21
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Daryl Hall	74
Molly Hatchet	83
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Rupert Holmes	56
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Humble Pie	185
Phyllis Hyman	110
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Ahmad Jamal	193
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Bob James & Earl Klugh	63
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Ronnie Laws	37
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Gordon Lightfoot	99
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Kenny Loggins	42
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Frank Marino & Mahogany Rush	111
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Willie Nile	175
Garry Numan	27
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Jane Oliver	64
Parliament	125
Ray Parker Jr. & Raydio	169
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Pavarotti	195
Tom Petty & The Heartbreakers	5
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Peaches & Herb	114
Police	143
Billy Preston	81
Pretenders	124
Prince	68
Lou Rawls	106
Ray, Goodman & Brown	17
Smokey Robinson	28, 95
Rockets	100
Kenny Rogers	45, 67, 89, 139
Linda Ronstadt	3
Rufus & Chaka	96</

RIGHTS SOCIETIES PLEA

Tribunal Urged To Up Jukes Royalty

By JEAN CALLAHAN

WASHINGTON—The Copyright Royalty Tribunal heard ASCAP economists Robert Nathan and Paul Fagan and BMI attorney Ed Chapin testify that an increase in the jukebox royalty rate is justified and reasonable as hearings on the issue began last week.

ASCAP is proposing a hike from the current \$8 fee to a royalty of \$70 per box per year while BMI is urging that the rate be set at an annual \$30. Both groups agree that whatever new rate is set, there should be a procedure built in for periodic adjustments to keep pace with inflation.

"Since 1951, the argument has always been the same: David against Goliath." ASCAP counsel Bernard Korman said in his opening statement Wednesday (2), setting the tone for attorneys and witnesses who continued to argue the relative economic problems of the jukebox and music publishing industries.

As the hearings began, Korman won his motion to exclude an exhibit introduced by the Amusement Music Operators Assn. which detailed ASCAP's financial data from the 1950s.

Robert Nathan told the Tribunal members that a low jukebox royalty fee would have a "disruptive" effect on other negotiations ASCAP, BMI and SESAC conduct with music users. Paul Fagan compared foreign jukebox royalty fees to U.S. rates.

On Thursday (3) Commissioner Douglas Coulter asked BMI's Chapin whether a low jukebox royalty fee might not be advantageous to the music groups in the long run by increasing the level of jukebox owners' compliance with the Copyright Office. Chapin answered in the negative.

Hearings continue through Monday (7) with AMOA witnesses scheduled to speak next. A second round of jukebox royalty rate hearings is scheduled to begin April 21.

Anne Murray Nabs 4 Junos In Top Canada Competition

By DAVID FARRELL

TORONTO — Songstress Anne Murray soundly bested the competition in four categories at the 17th annual Juno Awards, presented here at the Harbour Castle Convention Center Wednesday (2).

Absent from the telecast show itself because of a death in the family, Murray won album and single of the year awards with "New Kind Of Feeling" and "I Just Fall In Love Again" respectively, as well as female and country female vocalist accolades.

Keyboardist Frank Mills was the only other artist to win multiple awards, in his case as instrumentalist and composer of the year with the tune, "Peter Piper."

Trooper, with more than one million album sales reported in Canada, won group of the year award, and Streethart nabbed the most promising group trophy.

Host Burton Cummings was voted

top male vocalist, Bruce Cockburn folk artist of the year and Murray McLaughlan country male vocalist.

International album of the year was taken by Supertramp, whose horn player John Helliwell was present to collect the trophy for "Breakfast In America," which has claimed 1.5 million sales in Canada alone. International single of the year was "Heart Of Glass" by Blondie.

The Juno show, telecast by the Canadian Broadcasting Corp. to a national audience, was complete with live performances by Gordon Lightfoot, Burton Cummings, Max Webster, France Joli and several other well-established Canadian acts.

The awards are handed out as per voting of the 900 members of the Recording Arts & Sciences Institute of Canada. A full report will appear in Billboard next week.

Klemmer Going Direct-To-Disk

CHICAGO—A direct disk recording by saxophonist John Klemmer will be released on Nautilus Recordings this month. ABC Records, which originally intended to launch its own audiophile label, produced the recording.

Nautilus has two other ABC-produced direct disks which it is licensing from MCA. All three records will carry a \$15.95 list.

"Reaching For The Top," presents drummer Chico Hamilton in a direct cut program. Joe Sample and David Lee Walker are paired in an r&b performance also cut direct to master lacquer.

Welk Buys 50% Of Baby Chick

LOS ANGELES—Vogue Music has acquired 50% interest in Baby Chick Music from Chips Moman and Toni Wine. Included among the titles are "Luckenbach, Texas," "Wurlitzer Prize," "Everybody Loves A Rain Song" and "Help Me Make It To My Rocking Chair."

Vogue will still have an association with Moman, Wine and Bobby Emmons who have been the chief writers for Baby Chick. Vogue Music is owned by Lawrence Welk.

Inside Track

Lawyers for Sam Goody Inc. and its two top executives appeared in Brooklyn's U.S. District Court Thursday (3) to file the first in what's expected to be a series of motions challenging the government's claim that the company trafficked in counterfeit recordings. Judge Thomas C. Platt promptly sealed the records in the case, a move not considered unusual in matters relating to grand jury indictments. Goody president George Levy, vice president Sam Stolton and attorneys for the corporation are set for another court appearance Thursday (10).

PolyGram Distributing has informed its customers that London Records' 14 labels will be billed to customers at the same wholesale price as Mercury and DG classical prices where applicable. A new London complete catalog is being prepared for customer distribution. Sterling Devers indicates. . . . Wally Heider, the legendary recording pioneer, denies a rumor that he is selling his Hindsight Records. The label was organized less than two years ago by the man who put remote recording on the industry map. Repertoire consists of vintage big band recordings, refurbished soundwise by the capable Heider. Label is primarily a direct mail venture. Heider is known to be eying a return to his home state of Oregon. . . . MCA Distributing has more than 200 applications for the impending new corps of salespersons who will hawk videodisk/videocassette products.

Track hears where branch distribution entities in the U.S. are concerned about mounting costs of distributing product. Printouts and study thereof show steady erosion of profit from high cost of moving album product today. . . . Lieberman Enterprises, Minneapolis, has acquired the seven-store Wax Museum chain. The Twin Cities

firm operates primarily small neighborhood stores in that area. . . . The Jos. Schlitz brewing company, Milwaukee, has set a 1980 summer festival for the city of Los Angeles. Schlitz p.r. consultant Ben Barkin set the third annual Street Fair with Mayor Tom Bradley last week.

"The Lou Rawls Parade Of Stars," a three-hour fundraiser for the United Negro College Fund, bankrolled by Anheuser Busch, the St. Louis brewer, has added 20 more major markets on the tv side. Show airs on different dates through Jan. 25, 1981. Rawls and "Soul Train" host Don Cornelius are taping a six-hour companion radiothon, "Black Music America," which chronicles the history of black music since ragtime.

A WEA spokesman states he has no knowledge of a rumored special dating policy on catalog inventory being readied by the distribution behemoth. . . . It appears that the plan proffered by Rich Bullock to the Odyssey Records creditors' committee wherein he would return to retailing with a number of his former locations reopening has been spurned by credit manager members of the group.

Russ Regan and Mike Stewart conferring on a possible business deal. . . . An innovative advertising man and a sports announcer who digs rock'n'roll are taking over morning drive time at New York's WHBI-FM, an ethnic-oriented stereo outlet, with hopes of filling the void left by WPIX-FM's shift to midrange rock after an all-too-brief new wave flirtation. Station's signal comes in loud and clear in Greek and Italian bistros, so huckster Phil Barry and DJ Joe Mingoia figure it will pull sizable numbers of new wavers also.

Warwick Big Victor At Tokyo Festival

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momentum to her regenerated career. Only a few weeks ago, she snagged a Grammy for her Arista comeback, "I'll Never Fall In Love Again."

Arista's local licensee, Nippon Phonogram, is rush-releasing "Feeling Old Feelings" as a single here.

The grand prize includes a cash award of \$15,000 (three million yen). Gold prizes of \$4,750 (one million yen) went to Bonoff for her rendition of "Trouble Again" and Britain's Dooleys for "Body Language."

Silver prizes (\$2,500) went to Canada's Claudja Barry for "You Make Me Feel The Fire" (whose Evers/Korduletsch/Barry songwriting team also collected an award) and to Japan's Rumiko Koyanagi and Shigeru Matsuzaki for "Limelight" and "Wonderful Moment" respectively.

Award for the most outstanding performance went to Germany's Amii Stewart for "The Letter," while Jack Faith was hailed as best arranger for his work on the Stylistics'

"Is There Something On Your Mind."

The foreign judges award went to Japan's Noriko Miyamoto for "Last Train," and in the traditional Japanese manner of excluding no one from the prize share-out, there was a special Asian award given to Korea's Park Kyung Ae for "Papa's Cradle Song."

The Korean also received one of five awards dispensed by the Tokyo Broadcasting System. Other recipients were Canada's Patsy Gallant for "It's Got To Be You," Hong Kong's Elisa Chan for "Make Believe," the Philippines' Passionata for "Luna, Luna" and the Stylistics for "Is There Something On Your Mind."

America's Gloria Gaynor was scheduled to participate in the festival, ninth in the series, but did not show because of illness.

There were eight international judges at this year's event, namely singer and actress Susan Anton; Sal Chiantia, president of MCA Music; Danny O'Donovan from Britain's

Danny O'Donovan Entertainment firm; Scotti Bros. chairman Tony Scotti; French arranger and conductor Caravelli; Augusto Alguero, president of the International Federation of Festival Organizers; Billboard's associate publisher, Bill Wardlow; and Record World publisher, Bob Austin.

The concert's three Japanese judges were Ryoichi Hattori, Ben Okano from Music Labo and music critic Eiryu Ashihara.

All made their choices on a points basis, and there were also four non-musical awards for such qualities as choreography and costume.

Guest performers at the festival were the Commodores, performing a set which included many of their major hits. Dionne Warwick and the Dooleys also performed concerts in Tokyo immediately after the fest, latter group as part of a eight-date Japanese tour.

Winner of last year's Tokyo Music Festival was America's Rita Coolidge.

Tribunal Hears Cable Music Pitches

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as on other economic studies conducted by Dr. Paul Fagan. ASCAP economist who served as an expert witness in the Tribunal hearings.

BMI relies on studies done by Dr. Richard F. Link, a New York economist who sampled cable's system programming and other data to arrive at his conclusions for music's share of the cable royalty pot.

Dr. Fagan's analyses were well received but Dr. Link's testimony met with heated objections from counsel for broadcasters, filmmakers and sports claimants. "Dr. Link's testi-

mony was irrelevant and incompetent," said Arthur Scheiner, attorney for the Motion Picture Assn. of America and MCA Television. Among other things, Link was criticized for using 1975-76 television season information as a basis for his survey when the cable royalties in question were collected for the year 1978.

ASCAP and SESAC caused another controversy with their claim that broadcasters should not be entitled to any share of the cable royalty pot because broadcasters' programs consist almost exclusively of local news and public affairs shows.

The full day of testimony and cross-examination left no time for music claimants to make reply statements and the Tribunal may schedule a future date for this purpose. Beginning Tuesday (8) filmmakers, sports claimants, broadcasters and other program producers will offer evidence in support of their claims for a share of the cable royalties.

The hearings are scheduled to continue through the end of April. Under the copyright law the Tribunal has until September to make a final decision on the distribution of cable tv royalty payments.

Rhythm-Oriented Acts Turn To Ballads For Hit Disks

• Continued from page 8

low the frolicking, finger-popping "And The Beat Goes On" (up to a starred 19 on this week's chart) with the intense ballad "Lady."

Tamla's Smokey Robinson has had back-to-back romantic ballad hits with "Cruisin'," which peaked at number four in February, and "Let Me Be The Clock," up seven points to number 51 this week.

The Bar Kays' "Today Is The Day" on Mercury climbs to number 60 on this week's pop chart (and number 25 on the soul listings); while the Isleys' "Don't Say Goodnight" on T-Neck moves to number two soul.

Fantasy's Sylvester follows his disco smashes "Dance (Disco Heat)" and "You Make Me Feel (Mighty

Real)" with a change-of-pace ballad hit, "You Are My Friend," which moves up to number 30 soul.

Hamilton Bohannon on Mercury debuts on the soul chart this week at 83 with "Baby I'm For Real," a remake of the Originals' 1969 ballad classic while the O'Jays are back with a ballad single, "Hurry Up And Come Back" on Philadelphia International.





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