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NEWSPAPER

# Billboard

85th  
YEAR

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## CBS-MGM Tie Boosts Home Video

By IS HOROWITZ

NEW YORK—The home video retail pipeline—including a possibly significant number of record retailers—gets a substantial boost as the result of CBS Inc.'s initial thrust in union with MGM into that market.

The video marketing picture: see story on page 12.

MGM/CBS Home Video, a new joint venture between the two firms to market prerecorded videocassettes and eventually videodisks in the U.S. and abroad, also continues the rising number of marriages between creative, entertainment and/or industrial giants in tackling the home video market.

The new entity has access to more than 1,600 films in the MGM library, including such prestigious titles as "The Wizard Of Oz." (Continued on page 55)

### SEE MAJOR CAMPAIGN

## \$6-\$10 Mil Drive On NARM's 'Gift' Plan

By IRV LICHTMAN

NEW YORK—The industrywide "Gift Of Music" drive sponsored by the National Assn. of Recording Merchandisers is picking up momentum to the point where the trade group envisions a \$6 to \$10 million campaign to the consumer.

Though the goal is still on the drawing board, NARM has already set in motion a number of major preliminary steps in this direction, according to Joe Cohen, executive vice president.

The elements include:

- A \$250,000 fund to test a consumer print campaign in four to six cities early next year, with the association now in the process of choosing among at least three advertising agencies to develop the ad thrust.

- The availability of a "Promotional Materials" catalog where merchandisers can purchase in quantities items ranging from bumper stickers, decals, key chains, rubber stamps, pens, window decals, to "Give The Gift Music" album jackets for mobile and other display uses. Four catalogs will be printed each year, the next an August holiday season version.

- Selection of a public relations company to "elaborate" on the campaign. At the recent NARM manufacturer's advisory committee meeting in Dallas, three label executives were named to make the selection and they include Harry Anger of Polydor Records, Leonard Scheer of Arista Records and Jules Abramson of the PolyGram Corp. (Continued on page 42)

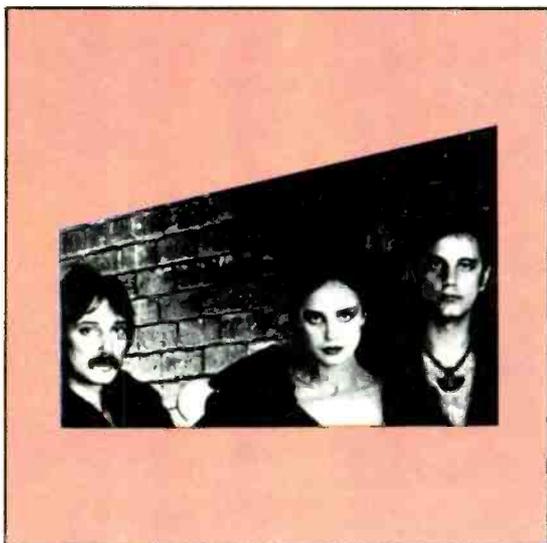
## Deep South AOR Radio Warming Up

By GERRY WOOD

NASHVILLE—With the summer season approaching, AOR radio is heating up in the deep South with solid, on-the-rise ratings and expanded demographics.

Underground-turned-progressive-turned-AOR is now turning into what some AOR programmers are calling the Top 40 of the '80s. The changes are myriad: higher—and in some cases, lower—demographics than the once traditional 18-24 male audience; more women listeners and broadened music styles within the confines of tighter playlists.

AOR programmers in such states as Louisiana, Georgia and Florida claim they're taking a much more serious approach toward compiling playlists than in the past. They also note that the past decade's 18-24 AOR listeners are carrying the format into the 34 and 44 (Continued on page 23)



Three immensely talented young Russian rock musicians, known as **BLACK RUSSIAN**, are the first Russian rock musicians ever to sign with an American recording company. For their U.S. debut, the group wrote, arranged and produced all eight cuts in a gutsy, emotional blend of rock, r&b and classical influences. **BLACK RUSSIAN. AMERICA'S HOTTEST NEW ROCK BAND!** On Motown Records & Tapes M7 942R1 (Advertisement)

## Dealers Say Blank Tape Sales Climb

By JOHN SIPPEL

LOS ANGELES—Aggressive manufacturer marketing, involving heavy consumer print advertising and in-store merchandising and sales contests contributed to blank tape sales increases that range from 30% to 400% over the past two years for a number of record retailers.

Canvassed accessories bosses in five retail chains, representing approximately 350 outlets nationwide, see blank tape retail volume continuing to climb and maintaining its position as leader in this type of a ternative merchandise in record/tape stores.

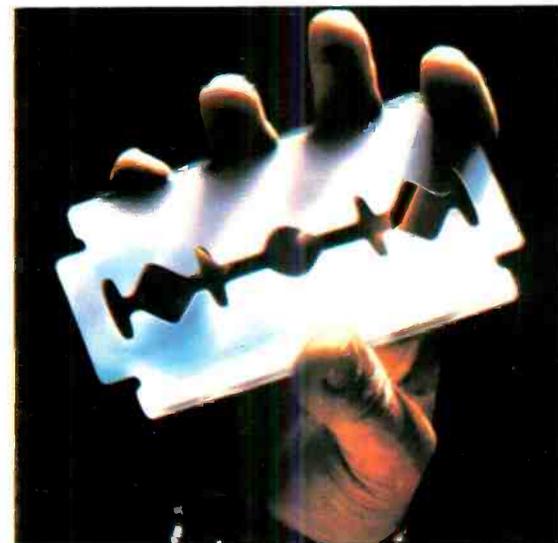
"Consumer awareness that you can produce with a blank on a \$200 to \$300 (Continued on page 55)

## Arista: No Blank Tape \$\$

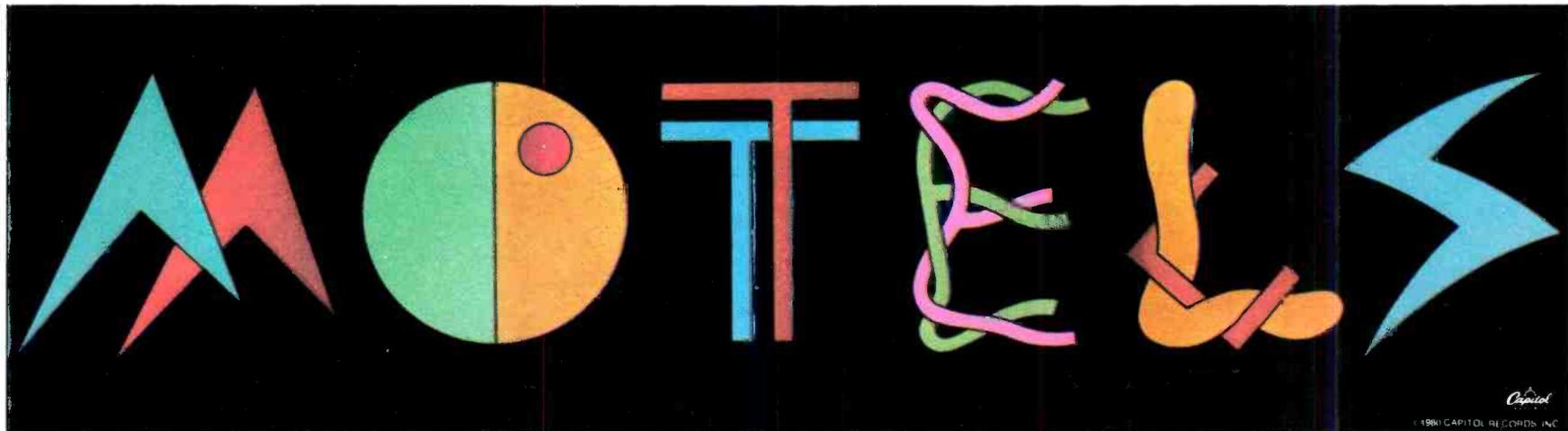
By RICHARD M. NUSSER

NEW YORK—Arista Records has become the second major firm to stop the payment of advertising dollars to accounts that include plugs for blank tape within the ad or in close proximity to it. PolyGram Distributing Inc. was the first to deny co-op dollars to ads associated with blank tape pitches (Billboard, May 3, 1980).

In a letter to its network of independent distributors and key wholesale accounts, Arista's executive vice president and general manager Elliot Goldman also issued a warning to radio stations that encourage home taping by playing albums in their entirety. (Continued on page 44)



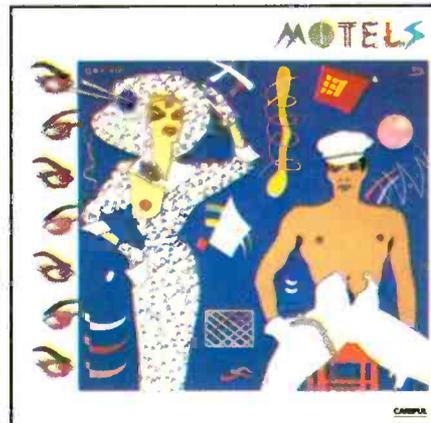
Can you take 12" of "British Steel"? Lucas Priest takes heavy metal to the hilt... and then some, on their new album and whirlwind American tour. Heavy metal is bustin' out all over this summer, to the tune of "British Steel." On Columbia Records and Tapes. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc. JC 36443. (Advertisement)





# THE **MOTELS** ARE BACK IN BUSINESS!

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# FCC WORRYING RKO 3 TV Licenses Revoked & 12 Radio Situations To Be Closely Examined

NEW YORK—It's not pleasant to work with a cloud over your head, but that's just what everyone at the RKO chain is doing these days.

Programmers and DJs are programming and playing their music at the 12 RKO radio stations with occasional glances over their shoulders to see what the Federal Communications Commission might do next.

These powerhouse radio outlets include: KHJ-AM and KRTH-FM Los Angeles; KFRC-AM San Francisco; WRKO-AM and WROR-FM Boston; WXLO-FM and WOR-AM New York; WFYR-FM Chicago; WHBQ-AM Memphis; WAXY-FM Ft. Lauderdale, WGMS-AM-FM

Washington, D.C. and KFMK-FM, Houston.

In brief, the commission plans to revoke three television licenses held by RKO for alleged illegal acts by its parent company and is taking a close look at the 12 radio licenses and one remaining tv license.

General Tire & Rubber, which owns RKO, has clamped a lid on any comment from RKO staffers, but one program director, who asked not to be identified, comments, "I'm proud to be a part of RKO. They should not have singled us out. They're implicating some fine folks. I'm not a political criminal nor is any of my on-air staff."

Officially, General Tire comments that the FCC decision "is the most unfair and discriminatory decision ever handed down by a government agency. It could result in the largest single fine ever levied against a company in the history of American free enterprise.

By DOUG HALL

"The decision punishes General Tire so severely for alleged activities of years ago in contrast to actions of government agencies with respect to conduct of many other companies of a much more serious nature."

Ken Frankl, lawyer for General Tire, notes the company can ask the FCC to reconsider its decision or take the matter directly to the U.S. Court of Appeals. Either action must be taken within 30 days after the FCC releases its text of the revocations.

Meanwhile, the FCC announced it would accept comments during the next 30 days on what measures it should take against the radio stations and the remaining tv station.

The FCC voted to revoke the licenses of KHJ-TV Los Angeles, WOR-TV New York and WNAC-TV Boston for alleged illegal activities of General Tire involving overseas bribes and illegal campaign

contributions. General Tire signed a consent decree with the Justice Dept., but admitted no wrongdoing.

The FCC further charges that RKO "engaged in an improper reciprocal trades program that was anti-competitive, knowingly filed false financial statements" and was not entirely honest and forthcoming in dealings with the commission.

The commission first dropped the bomb on RKO in January when it instructed its staff to draw papers revoking the three tv licenses. Then the commission announced Wednesday (4) that the papers had been prepared. The text of these papers has not been released, however.

The decision to revoke the FCC licenses was made in a close four-to-three vote. Some of the dissenters were harshly critical of the majority's decision.

And while FCC commissioners who dissented publicly chided their own agency for this decision, broad-

casters around the country were also shaking their heads in puzzlement. How could the government connect a broadcasting division with the alleged actions of the parent company which generally has nothing to do with radio and tv programming? they ask.

The answers may elude radio programmers, with the p.d.s at the RKO stations, all of whom were instructed not to make any public comments about the situation, equally perplexed.

As one trader commented in Los Angeles: "Why should KHJ be penalized for something it didn't do? We want our rock'n'roll."

## Assemblyman Intros N.Y. Security Bill

By ROMAN KOZAK

NEW YORK—With previous efforts to pass a state law insuring greater security at rock concerts and other public events bogging down in the New York State Assembly (Billboard, May 10, 1980), Manhattan Assemblyman Ed Lehner, whose previous bill never got out of the Health Committee, has drafted a new bill which may find smoother sailing.

Where Lehner's previous legislation would have empowered the state public health council to draft the entry, egress and security rules for the state's 18 5,000-plus venues, the new bill places this responsibility in the hands of local governments.

Lehner's bill, No. 11255, would amend the general municipal law and give local governments the power to set safety standards at local halls. Should they prefer not to do that by July 1, 1981, then standards written into the bill would apply.

These would put public entertainment events into two categories: exclusive reserved seating or general admission. For reserved ticket events the bill mandates that 70% of the doors and entranceways be open at least an hour before an event, that

(Continued on page 14)

## Ohio Disco Pools Converge Into 1

By RADCLIFFE JOE

NEW YORK—Five record pools in Ohio have merged their operations into a single unit. Towards the end of last year a similar move was undertaken in Seattle, where the North-West Record Pool and the Electric Canary also merged their activities and now function as the Electric Canary.

In Ohio, the merging pools are the Tri-State Record Pool, Cincinnati; the Ohio Record Pool, Columbus; and the Heat Pump Record Pool, the Disco Motion Record Pool and the Cleveland Record Pool all of Cleveland. The merging pools now operate as the Ohio Record Pool, the only pool serving that entire state.

In pooling their resources, the five merging pools have skimmed the cream of their memberships, and now represent the spinners of 30 clubs across the state. According to Sam Avellone, president of the new Ohio Record Pool, the 30 members

(Continued on page 53)

CRETONES PROMO—Ken Calvert, midday air personality at WRIF-FM in Detroit and an unnamed donor stretch out as a Red Cross volunteer takes their blood donation. The event was part of the Red Cross' "Thin Red Lifeline" drive which Elektra/Asylum tied-into to promote the Planet debut LP by the Cretones titled "Thin Red Line."



## LOSE MAJOR TV EXPOSURE

## BBC Hit By U.K. Musicians' Strike

By PETER JONES

LONDON—Television music programs such as "Top Of The Pops" and "The Old Grey Whistle Test," vital promotion vehicles for the U.K. record industry, have fallen victim to the Musicians Union's all-out strike here, effective Sunday (1).

The action is protesting planned economy cuts made by the British Broadcasting Corp. (Billboard, May 24, 1980) which will see the dissolution of five full orchestras, putting many musicians out of work.

Support for the strike, which has eliminated live music from the BBC program schedules for the fore-

seeable future, has been coming in from worldwide musicians organizations.

The local Assn. of Broadcasting and Allied Staff has also joined in, refusing to allow a BBC broadcast on its Radio 3 channel of a lunchtime London concert by the Hungarian Piano Trio. And truck drivers from the Transport and General Workers Union added their weight by refusing to cross picket lines to deliver food and drink to BBC regional centers.

Even Paul McCartney, a member

(Continued on page 60)

## R&B SALES IN SOUTHEAST SEE 15% RISE

By KIP KIRBY

NASHVILLE—R&b record sales are on the upswing by as much as 15% in retail outlets throughout the Southeast, resulting in increased store airplay and customer traffic.

R&b acts such as Cameo, the Manhattans, Con Funk Shun, the Isley Brothers, Lipps Inc., Michael Jackson, Peabo Bryson, Fatback Band, Kleer, Stephanie Mills, Brothers Johnson, Jermaine Jackson and the new SOS Band are riding the crest of hot sales streaks and attracting both soul and predominantly-rock buyers, according to a Billboard survey.

Retailers are crediting this notable surge in r&b sales to several factors, not the least of which is the sudden acceptance of soul music within Top 40 radio formats. Slack in rock'n'roll airplay on Top 40 stations is apparently being taken up partly by r&b

(Continued on page 32)

## Commodores Offer Gospel

By ED HARRISON

LOS ANGELES—The Commodores, a group that can't be accused of remaining musically stagnant, have come up with some gospel surprises on their just released Motown album "Heroes."

The superstar group, a mainstay

on the pop and soul charts until last year's surprising "Sail On" also found its way onto the country chart, is expanding its appeal with its initial foray into the gospel market with "Jesus Is Love" and "Mighty Spirit."

(Continued on page 65)

## Record Haven Chain Owner Sues CBS For \$3 Million

By IRV LICHTMAN

NEW YORK—Sam Fichtelberg, owner of Record Haven retail and one-stop outlets, alleges antitrust actions by CBS Inc. through Columbia Records in a \$3 million action here in U.S. District Court. The suit centers around the label's mid-1979 returns policies and alleged departure from previous guidelines.

The label, the suit contends, "destroyed" Fichtelberg's U.S. one-stop business by various "unlawful" practices. The suit claims CBS failed to make good on return authorizations starting in June of last year, forcing Record Haven to pay "standard sales prices" for "reduced value recordings."

Fichtelberg, who claims CBS also cut him off as an account last Octo-

ber, alleges he was the victim of price and credit discrimination favoring his competitors and that his competitors also benefited from faster delivery of product.

In an apparent reference to a tighter r.a. policy instituted by CBS last June, the suit charges that the defendant "commenced an unlawful program designed to coerce wholesale customers, including plaintiff and other one-stops, into paying for defendant's reduced value recordings at an exaggerated

standard sales prices." The complaint says this policy was a "... reaction to substantial corporate losses, or declining profits. ..."

The June 1979 move by CBS, the suit charges, was a shift in policy whereby Fichtelberg "in his sole discretion made unlimited returns to defendant of recordings ordered ... as part of standard sales."

"All such returns, subject to minor variations," the suit continues, "were accepted by defendant, and defend-

ant confirmed that plaintiff had no obligation to make payment for any recordings he returned."

Before the alleged termination, the action says CBS, as a "condition of further standard sales," insisted that Fichtelberg retain at least one of the requested returns at the standard sales price for each new and currently popular recording purchased."

Claiming violation of Section 3 of the Clayton Act, the suit contends that the effects of CBS' "unlawful conduct are reasonably likely to substantially lessen competition in the market for reduced value recordings, and to restrain trade in interstate commerce in a substantial amount."

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# Croce Defendants Deny Charges

## Claim Lawsuit Has No Foundation—No Money Owed

By ROMAN KOZAK

NEW YORK—Defendants in the federal court battle over the Jim Croce estate (Billboard, June 7, 1980) are mounting a counter-offensive in the two-year-old case.

In the suit, Ingrid Croce, Jim Croce's widow, is charging Lifesong Records, Cashwest, Blendingwell Music, Cashman, Pistilli & West, and their principals—Phillip Kurnit, Tommy West and Terry Cashman—with a number of alleged civil violations.

The defendants deny them all, saying they have "no foundation" and pointing to U.S. District Judge Abraham D. Sofaer's opinion on the case last summer when he denied summary judgment. "Plaintiff makes numerous factual and legal claims. Most seem meritless," wrote the judge.

In papers filed in federal court and in a subsequent letter to Billboard, Kurnit says that he was not an attorney for Jim Croce when Croce was negotiating his management, publishing and recording contracts with the other defendants, and at any rate the contracts were not unfair to Croce. Kurnit says he only became Croce's attorney in 1972.

Though the original recording contract Croce signed in 1968 gave Cashman, Pistilli & West options for six years where Croce's royalty was only to go up to 8% of wholesale for domestic sales. Kurnit says that in 1971 the contract was extended with Croce earning 10% in royalties.

Says Kurnit: "The (distribution) deal we made with ABC on Jim Croce masters was made in 1972, approximately a year after Jim's royalty rate from us had already increased to 10% of wholesale. The top royalty rate we received from ABC was 18% of wholesale, and thus we paid out 5/9ths of the royalty, more than one-half, to Jim in artist royalties. This translates into approximately a 3% of retail producing fee to us, quite low for the talents and accomplishments of Cashman & West."

Nor, says Kurnit, has Croce's widow been denied the royalties due Croce. He says that as of the end of last year "a total of \$2,336,094 has been paid by us to Ingrid Croce (either directly or to the estate)."

### Chrysalis Renews

LOS ANGELES—Chrysalis Records is renewing its licensee deal with Capitol Records-EMI of Canada, Ltd. The three-year contract, which begins July 1 of this year, continues the previous three-year pact with Capitol.

## NASHVILLE PRODUCERS GO OUT ON THEIR OWN

By KIP KIRBY

NASHVILLE—Nashville appears to be going the route of the independent producer, judging from a survey of local record companies here.

Whereas at one time most major labels stanchioned a full stable of in-house producers under their roofs, today the situation is greatly altered. A staff producer these days is often the a&r executive for his label as well. Depending on the corporate involvement and responsibilities inherent with his job, the in-house producer may handle only two or three of his company's roster with

Kurnit calls the litigation against himself and the other defendants a "vendetta," because, he says, with his companies owning the rights to Croce material, Croce's wife cannot make a movie based on the late

singer's life. Also, Kurnit says, as lawyer for the Croce estate he wanted to make sure that Adrian Croce would inherit his father's estate, rather than all the money going to the widow.



DALLAS DESSERT—Bill McEachern of RCA Records group Odyssey is offered slices of cake by fellow group members Louise and Lillian Lopez. The cake was presented to the group at a party at Dallas' Bernard's II disco in honor of their being given the key to the city, where they were promoting their current LP, "Hang Together."

### COLLEGE PACT

## No Accord Yet On ASCAP Licenses

LOS ANGELES—Negotiations are continuing between the educational organizations and ASCAP on a new license that will increase the amount of performance copyright fees colleges and universities will pay for music use.

BMI and the educational organizations came to an accord in March on a new 3½-year license (Billboard, March 29, 1980).

According to a source close to the negotiations, ASCAP's demands are "exceedingly high" which is perhaps one reason it has taken longer to reach to an agreement with that society.

Under the terms of the former license which expired Dec. 31, 1979, ASCAP received 6 cents per full-time equivalent student with an approximate additional one cent based on both seating capacity and ticket

prices for contracted shows in excess of \$1,000.

An agreement with ASCAP is expected sometime within the next week or two.

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## Executive Turntable

### Record Companies

Les Garland joins Atlantic Records in Los Angeles as general manager of West Coast operations. For the past three years he was program director at KRFC-AM in San Francisco. He replaces Bob Greenberg who left the label to form his own record company. . . . Frank Jones takes over as director of Nashville operations for Warner Bros. Records. Jones held the post of vice president



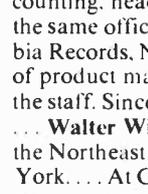
Garland

and general manager for Capitol Records country division for five years. . . . At A&M Records in Los Angeles, Jordan Harris has been upped to vice president/manager of a&r. Harris, who was in the a&r department, will direct the a&r staff while handling creative duties. At the same time, Mike Gormley moves up to vice president of communications. He retains his title of assistant to the chairman. Gormley joined A&M in 1978 as



Harris

director of communications. . . . Jere Hausfater has been named director of business affairs at MCA Records in L.A. and Bonnie Greenberg has joined the company's legal department. . . . Roy Rosenberg moves into the position of national director of promotion at Stiff Records in New York. Most recently he was the Eastern regional album promotion director for Atlantic Records. Appointments at WEA include Brent Gordon, formerly sales manager for its Washington branch, moving to L.A. where he has taken over as branch manager, replacing George Rossi, who has joined WEA's home office force in Burbank. Also Davis A. Thomas becomes promotion rep for Warner Bros. product in Atlanta. Prior to joining WEA, Thomas had been a radio programmer.



Hausfater

Karen Fisher, WEA singles rep in the Baltimore/Washington sales office, becomes the firm's local promo person representing Atlantic product, while Ferd Renze is named promotion representative for Elektra/Asylum's product in Philadelphia. Phil Seltzer has been elevated to warehouse manager of Allied Manufacturing, from assistant warehouse manager for WEA's L.A. branch. And Sherry Tomura is appointed manager of accounting, headquartered at the company's Burbank facility. Pat Coleman, in the same office, is now manager of special accounting projects. . . . At Columbia Records, New York, Bob Wilcox becomes the East Coast associate director of product management. He will be responsible for directing the activities of the staff. Since last year he has held the position of associate product manager. . . . Walter Winnick moves up to regional promotion/marketing manager of the Northeast region for Epic, Portrait, Associated Labels. He is based in New York. . . . At Chrysalis Records, L.A., Janet Levinson is named manager of creative services. She will be responsible for coordinating and producing all advertising and promotional materials. . . . At 20th Century-Fox Records, Lynn

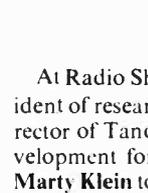


Fulton

Fulton is the new coordinator of a&r administration. . . . Norro Wilson, staff producer of Warner Bros. country division in Nashville, has anklked the post to become an independent producer/writer.

### Publishing

Robin Taylor has left his post as general manager of United Artists Music in London. The move leaves the UA Music offices there with only an administrative staff.



Taylor

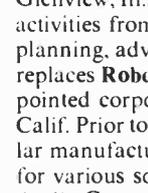
### Related Fields

At Radio Shack in Fort Worth, Dr. John D. Patterson is appointed vice president of research and development. Before joining Radio Shack in 1979, as director of Tandy Systems Design, Patterson had been manager of product development for Xerox Corp. . . . The William Morris Agency has transferred Marty Klein to the New York personal appearance department in an executive capacity. Klein, who headed the New York music department, moved into the new position because of expanded activity in Atlantic City and on the East Coast generally. . . . Ronnie Cohan joins American Talent International as an agent. He joins the firm from International Creative Management where for



Cohan

six years he worked many of that firm's top acts. . . . Tom Eaton joins House Distributors as a Denver sales rep. Previously he was a buyer for Danjay Music in that city. . . . Audio-Technica U.A., Inc., promotes Dorie Johnson to regional sales manager for parts of the Midwest and Eastern seaboard. She was a customer services manager for the phono accessory and audiophile record marketing firm. . . . At Zenith Radio Corp. in



McCallis

Glenview, Ill., John L. McCallis has been upped to vice president of marketing activities from vice president, sales plans. He will be responsible for product planning, advertising, sales promotion, market analysis and sales training. He replaces Roberts S. Bowen who has resigned. . . . Ken McKenzie has been appointed corporate director of sales and marketing at Emilar in Studio City, Calif. Prior to joining the company, he was vice president of Cetec Gauss. Emilar manufactures high frequency compression drivers and exponential horns for various sound reinforcement markets. . . . In Los Angeles, the Filmways Audio Group has brought on Kenneth R. Fause as president. Filmways Audio services, effective July 1, Fause is owner of Fause & Associates, consultants in performance and presentation technology. . . . Appointments at dbx, Inc. in Newton, Mass., include David Roudebush to the position of professional products manager and Ralph Carabetta as field sales manager. Roudebush joined the firm last year as UNI-SYNC product manager and he has worked in the sound enhancement field more than 10 years. Prior to joining dbx, Carabetta was national sales and marketing manager for Showco. . . . Joe Ramirez, West Coast director of sales and real estate at Caytronics in L.A., has departed. He plans to remain in the industry.



Jones



Gormley



Winnick



Johnson



**S.O.S.**  
BAND



**OUT OF THE BLUE, A BRAND-NEW BAND CUTS THROUGH THE AIRWAVES AND IS GOING GOLD.**

**THE S.O.S. BAND SINGLE, "TAKE YOUR TIME (DO IT RIGHT)"<sup>ZS9 05522</sup>  
FROM THEIR FIRST ALBUM, "S.O.S."<sup>JZ 36332</sup>**

**EXPLOSIVE AT ALL FORMATS OF RADIO. ON TABU RECORDS AND TAPES.**

*Tabu*

Admiral, Sigidi. Management: Bunny Jackson Ransom. Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value. Distributed by CBS Records. © 1980 CBS Inc.

## NARM HUDDLE *Processing Committee Probes Bar Coding, Industry Glossary*

NEW YORK—The operations and information processing committee of the National Assn. of Recording Merchandisers has outlined a number of objectives following a two-day series of meetings, its first, at the Bahia Mar Hotel in Ft. Lauderdale, Fla.

These objectives are: to prepare an industry glossary defining terms used within the communication process, to promote uniform product identification by manufacturers including the adoption of UPC/barcode systems, to develop and propose uniformity of content on trade forms and documents, such as invoices and return authorizations.

Also, to recommend the improvement of product flow by means of standard carton counts and uniform

placement of carton labels, to provide educational programs directed toward unique information processing and operational needs of the recording industry.

Besides the meeting of the committee itself, it also met with the data processing committee of the Recording Industry Assn. of America of which Art Whitmore of PolyGram is chairman. The focus of the discussion was the creation of a "realistic" vehicle by which merchandisers could present marketing information to manufacturers.

Areas of concern include: cataloging of the different types of costs of available UPC scanning equipment; the examination of the feasibility of the various optical character recognition type styles; the gathering and

evaluation of all types of industry forms and the cataloging of types and sizes of currently used cartons for the purpose of determining the feasibility of a standardized carton. Reports will be made on each of these projects at the next meeting of the committee, set for July.

The NARM operations and information processing committee consists of David Borgendale of Lieberman Enterprises, Sandra Rutledge, the Record Bar; Richard Schneider, Western Merchandisers; and William Teston, Pickwick International. The meeting was also attended by Joe Cohen, executive vice president of NARM and Charles Rutenberg, NARM's legal counsel.

## Goody Attorneys, Prosecution Have Special Hearing

By RICHARD M. NUSSER

NEW YORK—Attorneys for the defense and the prosecution in the Sam Goody piracy product sales case were called before U.S. District Court Judge Thomas C. Platt Friday (6) for a hearing related to various motions filed by the defense. The defense has challenged the government's contention that Goody and its two top executives are guilty of the alleged illegal distribution and sale of allegedly illegally duplicated recordings.

Judge Platt ordered the session closed to the public since grand jury testimony was involved in the hearing.

Present were attorneys for Sam Goody Inc., its president George Levy and vice president Sam Stolon, as well as government prosecutor John Jacobs.

Earlier in the day Judge Platt reserved decision on whether or not to order a trial date for George Tucker, reportedly one of the alleged manufacturers of the allegedly illegally duplicated recordings which found their way into the Goody distribution pipeline.

Platt also reserved decision on whether or not he should grant a hearing to Tucker to determine whether Tucker's recanted testimony before a grand jury was valid.

## 2 Labels Added

NEW YORK—National Label Distributing Co., based in Philadelphia, has added two labels to its roster. They are Fred Spencer's Sho Pro and BSO Records.



SELECTER SELECTS—During an in-store appearance at Music City in Boston, Charley Anderson, bassist for the group Selector, signs a standup display piece for the group's debut Chrysalis LP "Too Much Pressure." The ska band is completing its first U.S. tour.

## COURT REFUSES CBS PLEA

NEW YORK—The U.S. Court of Appeals here has declined to rehear arguments by CBS Inc. challenging its decision that the blanket licensing of music on network television does not violate antitrust laws (Billboard, April 18, 1980).

The court's ruling Tuesday (2) leaves CBS the alternative of one last appeal to the U.S. Supreme Court should it wish to pursue further the case it brought against ASCAP and BMI in December of 1969.

The action has already been to the Supreme Court once, following an earlier decision by the Appeals Court that the blanket license was in restraint of trade per se. This was overturned by the highest court and the case remanded to the Appeals Court.

## INTO MARKETING DIVISION

### Disney Disks And Publishing Shifted

NEW YORK—As part of the broad management reorganization of Walt Disney Productions, the consumer products division, which includes recordings and music publishing, will be part of a newly created Walt Disney marketing division.

The consumer group is under the direction of vice president Bo Boyd, reporting directly to Vince Jefferds, named as senior vice president of the marketing division.

The marketing division will be responsible for the marketing and sales of all Disney products. Card Walker, who assumes the post of chairman of the board in addition to his role as chief executive officer of the company, is also president of the marketing division.

In addition to music interests, the

consumer products division includes theme park merchandising, retail and character licensing.

### Caedmon Records Pat Carroll's Show

NEW YORK—Caedmon Records has recorded the Pat Carroll-starred one-woman hit show, "Gertrude Stein, Gertrude Stein, Gertrude Stein."

Now playing here at the Provincetown Playhouse, the show will appear as a two-disk and cassette package in September.

Carroll, who earned the Drama Desk Award for best performance by an actress, will take the show on the road after its New York run.

## Nashville Fan Fair Registrants Leap 10%

By GERRY WOOD

NASHVILLE—Countering a bearish economy and bleak travel conditions, the 1980 International Country Music Fan Fair opens in Nashville Monday (9) with a record number of registrants.

Registrations for the weeklong event totalled more than 14,000—up 10% over last year's attendance. The event, cosponsored by the Country Music Assn. and the "Grand Ole Opry," ends Sunday (15) with the Grand Masters Fiddling Championship.

Dire predictions about the economy and tourist travel had some of the Fan Fair officials edgy about the attendance for the ninth annual Fan Fair, but Bud Wendell, chairman of the CMA Fan Fair committee, gave the good news on registrations to the committee members Wednesday (4).

Late registrations could boost total attendance to the 15,000 mark,

according to Jo Walker, executive director of the CMA. Why a record turnout in a slack period? "Because it's country music's time," says Walker.

The celebrity softball tournament, Monday and Tuesday (9-10) kicks off the country music conclave, along with the Fan Fair Square Dance at 7 p.m. Tuesday.

The event swings into high gear Wednesday (11) when the exhibit areas open and the record label shows begin. Plantation/Sun, Monument and a bluegrass show highlight the entertainment. Emphasizing the increasing importance of bluegrass music, the showcase featuring 17 acts will be the largest bluegrass show in Fan Fair's history.

Wednesday's activities will be climaxed by the International Fan Club Organization Dinner and

Show (not included in the \$35 registration fee).

Thursday (12) brings shows by RCA, MCA, Elektra, a songwriter's show and an international talent showcase at lunch. The CBS show inaugurates Friday (13), followed by a luncheon showcase, two mixed label shows and Cajun show, which usually is one of Fan Fair's wilder musical events.

Saturday's (14) International show will be cohosted by Charlie Daniels and Ronnie Prophet and will spotlight acts from Australia, Canada, Czechoslovakia, England, Ireland and South Africa.

The softball tourney takes place in Cedar Hill Park, and the other events will be held at the Municipal Auditorium, except for the Grand Masters Fiddling Championship at Opryland.

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# SLOW START, FAST FINISH Theatre Season Up \$12 Mil Over 1979

By RADCLIFFE JOE

NEW YORK—Despite a sagging economy, a weeklong transit strike and the highest ticket prices in history (up to \$20 per ticket for straight plays and \$25 per ticket for musicals), the Broadway theatre rounded out its 1980 season Sunday (8), with a healthy profit margin.

According to statistics released by the League Of New York Theatres and Producers, Broadway shows grossed \$146 million from the sales of 9.62 million tickets during the season just ended. The gross represents an increase of more than \$12 million over last season.

Although the season started off sluggishly, a last minute burst of innovative and exciting productions, including such musicals as Cy Coleman's "Barnum" and the much-acclaimed "A Day In Hollywood/A Night In The Ukraine" accounted for a healthy 16% increase in the overall gross.

Only 17 musicals opened in 1980 as compared to 38 straight plays. Nonetheless, the popularity of these

musicals, including the award-winning "Evita," "Sugar Babies" with Mickey Rooney and Ann Miller, and the revivals of "Peter Pan," "Oklahoma," and "West Side Story," all played significant roles in helping to boost the fortunes of the Broadway theatre circuit.

Adding a significant financial boost to the season's grosses were profits from cast album sales. Among the shows which have had LP releases were "Evita," (MCA); "Sweeney Todd," "Ain't Misbehavin'" and "Oklahoma," (RCA); "Annie," "West Side Story," and "Chorus Line," (Columbia); "They're Playing Our Song," (Casablanca); "Sugar Babies," (UA), and "Best Little Whorehouse in Texas," (MCA).

Music chart successes of "Evita," "Sweeney Todd," "They're Playing Our Song," "Ain't Misbehavin'," "Annie," "Chorus Line," "West Side Story" and "Oklahoma," helped to further stimulate album sales, which in turn reflected in the bright financial picture painted by the League.

Also playing an important role in the healthy profit margin were such holdovers from previous seasons as "Sweeney Todd."

# Analyst Analyzes Industry

By ROMAN KOZAK

NEW YORK—"The long-run structure of the record business will be significantly altered by the fact that the movie business is becoming part of the record business, i.e., movies will be distributed through the same retail outlets as records."

Such are the thoughts of Harold Vogel, vice president of Merrill Lynch Pierce Fenner & Smith Inc., in an institutional report prepared by the company's Securities Research Division, on "The Recorded Music Business—Life In The Fast Lane."

In his report Vogel predicts that record sales growth should resume when the current recession is over, but he sees challenges ahead as the industry must adapt to new technologies, new product configurations and increased competition from other entertainment forms.

In his report, Vogel says that, technologically speaking, today's "analog needle in a groove records"

(Continued on page 78)

# Market Quotations

As of closing, June 5, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	13/16	Alltec Corp.	23	45	15/16	3/4	3/4	-1/16
39	26	ABC	5	298	29%	29%	29%	+ 1/4
36 1/2	27 1/4	American Can	5	219	32	31%	31%	+ 1/2
28 1/4	14%	Ampex	10	267	20%	20	20	- 1/4
5	2%	Automatic Radio	—	—	—	—	3%	Unch.
55	42 1/2	CBS	7	440	49	48%	45%	+ 1/4
36 1/2	27	Columbia Pictures	7	128	29%	28	28%	- 1/4
8 1/4	4	Craig Corp.	—	—	—	—	4%	Unch.
52 1/2	40%	Disney, Walt	13	464	50%	49%	49%	- 1/4
12	7	Filmways, Inc.	—	84	8	7%	7%	- 1/4
17 1/2	11	Gulf + Western	4	4578	17%	17%	17 1/2	+ 1/2
12 1/2	7%	Handleman	6	77	11%	10%	10%	- 1/2
9	5%	K-tel	6	16	6	5%	6	+ 1/4
31	25%	Matsushita Electronics	8	—	—	—	29%	Unch.
57 1/4	44%	MCA	8	671	45%	45%	45%	Unch.
19 1/2	10	Memorex	5	440	14%	13%	14%	+ 1/4
56 1/4	46%	3M	10	1379	55%	54%	54%	+ 1/4
63 1/2	41%	Motorola	9	671	48%	47%	47%	- 1/4
30%	23%	North American Philips	4	20	28%	28	28%	+ 3/4
17 1/2	13%	Pioneer Electronics	12	3	17%	17%	17%	Unch.
25 1/2	18%	RCA	6	922	22%	22%	22%	+ 1/4
9 1/2	6	Sony	15	127	9%	9	9	Unch.
33 1/2	20%	Storer Broadcasting	9	451	28%	27%	28	+ 1/4
5 1/2	3%	Superscope	—	57	3%	3%	3%	- 1/4
35 1/4	25%	Taft Broadcasting	8	627	30%	30	30	Unch.
19 1/2	14%	Transamerica	5	342	17%	17%	17%	Unch.
39 1/2	29%	20th Century-Fox	5	225	34	32%	33 1/2	+ 1/4
46	34 1/2	Warner Communications	10	980	42%	41	41%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	—	—	1%	2%	Integrity Ent.	—	—	1	1%
Data	—	—	—	—	Koss Corp.	5	5	4%	4%
Packaging	3	—	5%	6%	Kustom Elec.	7	3	3%	1%
Electrosound	—	—	—	—	M. Josephson	9	15	13%	14%
Group	4	22	5%	5%	Recoton	7	—	1%	1%
First Artists	—	—	—	—	Schwartz	—	—	—	—
Prod.	10	—	3%	3%	Bros.	5	—	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.

## Certron Earnings Rise For Quarter

LOS ANGELES—Certron Corp., blank tape manufacturers, reports higher sales and earnings for its second quarter and the six months ended April 30.

For the quarter, Certron reports earnings of \$95,000, or 2 cents per share, on sales of \$5,717,000, compared to earnings of \$12,000 on sales of \$4,530,000 for the same period a year ago.

In the six-months period, it reports earnings of \$180,000, or 4 cents per share, on sales of \$11,173,000, compared to a loss of \$226,000, or 8 cents per share, on sales of \$7,760,000 a year ago.

## Tandy Sales Gain

NEW YORK—The Radio Shack division of the Tandy Corp. recorded a 20% gain in sales in April 1980 of \$83,750,000 compared to \$69,572,000 in April 1979. For Tandy consolidated sales for the month were \$104,827,000, up 18% from April 1979's \$88,873,000.

## Handleman Payoff

NEW YORK—Handleman Co. has declared a quarterly dividend of 25 cents on common shares, payable July 1 to shareholders of record June 16.

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## RCA Common Paying 45-Cent Dividends

NEW YORK—RCA Corp. reports a regular quarterly dividend on common stock of 45 cents per share, payable to shareholders of record June 16 with a payable date of Aug. 1.

In addition, the corporation's \$2.50 preferred stock will pay a

quarterly dividend of 87 1/2 cents to shareholders of record on Sept. 12, a dividend of \$1 on \$4 preferred stock to shareholders of record on Sept. 12 and 58 1/2 cents on \$2.125 preferred stock to shareholders of record on Sept. 12. The dividends on the preferred stock are payable Oct. 1.

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**Billboard SALES BAROMETER**

	LPs			SINGLES		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	35%	21%	44%	49%	26%	25%
PREVIOUS WEEK	38%	17%	45%	41%	11%	48%

	PRERECORDED CASSETTES			PRERECORDED 8-TRACKS		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	49%	14%	37%	12%	50%	38%
PREVIOUS WEEK	47%	9%	44%	12%	44%	44%

	BLANK TAPE			BUSINESS OVERALL COMPARED TO LAST YEAR		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	57%	11%	32%	32%	46%	22%
PREVIOUS WEEK	41%	13%	46%	23%	50%	27%

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

**THE SINGER:**

Patti Austin.

**THE SONGS:**

Isaac Hayes'

"Body Language."

Squeeze's

"Another Nail for My Heart."

Bob Seger's

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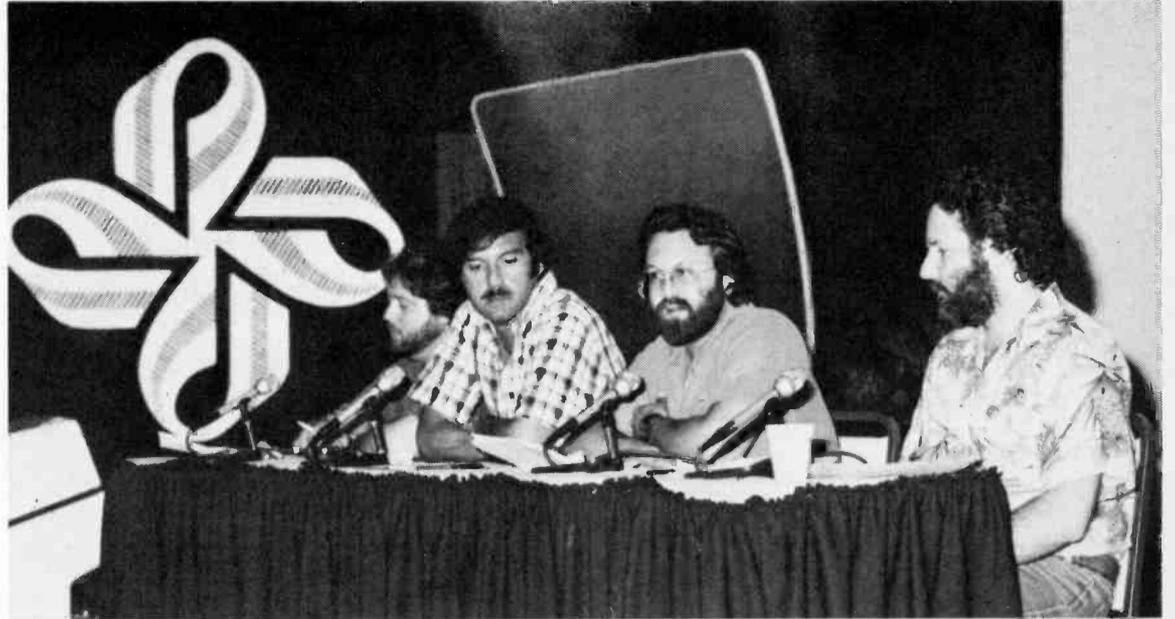
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**THE ALBUM.**

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**WEA Talks Tough At Marketing Gathering**

WEA's recent five-day marketing meeting in Tucson is entertained by John Belushi and Dan Aykroyd (the Blues Brothers) left. Above: merchandising heads Randy Edwards of Elektra/Asylum; George Salovich, Atlantic, Adam Somers, Warner Bros. and Hal Milgrim, Warner Bros. discuss in-store merchandising during one of the sessions.

**Chicago Retailer Starting See Hear Chain**

By ALAN PENCHANSKY

CHICAGO—A new retail chain has been launched here by veteran

retail buyer and store manager Ken St. Jean. See Hear Inc., the newly begun company, is operating two local area retail outlets.

St. Jean began in the record business nine years ago with Korvettes here and recently was the buyer for the Hegewisch Records chain. He was involved also in the aborted Playboy Platiq, a combined record store and clothes boutique located on Michigan Ave.

St. Jean is graduating into the entrepreneurial ranks with the new company. In May he unveiled a new 1,700 square foot store on Chicago's North Ave. The store has 14-foot old-fashioned tin ceilings, which allow dramatic displays, and hardwood floors. Three months of planning and work preceded the opening.

St. Jean was cautioned by some business associates about a startup at this time, but St. Jean dismisses the notion of a long-range industry decline and says sales have been brisk.

"People who told me that are coming in and seeing the movement, the volume that we're doing, and they're having second thoughts," St.

Jean explains.

"The only thing I can see that's down a little bit is the 8-tracks," the dealer insists.

The showcase store is located close by several landmarks in Chicago nightlife, including the Earl of Old Town folk music tavern and the Second City comedy revue.

A suburban store in Oak Forest, Ill., also has been purchased by the retailer. The shopping center location formerly was operated by Hegewisch Records.

St. Jean expects prerecorded video software to become an important part of the merchandise mix, though the high videocassette ticket is still something of a hurdle to activity.

"It's hard to open with a lot of video because it's so expensive," St. Jean relates. "I'm not heavy into it yet but I'm getting ready for the future."

According to the dealer, a demand pattern for videotape rental is apparent. "Eventually I'm going to get into rental because everybody wants rental," he explains.

About half of the flagship store's record sales are to r&b customers,

with a mix of rock, jazz, classical and Broadway shows contributing the remainder. Shelf price on \$8.98 list product is \$7.39, with \$7.98 list merchandise ticketed at \$6.39.

St. Jean's supplier for records and tapes, video and accessories is Indianapolis' Father's & Sun's. Reportedly it is one of the first accounts opened in the Chicago market by the Indiana wholesaler.

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**Shylo Kicks Off Its Own Label**

By ROSE CLAYTON

MEMPHIS — Shylo, a country band that has been with CBS Records since 1975, has formed its own company, Destiny Records. "God, Guns, And Guts," its first release on the new label, is being distributed independently and shipped to both rock and country stations.

Ronny Scaife, who plays lead guitar and vocals on this Shylo cut, says, "We had no quarrel with CBS. Naturally we've enjoyed being on Columbia and are happy about what we did with them. We felt like this record needs to be out now, and it takes months to get things done through a big company."

"God, Guns, And Guts" has nothing to do with the Iranian situation as some people might suspect from the title. The hook actually came from a bumper sticker distributed by the National Rifle Assn. and affixed to the bumper of Scaife's 1956 Chevy.

The song was cowritten by Scaife, his brother-in-law Phil Thomas, who wrote "Colorado Cool-Aid," and his father Don. The Scaifes and Thomas had previously collaborated on another Johnny Paycheck

hit "Me And the I.R.S."

Shylo has had several chart records on Columbia, including "Dog Tired of Cattin' Around," "Drinkin' My Way Back Home," "Ol' Man River (I've Come To Talk Again)," and "I'm Comin' Home to You, Dixie."

The Destiny release is the second record recorded by Shylo's new members.

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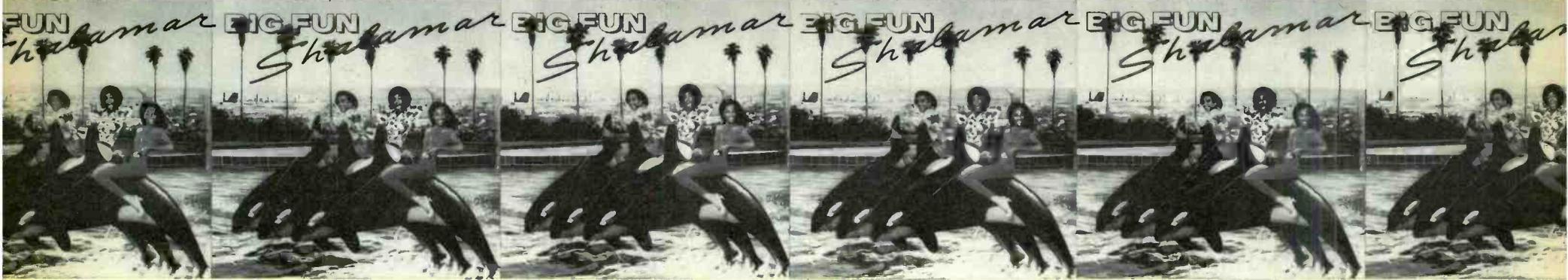
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## BBC-BILLBOARD PROJECT

'25 Years Of Rock'  
For British Radio

LONDON—The British Broadcasting Corp. previewed its "25 Years Of Rock" radio series, produced in association with Billboard, at two special receptions here Tuesday (3) and Friday (6).

The series, for transmission in the U.K. via the BBC's Radio 1 pop network, is unusual in that it has no narration, but intersperses excerpts from the seminal rock hits of the day with clips from radio and television newscasts and newsreels in a sound montage.

"25 Years Of Rock" was devised by Radio 1 executive producer Stuart Grundy, researched by John Tobler and Pete Frame and is produced by Trevor Dann.

It begins transmissions here on Sunday, June 22 at 7 p.m., and each

week's hour-long episode will be repeated the following Friday. After the initial scene-setting program, each week will cover a year of rock, beginning with 1955 and ending in 1979.

Says Grundy: "This is not another history of rock music, it's a kaleidoscope of world events since 1955 spotlighting the heroes, the villains, the fashions and the fads as they were seen at the time and the way in which the music of the day reacted to them."

Artists featured in the series include Bill Haley, Elvis Presley, Bo Diddley, Chuck Berry, the Platters, Johnnie Ray, Ray Charles, Fats Domino, the Everly Brothers, Bob Dylan, the Beatles, Little Richard, the Rolling Stones, the Who, David Bowie, Queen, the Sex Pistols and Pink Floyd.

The series is being syndicated in the U.S. by Billboard through London Wavelength, a company which has been syndicating BBC programs in the U.S. for more than 10 years.



SERENADING — ASCAP member Sammy Fain, above, musically lauds broadcasting veteran Ralph Edwards and his wife, Barbara, left, for his contributions to music at a fete in Los Angeles sponsored by the Music Friends of the Los Angeles Library.

## New Rasa Number

NEW YORK—The new telephone number for Rasa Artists, a non profit booking agency and promotional firm specializing in avant-garde jazz is (212) 473-1175.

## VIDEO MARKETING Record Stores Are Not in Distribution Pattern

By JIM McCULLAUGH

LOS ANGELES—Initial distribution patterns for videocassettes and videodisks continue to focus on audio/video retailers, television/appliance stores, video specialists and mass merchandisers. Record stores are expected to become more of a major video factor later on.

While CBS Inc., which has just formed a joint venture with MGM called MGM/CBS Home Video to market prerecorded software (see related story on page one) has substantial record interests, its initial marketing strategy also appears headed in this pattern, in line with such other major entertainment conglomerates as Warner Communications, MCA, Inc., and RCA.

In fact, CBS Video Enterprises will have an exhibit at the upcoming Consumer Electronics Show in Chicago June 15-18. The CES is the traditional trade show for the consumer electronics fields and is attended primarily by audio and video retailers as well as department store merchandise managers and buyers.

WCI Home video market, exhib-

ited for the first time at the CES last January in Las Vegas and will also be on hand in Chicago, as will MCA Video Cassette Inc.

Prerecorded videocassettes from WCI and MCA are being distributed nationwide. MCA videodisks, however, are still only available in the 16 markets that now merchandise the compatible MCA/Philips optical MagnaVision videodisk hardware.

In those markets, also, only the dealers that carry the hardware are offering the videodisks, part of the initial marketing strategy.

RCA SelectaVision also plans to follow this strategy when it rolls out its capacitance videodisk system nationwide next year.

An increasing number of record retailers are stocking videocassettes even though the bulk of product available from most suppliers is made up primarily of movies.

Very little is still available in the way of original and/or existing music programming on either video-

cassette or videodisk because of various legal and programming uncertainties.

Video music is also expected to be given a boost later on by the advent of the stereo videocassette recorder/player as well as a stereo videodisk player, not substantially available as yet.

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## GE Commits To JVC Videodisk Unit

LOS ANGELES—General Electric Corp. is planning an alliance with the Matsushita/JVC videodisk system. The proposed joint venture would link GE, Matsushita, JVC and Thorn-EMI for the manufacture of videodisk hardware and software. Target date for the hardware is late 1981.

The Matsushita/JVC system is incompatible with the two other major videodisk systems in existence—the RCA SelectaVision capacitance unit which employs a needle in a groove technology and the MCA/Philips optical system which employs a laser.

The JVC system is an electro-capacitance system which uses a tone arm that glides along the surface of a disk to read information. The technology was developed by JVC. Matsushita, the largest electrical products firm in Japan, owns 51% of JVC and recently scrapped its own videodisk system in order to adopt the JVC version.

Earlier this year, Matsushita/JVC made a substantial software alliance with England's Thorn-EMI.

The proposed venture would entail a manufacturing facility jointly owned by GE, Matsushita and JVC,

as well as a software title and artistic production company which would be owned by GE, Matsushita, JVC and Thorn-EMI. The three firms would also own a software manufacturing company.

## Film For Stafford

LOS ANGELES—Jim Stafford will play the role of a wealthy Texas playboy highroller in "Any Which Way You Can" which Clint Eastwood is filming for Warner Bros.

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LOS ANGELES—Dick Griffey, president of Solar Records and a concert promoter, says he puts his money where his mouth is by funneling funds back into the black community.

Historically, the cry has been that money is drained from the black community through entertainment with little being returned. According to Griffey, that's one of the reasons he advocates black artists going to black concert promoters for routing tours.

"It's not that I'm a racist, as some claim—it's about economics. Most of my money goes back into the black community. This does not just apply to me, it also applies to my artists," he says. Heading up his roster of eight artists are the Whispers and Shalamar.

He suggests that for those artists who are concerned with the poverty affecting many black communities, there are several things they may do.

"First of all we don't need welfare, we need jobs. I try to put people to work and if a small businessman like me can put 150 people to work so can others.

## Solar's Dick Griffey Putting His \$ Where His Mouth Is

By JEAN WILLIAMS

"If we gross \$4 million on 70 dates, we see that a lot of the money goes into the community. We use minority-owned limo services and drivers. We have our own concerts and promote with other black promoters.

"We also use minority caterers, stage managers, black-owned buses and we seek out as many qualified blacks as possible who can provide us with services. The key word is

qualified. We're not just going to hire someone because he's black. That's stupid. Our objective is to provide people with jobs and they must be qualified.

"When we have our shows," he continues, "we can also see to it that there are black ushers and ticket-takers. These people live in the black community and spend most of their money there."

According to Griffey, "We need black entrepreneurs to channel that money back into the community." He notes that there are other things that may be done to turn over the dollar in that area.

"In addition, we started the Donny Hathaway Scholarship Fund and this summer we will award scholarships to kids across country." A portion of the money received

from Griffey-promoted concerts is turned over to the scholarship fund.

At the time the fund was formed, the Whispers recorded "A Song For Donny," with all proceeds from the single going to that fund.

Griffey says much of the blame for dollars going from black music concerts out of the community belongs to artists.

"Any black artist who is not sensitive to this, whose only concern is how much money he's going to put in his pocket, doesn't need the support of the community. Black radio shouldn't play their records, black music stores shouldn't stock their records and black people shouldn't go to their concerts.

"Again, this is not a racist view, it's a matter of economics. Why in the hell should we sit by and watch our own communities suffer? That's crazy. When other groups help their communities it's called economics but when Dick Griffey or some other black says the same thing it's generally viewed as racism.

"It's time for black artists and business persons to start being responsible to their communities. Whether they live there or not."

## Singer/Songwriter's Letter Goes Into the C'right Tribunal Record

By JEAN CALLAHAN

WASHINGTON—The propriety of entering into the record of the

Copyright Royalty Tribunal's mechanical rate proceedings a letter from singer/songwriter Craig Mirijanian's attorneys to Warner Bros. attorneys consumed lots of time Thursday (5).

In the cross examination of Chappell Music president Irwin Robinson, it was pointed out the letter contained references to a 1% royalty fee which would come out of Mirijanian's share of mechanicals on his WB LP. This would go to Chappell in partial remuneration for its efforts as publisher and exploiter of Mirijanian's music.

After much argument between attorneys for the Recording Industry Assn. of America and the National Music Publishers Assn., Tribunal chairman Mary Lou Burg allowed the letter to be introduced into the record.

NMPA attorneys expressed concern that the letter was not a contract and so did not accurately reflect the consummation of negotiations between the parties involved.

RIAA attorneys worried that the letter was a private document loaned

to them by Warner Bros. and they insisted on whitening out comments scrawled in the margins before submitting the letter for the record.

Once this issue was resolved, RIAA attorney Cary Sherman continued his cross examination of Robinson which centered on the role of publishers in the contemporary music industry.

Showing Robinson a recent copy of Billboard's Top 200 LP chart,

See additional Tribunal coverage on page 26.

Sherman asked him to name any singer/songwriters listed in the chart who were discovered by Chappell Music. Robinson could only find one artist, Daryl Hall, who fit this description.

Using another recent issue of Billboard, Sherman then asked Robinson whether he was familiar with the publishers of a number of tunes on the Hot 100 chart. Sherman pointed out that many of these hit songs were published by companies formed by singer/songwriters.

### COLUMBIA PICTURES SET

## MCA Vidisk Format For Film Firm

NEW YORK—Columbia Pictures Home Entertainment will market under its own banner at least 10 videodisks in early fall employing the MCA DiscoVision format. And it's understood that Warner Bros. Pictures is in negotiations for similar use of DiscoVision technology.

The Columbia thrust into videodisks is part of the company's just revealed arrangement with Cinema V Ltd. for the release on both tape and disks of the latter's 42-film library.

At least 20 of these films will be announced at the upcoming Consumer Electronics Show in Chicago.

In yet another development, the home video wing of Columbia Pictures Industries indicates that more recent Columbia properties will "probably" be released on home video systems prior to their availability on pay television, including

the multi-Oscar winner "Kramer Vs. Kramer."

The summer release schedule of Cinema V Ltd. product includes "Gimme Shelter," "Scenes From A Marriage," "Seven Beauties," "Swept Away," "Z," "America At The Movies," "The Garden Of The Finzi-Continis," "Harlan County, U.S.A.," "The Man Who Fell To Earth," "The Man Who Loved Women," "Pumping Iron," "Putney Swope," "State Of Siege," "Stolen Kisses" and "Visions Of Eight."

Columbia Pictures Home Entertainment now has 20 titles available on videocassette and should have about 100 in the market "in the near future," reports senior vice president Larry Hilford. The Cinema V Ltd. ties were revealed by Steve Schiffer, vice president and general manager of the division, who reports to Hilford.

## Home Vidtape Units Ahead Of '79

WASHINGTON—Total U.S. market unit sales to retailers of home videotape recorders increased substantially in May and during the first 21 weeks of 1980, compared with the same period of last year, according to the marketing services department of the Electronic Industries Assn.'s consumer electronics group.

Home videotape recorder sales to retailers amounted to 44,975 units in May 1980, a gain of 71.2% over 26,270 units sold in May 1979.

Home VTR sales to dealers in the first 21 weeks of 1980 increased to 234,525 units, up 59.6% over 146,944 units sold in the same period a year ago.

## Memphis Board Adds 7 Names

MEMPHIS—Music Industries of Memphis, a cooperative organization formed a year ago for the development of the music industry here, has elected seven members to its board of governors.

Serving the first year of a two-year term will be Dan Norwood, attorney; Randa Lipman of the Tourist and Convention Bureau; Warren Wagner, Shoe Productions; Evelyn Graves, Alpha Records; Cordell Jackson, Moon Records; Ward Archer Jr., Cotton Row Productions; and Paulette Wilson, Pyramid Promotions.

Officers, who will be serving the remainder of their two-year term, are David Porter, president; Estelle Axton, vice president; Bill Frulla, secretary; and Harold Streibich, treasurer.

Other board members completing the second year of their two-year term are Dr. Richard Ranta, Dean of the College of Communication and Fine Arts at Memphis State Univ.; John Fry, owner of Ardent studios; Lester Snell, musician/arranger; and Jud Phillips, producer.

## N.Y. Security Bill

Continued from page 3  
there must be at least six guards per 1,000 patrons, and that at least one-third of the guards must be at the door an hour before and 15 minutes after the event begins.

For general admission or festival events the bill mandates that 70% of the doors and entranceways be open 90 minutes before the show, and that there be at least seven guards per 1,000 patrons, one-third of whom must be at the doors at least two hours before and 20 minutes after the event begins.

Ken Kwartler, legislative aide to Lehner, says the bill will now be sent to the Cities Committee. Though there are only two weeks left in the current legislative term, Kwartler says that with some special sessions planned for the fall, the bill may get to a vote before year's end.

## Twins On Bratman

SEATTLE—Locally-based Bratman Records has issued "It's The Wave," the debut single by a new four-man rock group Alley Brat. Unit consists of identical twins Chriss and Philip Cross, Brian East and Steve Carlson.



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# TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	<b>LITTLE JEANNIE</b> Elton John, MCA 41236 (Jodrell, ASCAP)
2	1	12	<b>THE ROSE</b> Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
3	5	10	<b>SHOULD'VE NEVER LET YOU GO</b> Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
4	4	8	<b>SHE'S OUT OF MY LIFE</b> Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)
5	8	5	<b>LET ME LOVE YOU TONIGHT</b> Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
6	7	5	<b>MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME</b> Spinners, Atlantic 3664 (Kags/Sumac, BMI)
7	3	10	<b>I DON'T WANT TO WALK WITHOUT YOU</b> Barry Manilow, Arista 0501 (Paramount, ASCAP)
8	9	5	<b>AGAINST THE WIND</b> Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
9	10	7	<b>STEAL AWAY</b> Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
10	6	10	<b>BIGGEST PART OF ME</b> Ambrosia, Warner Bros. 49225 (Rubison, BMI)
11	21	3	<b>MAGIC</b> Olivia Newton-John, MCA 41247 (John Farrar, BMI)
12	12	7	<b>THEME FROM NEW YORK, NEW YORK</b> Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
13	15	6	<b>ANSWERING MACHINE</b> Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)
14	14	12	<b>DON'T FALL IN LOVE WITH A DREAMER</b> Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
15	11	12	<b>GEE WHIZ</b> Bernadette Peters, MCA 41210 (East/Memphis, BMI)
16	13	11	<b>HEART HOTELS</b> Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
17	16	11	<b>LUCKY ME</b> Anne Murray, Capitol 4848 (Chappell, ASCAP)
18	17	14	<b>DO RIGHT</b> Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
19	20	13	<b>WE WERE MEANT TO BE LOVERS</b> Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
20	18	18	<b>LOST IN LOVE</b> Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
21	24	5	<b>THE BLUE SIDE</b> Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
22	22	9	<b>WONDERING WHERE THE LIONS ARE</b> Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
23	30	4	<b>ONE FINE DAY</b> Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
24	19	11	<b>I CAN'T HELP IT</b> Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
25	23	13	<b>AFTER YOU</b> Dionne Warwick, Arista 0498 (Sumac, BMI)
26	28	5	<b>DREAM STREET ROSE</b> Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)
27	29	5	<b>HAPPY TOGETHER</b> The Captain & Tennille, Casablanca 2264 (The Hudson Bay Music Co., BMI)
28	25	10	<b>THE SEDUCTION</b> James Last Band, Polydor 2071 (Ensign, BMI)
29	34	4	<b>SHINING STAR</b> Manhattans, Columbia (Content, BMI)
30	26	13	<b>WHEN THE FEELING COMES AROUND</b> Jennifer Warnes, Arista 0497 (Next Stop Music, ASCAP)
31	27	27	<b>WITH YOU I'M BORN AGAIN</b> Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
32	38	3	<b>MORE LOVE</b> Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
33	33	6	<b>ARE YOU ON THE ROAD TO LOVIN' ME AGAIN</b> Debbie Boone, Warner/Curb 49176 (Southern Nights, ASCAP)
34	31	10	<b>WALKIN' ON A CLOUD</b> B.J. Thomas, MCA/Songbird 41207 (Home Sweet Home, BMI)
35	32	8	<b>DANCIN' LIKE LOVERS</b> Mary MacGregor, RSO 1025 (Special, ASCAP)
36	35	17	<b>I CAN'T TELL YOU WHY</b> Eagles, Asylum 46603 (Jeddrath/Cass County/Red Cloud, ASCAP)
37	42	4	<b>LOVE FANTASY</b> The Philadelphia Luv Ensemble, Pavilion/CBS 6404 (United Artists/Fischhoff, ASCAP)
38	47	3	<b>STAND BY ME</b> Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
39	39	12	<b>GONE TOO FAR</b> Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)
40	36	17	<b>SEXY EYES</b> Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
41	40	6	<b>DALLAS</b> Floyd Cramer, RCA 11916 (Roliam, BMI)
42	44	4	<b>BLAME IT ON THE NIGHT</b> Terry Williams, International Artists 504 (I've Got The Music, ASCAP)
43	43	5	<b>YOU CAN COME HOME TO ME</b> Frank Weber, RCA 11949 (Live Music, BMI)
44	<b>NEW ENTRY</b>		<b>GOOD TO HAVE LOVE BACK</b> Felix Cavaliere, Epic 960880 (KI, ASCAP)
45	46	5	<b>I'M COMIN' HOME AGAIN</b> Jose Feliciano, Ala 109 (EMP/Time Square, BMI)
46	48	2	<b>IT'S STILL ROCK AND ROLL TO ME</b> Billy Joel, Columbia 1-11276 (Impulsive/April, ASCAP)
47	49	2	<b>TWO PLACES AT THE SAME TIME</b> Ray Parker Jr. & Raydio, Arista 0494 (Radiola, ASCAP)
48	50	3	<b>COMING UP</b> Paul McCartney, Columbia 1-11263 (MLP, ASCAP)
49	<b>NEW ENTRY</b>		<b>TIRED OF TOEIN' THE LINE</b> Rocky Burnette, EMI-America 8043 (TRO-Cheshire, BMI)
50	45	5	<b>SOMETHING 'BOUT YOU BABY I LIKE</b> Glen Campbell & Rita Coolidge, Capitol 4865 (Colgems-EMI, ASCAP)



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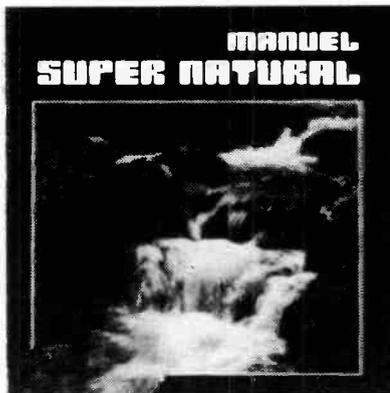
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Vol. 92 No. 24

## Commentary

# Passing the Buck To Dealers

By STUART SCHWARTZ

The continuing profit squeeze exerted on the record and tape retailer by the ever-increasing cost of product poses a real threat to our ability to survive in the marketplace. Time and again the retailer has been put in the position of having to pay for poorly controlled costs of doing business at the manufacturing level.

Compounding the severity of this situation is the increasing trend toward an oligopolistic marketplace, one which is dominated by four or five major manufacturing and distribution powers whose attitude toward retailing bespeaks a shortsighted "take it or leave it" position.

Our industry, unlike any other, does not offer the same item from a variety of major producers and suppliers, thus encouraging a competitive wholesale pricing structure. Instead, the record and tape retailer can only buy Billy Joel from Columbia, the Bee Gees from PolyGram, the Doobie Bros. from Warner Bros. and Waylon Jennings from RCA.

Major manufacturers seem to be adopting a posture which says, effectively, "If you want it, you have to buy it from us at whatever price we want."

The retailer is not only faced with the ever escalating cost of salable product from a decreasing number of suppliers, he is also bombarded by the rising costs of salaries, occupancy, insurance, utilities, theft, shipping, and other increasing expenses currently facing all retailers. The combination of these factors makes it ever more difficult to commit to realistic long-range financial management and expansion programs.

## Profit squeeze a threat to retailer ability to survive

And it is only through the healthy, long-range growth of the retail segment that the industry as a whole will survive and flourish. For the manufacturers to continually reduce retailers' margins will put a lid on the industry's ability to grow.

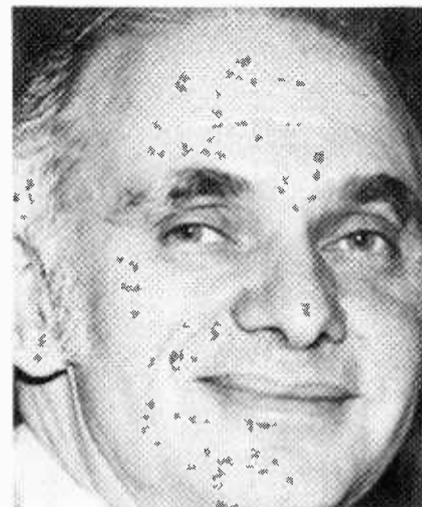
What have the major manufacturers done to offset the seemingly endless increases in the cost of readily saleable product to the dealer? Not much.

Current efforts by some to offer "budget" type lines with name artists are, at best, a token gesture in view of ever tightening margins on the vast majority of top selling, full-price product. The cost and retail price reductions on these former top-line items force the retailer to devalue that product on hand which was originally purchased at a higher price.

Manufacturers respond by stating gratuitously that in years past the retailer enjoyed the additional profits on price increases from \$5.98 to \$6.98 and \$7.98 list on this product. As a matter of fact, it was administratively impossible for the manufacturers to adjust billing and return privileges to prevent these so-called "windfall" profits. Additionally, these price increases were not implemented by the manufacturers to aid the retailer. They were self-serving, and benefited the dealer only by accident.

Reduced return allowances adopted by most of the major manufacturers during the past year further complicate the problem. In a period of restricted economic growth and reduced consumer spending, logic would seem to dictate that manufacturers should offer a liberal return and exchange policy to encourage growth and speculative-type purchasing. But instead (aside from some so-called "baby acts"), the majors

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.



Stuart Schwartz: "Our industry does not encourage a competitive wholesale price structure."

have limited the return privilege to the point where it is imprudent for the retailer to purchase product in excess of what he is assured of selling.

In a cautious economic environment, manufacturers should wisely reduce their commitments to new and unproven artists and the contractual, production and promotion costs connected with them. Yet this debut product still gluts the marketplace, while established artists enjoy lengthy hiatuses between releases.

Further, almost all of the majors have reduced cooperative advertising allowances, as well as their promotional and marketing staffs. Not only has this severely hampered the retailer's ability to promote new product in the media, but it has diminished his ability to properly promote and display new and established artists in-store.

Finally, the majors have begun a major attack on a segment of retail sales which, in part, has helped to offset retailers' disappearing margins on prerecorded product.

Blank tape sales, not long ago heavily promoted through retail outlets by at least two of the major prerecorded product manufacturers, are now the target of escalating assaults by those same vendors. Refusing to acknowledge the economic and quality considerations of the consumer, the need for additional profit saving margins to the retailer, or the blatant commercial-free broadcast policies of the radio industry which clearly undercut artists, manufacturers and retailers, the major manufacturers have sought to lobby against the retailers' sale of blank tape.

Instead of adjusting strategies to accommodate the prerecorded buying patterns of the 13-17, and 35 and older age groups, the majors have sought to curtail the purchase of blank tape in the 18-34 year age group whose investments in component stereo have fostered the growth of the blank tape industry.

The retailer is not guilty of exploiting an untapped market. He is satisfying a strong consumer demand, just as the prerecorded product manufacturer has fulfilled consumer demand over the years for new styles of music.

The most recent round of price increases will affect the independent retailer most immediately. But multi-store operations too cannot long endure the continuing erosion of profit margins. We find ourselves in a position now where we may have to reduce our operating costs to the point where our ability to serve the consumer will be affected.

## Cutting store margins puts a lid on industry growth

It is not the retailers' responsibility to pay the price for years of the manufacturers' irresponsible commitment to unproven artists, or astronomical contractual and production costs for the industry's stars.

If the majors of our business do not work hand-in-hand with the retailer to maintain a profitable operation for both segments, our industry faces a future of uncertainty. In the end, it could leave but a few powerful and dominant manufacturers with no retail outlets for their product.

Stuart Schwartz is chairman of the 21-store Harmony Hut chain, a subsidiary of Schwartz Bros. Inc.

## Letters To The Editor

Dear Sir:

It was shocking to read in your recent music publishing spotlight (Billboard, June 7, 1980) the article "Organizations Lend Helping Hands To Songwriters" and review an exhaustive list of music organizations—all except the American Guild of Authors & Composers.

Since our organization was formed some 50 years ago (then known as the Songwriters Protective Assn.) no group has championed writer rights exclusively and as effectively as AGAC. We are the only songwriters' organization responsible for advancing the writer royalty rate to the figures they are today (i.e. mechanicals, prints, all); no other songwriter group has a writers' contract, or audits publishers or (as so well reported in many issues of your magazine) has, in the present instance, represented every writer every day before the Copyright Royalty Tribunal in working to achieve the best possible mechanical royalty rate.

Considering that every member of AGAC is funding this fight out of his slender song receipts, Billboard

owes a large-sized correction to those members as well as to every unaffiliated writer in need of accurate industry information.

Lewis M. Bachman  
Executive Director, AGAC  
New York City

Dear Sir:

Six months ago our station changed its format from rock to country. Before we changed we had little record service, but still enough to help us get by. Since we changed formats we have gotten a total of three country records.

We have written to the record companies, but it seems as if our letters went to File 13. We are a small station (3,000 watts) but we do have listeners who buy records.

Ron Jones  
General Manager, KLVA-FM  
Lake Village, Ark.

Dear Sir:

The recent demise of Chicago's WDAI-FM is just another example of a station's eagerness to jump on the disco format bandwagon and then dump it at the first sign of trouble. WDAI started as a "pure disco" station and then, as the anti-disco movement gained momentum in Chicago, tried to hide from that image. This left listeners nothing to identify with.

I believe disco and/or dance music will always be around. WDAI's switch of call letters (WRCK) and station format (adult contemporary rock) places it in a market that is already saturated with rock stations. Hopefully, this summer will bring the emergence of a dance music station that will stick with the format long enough to gain an identity.

I think it's really sad that a city as large as Chicago doesn't have a single dance music station. WDAI has left a wide market deficiency.

Gary Hayslett  
Steger, Ill.

# Radio Programming

## WHAT-AM Launches Black Top 40 Format

By JEAN WILLIAMS

LOS ANGELES—Mary Mason, new operations manager at Philadelphia's WHAT-AM, sets sail in a new direction Monday (9) with a new black Top 40 format. The change moves the station from an oldies format in place since the beginning of the year, which followed a talk format.

Mason, a 22-year veteran of WHAT, admits the move is a major undertaking.

"I know we're not in the business to sell records but we're now planning to break some (records)," she insists. "We'll be playing disks by such artists as the Spinners, the Whispers and Gladys Knight & the Pips among others. No black music station in this market is breaking records."

WHAT is going in the opposite direction of its major competitor, WDAS-AM, which primarily plays oldies and gospel between news and talk shows.

"We will not only depend on record shops and music trades to dictate what we play. We will determine what is aired based on our own research of the market," she says.

Notes the popular community worker/air personality: "We'll have a tight playlist with 10 extras and 10 LPs and we will use the clock system, but we will give a record a chance to break. We're not going to put a record on and then snatch it off."

Mason explains that certain message-oriented records will be aired "seasonally." "By this I mean that there are records that will not break at a certain time," she says.

"For example," she continues. "I recently received a record from Troy Davis (of Capquarius Records) called 'I'm Back And I'm Going To Do It Again' by Pink Champagne. The record is a takeoff on Muhammad Ali and his upcoming fight. I have had Ali on the air and people in this area know he is in Pennsylvania training for the fight, so this is an ideal time to play the record. It might not work if he was not in the area."

"If the fight is postponed, we will put the record on the shelf until the fight is announced again—then we will bring it back."

"When we realize the timing may

(Continued on page 21)

## San Diego KPRI-FM Reflects Changing Face Of AOR Format

By ED HARRISON

LOS ANGELES—The changing face of AOR radio is reflected in the programming of San Diego's KPRI-FM as it aims for a universally appealing format.

According to program director Ernesto Gladden, who assumed the programming duties from Jessie Bullet last September (Bullet is now operations manager), "AOR doesn't have to be the hip FM stoner all the time."

"AOR has to appeal to your target demographic," notes Gladden. "It has a wider concept. It doesn't have to be crunching rock'n'roll."

Gladden cites two extremes in the kind of music KPRI is playing, both of which reflect opposite sides of the musical spectrum.

On one extreme is "I Could Be Good For You" by 707 which Gladden describes as "basic hard rock but with a lyric line" appealing to a female demographic. "It rocks hard but doesn't sear."

Gladden reports good female response to the record, indicating that certain hard rock records are gaining more acceptance with females. "Ten



Ernesto Gladden: AOR doesn't have to be crunching rock'n'roll.

years ago it would have turned them off if it was hard rock.

"We're looking for songs that fit the female demographic concept since it's changing from what it was in the '70s."

On the other side of the coin is "Darth Vader's March" from the "Empire Strikes Back" soundtrack, a record that deviates from normal AOR fare.

"The record isn't AOR but when you analyze it, you see that the orchestra playing on it (the London Symphony) played with the Moody Blues on their early albums," says Gladden.

"It appeals to an 18-34 target demographic and people are standing in line for hours to see the movie so why can't radio play it? Typically AOR wouldn't have touched it in the past. But we're playing it even if it's not rock'n'roll. It's in the public's interest."

"In between these two extremes is AOR as I see it. You can't shovel out rock'n'roll on a 24 hour basis. We don't concern ourselves with our image as a rock'n'roll station. Playing 'Darth Vader's March' doesn't hurt our image."

When it comes to adding new records, Gladden's rule of thumb is to quote Chuck Berry's "if it's got a backbeat we can use it."

"At one time people went to concerts and didn't move, just stared and watched. Those were kind of

whimpy times," recalls Gladden. "With the late '70s and disco, rock'n'roll became danceable again."

Citing a recent Pat Travers concert, Gladden recalls that when Travers played "Born Under A Bad Sign," there was no audience movement. But when he played "Crash And Burn" people were up and applauding even before the song was completed.

Travers' "Crash And Burn" album was immediately added to KPRI's highest rotation. "Stop Your Sobbing," "Brass In Pocket" and "Mystery Achievement" from the Pretenders album is getting considerable airplay while "Horizontal Bop" by Bob Seger and Sammy Hagar's "Heartbeat" were also added because they "evoke motion."

Gladden says there is no reference to new wave on the air because there is a "negative connotation" associated with new wave. "We don't deal with old wave or new wave, just rock'n'roll," he says. "The music must have open appeal."

Gladden states that KPRI has a more defined music selection and before making any decision one must decide on "what slice of the cake" to go after.

In terms of promotions, Gladden says he's never been involved with a station that was more actively promoted. Promotional activities include everything from movie and concert ticket giveaways to surf films and bowling extravaganzas. "We try to touch our audience with promotions."

In the past, he notes, talk was kept short and sweet but now air personalities are free to go on for as long as they want (usually 30 seconds to 2½ minutes) provided what they talk about is interesting.

The KPRI air talent consists of morning men Gary Kelley and Ted Tillotson, Raymond Banister in the 10 a.m.-3 p.m. slot; Gladden from 3 p.m.-7 p.m., Bree Bushaw from 7 p.m.-midnight and Curt Johnson as the all night man. Weekend backup talent consists of Greg Faulkner, Jesse Summers and Griff Rogers.

## FRAGMENTATION Top 40 Stations' Variety Motivates Tailored Promos

By PAUL GREIN

LOS ANGELES—The increasing fragmentation of radio formats is impacting on the way labels work their records, says Bruce Wendell, Capitol's vice president of promotion.

"The biggest reality we all have to face," notes Wendell, "is that you won't get the backup of all the stations in a market on a hit like you used to."

"There are so many different degrees of Top 40 stations—from pop to pop adult and MOR—that you have to sell your records to based on a limited amount of airplay even if you have a hit."

"You have to tailor your promotion, marketing and sales campaigns more individually and gear your time buys for each specific format."

It didn't use to be this way, says Wendell.

"Five years ago it was more uniform: all the majors in town played pretty much the same 35 records. If you got a record on one of the Top 40 stations, you could probably get on the others. But today three pop stations in a market might have totally different playlists."

"You can have a top 10 Anne Murray record that rock stations won't play or a rock'n'roll record that won't get played on softer pop stations. About 20 Billboard reporting stations never went on (the Knack's) 'My Sharona' and it was the No. 1 single of the year."

"The major stations—the traditional ones that have been big for years and years—seem to play the hits, but sometimes even they won't play every record in the (national) top 10."

Wendell says that only a handful of acts are exceptions to this format fragmentation, with a broad coverage extending from AOR to adult contemporary to Top 40. In this elite he places the Eagles, Fleetwood Mac, Bob Seger, Stevie Wonder and Kenny Rogers.

Another development Wendell notices in radio is a hardening on one side and a softening on the



Bruce Wendell: Living with the reality of increased radio format fragmentation.

other, leaving some acts in the middle of the musical spectrum without a home.

"On the one hand it's softened up," Wendell says, "with a lot of old Top 40 stations going pop adult. This opens the door for Glen Campbell, Anne Murray and Dr. Hook records to get played a lot faster."

But he adds that at the other extreme, radio is getting harder. "In every city you have an AOR top track station that plays hot LP tracks by rock'n'roll acts before they become singles. This lets you get a start on records that otherwise would have to wait a long time to be heard."

This activity on both sides has squeezed out some acts in the middle. "Probably teen records have suffered the most," Wendell says. "The teeny bop idols sort of drifted out."

Wendell says that, ironically, the tightening of playlists is enabling some records to spurt up the charts faster. "Radio stations aren't playing as many marginal, 'work' records," he explains. "They're not taking shots like they used to."

"Because of this, the obvious smash single can break through a lot easier than it did in the past. The natural hits rise quickly because of the cautiousness of programmers: they're looking for a hit record and when they find one they don't sit on it and wait."

Wendell doesn't fault stations for tightening their playlists. "They're just being more select in programming, sticking to records that are right for them and won't be dial-out records."

Wendell rates r&b amongst today's more experimental formats, in that many r&b stations play significant numbers of pop records. In fact he says that in New York, two black powerhouses, WBLS-FM and WKTU-FM, added Dr. Hook's current hit "Sexy Eyes" before the Top 40 giant WABC-AM.

"And we sold a lot of product off their airplay before we had Top 40 play," Wendell notes.

Wendell renews Capitol's commitment to secondary stations, or smaller market stations as he prefers to call them. "Nobody likes to be called a secondary," he says. "I learned that a long time ago."

"We've always had the posture to work them as hard or harder than some of the big city stations. For years we've had a smaller markets staff (headed by Sondra Hill) to concentrate on making them aware of our product."

"Smaller markets are your base," Wendell states. "If you build a good foundation there, a record won't fall apart if a big station decides to take it off early for some reason. I believe in building a record from the ground floor up, not starting at the eighth floor."

"Besides, programmers in smaller markets today will be in the big cities tomorrow. And all major radio stations look at smaller market activity to see how things are developing. They're the lifeline for establishing new artists and breaking hit records; they fill in the nooks and crannies."

## 'Everybody Wants To Dance,' Says Caviano

By DOUG HALL

NEW YORK—"It's clear America wants to dance," says Ray Caviano, as he promotes a wide range of records to a wide range of stations, all under a loosely-defined banner of dance music.

Caviano, executive director of the Warner Bros. dance music department as well as president of his own RFC label in the Warner fold, says "the dance music department gives us an edge."

"Nobody else is promoting dance music and the interest in dancing has not gone away. Our industry needs more vision," he adds.

He promotes such disparate music ranging from Gino Soccio to the B-52s and the Pretenders to Frank Sinatra to such successful stations as KRLY-FM in Houston, which Caviano notes "goes on pop records late and records with an r&b rhythmic sound early."

He explains he is promoting a "fusion of pop and r&b. 'Pop Muzik' by

M turned this around," he says. But what about Sinatra? "That's the

(Continued on page 51)



Ray Caviano: Record labels need more vision to promote dance music on radio.

# THE EMPIRE STRIKES

THE SINGLE

## MECO

"THE EMPIRE STRIKES  
BACK (MEDLEY),  
DARTH VADER/YODA'S  
THEME"

RS-1038

An exciting production that uses actual sound effects from the movie, along with a brilliant musical adaptation of the original score.

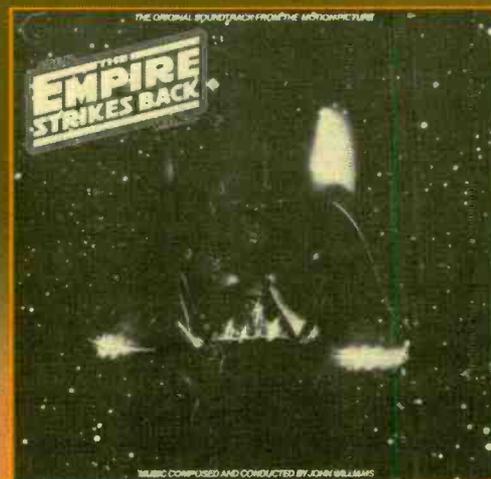
THE SINGLE

## JOHN WILLIAMS

"THE IMPERIAL MARCH  
(DARTH VADER'S THEME)"

RS-1033

From the original motion picture soundtrack album.



RS-2-4201



# THREE INDOMITABLE

# BACK...WITH RSO.

THE SINGLE

## BORIS MIDNEY

### "LOVE THEME (HAN SOLO AND THE PRINCESS)"

IRS-1040

A wonderfully light, lyrical and danceable  
interpretation that's full of magic,  
from the Boris Midney album  
"Music From The Empire Strikes Back."



RS-1-3079



## NEW SINGLES.



# Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/5/80)

## TOP ADD ONS - NATIONAL

- KIM CARNES—More Love (EMI)
- MECO—The Empire Strikes Back (Casablanca)
- CAROLE KING—One Fine Day (Capitol)

## PRIME MOVERS - NATIONAL

- BOB SEGER—Against The Wind (Capitol)
- SPINNERS—Cupid (Atlantic)
- BILLY JOEL—It's Still Rock And Roll To Me (Columbia)

## BREAKOUTS - NATIONAL

- CHARLIE DANIELS BAND—In America (Epic)
- MANHATTANS—Shining Star (Columbia)
- OLIVIA NEWTON-JOHN—Magic (MCA)

### D—Discotheque Crossover

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

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

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

### KUPD—Phoenix

- GENESIS—Misunderstanding (Atlantic)
- PETE TOWNSHEND—Rough Boys (Atco)
- DIXIE DREGS—Road Expense (Arista) 17-13
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 9-3

### KOPA—Phoenix

- CHARLIE DANIELS BAND—In America (Epic)
- MICKEY GILLEY—Stand By Me (Asylum)
- PAT BENATAR—We Live For Love (Chrysalis) 22-15
- ELTON JOHN—Little Jeannie (MCA) 14-10

### KTXT—Tucson

- BOZ SCAGGS—Jojo (Columbia)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- BENNY MARDONES—Into The Night (Polydor) 29-23
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 16-10

### KQEO—Albuquerque

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)

### KENO—Las Vegas

- CAROLE KING—One Fine Day (Capitol)
- CHRISTOPHER CROSS—Sailing (WB)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 18-13
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 23-16

### KFMB—San Diego

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

## Pacific Northwest Region

### TOP ADD ONS:

- MECO—The Empire Strikes Back (Casablanca)
- KIM CARNES—More Love (EMI)
- GENESIS—Misunderstanding (Atlantic)

### PRIME MOVERS:

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra)
- MICHAEL JACKSON—She's Out Of My Life (Epic)

### BREAKOUTS:

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- SPINNERS—Cupid (Atlantic)
- JOE WALSH—All Night Long (Asylum)

### KFRC—San Francisco

- JOE WALSH—All Night Long (Asylum)
- SPINNERS—Cupid (Atlantic)
- ELTON JOHN—Little Jeannie (MCA) 24-12
- ROBBIE DUPREE—Steal Away (Elektra) 22-13

### KYA—San Francisco

- FIREFALL—Love That Got Away (Atlantic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BETTE MIDLER—The Rose (Atlantic) 11-5
- ROBBIE DUPREE—Steal Away (Elektra) 20-10

### KROY—Sacramento

- BOZ SCAGGS—Jojo (Columbia)
- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- BETTE MIDLER—The Rose (Atlantic) 18-8
- ROBBIE DUPREE—Steal Away (Elektra) 10-3

### KYNO—Fresno

- CHRISTOPHER CROSS—Sailing (WB)
- SPINNERS—Cupid (Atlantic)
- WHISPERS—Lady (Solar)
- BARRY MANILOW—I Don't Want To Walk Without You (Arista) 23-17

### KGW—Portland

- KIM CARNES—More Love (EMI)
- BOZ SCAGGS—Jojo (Columbia)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 9-4
- MICHAEL JACKSON—She's Out Of My Life (Epic) 13-9

### KING—Seattle

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- OLIVIA NEWTON-JOHN—Magic (MCA) 30-17
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 24-14

### KJRB—Spokane

- CHARLIE DANIELS BAND—In America (Epic)
- BILLY PRESTON & SYREETA—One More Time For Love (Tama)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 23-15
- LIPPS INC.—Funkytown (Casablanca) 10-1

### KTAC—Tacoma

- KIM CARNES—More Love (EMI)
- CAROLE KING—One Fine Day (Capitol)
- BOB SEGER—Against The Wind (Capitol) 25-20
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 21-14

### KCPX—Salt Lake City

- PAT BENATAR—We Live For Love (Chrysalis)
- ANNE MURRAY—I'm Happy Just To Dance With You (Capitol)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 16-8
- MICHAEL JACKSON—She's Out Of My Life (Epic) 28-13

### KRSP—Salt Lake City

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- JOURNEY—Walks Like A Lady (Columbia)
- JOE WALSH—All Night Long (Asylum) 14-7
- VAN HALEN—And The Cradle Will Rock (WB) 12-4

### KTLK—Denver

- MECO—The Empire Strikes Back (Casablanca)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 28-17
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 36-28

### KIMN—Denver

- GENESIS—Misunderstanding (Atlantic)
- KIM CARNES—More Love (EMI)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 17-9

### KJR—Seattle

- GENESIS—Misunderstanding (Atlantic)
- MECO—The Empire Strikes Back (Casablanca)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 18-11
- LIPPS INC.—Funkytown (Casablanca) 14-6

### KYYX—Seattle

- MECO—The Empire Strikes Back (Casablanca)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- MICKEY GILLEY—Stand By Me (Asylum) D-24
- CHRISTOPHER CROSS—Sailing (WB) D-22

### KCBN—Reno

- BLONDIE—Atomic (Chrysalis)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- BOB SEGER—Against The Wind (Capitol) 20-13
- MICHAEL JACKSON—She's Out Of My Life (Epic) 19-9

## North Central Region

### TOP ADD ONS:

- RODNEY CROWELL—Ashes By Now (WB)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- KIM CARNES—More Love (EMI)

### PRIME MOVERS:

- SPINNERS—Cupid (Atlantic)
- BOB SEGER—Against The Wind (Capitol)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)

### BREAKOUTS:

- MECO—The Empire Strikes Back (Casablanca)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- CHRISTOPHER CROSS—Sailing (WB)

### CKLW—Detroit

- RODNEY CROWELL—Ashes By Now (WB)
- MECO—The Empire Strikes Back (RSO)
- BOB SEGER—Against The Wind (Capitol) 22-10
- SPINNERS—Cupid (Atlantic) 26-17

### WDRQ—Detroit

- CHRISTOPHER CROSS—Sailing (WB)
- THE KINGBEES—My Mistake (RSO)
- SPINNERS—Cupid (Atlantic) 28-17
- GENESIS—Misunderstanding (Atlantic) AD-22

### WTAC—Flint

- GENESIS—Misunderstanding (Atlantic)
- PLAYER—It's For You (Casablanca)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 30-19
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 27-11

### Z-96 (WZZR-FM)—Grand Rapids

- CHARLIE DANIELS BAND—In America (MCA)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 20-10
- MANHATTANS—Shining Star (Columbia) 22-16

### WAKY—Louisville

- KIM CARNES—More Love (EMI)
- GARY BURBANK—Who Shot J.R.? (Ovation)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 24-15
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 31-19

### WBGN—Bowling Green

- ALICE COOPER—Clones (WB)
- KENNY ROGERS—Love The World Away (UA)
- MANHATTANS—Shining Star (Columbia) 21-14
- NEIL SEDAKA AND DARA—Should've Never Let You Go (Elektra) 11-6

### WGCL—Cleveland

- PLAYER—It's For You (RSO)
- S.O.S. BAND—Take Your Time (Tabu)
- SPINNERS—Cupid (Atlantic) 21-16
- JOHN DENVER—Dancing With The Mountains (RCA)
- FLEETWOOD MAC—Sisters Of The Moon (WB)
- SPINNERS—Cupid (Atlantic) 21-14
- CAROLE KING—One Fine Day (Capitol) 30-15

### WZPT—Columbus

- OLIVIA NEWTON-JOHN—Magic (MCA)
- MICHAEL JACKSON—She's Out Of My Life (Epic) 17-12
- ROBBIE DUPREE—Steal Away (Elektra) 10-7

### Q-102 (WKQR-FM)—Cincinnati

- PAT BENATAR—We Live For Love (Chrysalis)
- ERIC CLAPTON—Tulsa Time (RSO)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 18-13
- PAUL McCARTNEY—Coming Up (Columbia) 10-6

### WNCI—Columbus

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- ELTON JOHN—Little Jeannie (MCA) 18-10
- BOB SEGER—Against The Wind (Capitol) 11-5

### WCUE—Akron

- KIM CARNES—More Love (EMI)
- AIR SUPPLY—All Out Of Love (Arista)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 33-20
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 31-14

### 13-Q (WKQT)—Pittsburgh

- BENNY MARDONES—Into The Night (Polydor)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 25-17
- PAUL McCARTNEY—Coming Up (Columbia) 17-7

### WPEZ—Pittsburgh

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- CHARLIE DANIELS BAND—In American (MCA) 24-14
- LIPPS INC.—Funkytown (Casablanca) Ad-20

## Southwest Region

### TOP ADD ONS:

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- MECO—The Empire Strikes Back (Casablanca)
- OLIVIA NEWTON-JOHN—Magic (MCA)

### PRIME MOVERS:

- ELTON JOHN—Little Jeannie (MCA)
- BETTE MIDLER—The Rose (Atlantic)
- PAUL McCARTNEY—Coming Up (Columbia)

### BREAKOUTS:

- CHARLIE DANIELS BAND—In America (Epic)
- MANHATTANS—Shining Star (Columbia)
- WHISPERS—Lady (Solar)

### KILT—Houston

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- MECO—The Empire Strikes Back (Casablanca)

### KRBE—Houston

- CAROLE KING—One Fine Day (Capitol)
- KISS—Shandi (Casablanca)
- MANHATTANS—Shining Star (Columbia) 23-14
- CHANGE—A Lover's Holiday (RFC) 21-15

### KLIF—Dallas

- DIRT BAND—Make A Little Magic (UA)
- ANNE MURRAY—I'm Happy Just To Dance With You (Capitol)
- FRANK SINATRA—Theme From New York, New York (Reprise)
- SPINNERS—Cupid (Atlantic) 18-11

### KNUS-FM—Dallas

- CHARLIE DANIELS BAND—In America (Epic)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 35-30
- BOB SEGER—Against The Wind (Capitol) 23-17

### KFJZ-FM (Z-97)—Ft. Worth

- VAN HALEN—And The Cradle Will Rock (WB)
- PAT TRAVERS BAND—Is This Love (Polydor)
- BETTE MIDLER—The Rose (Atlantic) 15-8
- BABYS—Midnight Rendezvous (Chrysalis)

### KINT—El Paso

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- BROTHERS JOHNSON—Stomp (A&M) 6-4
- PAUL McCARTNEY—Coming Up (Columbia) 4-2

### WKY—Oklahoma City

- CHARLIE DANIELS BAND—In America (Epic)
- ERIC CLAPTON—Tulsa Time (RSO)
- ELTON JOHN—Little Jeannie (MCA) 12-6

### KVIL—Dallas

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

### KTSA—San Antonio

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- MANHATTANS—Shining Star (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra) 20-12
- WHISPERS—Lady (Solar) 16-5

### KELI—Tulsa

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- MANHATTANS—Shining Star (Columbia)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 15-8
- BOB SEGER—Against The Wind (Capitol) 14-6

### WTIX—New Orleans

- RODNEY CROWELL—Ashes By Now (WB)
- JERMAINE JACKSON—Feelin' Free (Epic)
- CHARLIE DANIELS BAND—In America (Epic)
- GARY BURBANK—Who Shot J.R.? (Ovation)

### WNOE—New Orleans

- GENESIS—Misunderstanding (Atlantic)
- MANHATTANS—Shining Star (Columbia)
- SPINNERS—Cupid (Atlantic) 28-16
- PAUL McCARTNEY—Coming Up (Columbia) 6-1

### KEEL—Shreveport

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

## Midwest Region

### TOP ADD ONS:

- ELTON JOHN—Little Jeannie (MCA)
- KENNY ROGERS—Love The World Away (Asylum)
- KIM CARNES—More Love (EMI)

### PRIME MOVERS:

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- SPINNERS—Cupid (Atlantic)
- BOB SEGER—Against The Wind (Capitol)

### BREAKOUTS:

- PAUL McCARTNEY—Coming Up (Columbia)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- OLIVIA NEWTON-JOHN—Magic (MCA)

### WLS—Chicago

- ELTON JOHN—Little Jeannie (MCA)
- J. GEILS BAND—Love Stinks (EMI)
- BOB SEGER—Against The Wind (Capitol) 29-13
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) D-23

### WEFM—Chicago

- ROBBIE DUPREE—Steal Away (Elektra)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 27-23
- BOB SEGER—Against The Wind (Capitol) 10-5

### WRCK—Rockford

- CHARLIE DANIELS BAND—In America (Epic)
- GARY BURBANK—Who Shot J.R.? (Ovation)
- GENESIS—Misunderstanding (Atlantic) 30-14
- LIPPS INC.—Funkytown (Casablanca) 6-2

(Continued on page 22)

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# WWRL-AM Struggles In N.Y. Comeback

By DOUG HALL

NEW YORK—WWRL-AM, once the "premier black station in New York, maybe the East Coast" is struggling to reassert itself as a substantial force among black listeners, says program director Bob Law.

Law, a soft-spoken, six-foot, eight-inch professional who never played basketball but knows his way around a radio station, is encouraged by Viacom, the new owners of the Woodside, Queens-based station, who are expected to provide the money to upgrade programming, promotion and technical facilities.

Law is hopeful that Viacom will be able to improve upon its highly directional 5 kw signal, which now protects WLNG-AM Sag Harbor, about 75 miles east on Long Island.

He is taking his own steps to give new meaning to the station's "Only Progressive AM Station In The Country" slogan.

Like so many black stations these days, WWRL is moving toward black adult contemporary. "The standard for AM black radio has been to play the hits, talk hip in rhyme with meaningless chatter. I tell my jocks if they are going to open the mike they have to say something intelligent and they must be positive," Law says.



Bob Law: Meeting the challenge of FM in black radio.

Law says the music is being broadened, but it is music "essentially influenced by the black cultural experience." He includes such artists as Bob James and Herb Alpert and he is playing Carmen McRae, Sarah Vaughan and Billie Holiday.

But he is not moving the station into jazz. Jazz is the territory of sister station WRVR-FM. "We're moving to older classical standard black artists," Law explains, which also includes Lou Rawls and Ray Charles.

In observation of Black Music Month, Law is scheduling a "Black Music Anthology" which begins June 16. In addition to special music, historical commentary will be included.

"The Motown Records story is the best known success story, but we will also include reports on the Rene Bros." (Leon and Otis), blacks who founded their own record company in the 1940s (Excelsior and Exclusive, which recorded Joe Liggins and Herb Jeffries among others). Some of these older artists will not necessarily be played, however.

The anthology will be an hourly or bi-hourly feature. Law notes Atlantic Records was most helpful in supplying some of the important records of the 1960s and late 1950s.

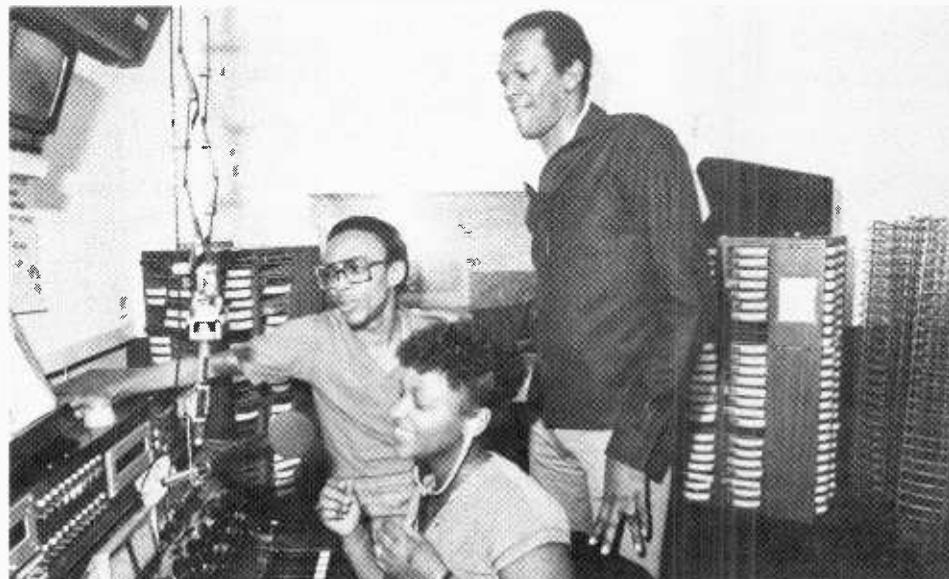
This feature will be blended with what Law calls "stand-up groups," such as the Spinners, O'Jays, Temptations and Whispers, which Law says are in a resurgence following disco. He says older groups such as the Ravens will also be discussed, but not necessarily played.

As for the station's personalities he notes that Vy Higgins is the only woman DJ in morning drive. "Morning personalities are traditionally zany," Law says, but he explains Higgins' show is different, with informative interviews that range from poetry to roller skating to corn row hairdos.

Higgins also has a popular phone-in feature called "You Are The Critic," when listeners are invited to critique movies and television shows.

Don "Early" Allen, who gets his name from a former early morning assignment, handles the 9 a.m. to noon shift and he is followed by another woman deejay, Darcell, who livens things up, at least in the summer, with "Darcell's Skating Music" for roller skaters from noon to 1 p.m.

She is followed by Gary Byrd from 3 to 7



On-air Meeting: WWRL DJ Don "Early" Allen points out a script problem in the DJ script book as midday jock Darcell prepares to begin her on air shift. Looking over the situation is program director Bob Law.

p.m. and Gerry Bledsoe, who changes the pace to a mellow mood from 7 to 11 p.m.

Bledsoe's show features a number of instrumentals and quite a bit of jazz. It's "stress-less" radio, which Law says listeners require as a change. This is the only shift in the station's music which is kept on keel by Law and music director Linda Haynes.

"I don't want the station to sound like a different station each time the jocks change," Law says. "I want consistency." Bobby Jay continues that pattern from midnight to 5:30 a.m. after an hour of religion from 11 p.m. to midnight.

Law explains he adds about "five records a week" and adds and drops oldies in much the same way he treats new releases. He and Haynes audition music on Tuesday after meeting with record promotion people on Monday. He gives a lot of care to this process, considering the time of year and other factors. For example, "We always add 'Spring Can Really Hang You Up The Most' each spring," he notes.

Law complains that the record industry "is

in the hands of a lot of old men. They are busy putting labels on music. When whites buy the Spinners' albums are they still an r&b act?" Law says. Law contends "youthful consumers are forcing the old men into the 20th century."

Law sees his role as throwing out many of these labels and putting together a mix of music which will offer listeners "the more they are looking for."

He sees the challenge to his AM station as offering innovations listeners will not find on FM. It is these added program elements that will help WWRL overcome the advantages of FM's stereo and high fidelity.

Law says that black radio used to be "a garbage truck" of broadcasting. "It used to be assumed that if it was good and clean it was white," he says.

But Law, with the help of Viacom, is out to change all of that. Noting that Viacom owns black-formatted WDIA-AM Memphis and KDIA-AM Oakland, Law reasons, "We have a chance to change black radio on a national basis."

## WHAT-AM Airing Black Top 40 Format

• Continued from page 17

be wrong for any message record, it will go on the shelf until the time is right. The idea is to give people a chance to have hit records."

Mason says seasonal or climate music is the same as geographical music. "What works in one area of the country may not work in another area. And what works at one time of the year may not work at another."

Mason says she also will deal with another problem experienced at many stations. "Record promotion people are often forced to sit in the lobby hoping to see someone."

"This will not happen at WHAT. These people have jobs to do and we're going to help them do their jobs. We will have special days set up for them to come in but if a record is released in between those days and it's important for the promotion representative to see us, all

## Zeppelin Shows

NEW YORK—Led Zeppelin embarks upon its first European tour in seven years from June 17. The 14-date trek takes in concerts in Germany, Holland, Belgium, Austria and Switzerland. Some additional dates may be announced.

he will have to do is call and set up an appointment."

Mason is in the process of building an executive staff and she is looking for an announcer to follow her own 6-11 a.m. airshift.

"I am looking for program and music directors. I am talking to practically every successful program director in the country. The thing is—we're paying our people good money and we're looking for the best."

Mason also sees a trend to more Latin-oriented music developing in the Philadelphia market and plans to grab a slice of the Latin listener market.

She has hired Pablo Gutzman to host the drive-time slot, 3-7 p.m. She points out that with the large influx of Cubans coupled with the city's own Latino community "salsa or Spanish-oriented music is on the move."

Gutzman, a well known bilingual DJ from New York's WBLS-FM, plays both Spanish and black-oriented music.

On another note, Mason, who reportedly declined the operations manager position several times over the years, took over from Reggie Lavong, who resigned.

## WSM-AM Fights FCC's Cutback

NASHVILLE—Two avenues of appeal and various methods of syndication are being investigated by officials of WSM-AM in the wake of the recent Federal Communications Commission action in trimming the coverage of clear channel stations (Billboard, June 7, 1980).

The efforts are targeted to protect the vast audience of WSM's "Grand Ole Opry" in the U.S. and Canada. The FCC ruling would greatly reduce WSM's powerful nighttime coverage area, confining it to a 750-mile radius.

## Park Concerts On WPLJ-FM

NEW YORK—WPLJ-FM, the ABC-owned outlet here, has garnered live broadcast rights to many of this summer's popular Central Park Dr Pepper Concerts, which begin July 1. It marks the second year that WPLJ has broadcast from the park's Wollman Rink, where the concerts have been held for 15 years.

The station will join the soft drink manufacturer and promoter Ron Delsener in promoting the concert series, according to WPLJ's program director Larry Berger.

A schedule of live broadcasts will be released in the next two weeks, Berger says.

WSM officials are expected to file an appeal through a petition for reconsideration with the FCC. They hold little hope it could reverse the decision. Another appeal possibility would be through the Federal Appeals Court in Washington.

Should appeals fail, the "Opry" will probably try the syndication route to hit the market areas lost when two to seven stations begin sharing the 650 kilocycle frequency that the Nashville powerhouse has been bombarding with 50,000 protected watts.

"We're giving syndication every consideration," comments Len Hensel, WSM vice president and general manager. Such syndication avenues as disk and satellite are being contemplated.

"More than 50% of our fan mail comes from north of the Ohio River, and the 'Opry' is very big in Canada," claims Hensel.

GERRY WOOD

WASHINGTON—Daytime-only AM radio broadcasters may find their chances to benefit from the Federal Communications Commission's new ruling on clear channels limited. According to FCC staffer Louis Stephens, "The best opportunities for daytimers are in communities where there is no full-time sta-

tions locally assigned." This means that daytimers in small markets will fare better than those serving large metropolitan areas where dozens of radio stations operate.

The FCC's new ruling limits interference protection for clear-channel stations to a 750-mile radius. The commission expects as many as 2,000 applications for the approximately 125 new spaces created on the AM dial. The government's criteria for choosing among these applicants favors stations that are more than 50% minority owned, non-commercial broadcasters and stations which would become the first full-time local outlet in their communities.

With such slim chances for the average daytimer to benefit from the clear-channel breakdown, the National Radio Broadcasters Assn. has filed a petition with the FCC urging the commission to amend its rules to permit daytimers to operate on a fulltime basis as long as this would not create objectionable interference or prohibited overlap with other stations.

The FCC's new clear channel ruling does not change existing adjacency regulations which require stations to be spaced on the spectrum to minimize interference with each other. JEAN CALLAHAN

# Billboard Singles Radio Action

Based on station playlists through Thursday (6/5/80)

Playlist Top Add Ons •  
Playlist Prime Movers ★

• Continued from page 20

## WIFE—Indianapolis

- KENNY ROGERS—Love The World Away (Asylum)
- STARLAND VOCAL BAND—Thought I'd Never Find Love (RCA)

## WNDE—Indianapolis

- OLIVIA NEWTON-JOHN—Magic (MCA)
- KENNY ROGERS—Love The World Away (Asylum)
- ★ SPINNERS—Cupid (Atlantic) 11-6
- ★ BARRY MANILOW—I Don't Want To Walk Without You (Arista) 12-7

## WKY—Milwaukee

- RODNEY CROWELL—Ashes By Now (WB)
- ★ BOB SEGER—Against The Wind (Capitol) 12-7
- ★ LIPPS INC.—Funkytown (Casablanca) 6-1

## WZUU—Milwaukee

- CHRISTOPHER CROSS—Sailing (WB)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 18-10
- ★ PAUL McCARTNEY—Coming Up (Columbia) 9-6

## KSLQ—St. Louis

- KIM CARNES—More Love (EMI)
- KENNY ROGERS—Love The World Away (Asylum)
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- ★ SPINNERS—Cupid (Atlantic) 18-13

## KXOK—St. Louis

- CRYSTAL GAYLE—The Blue Side (Columbia)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 16-2
- ★ BETTE MIDLER—The Rose (Atlantic) 14-10

## KIOA—Des Moines

- JOE WALSH—All Night Long (Asylum)
- MANHATTANS—Shining Star (Columbia)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 16-8
- ★ PAUL McCARTNEY—Coming Up (Columbia) 19-7

## KDWB—Minneapolis

- ★ KIM CARNES—More Love (EMI) 23-18
- ★ MICKEY GILLEY—Stand By Me (Asylum) 25-21

## KSTP—Minneapolis

- ELTON JOHN—Little Jeannie (MCA)
- ★ SPINNERS—Cupid (Atlantic) 30-22
- ★ RUPERT HOLMES—Answering Machine (MCA) 21-14

## WHB—Kansas City

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 23-12
- ★ PAUL McCARTNEY—Coming Up (Columbia) 21-7

## KBEQ—Kansas City

- CHARLIE DANIELS BAND—In America (Epic)
- JERMAINE JACKSON—Let's Get Serious (Epic)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 12-2
- ★ ROBBIE DUPREE—Steal Away (Elektra) 19-10

## KKLS—Rapid City

- BOZ SCAGGS—Jojo (Columbia)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ GARY NUMAN—Cars (Atco) 14-11

## KQWB—Fargo

- OLIVIA NEWTON-JOHN—Magic (MCA)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- ★ SPINNERS—Cupid (Atlantic) 22-15
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 24-17

## KLEO—Wichita

- KIM CARNES—More Love (EMI)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 20-14
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 34-25

## Northeast Region

### • TOP ADD ONS:

- JERMAINE JACKSON—Let's Get Serious (Motown)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- KIM CARNES—More Love (EMI-America)

### ★ PRIME MOVERS:

- BOB SEGER—Against The Wind (Capitol)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)

### BREAKOUTS:

- RICK PINETTE & OAK—King Of The Hill (Mercury)
- MANHATTANS—Shining Star (Columbia)
- RUPERT HOLMES—Answering Machine (MCA)

## WABC—New York

- ELTON JOHN—Little Jeannie (MCA)
- MANHATTANS—Shining Star (Columbia)
- ★ ROBERTA FLACK/DONNY HATHAWAY—Back Together Again (Atlantic) 22-15
- ★ AMBROSIA—Biggest Part Of Me (WB) 12-5

## WXLO—New York

- KIM CARNES—More Love (EMI)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- ★ S.O.S. BAND—Take Your Time (Tabu) 10-5
- ★ SPINNERS—Cupid (Atlantic) 21-15

## WPTR—Albany

- KIM CARNES—More Love (EMI)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- ★ ELTON JOHN—Little Jeannie (MCA) 13-4
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 16-9

## WTRY—Albany

- JERMAINE JACKSON—Let's Get Serious (Motown)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 24-17
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 9-3

## WKBW—Buffalo

- RICK PINETTE & OAK—King Of The Hill (Mercury)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 30-24
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 17-7

## WYSL—Buffalo

- BILLY PRESTON & SYREETA—One More Time For Love (Motown)
- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 27-10
- ★ PHOTOGLO—We Were Meant To Be Lovers (20th Century) 30-23

## WBFB—Rochester

- OLIVIA NEWTON-JOHN—Magic (MCA)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 14-8

## WRKO—Boston

- JERMAINE JACKSON—Let's Get Serious (Motown)
- RUPERT HOLMES—Answering Machine (MCA)
- ★ CAROLE KING—One Fine Day (Capitol) 18-11
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 20-10

## WBZ-FM—Boston

- JERMAINE JACKSON—Let's Get Serious (Motown)
- KISS—Shandi (Casablanca)

## F-105 (WVBF)—Boston

- RICK PINETTE & OAK—King Of The Hill (Mercury)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- ★ KIM CARNES—More Love (EMI) 35-26
- ★ BOB SEGER—Against The Wind (Capitol) 4-1

## WDRC—Hartford

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- ★ BOB SEGER—Against The Wind (Capitol) 8-4
- ★ KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) AD-12

## WPRO (AM)—Providence

- ANNE MURRAY—I'm Happy Just To Dance With You (Capitol)
- AIR SUPPLY—All Out Of Love (Arista)
- ★ FRANK SINATRA—Theme From New York, New York (Reprise) 15-8
- ★ RICK PINETTE & OAK—King Of The Hill (Mercury) 13-7

## WPRO-FM—Providence

- KENNY MARDONES—Into The Night (Polydor)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- ★ BOB SEGER—Against The Wind (Capitol) 16-11
- ★ ELTON JOHN—Little Jeannie (MCA) 13-8

## WICC—Bridgeport

- GLEN CAMPBELL/RITA COOLIDGE—Somethin' Bout You Baby I Like (Capitol)
- SPIDER—New Romance (Dreamland)
- ★ ELTON JOHN—Little Jeannie (MCA) 12-7
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 20-12

## WBEN—Buffalo

- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 12-9
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 21-15

## Mid-Atlantic Region

### • TOP ADD ONS:

- KIM CARNES—More Love (EMI-America)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)

### ★ PRIME MOVERS:

- MANHATTANS—Shining Star (Columbia)
- ELTON JOHN—Little Jeannie (MCA)
- ROBBIE DUPREE—Steal Away (Elektra)

### BREAKOUTS:

- CHANGE—A Lover's Holiday (WB)
- ALICE COOPER—Clones (WB)
- OLIVIA NEWTON-JOHN—Magic (MCA)

## WFIL—Philadelphia

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 13-5
- ★ ROBBIE DUPREE—Steal Away (Elektra) 11-4

## WIFI-FM—Philadelphia

- GRATEFUL DEAD—Alabama Getaway (Arista)
- ALICE COOPER—Clones (WB)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 14-7
- ★ VAN HALEN—And The Cradle Will Rock (WB) 12-5

## WPGC—Washington

- KIM CARNES—More Love (EMI)
- CHANGE—A Lover's Holiday (WB)
- ★ ELTON JOHN—Little Jeannie (MCA) 15-8
- ★ MANHATTANS—Shining Star (Columbia) 17-10

## WGH—Norfolk

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

## WCAO—Baltimore

- ★ JOE WALSH—All Night Long (Asylum) 20-13
- ★ MANHATTANS—Shining Star (Columbia) 25-18

## WYRE—Annapolis

- KIM CARNES—More Love (EMI)
- BOZ SCAGGS—Jo Jo (Columbia)
- ★ SPINNERS—Cupid (Atlantic) 26-20

## WLEE—Richmond

- MANHATTANS—Shining Star (Columbia)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 15-9
- ★ SPINNERS—Cupid (Atlantic) 21-11

## WRVQ—Richmond

- CHARLIE DANIELS BAND—In America (MCA)
- S.O.S. BAND—Take Your Time (Tabu)
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 31-24
- ★ JAMES LAST BAND—The Seduction (Polydor) 24-17

## WAEB—Allentown

- CAROLE KING—One Fine Day (Capitol)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ KIM CARNES—More Love (EMI) 27-17
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 13-5

## WKBO—Harrisburg

- KIM CARNES—More Love (EMI)
- GENESIS—Misunderstanding (Atlantic)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 17-9
- ★ ELTON JOHN—Little Jeannie (MCA) 12-8

## WFBR—Baltimore

- DIRT BAND—Make A Little Magic (UA)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 14-9
- ★ SPINNERS—Cupid (Atlantic) 21-12

## Southeast Region

### • TOP ADD ONS:

- DIRT BAND—Make A Little Magic (UA)
- CAROLE KING—One Fine Day (Capitol)
- CHRISTOPHER CROSS—Sailing (WB)

### ★ PRIME MOVERS:

- BOB SEGER—Against The Wind (Capitol)
- SPINNERS—Cupid (Atlantic)
- BETTE MIDLER—The Rose (Atlantic)

### BREAKOUTS:

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- CHARLIE DANIELS BAND—In America (Epic)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)

## WQXI—Atlanta

- ERIC CLAPTON—Tulsa Time (RSO)
- DIRT BAND—Make A Little Magic (UA)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 25-18
- ★ BOB SEGER—Against The Wind (Capitol) 12-6

## Z-93 (WZGC-FM)—Atlanta

- CAROLE KING—One Fine Day (Capitol)
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 18-15
- ★ SMOKEY ROBINSON—Let Me Be The Clock (Tamla) 22-16

## WBQQ—Augusta

- AIR SUPPLY—All Out Of Love (Arista)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ★ RODNEY CROWELL—Ashes By Now (WB) 19-12
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 25-19

## WFOM—Atlanta

- DIRT BAND—Make A Little Magic (UA)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ KIM CARNES—More Love (EMI) 37-27
- ★ BOZ SCAGGS—Jojo (Columbia) 36-24

## WSGA—Savannah

- CAROLE KING—One Fine Day (Capitol)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ CHARLIE DANIELS BAND—In America (Epic) 28-18
- ★ S.O.S. BAND—Take Your Time (Tabu) 14-3

## WFLB—Fayetteville

- CHARLIE DANIELS BAND—In America (Epic)
- ANNE MURRAY—I'm Happy Just To Dance With You (Capitol)
- ★ MANHATTAN TRANSFER—Twilight Zone (Atlantic) 32-24
- ★ CHANGE—A Lover's Holiday (RFC) 33-17

## WMJX (96X)—Miami

- CHRISTOPHER CROSS—Sailing (WB)
- CHANGE—A Lover's Holiday (RFC)
- ★ WHISPERS—Lady (Solar) 22-4
- ★ SPINNERS—Cupid (Atlantic) 18-12

## Y-100 (WHYI-FM)—Miami

- MECO—The Empire Strikes Back (Casablanca)
- STEPHANIE MILLS—Sweet Sensation (20th Century)
- ★ BETTE MIDLER—The Rose (Atlantic) 26-16
- ★ PAUL McCARTNEY—Coming Up (Columbia) 15-10

## WLOF—Orlando

- GENESIS—Misunderstanding (Atlantic)
- DIRT BAND—Make A Little Magic (UA)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 26-19
- ★ SPINNERS—Cupid (Atlantic) 13-9

## Q-105 (WRBQ-FM)—Tampa

- RODNEY CROWELL—Ashes By Now (WB)
- AIR SUPPLY—All Out Of Love (Arista)
- ★ BOB SEGER—Against The Wind (Capitol) 10-5
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 20-10
- ★ LIPPS INC.—Funkytown (Casablanca) 10-3

## BJ-105 (WBWJ-FM)—Orlando

- MECO—The Empire Strikes Back (Casablanca)
- DIRT BAND—Make A Little Magic (UA)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 15-5
- ★ LIPPS INC.—Funkytown (Casablanca) 10-3

## WQXQ—Daytona Beach

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- S.O.S. BAND—Take Your Time (Tabu)
- ★ SPINNERS—Cupid (Atlantic) 23-13
- ★ BETTE MIDLER—The Rose (Atlantic) 33-10

## WAPE—Jacksonville

- DIRT BAND—Make A Little Magic (UA)
- BENNY MARDONES—Into The Night (Polydor)
- ★ PAT TRAVERS BAND—Is This Love (Polydor) 21-19
- ★ TOMMY TUTOME—Angel, Say No (Columbia) 27-24

## WAYS—Charlotte

- CHRISTOPHER CROSS—Sailing (WB)
- PHOTOGLO—We Were Meant To Be Lovers (20th Century)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 22-16
- ★ RUPERT HOLMES—Answering Machine (MCA) 19-13

## WKIX—Raleigh

- GLEN CAMPBELL/RITA COOLIDGE—Somethin' Bout You Baby I Like (Capitol)
- BILLY PRESTON/SYREETA—One More Time For Love (Tamla)
- ★ GLADYS KNIGHT/THE PIPS—Landlord (Columbia) 22-20
- ★ PAUL McCARTNEY—Coming Up (Columbia) 20-17

## WZDQ—Chattanooga

- BENNY MARDONES—Into The Night (Polydor)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 20-14
- ★ BETTE MIDLER—The Rose (Atlantic) 13-5

## WTMA—Charleston

- KIM CARNES—More Love (EMI)
- BOZ SCAGGS—Jojo (Columbia)
- ★ CAROLE KING—One Fine Day (Capitol) 15-9
- ★ SPINNERS—Cupid (Atlantic) 24-16

## WORD—Spartanburg

- MECO—The Empire Strikes Back (Casablanca)
- DIRT BAND—Make A Little Magic (UA)
- ★ KIM CARNES—More Love (EMI) X-23

## WLAC—Nashville

- CAROLE KING—One Fine Day (Capitol)
- BENNY MARDONES—Into The Night (Polydor)
- ★ CHARLIE DANIELS BAND—In America (Epic)
- ★ SPINNERS—Cupid (Atlantic) 25-18

## (WBQ) 92-Q—Nashville

- CAROLE KING—One Fine Day (Capitol)
- ★ ELTON JOHN—Little Jeannie (MCA) 22-14
- ★ BOB SEGER—Against The Wind (Capitol) 21-13

## WHBQ—Memphis

- GLADYS KNIGHT/THE PIPS—Landlord (Columbia)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- ★ BOB SEGER—Against The Wind (Capitol) 18-9
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 16-8

## WFLI—Chattanooga

- ★ JOE WALSH—All Night Long (Asylum) D-17
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) D-16

## WRJZ—Knoxville

- GENESIS—Misunderstanding (Atlantic)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ CHARLIE DANIELS BAND—In America (Epic) 18-13

# KING-AM Moves To Adult Contemporary

By ED HARRISON

LOS ANGELES—With the increased influx of FM stations and fractionalization of the 18-34-year-old market, Seattle's KING-AM has changed its format from Top 40 to adult contemporary and is zeroing in on an older target audience.

The new format caters to a 25-34 demographic with hopes of increasing it to possibly 40 by next year, according to interim program director Bruce Murdock, who is also music director and morning air personality.

Murdock describes KING as a "traditional conservative adult contemporary format."

"Since we're in a transition stage, it would be inappropriate to play Blondie's 'Call Me,'" he says. "Our target audience leans more towards females who don't usually like lots of guitars. If a song has hard guitar riffs we'd have to look twice at it but that doesn't necessarily rule it out."

Murdock is aiming at presenting a "consistent musical feel," believing it important for the station to sound the same during the evenings as it does during the day. Murdock notes that KING is the market's only adult-oriented music station on the AM dial at night with the Top 40 stations playing harder music.

"Our personalities are encouraged to spread out and consistently present interesting things that relate to our target audience. We spend time with our personalities so they can present proper programming," notes Murdock.

As an example, Murdock cites the station's "volcano survival tips" as Seattle is only 80-100 miles away from the Mt. St. Helens volcano.

An integral part of KING's programming consists of oldies with "strong ones" programmed once every day or two and others every 2½ or three days.

"We're not programming to teens although it would be swell if they came along."

In the mornings about eight to 10 records are played per hour with the rest of the time consisting of news

and information. The station maintains a tight rotation with the music carefully formatted.

Currently, the most programmed records are Kenny Rogers & Kim Carnes' "Don't Fall In Love With A Dreamer;" "Steal Away," by Robbie Dupree; Michael Jackson's "She's Out Of My Life;" "Should've Never Let You Go," by Neil and Dara Sedaka; Paul Davis' "Do Right" and "When The Feeling Comes Around" by Jennifer Warnes.

Influencing airplay is trade magazine chart information, movement on local stations as well as album and single sales.

"I view callouts and attitudinal research as pieces of information that go into the process of making a decision," says Murdock. In the age of the '80s when everyone has a computer, research is something you can't afford to be without."

Murdock reports good reaction to the format change, especially from the street level. However, because it's still too early, he expects no subsequent yardstick for a while.

The station is promoting the change with a television campaign that will continue throughout the remainder of the year. "We've produced spots that delineate the change and will continue to reinforce the image of the station." ●

Billboards have also been erected that "bear out the image and feel of the station."

The KING air personality lineup consists of Murdock in the 6 a.m.-10 a.m. slot; Tom McKay in the afternoon drive period; Scott Forrest 6 p.m.-10 p.m.; and Joe Cooper in the 10 p.m.-2 a.m. shift. The 2 a.m.-6 a.m. shift is open with weekend personalities filling in. Tim Allen, Lee Smith and Peggy Burkhart comprise this weekend cast.

During the '50s and '60s KING was Seattle's dominant MOR station. In the early '70s, the format switched to Top 40 although Murdock says it was never a "hard Top 40" but "straight traditional," emphasizing more music than personality.

## RUFUS THOMAS HOSTING

# Memphis WLOK-AM Into Blues

By JEAN WILLIAMS

LOS ANGELES—WLOK-AM in Memphis is expanding its format to include blues with host Rufus Thomas.

Veteran performer/radio announcer Thomas recently approached the station with an idea for a blues program, says Jack Hill, the station's program director, who liked the idea.

"Although we have a contemporary r&b format, we feel there is a big search on to get back to the blues," he adds. Hill notes that this includes music relative to black heritage.

"Rufus' idea was to have a show that was not commercially overloaded," Hill continues. "In that way the program could be structured more loosely. He will be able to play more music plus do interviews with the artists. He also will give background information on artists." Thomas goes on the air Saturday (7) midnight-1 a.m.

Blues programs have been tried at many stations, but for the most part they fail. Hill theorizes there are sev-

eral reasons why such shows are dumped after short stints.

"A mistake some people make when programming blues is that they tend to play only older blues," he says. "You can't continue to do that. There are valid new blues records and artists who should be exposed. This is what Rufus will do in addition to playing older records."

"We're trying to present a lifestyle; we're not trying to be new. We only want to meet the desires of our audience," says Hill. "Our slogan is '1340 WLOK making it happen.'"

Hill points out that Thomas will play records from his extensive personal collection. "plus, Select-O-Hits here is the largest supplier of blues records in the area."

On another note, among WLOK's community activities is its involvement with local high schools, with the station's Antonio Benson coordinating a group of student DJs, who become on-air personalities each Sunday from 7-9 p.m.

According to Hill, the student DJs



STATION VISIT—Polydor artist Pat Travers, right, visits with WRIF-FM Detroit DJ Art Penhallow shortly before Travers' group appeared at the Royal Oak Theatre in Detroit. The concert was broadcast live by WRIF.

# Deep South AOR Radio Scoring In Ratings, Emphasizing Playlists

• Continued from page 1

age brackets as they grow older.

"I have a gut instinct that AOR will be the Top 40 of tomorrow," states Howard Clark, program director at KMBQ-FM and KEEL-AM, Shreveport (the FM outlet is the AOR station).

He sees both high-end and low-end gains beyond the station's 18-24 targeted audience. "I'm not really programming for the high school age, but we're the 'in' thing in the high schools," claims Clark, noting KMBQ started out with college age demographics that have broadened down to high school and up to 34.

"AOR is serving more of the masses," affirms Neal Mirsky, program director of WSHE-FM, Fort Lauderdale. Also helpful, he says, has been the emphasis of FM over AM.

Explaining the expanding age patterns, Norm Hale, program manager of WSRZ-FM, Tampa, notes the station is beginning to attract the 25-44 age group, "those who started AOR."

WSRZ's music director Jackson Broderick, adds, "AOR has to come to grips with the demographic fact that the average listener is in the early 30s. Our 24-44 target group is where the majority of available listeners will come from."

WQXM-FM has seen rising ratings, especially in the 18-34 range, in the Tampa Bay area. Al Peterson,

the station's program director, says the format continues to evolve musically.

AOR, he says, is not only changing over the past year, but over the past decade: "It has gone from an alternative format to a universal format. The alternative format has become the norm as the generation grew up—and now AOR is redefining itself to being different from a universal station."

Peterson believes the 18-24 segment is "not where it's at anymore," and the AOR stations will have to seek the adult audience that wants more than music. "It wants entertainment."

David Sousa, vice president of programming at WORJ-FM, Orlando, beaming its AOR signal under the name ZETA-7, agrees that the male audience is broadening and he has also noted a growth in the number of female listeners.

Sousa senses some problems accompanying the popularity of the format. "As AOR becomes a mass appeal format, then I see it dying. The minute you become mass appeal, someone comes along, builds a better mousetrap and comes out after you."

Some AOR consultants and programmers are sterilizing the format "like Top 40 was sterilized," claims Sousa, who worries about the advent of "clone album oriented rock radio."

Mark Williams, music director of WRAS-FM, Atlanta, agrees with Sousa. "If AOR doesn't open up a little more, it'll get stale. It needs to check out new things, take a few chances and not just go for the sure thing."

Glancing at playlists, AOR has become a hybrid between Top 40 and progressive radio of a few years ago, believes Mirsky. WSHE in Fort Lauderdale is becoming much more selective, adding only the "best cuts from the best LPs as opposed to playing six to seven cuts off every new album."

WSRZ in Tampa has been having success with jazz flavoring its playlist, while WQXM in the same area plays the hits but plays more than the hit track off an album. WRAS also plays jazz, along with new wave and other forms of music.

More research and in-station-input are going into the compilation of playlists, agree the deep South broadcasters. At WRAS, Williams puts together the playlist with an emphasis on sales research and requests. The program director and music director collaborate on the playlist at WKLS-FM, Atlanta, and then react to audience response.

"Everybody helps me make my decision, but I have the final say so," says Sousa of the Zeta-7 system. He

uses trade publications, local research and audience committees that come to the station, listen to records and give their opinions.

Sales, request sheets and the music magazines are used at KMBQ in Shreveport as Clark meets with the deejays to put together the playlist. At WQXM, the program and music directors compile the playlist, utilizing national research through trade magazine charts, "research from various markets and programmers we have access to," plus retail sales and telephone requests.

WSRZ is programmed 24 hours in advance by the deejay. His selection is reviewed for content and shown to the music director, then adjusted. The station initially had one person programming 168 hours a week and ran into repetition problems.

"One person physically can't program that much without burning out," says Norm Hale, "so now two people program it." The input also comes from listeners—telephone surveys and by bringing listeners to the station to give their opinion on songs played for them.

"Ears and research/science and emotion" is the WSHE system, reports Neal Mirsky. The research science involves tip sheets, national music trades, local retail store calls and requests.

What is that research showing? Current hot acts burning up the playlists at these stations include Pat Benatar, the Clash, Graham Parker, Judas Priest, Blondie, Van Halen, Genesis, Pretenders, Elvis Costello, Molly Hatchet, Firefall, Scorpions, Pink Floyd (a resurgence that has brought renewed interest in the group's early catalog), Tom Petty, Journey, Boz Scaggs, Spyro Gyra, Chuck Mangione, Pure Prairie League and the B-52s.

In this format of change, it's not unusual for once red-hot acts to cool themselves almost off the airwaves. Among those who are suffering declining airplay, according to the programmers, are Fleetwood Mac, Ted Nugent, Yes, Elton John (down on some of these stations despite his high-charted LP), Led Zeppelin and Bad Company.

## NBC RADIO GOES 'FREE'

NEW YORK—NBC Radio is no longer under the thumb of NBC Television. With the appointment of Irwin Segelstein to the newly created post of NBC Television president, NBC president Fred Silverman. Vern had been reporting to Segelstein when Segelstein was president of television stations/radio.

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (6/4/80)

## Top Add Ons-National

- BLACKFOOT—Tomcatlin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- SNIFF 'N' THE TEARS—The Games Up (Atlantic)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)

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

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

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

## Top Requests/Airplay-National

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- BILLY JOEL—Glass Houses (Columbia)

## National Breakouts

- ROADIE—Soundtrack (WB)
- KISS—Unmasked (Casablanca)
- KROKUS—Metal Rendez-vous (Ariola)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)

## Western Region

### TOP ADD ONS

- FOGHAT—Tight Shoes (Bearsville)
- BLACKFOOT—Tomcatlin' (Atco)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)

### TOP REQUEST/AIRPLAY

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

### BREAKOUTS

- ROADIE—Soundtrack (WB)
- RAY GOMEZ—Volume (Columbia)
- FRANKIE MILLER—Easy Money (Chrysalis)
- KISS—Unmasked (Casablanca)

### KBPI-FM—Denver (F. Cody)

- BLACKFOOT—Tomcatlin' (Atco)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- FOGHAT—Tight Shoes (Bearsville)
- JUDAS PRIEST—British Steel (Columbia)
- ERIC CLAPTON—Just One Night (RSO)
- GRATEFUL DEAD—Go To Heaven (Arista)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

### KZEL-FM—Eugene (C. Kovarik/P. Mays)

- FOGHAT—Tight Shoes (Bearsville)
- BLACKFOOT—Tomcatlin' (Atco)
- STANLEY CLARKE—Rocks, Pebbles And Sand (Epic)
- RAY GOMEZ—Volume (Columbia)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)
- GRAHAM PARKER—The Up Escalator (Arista)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- JOAN ARMATRADING—Me Myself I (A&M)

### KSJO-FM—San Jose (F. Andrick)

- PETER GABRIEL—(Mercury)
- FOGHAT—Tight Shoes (Bearsville)
- KISS—Unmasked (Casablanca)
- FRANKIE MILLER—Easy Money (Chrysalis)
- BLACKFOOT—Tomcatlin' (Atco)
- ERIC CLAPTON—Just One Night (RSO)
- SCORPIONS—Animal Magnetism (Mercury)
- GRAHAM PARKER—The Up Escalator (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)

## Southwest Region

### TOP ADD ONS

- DAVE MASON—Old Crest On A New Wave (Columbia)
- BLACKFOOT—Tomcatlin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- SNIFF 'N' THE TEARS—The Games Up (Atlantic)

### TOP REQUEST/AIRPLAY

- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)

### BREAKOUTS

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- JOAN ARMATRADING—Me Myself I (A&M)
- RAY GOMEZ—Volume (Columbia)

### KZEW-FM—Dallas (J. Dolan)

- SNIFF 'N' THE TEARS—The Games Up (Atlantic)
- FOGHAT—Tight Shoes (Bearsville)
- STANLEY CLARKE—Rocks, Pebbles And Sand (Epic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- JAMIE SHERIFF—No Heroes (Polydor)
- PINK FLOYD—The Wall (Columbia)
- VAN HALEN—Women And Children First (WB)
- TOMMY TUTONE—(Columbia)
- JOURNEY—Departure (Columbia)

### KTXQ-FM—Dallas (T. Spencer)

- DAVE MASON—Old Crest On New Wave (Columbia)
- GERRY RAFFERTY—Snakes And Ladders (UA)
- JOAN ARMATRADING—Me Myself I (A&M)
- STANLEY CLARKE—Rocks, Pebbles And Sand (Epic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- BLACKFOOT—Tomcatlin' (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- SAMMY HAGAR—Danger Zone (Capitol)
- ERIC CLAPTON—Just One Night (RSO)

### KLLO-FM—Houston (P. Riann)

- DAVE MASON—Old Crest On A New Wave (Columbia)
- FOGHAT—Tight Shoes (Bearsville)
- BLACKFOOT—Tomcatlin' (Atco)
- JOAN ARMATRADING—Me Myself I (A&M)
- D.B. COOPER—Buy American (WB)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)
- VAN HALEN—Women And Children First (WB)
- GENESIS—Duke (Atlantic)

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

- PETER GABRIEL—(Mercury)
- BRAND X—Do They Hurt (Passport)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- BLACKFOOT—Tomcatlin' (Atco)
- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Ariola)
- MARK ANDREWS & THE GENTS—Big Boy (A&M)
- JOAN ARMATRADING—Me Myself I (A&M)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- PETE TOWNSHEND—Empty Glass (Atco)
- GRAHAM PARKER—The Up Escalator (Arista)

### KRST-FM—Albuquerque (S. Cornish)

- JON & VANGELIS—Short Stories (Polydor)
- FOGHAT—Tight Shoes (Bearsville)
- BLACKFOOT—Tomcatlin' (Atco)
- INTERVIEW—(Virgin)
- TOUCH—(Atco)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- VAN HALEN—Women And Children First (WB)
- TED NUGENT—Scream Dream (Epic)
- SCORPIONS—Animal Magnetism (Mercury)
- GRATEFUL DEAD—Go To Heaven (Arista)

### KMOD-FM—Tulsa (B. Bruin/C. West)

- PAUL McCARTNEY—McCartney II (Columbia)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- ROADIE—Soundtrack (WB)
- RAY GOMEZ—Volume (Columbia)
- OZARK MOUNTAIN DAREDEVILS—(Columbia)
- PHILIP LYNOTT—Solo In Soho (WB)
- VAN HALEN—Women And Children First (WB)
- ERIC CLAPTON—Just One Night (RSO)
- TED NUGENT—Scream Dream (Epic)
- URBAN COWBOY—Soundtrack (Asylum)

## Midwest Region

### TOP ADD ONS

- BLACKFOOT—Tomcatlin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- PETER GABRIEL—(Mercury)

### TOP REQUEST/AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GENESIS—Duke (Atlantic)
- VAN HALEN—Women And Children First (WB)
- J. GEILS BAND—Love Stinks (EMI/America)

### BREAKOUTS

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- KROKUS—Metal Rendez-vous (Ariola)
- KISS—Unmasked (Casablanca)
- JON & VANGELIS—Short Stories (Polydor)

### WVWV-FM—Detroit (D. Hungate)

- BLACKFOOT—Tomcatlin' (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- TED NUGENT—Scream Dream (Epic)
- J. GEILS BAND—Love Stinks (EMI/America)
- VAN HALEN—Women And Children First (WB)

### WLUP-FM—Chicago (S. Daniels)

- PETER GABRIEL—(Mercury)
- BLACKFOOT—Tomcatlin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- VAN HALEN—Women And Children First (WB)
- CHEAP TRICK—Found All The Parts (Epic)
- GENESIS—Duke (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

### WLWQ-FM—Columbus (S. Runner)

- FOGHAT—Tight Shoes (Bearsville)
- BLACKFOOT—Tomcatlin' (Atco)
- KROKUS—Metal Rendez-vous (Ariola)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- J. GEILS BAND—Love Stinks (EMI/America)
- VAN HALEN—Women And Children First (WB)
- GENESIS—Duke (Atlantic)

### WMMS-FM—Cleveland (J. Gorman)

- KISS—Unmasked (Casablanca)
- ERIC CARMEN—Tonight You're Mine (Arista)
- BLACKFOOT—Tomcatlin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- WALTER EGAN—The Last Stroll (Columbia)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- PRETENDERS—(Sire)

### WYDD-FM—Pittsburgh (J. Kinney)

- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- BLACKFOOT—Tomcatlin' (Atco)
- JON & VANGELIS—Short Stories (Polydor)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- FOGHAT—Tight Shoes (Bearsville)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- J. GEILS BAND—Love Stinks (EMI/America)
- GENESIS—Duke (Atlantic)
- VAN HALEN—Women And Children First (WB)

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

- BLACKFOOT—Tomcatlin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- ERIC CLAPTON—Just One Night (RSO)
- URBAN COWBOY—Soundtrack (Asylum)

### KSHE-FM—St. Louis (R. Balis)

- BILLY SQUIER—Tape Of The Tape (Capitol)
- FOGHAT—Tight Shoes (Bearsville)
- BLACKFOOT—Tomcatlin' (Atco)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- MARY BURNS—(MCA)
- RAY GOMEZ—Volume (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GENESIS—Duke (Atlantic)
- ERIC CLAPTON—Just One Night (RSO)
- SAMMY HAGAR—Danger Zone (Capitol)

## Southeast Region

### TOP ADD ONS

- FOGHAT—Tight Shoes (Bearsville)
- BLACKFOOT—Tomcatlin' (Atco)
- BLACK SABBATH—Heaven And Hell (WB)
- SAMMY HAGAR—Danger Zone (Capitol)

### TOP REQUEST/AIRPLAY

- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- URBAN COWBOY—Soundtrack (Asylum)
- BILLY JOEL—Glass Houses (Columbia)

### BREAKOUTS

- ROADIE—Soundtrack (WB)
- KISS—Unmasked (Casablanca)
- PHILIP LYNOTT—Solo In Soho (WB)
- CATS—(Elektra)

### WKLS-FM—Atlanta (R. Piombino)

- BLACKFOOT—Tomcatlin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- SAMMY HAGAR—Danger Zone (Capitol)
- GRAHAM PARKER—The Up Escalator (Arista)
- ROADIE—Soundtrack (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- VAN HALEN—Women And Children First (WB)
- URBAN COWBOY—Soundtrack (Asylum)

### WROQ-FM—Charlotte (E. Conner)

- BLACK SABBATH—Heaven And Hell (WB)
- FOGHAT—Tight Shoes (Bearsville)
- SAMMY HAGAR—Danger Zone (Capitol)
- BLACKFOOT—Tomcatlin' (Atco)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- URBAN COWBOY—Soundtrack (Asylum)

### WOXM-FM—Tampa (N. Van Cleave)

- BLACKFOOT—Tomcatlin' (Atco)
- PHILIP LYNOTT—Solo In Soho (WB)
- GENESIS—Duke (Atlantic)
- PETE TOWNSHEND—Empty Glass (Atco)
- VAN HALEN—Women And Children First (WB)
- ERIC CLAPTON—Just One Night (RSO)

### ZETA-4 (WINZ-FM)—Miami (R. Parker)

- ROADIE—Soundtrack (WB)
- KISS—Unmasked (Casablanca)
- VAN HALEN—Women And Children First (WB)
- URBAN COWBOY—Soundtrack (Asylum)
- PAUL McCARTNEY—McCartney II (Columbia)
- ELTON JOHN—21 At 33 (MCA)

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

- FOGHAT—Tight Shoes (Bearsville)
- BLACKFOOT—Tomcatlin' (Atco)
- STANLEY CLARKE—Rocks, Pebbles And Sand (Epic)
- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Ariola)
- CATS—(Elektra)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- JOURNEY—Departure (Columbia)
- ERIC CLAPTON—Just One Night (RSO)

### WHFS-FM—Bethesda (D. Einstein)

- FEELIES—(SiFi)
- MIX—American Glue (Word Of Mouth)
- SURF PUNKS—My Beach (Epic)
- HILLY MICHAELS—Calling All Girls (WB)
- ROBBIE DUPREE—(Elektra)
- GRAHAM PARKER—The Up Escalator (Arista)
- JOAN ARMATRADING—Me Myself I (A&M)
- PETE TOWNSHEND—Empty Glass (Atco)
- GRATEFUL DEAD—Go To Heaven (Arista)

## Northeast Region

### TOP ADD ONS

- BLACKFOOT—Tomcatlin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- PETER GABRIEL—(Mercury)
- SNIFF 'N' THE TEARS—The Games Up (Atlantic)

### TOP REQUEST/AIRPLAY

- PETE TOWNSHEND—Empty Glass (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)

### BREAKOUTS

- KISS—Unmasked (Casablanca)
- ROADIE—Soundtrack (WB)
- KROKUS—Metal Rendez-vous (Ariola)
- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Ariola)

### WNEW-FM—New York (M. McIntyre)

- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- FOGHAT—Tight Shoes (Bearsville)
- SNIFF 'N' THE TEARS—The Games Up (Atlantic)
- ERIC CARMEN—Tonight You're Mine (Arista)
- BLACKFOOT—Tomcatlin' (Atco)
- KISS—Unmasked (Casablanca)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- PRETENDERS—(Sire)
- PAUL McCARTNEY—McCartney II (Columbia)
- GRAHAM PARKER—The Up Escalator (Arista)

### WCMF-FM—Rochester (T. Edwards)

- PETER GABRIEL—(Mercury)
- BLACKFOOT—Tomcatlin' (Atco)
- PETE TOWNSHEND—Empty Glass (Atco)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- GENESIS—Duke (Atlantic)
- HEART—Beebe Le Strange (Epic)

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

- PETER GABRIEL—(Mercury)
- MIX—American Glue (Word Of Mouth)
- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Ariola)
- KISS—Unmasked (Casablanca)
- BLACKFOOT—Tomcatlin' (Atco)
- CATS—(Elektra)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- PETE TOWNSHEND—Empty Glass (Atco)

### WMWR-FM—Philadelphia (J. Bonadonna)

- FOGHAT—Tight Shoes (Bearsville)
- FLASH AND THE PAN—Lights In The Night (Epic)
- SCORPIONS—Animal Magnetism (Mercury)
- SAMMY HAGAR—Danger Zone (Capitol)
- KROKUS—Metal Rendez-vous (Ariola)
- PHILIP LYNOTT—Solo In Soho (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- VAN HALEN—Women And Children First (WB)
- PETE TOWNSHEND—Empty Glass (Atco)

### WGRQ-FM—Buffalo (G. Hawras)

- PETER GABRIEL—(Mercury)
- FOGHAT—Tight Shoes (Bearsville)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- ROADIE—Soundtrack (WB)
- BLACKFOOT—Tomcatlin' (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)
- CHEAP TRICK—Found All The Parts (Epic)

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

- SHANDI—(Dreamland)
- DEVO—Freedom Of Choice (WB)
- ROADIE—Soundtrack (WB)
- PETER GABRIEL—(Mercury)
- BLACKFOOT—Tomcatlin' (Atco)
- MARK ANDREWS & THE GENTS—Big Boy (A&M)
- D.L. BYRON—This Day And Age (Arista)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- SQUEEZE—Argybargy (A&M)

### WAQX-FM—Syracuse (E. Levine)

- ROADIE—Soundtrack (WB)
- BLACKFOOT—Tomcatlin' (Atco)
- PETER GABRIEL—(Mercury)
- FOGHAT—Tight Shoes (Bearsville)
- SNIFF 'N' THE TEARS—The Games Up (Atlantic)
- KROKUS—Metal Rendez-vous (Ariola)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)

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

- ARLEN ROTH—(Rounder)
- FOGHAT—Tight Shoes (Bearsville)
- BLACKFOOT—Tomcatlin' (Atco)
- SNIFF 'N' THE TEARS—The Games Up (Atlantic)
- PETER GABRIEL—(Mercury)
- HILLY MICHAELS—Calling All Girls (WB)
- GRATEFUL DEAD—Go To Heaven (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)
- CHARLIE DANIELS BAND—In America (Epic)
- BOZ SCAGGS—Middle Man (Columbia)

### WCOZ-FM—Boston (K. Ingram)

- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Ariola)
- MINK DE VILLE—Le Chot Bleu (Capitol)
- FOGHAT—Tight Shoes (Bearsville)
- PETER GABRIEL—(Mercury)
- KISS—Unmasked (Casablanca)
- FRANKIE MILLER—Easy Money (Chrysalis)
- PETE TOWNSHEND—Empty Glass (Atco)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- PRETENDERS—(Sire)

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## New On The Charts



**The Jags**  
"Back Of My Hand"—84

The U.K.'s newest import, the Jags, joins the Pretenders, the Clash and Gary Numan as England's latest representatives of the new, lean rock on the U.S. pop chart.

Signed with Island in February, the band formed in 1978. Vocalist/guitarist Nick Watkinson and lead guitarist John Alder, the heart of the Jags, have been friends since boyhood days in Scarborough, England.

In early 1977, Watkinson and Alder united their musical aspirations and budding songwriting talents. After a year of practicing the new

craft and familiarizing themselves with each other's songwriting style, they became three with the addition of bassist Steve Prudence.

By summer of last year, the band began touring the U.K. A succession of drummers filtered through the group, even as it wrapped up its deal with Island. The spot was only recently filled for good by Glasgow drummer Alex Baird.

Currently on a major U.S. market club tour, the band is managed by Richard Griffith in London (01) 221-3066. It has no booking agent.



**S.O.S. Band**  
"Take Your Time"—65

The S.O.S. Band's first hit is the creation of producer/writer Sigi, who is producing the band's forthcoming LP on Tabu (Columbia), and who is credited with polishing its accessible, funk/pop sound.

Gaining notoriety as the house band in Atlanta's Regal Room club, the group, then called Santamonica, teamed up with manager Bunny Ransom, a local publicist. Through Ransom, the newly-named S.O.S. Band met Tabu chief Clarence Avont, who introduced them to Sigi, a West Coast producer.

Together for 3½ years, the band

members originally drifted to Atlanta from all over the country. The nucleus is a quartet consisting of gospel-influenced singer Mary Davis, and three seasoned jazz/funk musicians: James Earl Jones III, drums and timbales; keyboardist Jason Bryant; and pianist/bassist John Alexander Simpson III.

At the request of the Isley Brothers, the S.O.S. Band will open for that supergroup during its upcoming tour. Bunny Ransom works through Atlanta's First Class, Inc., (404) 892-1434. The band has no booking agent at present.

### PROGRAM REVIEW

## ABC Country Show Lively

The Oak Ridge Boys, Country Greats In Concert, June 7. Produced by Jim Fitzgerald of Scarza/Fitzgerald Productions for the ABC Entertainment Network, 60 minutes.

NEW YORK—Caught in a Green Bay, Wis., concert at the Carlton West Theatre, this lively group of country singers provides a program of sturdy hand clappers that includes many of their hits including their most recent, "Leaving Louisiana."

The 13 selections include such other hits as "You're The One," "Sail Away," "Trying To Love Two Women," "Dance The Night Away," "Come On In" and "Y'all Come Back Saloon." Through it all they are solidly backed by the Oak Ridge Boys Band.

The boys' gospel roots shine on several numbers including the rousing "Have A Little Talk With Jesus," which fires up the crowd with a solid dose of that ol' time religion.

DOUG HALL

## Vox Jox

By DOUG HALL

NEW YORK—Brock Whaley has joined WMET-FM Chicago as afternoon drive personality. He comes to the station from KAZY-FM Denver, where he was morning personality. This Metromedia outlet recently took 1,000 listeners to the opening of the film "The Empire Strikes Back."

★ ★ ★

Dan Vernon Gates, former host of the syndicated program "Country Roads," has joined WRCG-AM Columbus, Ga., as program director of the country station. . . . Scott Marcus is promoted to assistant p.d. at KSXO-AM Redding, Calif. He continues to handle the midday shift.

★ ★ ★

KEWI-AM Topeka, Kan., morning man Don Rooney has resigned to take a position in New England. J.M. Greeley the p.d. is looking for a replacement. He says he needs, "a topical, creative, funny, serious, mature, everything morning personality." Air checks and resumes should be sent to P.O. Box 4407, Topeka, Kan. 66604.

Ronald Pancratz is named general manager of WJR-AM Detroit succeeding Bill James, who has been named senior vice president of the parent company, Cap Cities. Pancratz moves up from general sales manager.

★ ★ ★

Kid Jensen, Canadian-born DJ who has figured in the top five positions of most popularity polls in Britain since he joined BBC four years ago, has resigned to present a nightly newscast on Ted Turner's new Cable News Network, Billboard's man in London. Peter Jones reports.

★ ★ ★

Bruce Parsons has joined WEEJ-FM Port Charlotte, Fla., to handle special programming. Parsons returned from Western Europe last year after 13 years as a host on Radio Nederland shows. . . . Leslie Mitchell has joined WYDD-FM Pittsburgh as part-time announcer. She comes from WAAL-FM Binghamton, N.Y.

★ ★ ★

WABC-AM New York personality Johnny Donovan randomly dialed another number in the station's cashcall contest and reached comedian Henny Youngman. Although Donovan quipped "Take our money, please," Youngman could not identify the amount in the jackpot and did not win. . . . WWW-FM (W-4) Detroit continued its series of live broadcasts of Rare Earth from the local Harpo's Lounge.

★ ★ ★

Musician-composer-arranger Michael Boddicker was featured on KIIS-FM Los Angeles "Lifestyle" show, hosted by station music director Danny Lemos. . . . Brimstone Films has completed television taping of KVIL-AM-FM p.d. and morning jock Ron Chapman's show. . . . WLS-AM Chicago jock Larry Lujack served as parade marshal for the 34th annual La Grange Pet Parade, which included 25 marching bands.

## Pro-Motions

LOS ANGELES—MCA is promoting Rupert Holmes "Answering Machine" with a tie-in with the Record-A-Call Answering Machine Co. The national promotion involving 15 stations and retailers requires contestants to send in a postcard to the station or fill one out at participating retail outlets with the winner receiving a Record-a-Call Answering Machine. Ten machines were made available at each station.

★ ★ ★

Epic is promoting its series of Nu-Disks with a promotion tying in 50 AOR stations and select Top 40 stations along with retail outlets. Samplers have been made up containing tracks from each of the released 10-inch Nu-Disks. Fifty samplers and 50 Cheap Trick Nu-Disks will be given away via coupons redeemable at retail outlets. Participating stations and outlets include KZEW-FM, Dallas along with Peaches; WYSP-FM and WZZO-FM, Philadelphia in conjunction with Listening Booth Record outlets; WRHY-FM, Philadelphia with Music Merchants; WBCN-FM, Boston with the Harvard Coop; WAAF-FM, Worcester, Mass. with Strawberry's; WLIR-FM, New York with Elroys; KSHE-FM, St. Louis with Street Side and KY102-FM in Kansas City with Caper's Corner stores.

★ ★ ★

Pam Moss, WEA's California radio spot buyer set up a Pretenders promotion with KCOZ-FM in San Jose whereby contestants dressed up in a "Pretend You're A Pretender" look-a-like contest. Two Boo Boo record outlets were utilized in the promotion with five winners receiving Rolls-Royce chauffeured limo rides to Pete's Seaside Cafe, a diner, new wave hairstylings by Terry of Debbie's Hair Design and a gift certificate to Second Time Around, a used clothing store. KCOZ awarded six packs of Dr Pepper, Boo Boo T-shirts and gift certificates redeemable for records.

★ ★ ★

Portland's KQFM-FM honored ZZ Top's first appearance in nearly two years with a cheap sun glasses promotion. Listeners were asked to send in their original versions of cheap sun glasses. The best ones were put on display at Washington Square, an indoor mall. Creators of the winning pair received a 2 by 3 commemorative ZZ Top flag, backstage passes and a chance to party with the group. Runnersup received "Deguello" albums and tickets to the show.

## Bubbling Under The HOT 100

- 101—YOU GOT ME, Tommy James, Millennium 11788 (RCA)
- 102—YOU AND ME, Rockie Robbins, A&M 2231
- 103—SITTING IN THE PARK, G.Q., Arista 0510
- 104—DON'T FIGHT IT, Red Rider, Capitol 4868
- 105—GOOD TO HAVE LOVE BACK, Felix Cavaliere, Epic 960880
- 106—I DON'T WANT TO GET DRAFTED, Frank Zappa, Zappa 21
- 107—REBEL GIRL, Survivor, Scotti Bros.\*517 (Atlantic)
- 108—DOES SHE HAVE A FRIEND, Gene Chandler, 20th Century 2451 (RCA)
- 109—BEBE LA STRANGE, Heart, Epic 9-50892
- 110—MARSEILLES, Angel City, Epic 9-50881

## Bubbling Under The Top LPs

- 201—LARRY GATLIN & THE GATLIN BROTHERS BAND, Straight Ahead, Columbia JC 36250
- 202—GENESIS, Wind & Wuthering, Atco SD 38100
- 203—FRANCE JOLI, Tonight, Prelude PRL 12179
- 204—THE FABULOUS THUNDERBIRDS, What's The Word, Chrysalis CHR 1287
- 205—GENESIS, And Then There Were Three, Atlantic SD 19173
- 206—THE JAGS, Evening Standards, Island ILPS 9603 (Warner Bros.)
- 207—ABBA, Greatest Hits Vol. 2, Atlantic SD 160009
- 208—THIRD WORLD, Arise In Harmony, Island ILPS 9574 (Warner Bros.)
- 209—EDWIN STARR, Stronger Than You Think I Am, 20th Century T-615 (RCA)
- 210—STACEY LATTISAW, Let Me Be Your Angel, Atlantic SD 5219

## "Thank You" THE ALL NITE FUNK BAND "THOUSAND SHADOWS"

12" single E.P.

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**PUB:** DERGLENN-JOBETE (ADMIN.)  
**DIST:** RECORD DISTRIBUTOR INC.  
**MGMT:** SUNSTORM ENT.  
**PROD:** RG INGERSOLL  
**ARRANG:** PAT (SKI) POZEN  
**ENGR:** MARK HANNEN  
**STAFF:** K SMITH, R DECHENNE, J MORANO, R INGERSOLL, P POZEN, A CURTIS

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(PRONOUNCED HOT-TRACKS)

6317 WILBUR AVENUE, RESEDA, CA 91335 (213) 343-4596

## French Expert Tells Tribunal Of 8% Fee

By JEAN CALLAHAN

WASHINGTON — Jean-Loup Tournier, director general of SACEM, the French performance and mechanical royalty rights organization and president of BIEM, the European music royalty negotiating group, flew in from Paris to testify Tuesday (3) and Wednesday (4) at the Copyright Royalty Tribunal's mechanical rate setting proceedings.

Tournier told the Tribunal that BIEM, which represents approximately 30 member nations including European, East European and South American countries, negotiates a standard contract setting mechanical rates at 8% of the retail price of records.

He added that this rate may vary from country to country because mechanical negotiations are conducted within the economic realities of each nation.

Tournier criticized U.S. mechanical rates as "low and not made up by volume." Songwriters are often paid higher royalties for the same songs in Europe than in the U.S., he added. "The actual money which goes to the creator is definitely higher in Europe than it is in the U.S.," Tournier testified.

"We feel that at the moment, because of these low rates, the writer may not be getting a fair share as compared to the extraordinary influence on the importance of his contribution to the wealth of this country."

During cross examination by Recording Industry Assn. of America attorney Jim Fitzpatrick, Tournier noted that mechanical royalty fees should not be based on record industry profitability.

"If so, the fees would have to be changed constantly," Tournier reasoned. "Furthermore, you can't take the volume of the industry as a whole. Some firms are doing better than others yet you cannot create a separate tariff for each producer."

Responding to the suggestion that an increase in the mechanical royalty rate would create a "windfall" for authors and composers, Tournier said, "I've never heard of any law in this country which puts a ceiling on earnings. If there is a ceiling, there must also be a basement. In the field of the arts, there are no maximums and no minimums. Authors and composers don't get unemployment benefits and in our business you can be a success today and out of work tomorrow."

Much of the cross examination of Tournier had to do with detailed exploration of charts comparing the effective mechanical royalty rate in France with the U.S. rate.

The music publishers attempted to show through these charts that the French mechanical rate is significantly higher than the American rate. The publishers' figures put the French rate at 7.48%, compared with the U.S. rate at 3.8%.

Fitzpatrick argued that the European value added tax and sleeve allowance fees must be subtracted from the figures before arriving at a true royalty rate which he then estimated at 5.1%. Comparing the retail price of records in France (\$6) with the suggested retail price in the U.S. (\$8), Fitzpatrick concluded that the royalty percentages in both countries are nearly identical.

## 25 Country Clicks In Lowery Promo Album

By KIP KIRBY

NASHVILLE—A special limited edition promotional LP aimed at country radio stations has been prepared by the Lowery Music Group in Atlanta and will ship this month.

Titled "25 Golden Years In Lowery Country," the two-record set will initially be mailed to approximately 500 major market stations, with additional copies of the 2,000-run pressing available to stations upon written request.

The package reflects the Lowery Group's publishing activities from 1953-1978 and contains 25 country hits from the company's catalog.

### 3 Columbia Folios

NEW YORK—Columbia Pictures Publications has released three new folios.

They include "I Wish I Was Eighteen Again & Everything Old Is New Again plus 24 Nostalgic Favorites" (\$5.95), "The Rose Plus 12 Motion Picture Themes," arranged by Dan Coates for Big Note Piano (\$3.95) and "The New 101 Big Hits For Easy Piano" (9.95).

### Quartet Workshop

LOS ANGELES—The American Society of Music Arrangers will sponsor a workshop for piano quartet June 21 at Steinway Hall, 3330 Wilshire Blvd.

Participation is open only to regular members of the society, but associate members and the public are invited to attend free.

Represented in the tribute compilation are past and present Lowery writers such as Jerry Reed, Ray Stevens, Joe South, Razy Bailey, Dan Welch and Kendall Hayes.

Performing on the album are Leroy Van Dyke ("Walk On By"), Billy Joe Royal ("Down In The Boondocks"), Ray Stevens ("Ahab The Arab"), Elvis Presley ("Walk A Mile In My Shoes"), Red Foley & Kitty Wells ("No One But You"), Freddy Weller ("Games People Play"), Lynn Anderson ("I Never Promised You A Rose Garden"), Joe South ("Don't It Make You Wanna Go Home"), Gene Vincent ("Be-Bop-A-Lula") and Sonny James ("Young Love").

Also in the album is the gospel recording originally released by Lowery Group president Bill Lowery on Capitol. The song, "I Have But One Goal," was written by Cotton Karrier, now general professional manager for the Lowery publishing firm.

Explaining the release of "25 Golden Years In Lowery Country," Lowery notes: "While our publishing company has been successful in the pop/rock field, we have never forgotten our country beginnings. Country radio stations have made our 25 years possible, and this is our way of thanking them."

Any country station wishing service on this limited LP should address requests on radio letterhead to the Lowery Group, 3051 Clairmont Rd. N.E., Atlanta, Ga. 30329.

## Publishing Sue College For Alleged Photocopies

NEW YORK—The first known legal action by music publishers against a college over the issue of photocopying of copyrights has been filed against the board of Longwood College and a member of its music department.

The move follows mobilization last fall (Billboard, Nov. 24, 1979) by the National Music Publishers Assn. and the Music Publishers Assn. to make the educational field aware of possible infringements.

Charging "willful and intentional" copyright infringements, the suit was filed May 29 in the Richmond Division of the U.S. District Court for the Eastern District of Virginia. The plaintiffs are Theodore Presser Co., Oxford Univ. Press and Novello & Co.

The state college, located in Farmville, Va., and Dr. Louard E. Egbert Jr., described as "the acting chairman or chairman of the music department," are alleged to have made unauthorized copies of five Christmas choral works.

The plaintiffs seek statutory damages jointly and \$50,000 for each work infringed, as well as court costs and attorneys' fees.

In addition, the publishers seek preliminary and permanent injunctions barring future infringements of these copyrights as well as impoundment and/or destruction of "all infringing copies of plaintiff's works made by defendants and all devices utilized by defendants in making such copies."

The suit goes on to state that the alleged infringing activity was performed on the college premises "by Egbert, students and other employees, agents or servants" of the college and the board pursuant to instructions and directions of Egbert and that these activities were never authorized by the plaintiffs.

### Holmes a Speaker At AGAC Huddle

NEW YORK—Artist-writer Rupert Holmes is the guest speaker Thursday (19) at the American Guild of Authors & Composers ASKAPRO noontime rap sessions.

Usually held at AGAC's headquarters here, the Holmes affair will take place at Storytowne, 41 E. 58th St. In succeeding weeks, ASKAPRO will hear from Sandy Linzer, a writer, and Bob Weinstein of BMI.

ASKAPRO is open to all songwriters, who are required to phone (212) 757-8833 for a reservation.

In another AGAC development, the Guild is celebrating New York songwriters in June as part of its New York Songwriting Contest and the mayoral proclamation of June 23 as "New York Songwriters Day."

### Original Oscars

LOS ANGELES—Under a new ruling of the Academy of Motion Picture Arts & Sciences, beginning with the 53rd Oscar presentations, original song scores will be considered in the best original score category rather than be combined with nominees for best adaptation score, as has been the case since 1971.

### Lippman-ATV Tie

LOS ANGELES—Personal manager Michael Lippman and ATV Music have signed a publishing deal in which Lippman will provide ATV with five new songwriters a year.

## WORLDWIDE RIGHTS, TOO

## Half Of Kessler's Firms Go To Deutch

By IRV LICHTMAN

NEW YORK—Buttermilk Sky Associates, a music publishing complex established three years ago by Murray Deutch, has acquired a 50% interest in Danny Kessler's publishing interests, a move that's part of Deutch's game plan for smaller publisher survival.

"For independent publishers like myself, the deal offers two decided advantages: it gives me catalog participation in association with someone who is also a producer and label owner and it also affords me automatic representation on the West Coast."

In addition to his half interest in Kessler's publishing venture—involving Jarac Music (ASCAP) and Lynnal (BMI)—Deutch also obtains worldwide administration rights to the catalogs.

Early last year, Deutch acquired the music publishing interests of Bobby Shad, also a producer and label owner (Mainstream), merging 31

Shad companies into two entities, Good Flavor Music (ASCAP) and Slow Dancing Music (BMI).

Kessler is owner of the TK-distributed Inphasion Records, which has just marketed a new album by the Chi-Lites, with material from the Kessler-Deutch catalogs.

Deutch's presence on the West Coast is now in the form of Kessler's operation at 11925 Ventura Blvd. in Studio City, where Kessler's son, Jay (a producer), also is located.

In another development, Deutch says he plans to launch his own label, to be named later, in about six weeks. In his tenure as president of United Artists Records in the early '70s, Deutch also launched what was rare for the time, a publisher-associated label, Avalanche Records.

Deutch is based in New York at 515 Madison Ave. Besides himself, he has Stuart Cantor as professional manager and Jaine Vaughan as his executive assistant.

## 3B, Berardi Bros. Tie With Bourne

NEW YORK—Bourne Music has made its first copublishing deal under Bonnie Bourne.

The 62-year-old publishing operation has formed a partnership with the songwriting team of Richard and Michael Berardi, including two publishing firms, 3B Music (ASCAP) and Berardi Brothers Music (BMI).

The deal represents a return to the Bourne company by the two writers, most recently associated with April-Blackwood Music. In the early '70s, they were staff writers at Bourne.

Recordings of their material cover a wide area, and include cuts by Melissa Manchester, Ronnie Spector, Trini Lopez, Leoleatta Holloway, Gene Pitney and Al Martino. They also had a recent country success, "I Wanna Come Over" by Alabama on RCA and their "The Best Side Of Goodbye" is the title song of Jane Olivor's new Columbia album.

The partnership will include record production and management and works out of Bourne offices here at 1212 Ave. of the Americas.

## Regent Grabs Show Songs

NEW YORK—Harry and Gene Goodman's Regent Music is sporting its first musical theatre score—after being in business 40 years. Associated with obtaining it is general manager Buddy Robbins, who started on the trail of musical theatre properties in 1949.

Regent recently obtained U.S. and Canada rights to the current hit, "A Day In Hollywood/A Night In The Ukraine," a combination of original songs and standards that will soon appear as a cast album on DRG Records.

Robbins' first musical ties were with the Jule Styne-Leo Robin score for "Gentlemen Prefer Blondes" in 1949 when he did professional work for J.J. Robbins Music.

In 1956, Robbins joined composer Styne's Stratford Music and from that point was involved in such Styne musicals as "Bells Are Ringing," "Say, Darling," "Gypsy," "Do-Re-Mi" and "Funny Girl."

Robbins joined Chappell Music in 1969, working on shows by Richard Rodgers, Alan Jay Lerner and Styne, who himself is involved with Chappell.

When he joined Regent last year,

one of his responsibilities was the musical theatre area. Another possibility for Broadway is "Catholic Girls," which has tried out at the Forum Lab in Hollywood.

As for "Hollywood/Ukraine," a vocal selection souvenir folio is due soon through Big 3 Music.

### ASCAP Meeting At Nashville Hotel

NASHVILLE—ASCAP hosts a general membership meeting Thursday (12), marking Hal David's first visit since being elected president of the society in April.

ASCAP writer and publisher members from 20 states have been invited, including ASCAPers Paul Marks, managing director; Bernard Korman, general counsel; Paul Adler, membership director; Ed Shea, Southern executive regional director; and Karen Sherry, director of public relations.

The meeting will begin at 5 p.m. at the Maxwell House Hotel on Metro Center Blvd., with a cocktail reception to follow.

### Nelson-Chay Words

LOS ANGELES—Steve Nelson and Elfrieda Chay have collaborated on the lyrics for three songs for the upcoming 20th Century-Fox film, "Brubaker" starring Robert Redford. Both are signed to 20th Century-Fox Music Publishing. Their lyrics will be paired with Lalo Schifrin's music on "Rolling Down," "Arkansas" and "So Far From Love."

# Country

## Nashville Independent Producers Ride High

### Billy Sherrill, Norro Wilson Going Solo

• Continued from page 4

A number of Nashville's most successful producers are independents: Bob Montgomery, Tom Collins, Buddy Killen, Allen Reynolds, Jerry Crutchfield, Brent Maher, Bud Logan and of course, this year's Grammy-winning producer of the year, Larry Butler.

Further, a scan of Billboard's Hot Country Singles chart reveals that at least 75% of all releases are coming in through producers unaffiliated with a record label.

Among the Nashville record company executives still producing in-house are Jim Foglesong, president of MCA, Nashville; Jerry Bradley, RCA division vice president; Jerry Kennedy, vice president of Phonogram/Mercury; Ron Chancey, MCA's vice president of a&r, and Chet Atkins, RCA vice president. RCA also maintains Pat Carter as a staff producer for its label locally.

Jimmy Bowen, Elektra's director of Nashville operations and Brien Fisher, vice president and a&r mogul for Ovation Records, produce acts for their own respective labels while also occasionally cutting an outside project for another label by special agreement. Bowen is now in the studio with MCA's Merle Haggard and Fisher is producing Red Steagall for Elektra.

Frequently mentioned at the top of the list of reasons contributing to the growing trend toward independent production is the measure of creativity and freedom inherent in non-staff positions.

Explaining his decision to leave the security of an executive staff position and resume freelance production, Warner Bros.' Wilson says, "Obviously you've got a lot more freedom to do what you want in the studio when you're an independent, right down to choosing which artists you want to work with.

"It's easy to paralyze yourself with corporate decisions and red tape sometimes, and in my case, I feel a great deal of my productivity and creativity suffered when I was behind a desk."

Producer Crutchfield, who works



**Talent Scout:** Larry Butler proves that part of his job as an independent producer is discovering new talent as he prepares to launch the career of unknown Sheila Denning. Denning, who obviously has no identity crisis judging from her T-shirt, sent an audition tape to Butler through the mail.

with Tanya Tucker, Terry Bradshaw and Jody Miller, points out that as an independent there is the flexibility of being selective about the artists you produce. "When you're on the staff payroll and dealing with an entire roster, how can you possibly stay involved personally with every act you're producing?"

Crutchfield comments that he has

resisted what he terms the inherent "mini-bureaucracy" of record companies' corporate structure, believing that the paperwork serves to stifle creativity and burden working studio time.

However, with a different viewpoint, MCA's Chancey, producer of Brenda Lee, the Oak Ridge Boys and John Wesley Ryles, among oth-

### Tape New Country Series In Rural Illinois Studios

By ALAN PENCHANSKY

CHICAGO—Taping for a new series of one-hour country music radio programs has been launched here by Cross Country Productions. Completed are studio segments with Epic artist Mickey Gilley and with

the Bellamy Brothers, a Warner Bros. act.

Cross Country Productions is a newly launched venture headed by Chicago record producer Bob Considine and veteran promotion man Jeff Milne. The series of one-hour radio programs including a studio-taped performance and an interview segment is the firm's first project.

No specifics as to distribution of the programs have been announced yet. However, Considine discloses that a deal has been completed with one of the major networks.

According to Considine the programs have the technical advantage of studio control of production. He claims almost all country music syndicated radio series and live airings originate in regular performance settings, which does not permit as high a level of technical finish.

Also scheduled to tape are Conway Twitty and Johnny Rodriguez, according to Considine. The recording work is done at Hedden-West studios in Schaumburg, Ill., with Jeff Piercy as engineer.

Handling the interview segment is Lee Sherwood, deejay with WMAQ-AM, the NBC-owned Chicago country music station.

Considine has been producing rock acts since the mid-'60s and began working in Nashville about nine years ago. He is emphasizing the sound quality of the tapings.

"We are there to make them sound the best; the show is built around them," Considine declares. "Acts like it because they don't have to come in and be dressed in stage clothes. They can work in T-shirts and blue jeans and they're hearing the sound in the headphones."

ers, comments. "What I like about working for a label is the amount of day-to-day involvement and control over your product that you retain. You can continue to follow the records all the way through to promotion and marketing, something you lose as an independent once you leave the studio."

"It's hard to have your cake and eat it, too," stresses Foglesong, who admits he wishes he had more spare time to devote to studio projects. "But every producer worth his salt recognizes that this is, first and foremost, a business, and there's a certain amount of paperwork that goes along with being a staff producer. It's a matter of deciding whether the benefits of a staff position outweigh the disadvantages."

Nashville is simply following the pattern set by pop, believes Rick Blackburn, vice president of CBS Records, which at one time maintained several in-house producers.

"Pop recording has been moving in the direction of freelance production for years. Now we're catching up."

Blackburn notes that CBS enjoys using outside producers because they tend to focus on fewer artists at a time and follow through on projects. "A staff producer in charge of an entire label roster used to jump around from act to act in the studio, often on the same day, like an assembly line. I think the days of staff producers on a full-time basis are over."

Foglesong recalls that when he first moved to Nashville in 1970 to work for Dot Records, nearly every major label here retained in-house producers. "I believe Dot was one of the first to begin using outside producers at that time," he says.

"When we picked up the master on Donna Fargo's 'Happiest Girl In The Whole USA,' we knew it had been turned down by other companies which simply weren't interested in dealing with an outside producer."

Bowen at Elektra switches hats from producer to division general manager constantly each day, but he claims it doesn't bother him. "I may have to drive around the block 10 times to clear my head between the studio and the office," he quips, "but there's no real problem handling both functions."

Bowen prefers relying heavily on outside producers because "then their necks are on the line every time they walk into the control room and the pressure's on them to produce a hit record."



**OPRY PEARL**—Cousin Minnie Pearl chats with Cascade Mountain recording artists Linda and Bob Wickline backstage at the Seattle Coliseum following a "Stars Of The 'Grand Ole Opry'" concert. Wickline presented Pearl with his new tribute record to her, "Pearl Of The Opry."

## Chart Fox

By GERRY WOOD

Ronnie Milsap continues to show strength at the No. 1 spot on Billboard's Hot Country Singles chart, slowing the progress of the following four songs which all lose their stars but remain in the same position. Showing starred strength in the top 10 are the Oak Ridge Boys, George Jones and the Jim Reeves/Deborah Allen combo.

**Who's On First:** Checking some of the No. 1 songs on country stations: "Don't Fall In Love With A Dreamer" by Kenny Rogers and Kim Carnes at KNEW-AM, Oakland; "He Stopped Loving Her Today" George Jones at WHOO-AM, Orlando (where Bucks Braun, formerly with Louisville's country outlet WINN-AM, is new program director); "One Day At A Time" by Cristy Lane at CKLW-FM, Windsor, and WHK-AM, Cleveland (where latest extras are Charlie Daniels, Mary McGregor, Don King, Diane Pfeifer and Mickey Gilley); "Starting Over Again" by Dolly Parton at WPVA-AM-FM, Petersburg, Va., and WKDR-AM, Plattsburgh, N.Y.; and "Good Ole Boys Like Me" by Don Williams at WJRB-AM, Nashville.

With a debut at 64, Reba McEntire makes her strongest chart entry in history. Her last two singles entered the chart at 85, and her highest previous entry was at 77 in April of last year with "Runaway Heart." "You Lift Me" Up To Heaven" could be her strongest record yet.

Larry Gatlin also makes a stronger entry than before as "We're Number One" comes on at 69. His last single, "Taking Somebody With Me When I Fall," entered at 71 and peaked at 12. Larry's last No. 1 was with "All The Gold In California" last fall.

Yes, Billy "Crash" Craddock's "Sea Cruise" is the same rock'n'roll number that Frankie Ford first took to the charts back in 1959 (it reached 14 on the pop chart). It enters the country chart at 83. If it should crossover to the pop chart, it would mark the third time the song has made it to the Billboard pop chart. Johnny Rivers' version charted in 1971.

Mel Tillis and the "Bronco Billy" soundtrack album make the strongest entries onto Billboard's Hot Country LPs listing—at 46 and 47. The Billy record and the singles it has spawned are receiving a strong promotional boost by Elektra's team and key independent promoters.

The top three albums, Kenny Rogers, the "Coal Miner's Daughter" soundtrack and Mac Davis, retain their positions, though Davis loses his star.

Initial response to the Billboard Hot Country LP chart expansion—from 50 to 75 positions—has been extremely positive.

### Fan Fair Schedule Of Events

(All events take place at the Municipal Auditorium unless otherwise noted.)

#### MONDAY (9)

8 a.m.-5:30 p.m.

Celebrity Softball Tournament (Cedar Hill Park)

#### TUESDAY (10)

8 a.m.-5:30 p.m.

Celebrity Softball Tournament (Cedar Hill Park)

7-9 p.m.

Square Dance

#### WEDNESDAY (11)

10 a.m.-5 p.m.

Exhibit area open

10-11 a.m.

Plantation/Sun Records Show

12-1 p.m.

Monument Records Show

2-5 p.m.

Bluegrass Show

#### THURSDAY (12)

10 a.m.-8 p.m.

Exhibit area open

10 a.m.-12 noon

RCA Show

3-5 p.m.

MCA Show

8-9:30 p.m.

Elektra Show

10:30-12 midnight

Songwriters Show

#### FRIDAY (13)

10 a.m.-8 p.m.

Exhibit area open

10 a.m.-12 noon

CBS Show

3-5 p.m.

Mixed Label Show

8-9:30 p.m.

Mixed Label Show

10:30-12 midnight

Cajun Show

#### SATURDAY (14)

10 a.m.-2:30 p.m.

Exhibit area open

10 a.m.-12 noon

International Show

2-4:30 p.m.

Reunion Show

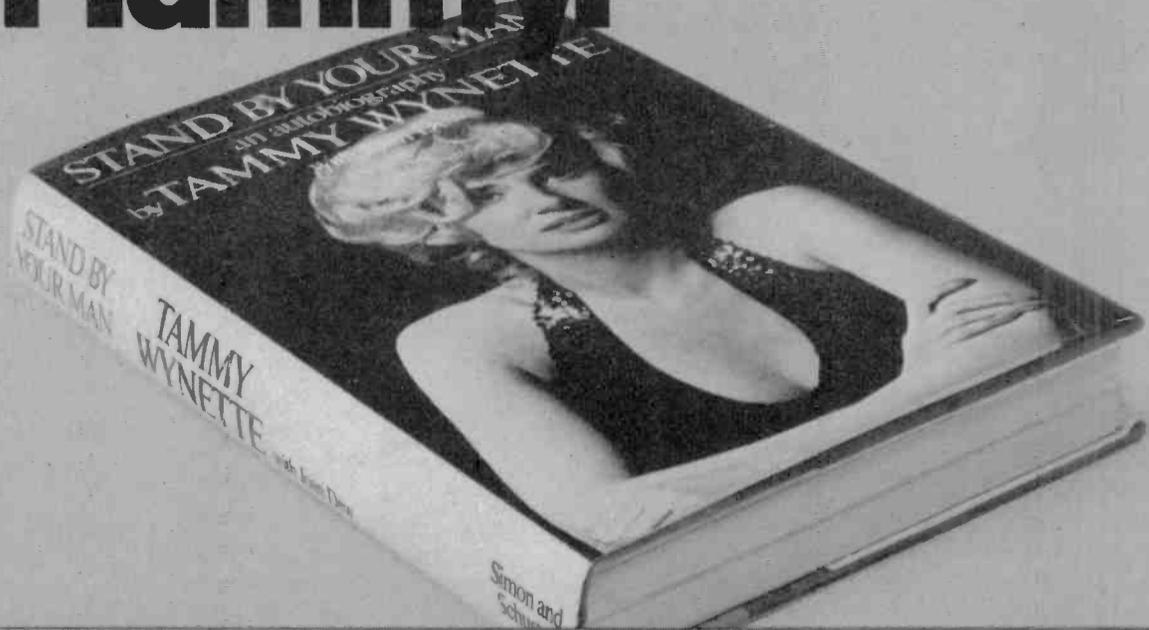
#### SUNDAY (15)

12 noon-6 p.m.

Grand Masters Fiddling Championship (Opryland)



# The real Tammy.



# The real Tammy.

People know Tammy Wynette.  
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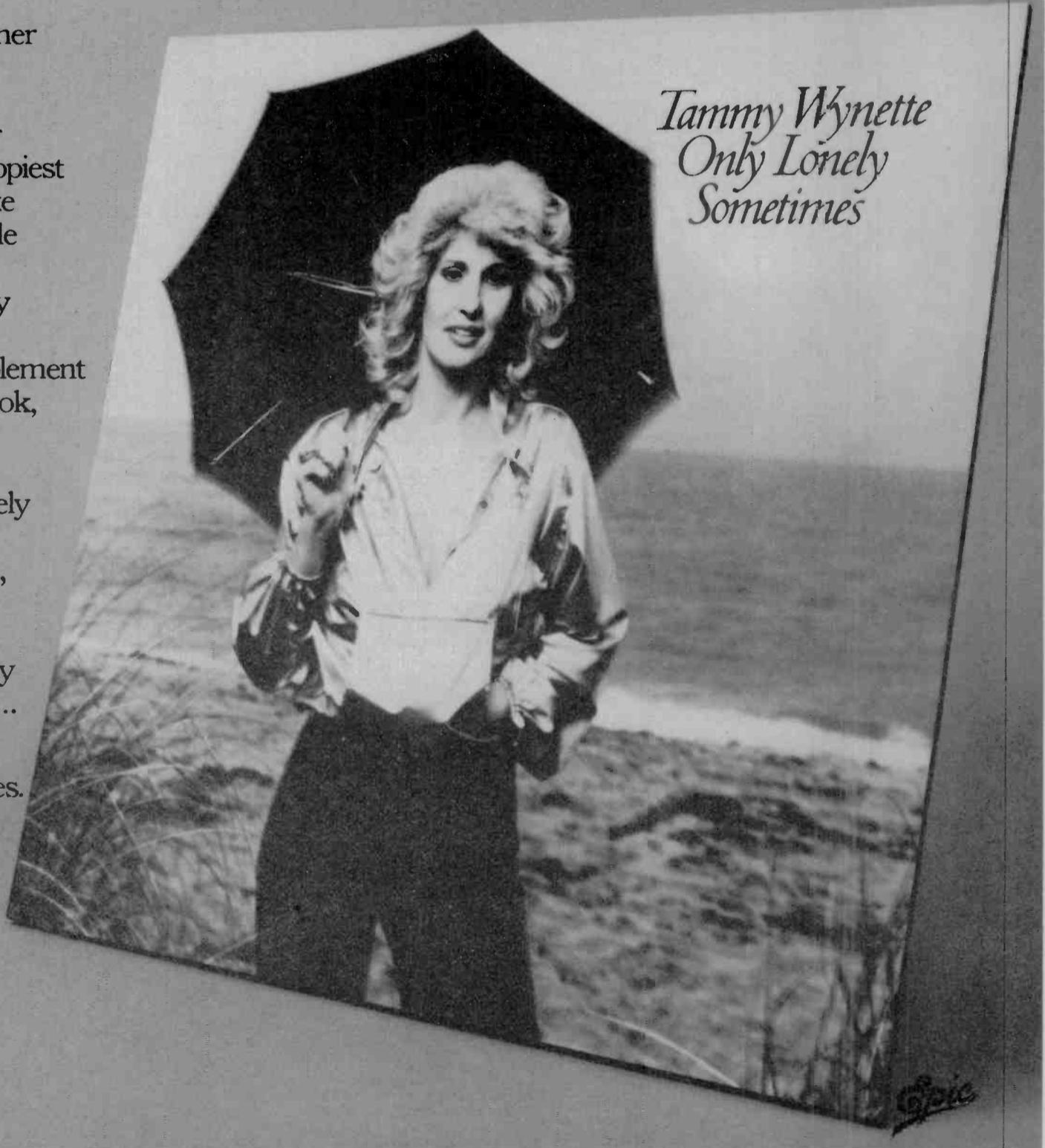
Fans have stood by their First Lady through her happiest and saddest times. They like the way they can hear a little bit of her joy, as well as a little bit of her tears, in every song she sings.

Now, as the perfect supplement to Tammy's best-selling book, here are ten more chapters in Tammy's life story...the beautiful album, "Only Lonely Sometimes." JE 36485

Including the new single, "He Was There (When I Needed You)." 9-50853

It's new from the Tammy Wynette everyone knows... and loves.

On Epic Records and Tapes.



Give the gift  
of music.



# Country

## 2-YEAR SUCCESS STORY

# Jan Rhees Nails Down Marketing

By KIP KIRBY

NASHVILLE—A personalized approach to record marketing coupled with the recent explosion of country music film soundtracks have helped Jan Rhees Marketing nail down a strong foothold in the industry.

In only two years, Rhees has singlehandedly built her firm into one of the country's most successful independent marketing ventures. She estimates that her rate of billings has soared 20% each quarter since she founded the company in 1978.

Her clients have included major record companies such as WEA, CBS, RCA, UA/EMI, Phonogram/Mercury, Ovation and Sunbird. Projects she has worked on range from Dottie West's recent crossover single, "A Lesson In Leavin'" to Lacy J. Dalton's breakthrough debut, "Crazy Blue Eyes" and Jeanne Pruett's comeback pair of top 10 hits, "Back To Back" and "Temporarily Yours."

Rhees credits her early success as an independent to producer Bob Montgomery at House of Gold in Nashville, who was responsible in linking her up with promotion men Peter Svendsen and Bruce Hinton.

Together this tandem trio has proven the effectiveness of concentrated cross-merchandising efforts that involve both radio and retail in the fast-rising country movie market.

The team's most notable results so far have been with the pictures "Every Which Way But Loose," "Electric Horseman" and the just-released "Bronco Billy."

Says Rhees: "'Every Which Way But Loose' paved the way since it represented the first time anyone had fully organized a country marketing campaign utilizing the maximum involvement of both radio and retail." (The film went on to earn \$50 million in domestic receipts and spun off three hit singles and a best selling LP.)

"As an independent," she emphasizes, "my job is to create excitement at the retail level for records by supporting and implementing the efforts of the label." Her support stratagems include insuring that retailers receive all product and point-of-purchase materials, mailing out copies of singles and albums and following up with phone calls to reinforce in-store airplay, coordinating phoners for artists with store ac-



**Southern Belle:** A brief stop between planes in the Nashville airport gives Jan Rhees of Jan Rhees Marketing a few minutes to check her retail store reports by phone.

counts and sending out a monthly personal newsletter.

She spends 75% of her week on the telephone with racks, one-stops, jukebox operators, local and regional retailers, national accounts and radio stations. She feels that the current economic situation and its resultant cutbacks within the record industry has led to a need for closer cooperation between major labels and independent marketing and promotion people.

"Clever marketing increases record sales," says Rhees. "Just as there are turntable hits in radio, so there are also hits that occur at the retail level. And a retail hit can be instrumental in boosting airplay." She believes that the importance of retail has been somewhat overlooked by a heavily promotion-minded industry in recent years but sees the pattern shifting back now toward more substantial sales efforts.

Although the company was initially launched as a one-person operation, Rhees has now added new staff members Vicki Rowland, Ben Payne and Linda Rogers to assist her. She intends to become more heavily involved with the conceptual aspects of album marketing, product presentation at the retail level, country movie soundtrack projects and gospel marketing.

Toward the latter goal, she kicked off her gospel program with Terry Bradshaw's single, "Until You," handling both marketing and publicity for the record, which was released on the Benson label but merchandised as a secular mass-appeal product.

## Nashville Scene

Better late than never: Nashville has finally jumped onto the country-disco honkytonk bandwagon with the advent of Cactus Jack's. The club opened with a gala bash the end of May, with a large turnout from the local music industry. Cactus Jack's features a mechanical bucking bull like the one in Gilley's, and few Nashville greenhorn record executives stay aboard for long. The club plans to feature both live and recorded country/rock/swing music.

Eddie Rabbitt's new single "Driving My Life Away," is being released simultaneously on his "Horizon" Elektra LP and on United Artists' double-pocket soundtrack from the movie, "Roadie." Starring in "Roadie" are, among others, Blondie, Alice Cooper and Meat Loaf, and the film's premiering about mid-summer.

On the same subject of movies-with-music, "Urban Cowboy" stars Bonnie Raitt, the Charlie Daniels Band, Mickey Gilley and Johnny Lee appeared at a private party at Gilley's for the film's world premiere gala benefit last week in Hous-

ton. Tickets were \$125, and all proceeds went to the Houston Child Guidance Center.

Remember the old "Mary Tyler Moore Show" on television? Elektra's releasing an updated version of the show's theme song by its original singer-composer, Sonny Curtis. Watch for it—"Love Is All Around"—shipping this week.

MCA's Levon Helm, hot off his critical success as Loretta Lynn's father in "Coal Miner's Daughter," is wrapping up a second film in Spain, with a possible third celluloid project looming down the line. Helm's not letting his recording suffer, however. He's promoting his new album, "American Son," by his second headline appearance July 4 on the "Midnight Special," and will be hitting the tour circuit with his backup band, the Cate Brothers, also from Arkansas.

Mercury's Becky Hobbs and CBS' Bobby Bare rocked into the wee hours in Garden Grove, Calif.'s, newest country establishment, Rocky Rubino's Ranch. KIP KIRBY

"YOU GOT ALL MY LOVE" #BB 917

TERRY ADEN



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"GIVIN' UP EASY" #BB0036A

SUSAN ANDERSON



JUNE 14, 1980 BILLBOARD

# Billboard® Hot Country LPs™

Billboard SPECIAL SURVEY For Week Ending 6/14/80

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	9	9	GIDEON Kenny Rogers, United Artists LOO 1935	39	33	15	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS RCA AHL1-3549
★ 2	12	12	COAL MINER'S DAUGHTER Soundtrack, MCA 5107	40	29	50	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
3	3	9	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	★	57	3	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
★ 10	3	3	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	42	49	20	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II Mercury SRM 15024
5	5	59	GREATEST HITS Waylon Jennings, RCA AHL1-3378	43	35	31	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982
6	4	11	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	44	45	12	LORETTA Loretta Lynn, MCA 3217
7	6	15	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	45	47	80	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642
8	7	6	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546	★ 16	NEW ENTRY		YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271
★ 9	34	2	MUSIC MAN Waylon Jennings, RCA AHL1-3602	★ 17	NEW ENTRY		BRONCO BILLY Soundtrack, Elektra 5E-512
10	9	22	THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327	48	36	6	LOVELINE Eddie Rabbitt, Elektra 6E-181
11	8	38	KENNY Kenny Rogers, United Artists LWAK 979	49	39	21	ENCORE! Jeanne Pruett, IBC 1001
12	11	12	LACY J. DALTON Columbia NJC 36322	50	51	30	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
★ 13	23	15	TOGETHER The Oak Ridge Boys, MCA 3220	51	46	3	DON'T LET ME CROSS OVER Jim Reeves, RCA AHL1-3454
14	14	4	URBAN COWBOY Soundtrack, Asylum DP 90002	52	40	16	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408
15	21	36	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	53	55	2	ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562
16	16	7	THE WAY I AM Merle Haggard, MCA 2339	54	53	13	AUTOGRAPH John Denver, RCA AQL1-3449
★ 17	24	5	SOMEBODY'S WAITING Anne Murray, Capitol S00 12064	55	52	33	I'LL ALWAYS LOVE YOU Anne Murray, Capitol S00 12112
18	15	8	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	56	60	3	THE BEST OF THE STATLER BROTHERS The Statler Brothers, Mercury SRM 1-1037
19	19	31	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	57	48	16	CRYING Stephanie Winslow, Warner/Curb BSK 3406
20	20	79	THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H	★ 58	70	2	DREAM STREET ROSE Gordon Lightfoot, Warner Bros. HS 3426
21	18	15	HEART & SOUL Conway Twitty, MCA 3210	59	61	31	WHAT GOES AROUND COMES AROUND Waylon Jennings, RCA AHL1-3493
22	13	14	SPECIAL DELIVERY Dottie West, United Artists LT 1000	60	56	3	JERRY REED GETS INTO JIM CROCE Jerry Reed, RCA AHL1-3192
23	12	15	SHRINER'S CONVENTION Ray Stevens, RCA AHL1-3574	61	65	3	A RUSTY OLD HALO Hoyt Axton, Jeremiah JH 5000
★ 24	44	31	PORTRAIT Don Williams, MCA 3192	62	NEW ENTRY		MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644
25	25	45	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353	63	68	3	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155
26	26	125	TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H	64	50	3	WHEN TWO WORLDS COLLIDE Jerry Lee Lewis, Elektra 6E 254
27	27	62	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135	65	NEW ENTRY		A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606
28	22	37	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203	66	54	18	A COUNTRY COLLECTION Anne Murray, Capitol ST 12039
★ 29	41	3	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096	67	72	3	BUT WHAT WILL THE NEIGHBORS THINK Rodney Crowell, Warner Bros. K-3407
30	30	58	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318	68	67	3	I DON'T WANT TO LOSE YOU Con Hunley, Warner Bros. K-3378
31	28	110	STARDUST Willie Nelson, Columbia JC 35305	69	58	3	M-M-MEL LIVE Mel Tillis, MCA 3208
★ 32	42	36	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202	70	73	2	ED BRUCE Ed Bruce, MCA 3242
★ 33	43	3	HEART OF THE MATTER The Kendalls, Ovation OV 1746	71	62	9	THE GAME Gail Davies, Warner Bros. BSK 3395
34	17	10	LOVE HAS NO REASON Debby Boone, Warner/Curb BSK 3403	72	63	3	ONE OF A KIND Moe Bandy, Columbia JC 36228
35	31	4	DALLAS Floyd Cramer, RCA AHL1-3613	73	64	3	MANY MOODS OF MEL Mel Street, Sunbird S-1000
36	32	31	THE BEST OF EDDIE RABBITT Elektra 6E 235	74	66	3	MY VERY SPECIAL GUESTS George Jones, Epic JE 35544
37	37	8	FAVORITES Crystal Gayle, United Artists LOO 1034	75	69	2	OKLAHOMA ROSE Rex Allen Jr., Warner Bros. BSK 3403
38	38	11	DOWN & DIRTY Bobby Bare, Columbia JC 36323				

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	1	13	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	34	34	8	SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)	68	78	3	ONLY THE LONELY—La Flavour (M. Avsec), Sweet City 7377 (Bema, ASCAP)
2	2	13	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/RightSong/Steve Greenberg, BMI)	35	45	6	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	69	70	4	WOLF TICKETS—Parlet (J. Ali, G. Clinton, R. Johnson), Casablanca 2260 (Rick's/Malbiz, BMI)
3	3	11	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	36	33	10	STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)	70	80	2	TOP OF THE STAIRS—Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Vai, ASCAP)
4	4	14	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	37	39	5	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Delitelul/Gang, BMI)	71	41	8	THE GROOVE—Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)
5	14	9	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	38	48	6	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)	72	75	5	I STILL LOVE YOU—Windy City (R. Butler), Kelli-Arts 4501 (Gourdine/Kiwi, BMI)
6	6	14	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Chita, BMI/Sign Of The Twins, ASCAP)	39	49	5	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	73	83	2	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)
7	8	9	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Vai, ASCAP)	40	25	13	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	74	84	2	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown (P. Brown, R. Rans), Drive 6286 (T.K.) (Sherlyn/Decibel/Patrol Bird, BMI)
8	9	7	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	41	51	4	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)	75	NEW ENTRY		THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 566 (Neutral Gray/Funkygroove, ASCAP)
9	10	14	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	42	52	5	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	76	NEW ENTRY		HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)
10	11	8	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Vai, ASCAP)	43	53	5	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Wolinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)	77	NEW ENTRY		FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)
11	12	8	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Bomb, BMI)	44	44	6	LOVE CYCLES—D.J. Rogers (J. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)	78	42	15	WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)
12	13	10	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	45	54	5	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSD 1029 (Curtom/Bellboy, BMI)	79	89	2	I CAN'T GET OVER LOSING YOU—TTF (P. Games), Curtom/RSD 1035 (Mayfield, BMI)
13	5	14	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	46	55	6	DON'T TELL ME, TELL HER—Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)	80	37	18	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyay, ASCAP)
14	7	13	LET ME BE THE CLOCK—Smokee Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)	47	56	3	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	81	47	12	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)
15	15	15	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)	48	57	4	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	82	36	12	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)
16	16	14	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	49	58	4	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	83	87	3	I COME HERE TO PARTY—T.F.O. (C. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquisted/ASCAP)
17	19	11	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimasco, ASCAP)	50	50	6	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus, SESAC)	84	85	2	JUST TO MAKE YOU HAPPY—Perry & Sanlin (C. Jackson, P. Perry), Capitol 4852 (Jay's Entertainment/Phivon International Enterprises, ASCAP)
18	22	6	SITTING IN THE PARK—G.O. (B. Stewart), Arista 0510 (Chevis, BMI)	51	59	4	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	85	NEW ENTRY		LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)
19	21	7	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leffenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	52	46	9	SHEET MUSIC—Barry White (B. White, P. Politi), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da-De, BMI)	86	NEW ENTRY		SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)
20	26	8	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	53	60	5	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carere 7209 (Atlantic) (Chic, BMI)	87	NEW ENTRY		IN THE MOOO—Aurra (C. Carter), Dream 7-0355 (Salsoul) (Red Aurra/Lucky Three, BMI)
21	18	14	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val-Le-Joe, BMI)	54	61	4	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)	88	NEW ENTRY		HOW GOOD IS LOVE—Fat Larry's Band (O. Young, C. Adams, D. Mathis, R. Middlebrook), Fantasy/WMO 891 (Fred Burch/Cedarwood, BMI)
22	28	7	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	55	65	4	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (RightSong, BMI)	89	NEW ENTRY		OO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)
23	31	7	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Mead, BMI)	56	43	7	SHE'S OUT OF MY LIFE—Michael Jackson (T. Hahler), Epic 9-50871 (Fiddleback/Peso/Kidada, BMI)	90	90	2	I WANNA GIVE YOU SOME LOVE—Chuck Jackson (B. Marley), EMI/America 8042 (Bob Marley, ASCAP)
24	24	9	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	57	27	12	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walker, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	91	81	8	THE GIRLS ALRIGHT WITH ME—Masterpiece (N. Whitfield, E. Kendricks, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
25	35	4	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	58	62	6	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	92	79	7	STICKS & STONES—Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)
26	20	10	LET THIS MOMENT BE FOREVER—Kwix (A. Jones), EMI/America 8037 (Cessess, BMI)	59	69	3	SKYYZOO—Skyy (S. Roberts, Jr.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	93	NEW ENTRY		MUSIC—Gary Bartz (H. Eaves), Arista 0514 (Frozen Butterfly, BMI)
27	23	11	WINNERS—Kleeer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soulus, ASCAP/Darak/Good Groove, BMI)	60	64	4	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	94	67	9	I CAN'T GO ON LIVING WITHOUT YOU—Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)
28	29	10	COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)	61	71	2	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	95	98	2	JUST HOW SWEET IS YOUR LOVE—Rhyze (P.L. Kysar, L.S. Sluckey), SAM 805014 (Middeb, ASCAP/Mits, BMI)
29	30	9	JUST US/I'VE GOT THE FEELING—Two Tons O' Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	62	72	2	ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)	96	88	4	SNAKE EYES—Grover Washington Jr. (G. Washington, Jr.), Motown 1486 (G. W. Jr., ASCAP)
30	32	8	OES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	63	73	2	GIVIN' IT UP IS GIVIN' IN—Palrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)	97	99	2	ALL ABOUT LOVE—Niteflyte (S. Torano), Ariola 800 (Arista) (Scandal, BMI)
31	17	18	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	64	68	4	SUPERWOMAN—Side Effect (A. Johnson, P. Allen, M. Howard, G. Matta), Elektra 46637 (Happy Birthday/Relaxed, BMI)	98	82	5	I'M SO HOT—Denise LaSalle (D. LaSalle), MCA 41222 (Ordena/Warner-Tamerlane, BMI)
32	40	4	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Broyay, ASCAP)	65	74	4	GEE WHIZ—Interlude (C. Thomas), Star Vision International 1103 (East Memphis, BMI)	99	91	8	STILL WAITING—Prince (Prince), Warner Bros. 49226 (Ecnirp, BMI)
33	38	7	I OON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	66	76	3	LITTLE RUNAWAY—Stone City Band (R. James), Gordy 7182 (Motown) (Jobete/Stone City, ASCAP)	100	66	11	THAT THANG OF YOURS—John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251

## Counterpoint

### New Diana Album 'All Mixed Up'

By JEAN WILLIAMS

LOS ANGELES—How do Nile Rodgers and Bernard Edwards of Chic feel about Diana Ross and Russ Terrana remixing Ross' latest LP, "Diana," after they had completed the project?

According to Rodgers, "I'm not as happy as I would be if it was the way we mixed it, but I'm happy with the album because Diana is happy with it."

"However, I believe these are some of the best songs we have ever written. It's the first time we have ever tailored an LP for an artist. The only album that came close in terms of total structure for an artist was the second Sister Sledge album ('Love Somebody Today')."

Although it's not on the album jacket, a tag has been placed at the bottom of ads taken in music trade magazines crediting Ross and Terrana with remixing the album. Explains Rodgers: "It was our idea that the credit go to them (Ross and Terrana). We didn't want to take credit for the mixes because we didn't mix it. Since it doesn't appear on the album that we didn't mix it we don't want the public to assume these are our mixes."

As to why all the cuts on the LP were remixed, Rodgers says: "The basic problem was that we had two different concepts of what her voice should sound like. She hears her voice in one way and we hear it another way."

"Once we got into the latter stages of the project Diana heard some things a certain way and we heard them another way. This is an album to please her. It's also to please us, but we're producers and we're working for and with the artist."

"When it got to a point where she wanted her voice to sound a certain way, we couldn't take responsibility for it because that's just not how we make records."

"We finished the album and submitted it to Diana for her approval," Rodgers continues. "She in turn gave us some pointers as to how she would like the album. We remixed it."

"We then sent the tape and said basically, 'it's your tape and these are your songs, they now belong to you. We have a deal, we agreed to make a record and if you're not happy with the way we have your voice sounding, it's best that you do what you must do.' She remixed it and Motown sent us test pressings. She called us to tell us that she is extremely happy with the product as it is now."

As to whether the "Diana" LP is very different from that which they submitted, Rodgers says, "It can't be that different because the songs and format are the same. However, the quality is different. Not that the quality of the product on the street is bad, it's just that it's different."

"We have a certain concept when it comes to making our records. If you don't like a Chic record—and a lot of people don't—you can't ever say that the quality isn't good because we know what we're doing. We know about audio techniques, we keep abreast of all the modern equipment and we learn how to use it so we always have a quality sound."

"Motown has a traditional sound. It's something they believe in and

(Continued on page 32)

JUNE 14, 1980 BILLBOARD

# R&B UPSWING Southeast Dealers Feel Disk Sales Up By As Much As 15%

• Continued from page 3

music, heightened by the crossover fusion of r&b with rock and jazz.

This hybrid mix has given acts such as Spyro Gyra, Earl Klugh and Michael Jackson heavy airplay on traditionally rock and pop stations, making it easier for other artists to follow.

The waning of disco's recorded popularity coupled with a continued interest in danceable music by record buyers is also reinforcing r&b sales. And, add retailers, recent months have brought a hefty release schedule from top-name r&b acts, flooding store bins with attractive product aimed at a broad-based audience.

As the lines of demarcation between r&b and other forms of music continue to blur, stores are finding their traffic flow boosted by more aggressive in-house merchandising programs and displays for crossover black product.

"We've noticed a lot of new customers coming in to buy r&b records," marvels Jim Proffitt who manages a Peaches location in suburban Rockville, Md. Proffitt attributes his store's 10% increase from r&b volume to increased crossover radio airplay in his area and to more across-the-board buyer awareness.

"R&b sounds like new music to some of these younger customers who don't remember when r&b was big in the '60s," he says. "They're tired of the same old rock and metal music, and now they're discovering r&b and soul product for the first time."

At Nashville's Discount Records, manager Dickie Layne was surprised to find his entire in-store top 10 playlist comprised of r&b product two weeks ago, a first for the retail outlet which normally racks up only three or four r&b titles on its current hits chart.

"There's been a huge boom in sales of r&b pieces within the last month or so," says Layne. "We're selling to customers who come in already prepared to buy on the basis of what they've heard on the radio."

At Port O'Call in Nashville, owner Steve Embree notes that his operation has felt the r&b upsurge since February, with it now accounting for nearly 25% of total store sales volume in four area locations.

David Keadle, manager of Birmingham's Oz Records, is scoring 30% of his sales now with r&b, up about 10% over last year's figures. As a result, he has initiated a more actively aggressive merchandising strategy within his store, geared toward capitalizing on this increase.

"We're making an effort to go after r&b buyers now," he says. "We give nearly 50% of all in-store airplay to r&b product, and it's really making a difference."

Also making a concentrated effort to spur soul sales is Dale Jackson, manager of a Memphis Camelot Records outlet which caters to a primarily suburban and military clientele.

"Some of our hottest traffic right now is a result of r&b sales. We've

become very aggressive about pushing r&b because we suddenly realized that there were a lot of sales out there we could have been making and weren't."

Jackson points out that he has upped in-house airplay of r&b records from 5% to 25% and is stocking the releases more heavily. "Indirectly," he comments, "radio has helped a lot. It used to be you either had to listen to a soul or a disco station to hear r&b, but now it's being played in regular rotation on Top 40."

One of r&b's disadvantages can be turned around as a plus, notes Hayes Carlock, purchasing agent for Music City Record Distributors in Nashville whose warehouse supplies a number of retail outlets. Carlock says that although r&b is not traditionally a consistently-strong catalog item, its buyers are both loyal and prompt.

"R&b customers want the newest releases as soon as they're out," he observes, "and they're willing to spend what they have to on them. As a result, you've got great traffic right away. Even though our pop orders are down now, our r&b volume is holding up great with all the new product out."

## Rodgers, Edwards & Ross

• Continued from page 31

you can't knock it because they have been getting hits with that sound for 20 years. The main thing is that if a song is in the pocket (a known hit) there's not much you can do to it."

What does he mean by the quality being different? "I mean it's ("Diana") not our concept of what a mix should be. But I can't say that their concept is wrong. I don't have any problems with it. People seem to like it and what's important to me is that Diana likes it.

"What has happened is that this is a marriage between two different but successful concepts in two different areas that seem to work well. It's apparently appealing to people for different reasons. It's difficult for me to analyze because I'm just too close to it.

"This is an important piece of product for me and the fact that a lot of people are reacting favorably to it overjoys me. It's like art. One person can't say whether it's good or bad, only the person looking at it can evaluate what it means to him."

Rodgers admits, however, that when he first heard the completed product "I was shocked. I was furious and got on the phone right away and called Motown.

"I was asked to listen to the album and then talk to Diana. I calmed down and listened to the album about 10 times. Then I had to say, 'hey, I know where they're coming from—I understand what they're doing. But initially I was not prepared for that kind of shock.

"I knew they were remixing it because we corresponded. It wasn't that they just did it and we didn't know anything about it. However, we didn't know that certain things which we consider a vital part of the arrangement quality would be different."

He cites as an example: "The Chic formula is dependent on what we call tight texture. We like a fat sound. We use layers of sound to keep a flow of music.

"Bernard and I often say we like to fill our heads with music. And certain things that I expected to fill my head didn't, but that's only because when Motown got into the record the label felt there was too much music at certain points.

"Our version of 'Have Fun Again' goes right into a full orchestra immediately. Motown felt it would be more effective to go to a breakdown sound right away. Only time will tell as to whether it works."

As to whether they will produce Ross again, Rodgers says, "I'm not certain, we'll see." He hastens to add that the duo's relationship with Ross is a good one. "We like each other and we're friends. It's just that we have different concepts."

Remember... we're in communications, so let's communicate.

JUNE 14, 1980 BILLBOARD

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## Blues Museum Opens In Clarksdale

NASHVILLE—W.C. Handy's trumpet, B.B. King's "Lucille" guitar and the jacket George Harrison wore for the cover of the Beatles' "Hey Jude" album are part of the exhibits on display in the recently-opened Delta Blues Museum in Clarksdale, Miss.

The museum was designed and established by the Carnegie Public Library there to collect, preserve and display artifacts and musical memorabilia relating to the growth and evolution of blues in America.

The grand opening festivities May 15 featured live performances by Wade Walton, Johnnie B. Moore, the Beale Street Jug Band, Jessie Mae Hemphill and Danny Green. The event was simulcast over WAID-FM in Clarksdale.

Among the many historical photographs, albums, slide-and-sound programs, books, videotapes and instruments on display are a number loaned to the Delta Blues Museum by Memphis record producer Don Nix.

KIP KIRBY

Billboard SPECIAL SURVEY For Week Ending 6/14/80

# Billboard Soul LPs

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★	This Week			Last Week			TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week		TITLE Artist, Label & Number (Dist. Label)
	★	★	★	★	★	★			★	★	
★	1	10	10	39	37	35	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	40	40	8	BIG FUN Shalamar, Solar BX1-3479 (RCA)
★	2	9	9	41	42	12	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)	42	38	15	DREAM COME TRUE Earl Klugh, United Artists LT 1026
★	3	3	7	42	38	15	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	43	41	18	SPYRO GYRA Catching The Sun, MCA MCA-5108
★	4	4	12	44	44	11	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	45	39	5	LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD-16012 (Atlantic)
★	5	5	12	46	46	10	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	47	57	2	EVERY GENERATION Ronnie Laws, United Artists LT-1001
★	6	6	9	48	48	3	AFTER MIDNIGHT Manhattans, Columbia JC 36411	49	59	3	HIDEAWAY David Sanborn, Warner Bros. BSK 3379
★	8	5	5	50	60	2	CAMEOSIS Cameo, Casablanca CCLP 2011	51	67	2	SYREETA Syreeta, Tamla T7-372R1 (Motown)
★	9	11	11	52	51	8	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	53	55	3	CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
★	9	7	9	54	52	15	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806	55	53	4	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)
★	10	20	3	56	58	12	ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387	57	47	9	YOU AND ME Rockie Robbins, A&M SP 4805
★	12	8	8	58	58	12	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	59	56	27	SHINE Average White Band, Arista AL 9523
★	12	10	15	60	60	2	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	61	48	32	SPECIAL EDITION Five Special, Elektra 6E-270
★	14	6	6	61	48	32	POWER Temptations, Gordy G8-994M1 (Motown)	62	50	31	'80 Gene Chandler, 20th Century T-605 (RCA)
★	14	11	9	62	61	23	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515	63	61	23	NOW APPEARING AT OLE MISS B.B. King, MCA MCA 2-8016
★	15	16	42	63	61	23	OFF THE WALL Michael Jackson, Epic FE-35745	64	54	17	JERRY KNIGHT Jerry Knight, A&M SP 4788
★	16	15	24	64	54	17	THE WHISPERS The Whispers, Solar BX1-3521 (RCA)	65	65	23	10½ Dramatics, MCA MCA-3196
★	17	13	7	65	65	23	PARADISE Peabo Bryson, Capitol S00-12063	66	63	8	KWICK Kwick, EMI-America 17025
★	18	18	15	66	63	8	LADY T Teena Marie, Gordy G7-992R1 (Motown)	67	NEW ENTRY		RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)
★	19	17	14	67	NEW ENTRY		WARM THOUGHTS Smokey Robinson, Tamla T8-367M1 (Motown)	68	68	3	SUGARHILL GANG Sugarhill Gang, Sugarhill SH 245
★	20	21	9	68	68	3	MONSTER Herbie Hancock, Columbia JC 36415	69	69	4	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)
★	21	19	10	69	69	4	TWO G.Q., Arista AL 9511	70	70	21	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)
★	22	22	5	70	70	21	NATURALLY Leon Heywood, 20th Century T613 (RCA)	71	71	8	ME MYSELF I Joan Armatrading, A&M SP 4809
★	24	25	16	71	71	8	RELEASED Patti LaBelle, Epic JE 36381	72	NEW ENTRY		ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501
★	25	36	2	72	NEW ENTRY		WINNERS Kleeer, Atlantic SD 19262	73	73	2	PRINCE Prince, Warner Bros. BSK 3366
★	26	26	13	73	73	2	INVISIBLE MAN'S BAND Invisible Man's Band, Mango MLP5 9537 (Island)	74	74	21	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)
★	27	23	24	74	74	21	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	75	66	22	FUN AND GAMES Chuck Mangione, A&M SP-3715
★	28	30	11	75	66	22	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240				DANCIN' AND LOVIN' Spinners, Atlantic SD 10255
★	29	29	5				TWO TONS O' FUN Two Tons O' Fun, Fantasy/Honey F-9584				LOVE IS THE ANSWER Lionie Liston Smith, Columbia JC 36373
★	30	31	6				AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269				LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)
★	31	24	15				1980 B.T. Express, Columbia JC 36333				HANG TOGETHER Odyssey, RCA AFL1-3526
★	32	27	12				SKYWAY Skiyy, Salsoul SA 8532 (RCA)				DELEGATION Delegation, Mercury SRM1-3821
★	33	43	4				MASS PRODUCTION Masterpiece, Cotillion SD 5218 (Atlantic)				HIROSHIMA Hiroshima, Arista AB-4252
★	34	33	10				NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421				BACK FOR MORE Al Johnson, Columbia NJC 36266
★	35	35	11				REACHING FOR TOMORROW Switch, Gordy G8-993M1 (Motown)				RENAISSANCE ADC Band, Cotillion SD 5221 (Atlantic)
★	36	45	5				YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122				MUSIC TRANCE Ben E. King Atlantic SD 19269
★	37	34	15				SPLASHDOWN Breakwater, Arista AB 4264				8 FOR THE 80'S Webster Lewis, Epic NJE 36197
★	38	32	26				SKYLARKIN' Grover Washington, Jr., Motown M7-933R1				YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
★							GAP BAND II Gap Band, Mercury SRM 1-3804				

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Motown 1469



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# HOT SOUL SINGLES & LPs<sup>™</sup>

★ STAR Performer — Singles registering greatest proportionate upward progress this week

## SINGLES

THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	26	20	10	13	LET'S GET SERIOUS— Jermaine Jackson Motown 1469
2	27	23	11	13	FUNKY TOWN—Lipps Inc. Casablanca 2233
★ 3	28	29	10	11	SWEET SENSATION—Stephanie Mills 20th Century 2449 (RCA)
4	29	30	9	14	SHINING STAR—Manhattans Columbia 1-11222
★ 5	30	32	8	9	TAKE YOUR TIME—S.O.S. Band Tabu 9-5522 (CBS)
6	31	17	18	14	GOTTA GET MY HANDS ON SOME— Fatback Spring 3008 (Polydor)
★ 7	★ 37	40	4	9	LANDLORD—Gladys Knight & The Pips Columbia 1-11239
★ 8				7	BACK TOGETHER AGAIN—
					LET THIS MOMENT BE FOREVER— Kwick EMI/America 8037
					WINNERS—Kleer Atlantic 3650
					COMING DOWN FROM LOVE— Bobby Caldwell Clouds 21 (T.K.)
					JUST US—Two Tons O' Fun Fantasy/Honey 888
					DOES SHE HAVE A FRIEND— Gene Chandler 20th Century 2451 (RCA)
					DON'T PUSH IT, DON'T FORCE IT— Leon Haywood 20th Century 2443 (RCA)
					LIGHT UP THE NIGHT— Brothers Johnson A & M 9930

★ STAR Performer — LP's registering greatest proportionate upward progress this week

## LPs

THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	2	3	4	10	LET'S GET SERIOUS— Jermaine Jackson Motown M7-928R1
★ 2	3	7	12	9	GO ALL THE WAY—Isley Brothers T-Neck FZ 36305 (CBS)
3	4	5	12	7	SWEET SENSATION—Stephanie Mills 20th Century T-603 (RCA)
4	5	6	9	12	ROBERTA FLACK FEATURING DONNY HATHAWAY—Roberta Flack featuring Donny Hathaway Atlantic SD 16013
5	6	8	5	12	LIPPS INC.—Mouth To Mouth Casablanca NBLP 7197
6	7	9	5	9	AFTER MIDNIGHT—Manhattans Columbia JC 36411
★ 8	★ 37	40	4	5	CAMEOSIS—Cameo Casablanca CCLP 2011
					THE BLUE ALBUM—Harold Melvin & The Blue Notes Featuring Sharon Paige Source SOR 3197 (MCA)
					RAY, GOODMAN & BROWN— Ray, Goodman & Brown Polydor PD 1-6240
					TWO TONS O' FUN—Two Tons O' Fun Fantasy/Honey F-9584
					AND ONCE AGAIN—Isaac Hayes Polydor PD 1-6269
					1980—B.T. Express Columbia JC 36333
					SKYWAY—Skyy Salsoul SA 8532 (RCA)
					MASS PRODUCTION—Massterpiece Cotillion SD 5218 (Atlantic)

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**Blind Pig & Flying Fish Initiate Deal**

CHICAGO—Blind Pig Records of Ann Arbor, Mich., and Flying Fish Records, based here, have entered into a U.S. and international distribution deal. All catalog and future Blind Pig Product will be manufactured and distributed by Flying Fish under terms of the agreement.

Blind Pig is a three-year-old label with a blues, r&b and rock focus. "The new arrangement," president Edward Chmielewski explains, "should make it easier for consumers to find our records and also free us from having to spend so much time dealing with things like collections and manufacturing and to concentrate on production and promotion, which are our strong points." Flying Fish is marketed through a network of independent distributors.

Artists on Blind Pig include ex-Asleep At The Wheel guitarist John Nicholas, blues harpist Big Walter Horton and Detroit pianist Boogie Woogie Red.

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**New Companies**

Gowers, Fields and Flattery, a production firm with specialization in video, founded by former Jon Roseman Production principals Bruce Gowers, Paul Flattery and Simon Fields. Firm has already shot several acts under its new banner, including Christopher Cross for Warner Bros. Address: 710 N. Seward, Los Angeles 90038. (213) 467-4000.

Eastern Pacific Sounds, Inc. founded by president Doug Lexa and Jim Snowden. Firm exports U.S. releases to worldwide market and imports Japanese product. Address: 11012 Ventura Blvd., Studio City, Calif. 91604. (213) 760-7900.

Blue Island Records formed by Blue Island Music Group with John Owens as president. Headquartered in Nashville, the label will have branch offices in Galveston Island, Tex. First artists are Isaac Payton Sweat and Silent Thunder Band. Address: 814 19th Ave. S., Nashville 37203.

Deborah Rosen Public Relations Inc. established to represent rock band Chicago. Deborah Rosen and Keith Cowan may be contacted at (213) 474-9402.

Caff Manna formed by former WPIX-FM New York program director Joe Piasek and ex-music director Meg Griffin as a radio programming consultancy and production firm to develop and promote new rock music. Contact M. Pellechia at (212) 867-1000, ext. 2741.

**PERLMAN ON JAZZ RECORD**

CHICAGO—The latest performer to cross the dividing line of jazz and classical is virtuoso violinist Itzhak Perlman. "A Different Kind Of Blues," recorded last month in Pittsburgh for EMI/Angel, joins Perlman with a jazz combo headed by pianist and Pittsburgh Symphony conductor Andre Previn. Two classical concertos with orchestra were taped at the same time.

The jazz combo, performing Previn-penned material, also consists of guitarist Jim Hall, drummer Shelly Manne and bassist Red Mitchell.

John Brown's Body formed by veteran industry exec John Brown to consult with and promote recording artists and music producers on soundtrack field. Address: 6255 Sunset Blvd., Los Angeles 90028. (213) 467-2181.

Runaway Enterprises formed by former Sire Record executive Michael Rosenblatt and Nina Marson, former agent at William Morris to represent the Necessaries for management. Address: Box 702A, 225 Central Park W., New York 10024. (212) 580-1747.

BSO Records Inc. formed by Sal Barbieri and Ciro Schiano. First release is LP, "Feeling Good," by Sal Barbieri and the Royal Company. The company is distributed in the U.S. through N.L.D.C. and in Italy by CGD SpA. Address in the U.S.: 2595 Carrell Lane, Willow Grove, Pa. 19090. (215) 443-0935. In Italy: Via Carmine Modesto, 50, Paternopoli (AV) 83052. (0827) 71073.

Musical Directions, Inc., formed by Tony Toran and Tony Twist as a management firm. The company has offices in Nashville and Florida. Addresses: 25 Music Square W., Nashville 37203. (615) 254-5721; and 11379 N.W. 15th Court, Pembroke Pines, Fla. 33026. (305) 431-2265.

J.J. Jordan Promotion formed by former RKO programmer J.J. Jordan. Address: 6565 Sunset Blvd., Los Angeles 90028. (213) 464-4274.

Extra Foxx Publishing formed by songwriter/agent Linda McCall and Con Funk Shun drummer Louis McCall. Address: P.O. Box 5430, Vallejo, Calif. 94590. (707) 643-5202.

**Lifesong Lines Up 5 National Distributors**

NEW YORK—Having dissolved its distribution agreement with CBS 10 months ago, Lifesong Records has gone to independents for distribution.

Distributors include: Progress in Chicago, Cleveland, Pittsburgh, Buffalo and Detroit; Schwartz Bros. for Washington, Baltimore, Philadelphia and New Jersey; Malvern for New York, Connecticut and Massachusetts; Big State for Texas, and Pickwick elsewhere.

Product to be distributed includes two Jim Croce LPs: "Photographs & Memories—Jim Croce's Greatest Hits," and "Time In A Bottle—Jim Croce's Greatest Love Songs," as well as a Crack the Sky single and LP, and singles by Dion and Michael Muirage.

**JEM Records And Red Star Link Up**

NEW YORK—JEM Records will manufacture and distribute in the U.S. and Canada Marty Thau's Red Star label.

Initial release will be a compilation LP, "2X5," containing performances by the Fleshtones, Student Teacher, Comateens, Revlons and Bloodless Pharaohs, produced by Blondie's Jimmy Destri.

Coming up will be a Walter Stedding LP produced by Chris Stein, and a reissue of the first Suicide LP with some new material.

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# HOT 100™

★ **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.

● Recording Industry Assn. of America seal of certification as a "million seller."

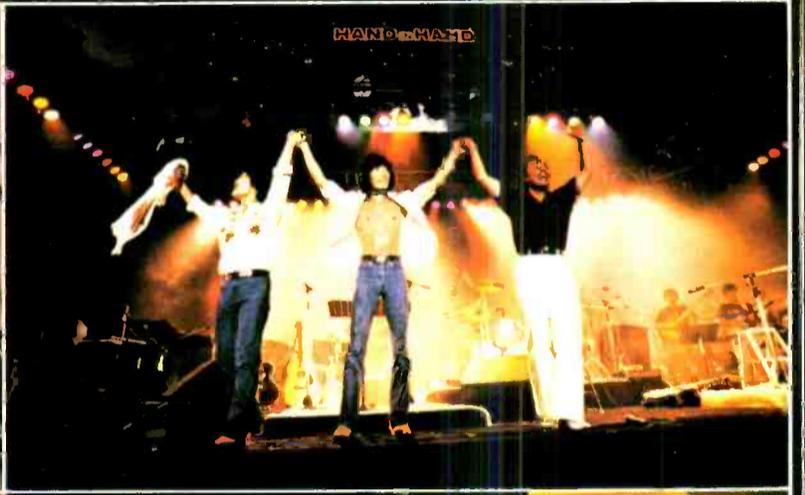
▲ Recording Industry Assn. of America seal of certification as "two million seller."

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	1	12	<b>FUNKY TOWN</b> —Lipps Inc. ● Casablanca 2233
★ 2	2	8	<b>COMING UP</b> —Paul McCartney Columbia 1-11263
★ 3	3	11	<b>BIGGEST PART OF ME</b> —Ambrosia Warner Bros. 49225
★ 4	6	13	<b>THE ROSE</b> —Bette Midler Atlantic 3656
★ 5	7	7	<b>AGAINST THE WIND</b> — Bob Seger & The Silver Bullet Band Capitol 4863
★ 6	5	18	<b>CALL ME</b> —Blondie ● Chrysalis 2414
★ 7	11	4	<b>IT'S STILL ROCK AND ROLL TO ME</b> —Billy Joel Columbia 1-11276
★ 8	10	7	<b>LITTLE JEANNIE</b> —Elton John MCA 41236
★ 9	9	18	<b>CARS</b> —Gary Numan Atco 7211 (Atlantic)
★ 10	13	10	<b>STEAL AWAY</b> —Robbie Dupree Elektra 46621
★ 11	12	9	<b>SHE'S OUT OF MY LIFE</b> — Michael Jackson Epic 9-50871
12	4	12	<b>DON'T FALL IN LOVE WITH A DREAMER</b> —Kenny Rogers w./Kim Carnes United Artists 1345
★ 13	15	5	<b>CUPID</b> —Spinners Atlantic 3664
★ 14	18	12	<b>LET'S GET SERIOUS</b> —Jermaine Jackson Motown 1469
15	8	10	<b>HURT SO BAD</b> —Linda Ronstadt Asylum 46624 (Elektra)
16	14	18	<b>BRASS IN POCKET</b> —Pretenders Sire 49181 (Warner Bros.)
17	17	14	<b>STOMP</b> —The Brothers Johnson A&M 2216
★ 18	20	6	<b>LET ME LOVE YOU TONIGHT</b> — Burt Braskin Capitol 4865

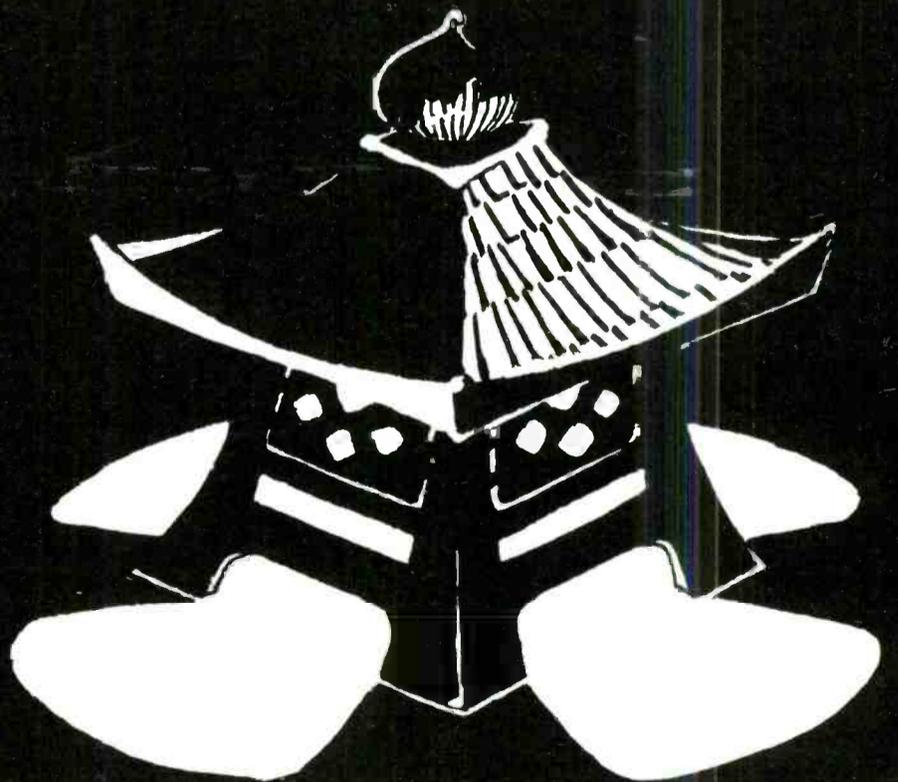
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 35	41	7	<b>ANSWERING MACHINE</b> — Rupert Holmstrom MCA 41235
★ 36	50	4	<b>MAGIC</b> —Olivia Newton-John MCA 41247
★ 37	65	3	<b>MORE LOVE</b> —Kim Carnes EMI-America 8045
★ 38	42	5	<b>ALL NIGHT LONG</b> —Joe Walsh Asylum 46639
★ 39	39	9	<b>NEW ROMANCE</b> —Spider Dreamland 100 (RSO)
★ 40	49	4	<b>I'M ALIVE</b> —Electric Light Orchestra MCA 41246
★ 41	48	4	<b>ANGEL SAY NO</b> —Tommy Tutone Columbia 1-11278
42	43	9	<b>COMING DOWN FROM LOVE</b> — Bobby Caldwell Clouds 21 (T.K.)
43	44	6	<b>POWER</b> —The Temptations Gordy 7183
★ 44	47	5	<b>ATOMIC</b> —Blondie Chrysalis 2410
★ 45	51	5	<b>CLONES</b> —Alice Cooper Warner Bros. 49204
★ 46	58	5	<b>STAND BY ME</b> —Mickey Gilley Asylum 46640
★ 47	66	3	<b>GIMME SOME LOVIN'</b> — The Blues Brothers Atlantic 3666
★ 48	54	6	<b>ASHES BY NOW</b> —Rodney Crowell Warner Bros. 49224
★ 49	61	4	<b>MISUNDERSTANDING</b> —Genesis Atlantic 3662
★ 50	56	5	<b>IS THIS LOVE</b> —Pat Travers Polydor 2080
★ 51	60	5	<b>SOMETHIN' 'BOUT YOU BABY I LIKE</b> —Glen Campbell & Rita Coolidge Capitol 4865

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 69	NEW ENTRY	NEW ENTRY	<b>LET MY LOVE OPEN THE DOOR</b> —Pete Townshend Atco 7217
70	70	4	<b>SLIPSTREAM</b> —Allan Clarke Elektra 46617
★ 71	NEW ENTRY	NEW ENTRY	<b>ALL OUT OF LOVE</b> —Air Supply Arista 0520
★ 72	82	2	<b>IT'S FOR YOU</b> —Player Casablanca 2265
73	77	3	<b>SHOTGUN RIDER</b> —Joe Sun Ovation 1141
★ 74	NEW ENTRY	NEW ENTRY	<b>JO JO</b> —Boz Scaggs Columbia 1-11281
75	52	14	<b>YOU MAY BE RIGHT</b> —Billy Joel Columbia 1-11231
76	80	2	<b>THE VERY LAST TIME</b> —Utopia Bearsville 49247 (Warner Bros.)
★ 77	NEW ENTRY	NEW ENTRY	<b>SAILING</b> —Christopher Cross Warner Bros. 49507
★ 78	NEW ENTRY	NEW ENTRY	<b>INTO THE NIGHT</b> —Benny Mardones Polydor 2091
★ 79	89	3	<b>TIME FOR ME TO FLY</b> —Reo Speedwagon Epic 9-50858
80	46	12	<b>THE SEDUCTION</b> —James Last Band Polydor 2071
81	83	2	<b>THE BLUE SIDE</b> —Crystal Gayle Columbia 1-11270
82	53	6	<b>HAPPY TOGETHER</b> —The Captain & Tennille Casablanca 2264
★ 83	NEW ENTRY	NEW ENTRY	<b>SWEET SENSATION</b> —Stephanie Mills 20th Century 2449 (RCA)
84	86	2	<b>BACK OF MY HAND</b> —The Jugs Island 49202 (Warner Bros.)

# MUSIC IN JAPAN '80



**A**  
Billboard  
SPOTLIGHT







# Slower Growth Calls For Grasping New Trends In Music

By SHIG FUJITA

A Billboard Spotlight

JUNE 14, 1980 BILLBOARD



Kunihiko Murai, president of Alfa Records, with Tommy Shaw of Styx at the label's party for the group at Tokyo's Miyako Hotel.

**T**he Japanese economic growth rate in fiscal 1979, which ended on March 31, 1980, was less than a net of 6%, and the prediction for fiscal 1980, which started on April 1, 1980, is that the net growth will be less than 5%. Under such economic conditions, it is only natural that the music and audio industries did not post outstanding records in 1979 and do not expect such a good year in 1980.

The major promoters, like Kyodo Tokyo and Udo Artists, are booking just about the same number of foreign artists this year as last, but they feel they will be doing all right if they can hold the line.

However, they reel that the increasing popularity of new Japanese singers and groups, especially those in the so-called "new music" field, will mean a good year for concerts by such up-coming artists.

The record and tape makers, who saw an overall 7% increase in production during 1979, believe that record production will remain the same but that tape production will increase by 19% this year as compared to a 24% increase in 1979.

Production and sales of audio equipment are expected to remain the same, but production of video tape recorders is expected to go up to three million sets in 1980, as compared to 2.3 million sets in 1979. The total VTR-related equipment output is expected to substantially exceed \$2.2 billion.

Despite the expected adverse effects from the so-called "second oil crisis" due to the hiking of crude prices by the oil producing countries, the music stores expect to continue to increase sales, especially of pre-recorded tapes.

The Shinseido Co., which has 147 stores in its nationwide chain, is confident it can up disk sales by 16% and tape sales by 24%.

Publishers and record companies are aiming at the foreign market with a remarkable advance being made by Alfa Records in selling 400,000 singles and 200,000 albums of Yellow Magic Orchestra's disks in the United States and Europe.

Toshiba EMI, prompted by Watanabe Music to revive the popular hits of the rockabilly Tempters and Tigers groups of 10 years ago, has had Leslie McOwen record two former Tigers' songs composed by Koichi Suigiyama with the English lyrics written by McOwen himself. The songs, "You Are The Woman For Me" and "Silvie, My Love" are being released in Japan, West Germany, France and Italy on June 21.

Toshiba EMI, which would like to do something like this once a month, is also releasing a Ventures album of "new wave" rhythms as well as such songs as "Goldfinger" and "Washington Square," in Europe and the United States on June 21. It features a "new Ventures" sound.

Statistics released by the Japan Record Phonograph Assn. for 1979 showed that total record and tape production came to \$1.15 billion, an increase of 7%.

Whereas record production showed a 0.5% drop from \$758 million to \$755 million from 1978 to 1979, tape production was up 24% to \$401 million in the same period.

In quantity, the number of LPs and singles rose 1% to 198.8 million, while tapes increased by 32% to 61.3 million.

The ratio between domestic and international content showed a 1% change with international content accounting for 37% and domestic content, 63%, in the case of disks. The peak for international content was 48% in 1971.

Exports of disks in 1979 were worth \$4.96 million, up 6% from the year before, but constituting less than 1% of total production.

The United States took the most with \$2.17 million (up 1%), followed by West Germany with \$925,000 (double) and Hong Kong with \$335,000 (down 48%).

Imports of disks continued to increase in 1979, continuing (Continued on page J-8)



Taiwan-born Judy Ongg won the most prestigious record award in Japan, the Record Grand Prize, in 1979 for her "Miserarete" on CBS/Sony.



Dionne Warwick's "Feeling Old Feelings" netted her the Grand Prize at 1980's Tokyo Music Festival.

Shig Fujita is Billboard's correspondent in Tokyo



Shigeru Matsuzaki took home a silver prize from the Tokyo Music Festival for "Wonderful Moments."

## Local Artists Dominate Top Of Sales Charts

**D**espite the fact that foreign artists performing in Japan are given more publicity in the newspapers, magazines and radio—not too much on television—than the Japanese artists, Abba was the only foreign singer or group to be in the top 20 in the list of artists selling the most records and tapes in 1979.

Abba was in third place with sales totalling \$22.5 million, after Alice with \$24.5 million and Godiego with \$22.6 million.

Billy Joel, whose concerts did very well, was in 25th place with \$5.4 million, followed by Rod Stewart in 27th place with \$4.7 million. Earth, Wind & Fire came in 32nd with \$4 million, followed by Donna Summer next at 33rd. Village People was down in 47th place, and the Bee Gees were at 50th.

In the case of Japanese artists, good concerts apparently mean good record and tape sales, for Alice was able to draw a total of 120,000 for concerts in the Nippon Budokan Hall (seven days) and in Yokohama earlier this year.

Godiego, too, continues to be very popular, particularly with children, although its fans include adults.

In fourth place was Chiharu Matsuyama with \$18 million and Masashi Sada with \$17.8 million. Sada's song, "Kampaku Sengen" (Husband-Is-Ruler-of-Home Proclamation), detailing what the husband wants his wife to do and not do, was the surprise hit last year and pushed Sada, who was unknown by the general public, into the limelight.

Others in the top 10 included Momoe Yamaguchi, singer-actress who announced her engagement to movie star Tomokazu Miura and who will be retiring after she marries him this fall, Takeshi Kishida, Southern All Stars, Pink Lady and Jiro Atsumi.

Other popular Japanese stars continued to sell many records and tapes with Kai Band, Twist, Hideki Saijo and Kenji Sawada in the top 20.

The singer who won the Record Grand Prize for 1979, the most prestigious record award in Japan, was Taiwan-born Judy Ongg for her "Miserarete" on the CBS/Sony label. She was 38th on the list with sales of \$3.7 million.

Above her on the list at 30th with \$4.3 million was Machiko

Watanabe, singer/songwriter who composes all her songs and writes the lyrics for most of them.

Of total record and tape sales, Japanese folk and rock accounted for 47.5%, jumping up from 38.9% in 1978, but the percentage is expected to drop to 39% in 1980. "Enka" (Japanese ballads) accounted for 12.6% but is expected to increase to 25% from 19.5% in 1979. Western music (American, European and others) is expected to decrease slightly from 20.3% to 20%.

The most popular songwriter was Yu Aku, and the songs he wrote sold a total of 3.7 million disks, followed by Yoko Aki with 3.65 million. The afore-mentioned Masashi Sada and Chiharu Matsuyama were in 5th and 9th places, respectively, with 1.6 million and 1.3 million records.

Minoru Endo, an "enka" composer, topped the list of most popular composers with 4 million disks, followed by Kyohei Tsutsumi with 3.75 million. Sada was also 5th in this list.

So far this year, no single song has been outstandingly popular like "Kampaku Sengen" and "Miserarete" last year. The disco beat continues to be popular, and many of the new Japanese pop songs contain the disco beat.

Rising in popularity since it won the grand prize in the World Popular Song Festival in November 1979 is the Crystal King group. The average age of the members of the seven-man group is 28, which is 10 years higher than the average age of most new stars on the music scene.

Canyon says the Crystal King song which won the grand prize, "Daitokai" (Big City), has sold 1.3 million disks. The (Continued on page J-16)

cover key

1	2	3
4	5	6

1. Sera Masanori & Twist are a popular group on Canyon Records.
2. News Records boasts local favorite Chiharu Matsuyama.
3. The group Alice, on Polystar Records, was No. 1 in record sales this past year, racking up nearly \$25 million in sales.
4. Billy Joel, who sold a lot of records and toured successfully in Japan this year, is distributed in Japan on CBS/Sony.
5. The Southern All-Stars are among the top local artists, on Victor Records.
6. Top foreign artist this year in Japan is Abba, who had the year's biggest tour and hit \$22.5 million in sales.



Earth, Wind & Fire drew 60,000 fans to its Japanese concert.



Jiro Uchino, president of Kyodo Tokyo: "We are serving as a situation creator rather than a promoter. We are now sponsoring as many concerts by Japanese acts as foreign artists."

A Billboard Spotlight

# Name Artists Continue To Fill Concert Halls

**A**lthough more and more Japanese singers and groups are beginning to hold concerts in the huge 12,000-seat Nippon Budokan Hall in Tokyo, the big-name artists from the U.S. and U.K., as well as a few from European countries, are the ones commanding the biggest crowds and the most publicity in the music magazines, sports newspapers, radio and television.

The old standbys continue to come year after year, and are always assured of good crowds. They include the Ventures (Ongakusha), Nini Rosso (Kyodo Tokyo), Raymond Lefevre Grand Orchestra (Kyodo Tokyo), Benny Carter Jazz All Stars (Mon Production) and Glenn Miller Orchestra (World Planning Promotion).

Even a stripped-down list of the popular singers and groups that performed in Japan between June 1979 and March this year includes such names as Donna Summer, Al Jarreau (Kyodo Tokyo), Harry Belafonte (Universal), Dolly Parton (Kyodo Tokyo), Pat McGlynn Band (Udo Artist), Michel Pinauff (Ongakusha), Whitesnake (Global Enterprise), The Tubes (Universal Orient), Santana & Eddie Money (Udo Artists), Bonnie Tyler (Udo Artists), Leif Garrett (Aoyama Music Office), Juliette Greco (Universal Orient), Eric Clapton & His Band (Udo Artists), B-52s (Tom's Cabin Production), James Brown (Universal Orient), The Stranglers (Tom's Cabin) and Patti Page (Mon Production) through December.

Since the beginning of this year, Japanese fans have paid for tickets for Foreigner (Universal Orient), Camel (Udo Artists), Eric Carmen (Ongakusha), the Police (Udo Artists), the Knack (Ongakusha), Spyro Gyra (Majesty), J.D. Souther (Kyodo), Julie Andrews (Universal Orient), Abba (Kyodo

Tokyo), Japan (Udo Artists), Karla Bonoff (Kyodo) and Dionne Warwick (Universal Orient).

But Japanese stars, many in the so-called "new music" field, are winning more and more fans in this country. They include the Yellow Magic Orchestra, whose "Computer Game" has been on the Billboard soul chart for 15 weeks (as of April 26), and Godiego, which has fans over a very wide age range, from primary school children to adults.

There are also Alice, Chiharu Matsuyama, Masashi Sada, Takeshi Kishida, Southern All Stars, Kai Band, Kaientai and Twist.

Alice, in concerts sponsored by Kyodo Tokyo in the Nippon Budokan Hall (seven days) and in Yokohama, drew a total of 120,000, a number unthinkable several years ago.

Kyodo Tokyo, the agency with the longest history and the most solid reputation in Japan, used to book imported acts exclusively until it sponsored a concert by Eiko Shuri three years ago immediately after she returned from a three-month stint in Las Vegas.

Jiro Uchino, president of Kyodo Tokyo, points out, "We selected Japanese talent with possibilities of going on to success in the future. We did so on the basis of over 25 years of experience in promoting foreign acts."

The success of the diversification has been proved by the 120,000 who heard Alice. Success has also been achieved, although not on such a big scale, in the case of Shigeru Izumiya, Panta & Hal, Kai Band, Kaientai and Takeshi Kishida.

"We are serving as a situation creator rather than a promoter," Uchino explains. "We are now sponsoring as many concerts by Japanese acts as foreign artists. The ratio was 50-50 last year, and it probably will be the same this year, because there is a limit to the number of Japanese artists who can be used in this manner."

He says that Kyodo Tokyo would continue to bring foreign acts to Japan because Japanese talent must be exposed to good foreign talent in order to improve.

"Abba, of course, was the biggest and most successful group we brought to Japan the past year," Uchino says with a smile. "We sold 100,000 tickets for 11 concerts, including seven in the Nippon Budokan Hall. We could have filled the Budokan for three more days, but it just wasn't available."

Uchino had unique opinions concerning the number of halls. He says, "We'd like to have more concert halls we could use, but the present number may be just right. If there were

*(Continued on page J-18)*

JUNE 14, 1980 BILLBOARD



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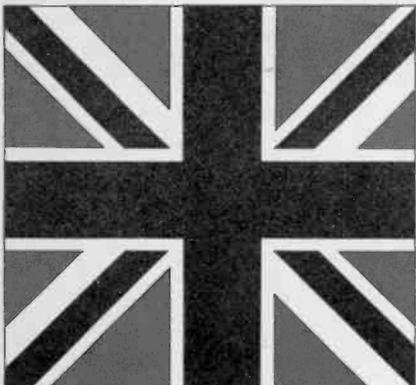
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**O**utput of video tape recorders in Japan in 1979 showed an increase of 33.5% to total 2.33 million sets, while exports of VTRs jumped 65% from the year before to total 1.7 million sets.

The production total exceeded \$1.4 billion in value, up 150% over 1978 and accounted for 13.7% of total production of civilian electronic equipment output in Japan in 1979.

According to Masakazu Hara, president of the Research Institute for Video Systems, Japan now has a virtual monopoly in the world market for home-use VTRs.

Out of the total VTR production in 1979, exports represented 75% or 1.7 million sets. The U.S. was the leading importer with 680,000 sets, followed by the European Economic Community nations with 500,000 sets and the Middle Eastern countries and China combined taking 470,000 sets.

Hara points out, "Production of VTRs in Japan in 1980 is expected to total about three million sets valued at more than \$1.7 billion. To this amount can be added \$175-\$200 million in color video cameras, about \$440 million in video tapes and about \$35 million in recorded software tapes to be marketed independently, to get a total VTR-related equipment output substantially exceeding \$2.2 billion.



Sony's SL-J1 videocassette recorder.

**JAPAN '80**

expand to many other areas. New VTRs able to record and reproduce sound multiplex programs have been marketed, but Hara says that users should be careful in their operation, because there are many different types of machines with different methods of operation.

The high-speed picture search mechanism, pioneered by Sony and adopted by other makers, enables the user—by pushing the "rewinding reproduction button" or "quick feed reproduction button"—to rewind or fast forward the tape at a speed 20 times the normal speed while watching the tv images at the same time. If the user releases the button at a certain image, the speed then reverts to the normal reproduction mode. This mechanism is especially handy in locating a desired spot in a long program.

Recent technological progress has resulted in VTRs capable of continuous recording for 4½ to 6 hours as compared to two hours previously for both the Beta and VHS systems. The Beta system can now record for 4½ hours by cutting the tape speed by one-third and adopting a newly-developed thin cassette tape.

The VHS system uses the same type of cassette tape as be-

## Video Leaps To World Domination In Billion Dollar Home Market

Since the first ½-inch cassette video tape recorder was developed in Japan only five years ago, the rapid progress of electronic technology has produced many types of high-performance, low-priced home-use VTRs, including popular systems, multi-functional systems and long-play recorders.

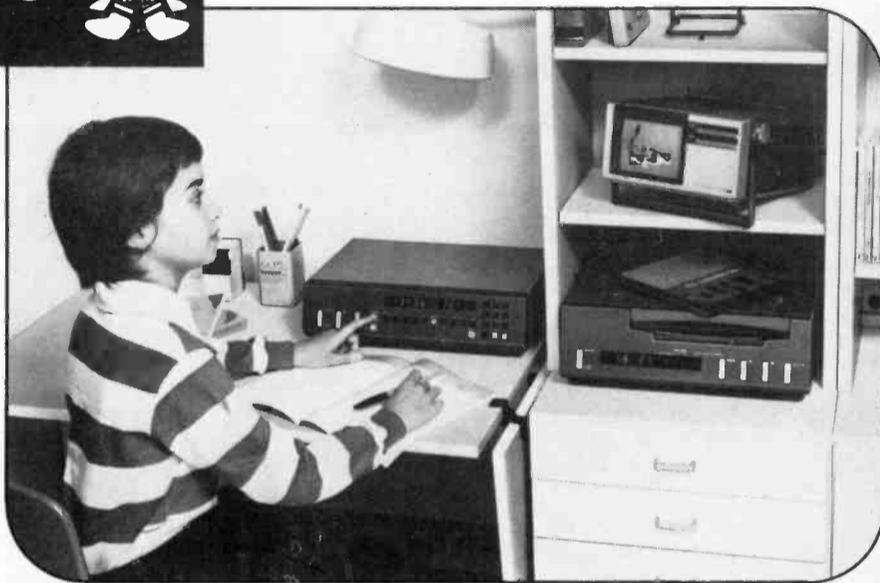
Hara points out, "A wide variety of home-use VTRs has been developed to enable the consumers to choose freely whichever system they like. They include the popular systems omitting some functions to cut down their prices, multi-functional systems equipped with variable speed reproducing mechanism, systems with a built-in micro-computer for advance booking of television programs over the next seven to ten days and long-playing systems capable of continuous recording for 4½ to 6 hours."

"Meanwhile," he adds, "progress has been made in creating new systems through the combination of different video components, such as the attachment of a handy-type video

camera to a portable VTR, the incorporation of tuner-timers in VTRs for the recording and reproduction of broadcast programs and home production of software video tapes. Toshiba has developed a video projector with a screen five times larger than a 20-inch tv screen for progress in the reproduction of VTR programs."

The multi-functional VTR is an advanced type of VTR with many functions, which Hara classifies into (1) variable speed reproduction, (2) advance booking of recording, (3) recording of sound multiplex programs and (4) picture research mechanism.

Two-channel sound multiplex programs for stereo or bilingual telecasting are available in some areas in Japan and will



The JVC/Matsushita's VHD videodisk system: a third entry, shown here in prototype, to challenge RCA and Magnavox.

fore but has cut the speed to one-third of its previous speed. Both systems employ high-density recording with a precision several times the standard recording so that the quality of the images has not been impaired. (Continued on page J-8)

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## READY FOR THE 1980's

### Development:

Trio Records was established eight years ago as a business division of Trio-Kenwood Corporation, one of Japan's world famous stereo equipment manufacturers. At the initial stage, Trio Records' main activity was to help promote the use of stereo equipment and the development of hardware. But soon the division began to grow and produce records on an ever-increasing scale.

In June, 1979, younger people were advanced to management positions to spur progress, and the staffs of both the domestic and international repertoires were greatly strengthened. Thus, all preparations for the 1980's have been completed.

### Labels:

The growth of Trio Records is largely attributable to its licenced foreign labels.

### These include:

#### • ECM (München/West Germany)

ECM can be described as a leader in Jazz throughout the 1970's. In September, 1979, the company marked the tenth anniversary of its establishment and its catalog now includes 150 LPs. Trio Records has been a partner of ECM for the past eight years. Together the two companies have built a reputation for the high quality of their products. ECM albums have won many prizes at the Japan Jazz Grand Prix over the past years.

The awards include high honors in the Critic's Poll "Best Jazz Album of the 70's" competition for Chick Corea's "Return to Forever" album and sixth place for the "Keith Jarrett/Solo Concert" sets. These and other honors have helped enhance the high reputation of ECM in the 1970's. Trio Records held a three-month "ECM 10th Anniversary Festival" in relation with sale campaign from November, 1979 through January, 1980. The company plans to invite ECM artists to Japan for special performances.

#### • LAX (Los Angeles/US)

Big sales have been achieved in Japan by Lee Oskar (WAR's harpist) with his first two LAX Records-Far Out Productions albums. The company also has great hopes for B.S.T. (Blood, Sweat & Tears), Aaron, Yutaka Yokokura, Pressure, and Funkedelic all signed to contracts by LAX toward the end of 1979.

#### • KG Productions of America (Los Angeles/US)

The Hawaiian rock group, "Kalapana," is a

good example for showing the sales power of Trio Records. The group made some of its most successful early appearances in Japan and album recorded in Japan have helped give it a world-wide reputation. The album "Kalapana" will soon be released in the US. Other licenced foreign labels include Trojan (UK), Flying Fish (US), Phonoco (UK), Alshire (US), Rounder (US), etc.

### Licensed/Own:

#### • TRASH

TRASH is a special label originated by Trio Records in November, 1979, for the 1980's to handle increasingly diversified recordings



Keith Jarrett & Hideo Nakano, Chairman of TRIO KENWOOD CORP.



Bernie Marsden from WHITE SNAKE

that have been made. The new label will provide an outlet for the high quality work of rock artists from a variety of companies.

### Artists:

Bernie Marsden (from White Snake/UK)  
CROWCUSS (Stony Plane/Canada)  
Meteors (Bovema/Holland)  
Mainland (JCO/US)  
Jugando, Mandinca (TCP/Japan)

#### • PASS Records, a division of TRASH

This is a personal label established under the TRASH banner to spotlight the recordings of domestic and foreign artists mostly of "New Wave," produced and selected by a certain producer.

### Artists:

Friction, Boys Boys, Totsuzen-Danball, etc.



Lee Oskar from WAR



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## Grasping New Trends

• Continued from page J-3

the upward trend that began in 1976. The number imported in 1979 was 5.8 million, an increase of 20%. They were worth \$23.5 million, up 28%.

The Japan Record Phonograph Assn. believes that tape production in 1980 will go up to 73 million tapes worth \$484.6 million.

But the biggest happening of the year in the music world, which also was given big play on the city news pages of the main newspapers and on the front pages of sports papers, was the arrest at Narita Airport on Jan. 16, 1980, of Paul McCartney on suspicion of possessing 219 grams (7.7 ounces) of marijuana. Japan has very strict narcotics laws and possession of marijuana can bring a stiff fine and prison sentence.

Over 100,000 tickets had already been sold for the two-week tour, and McCartney and Wings had brought over 11 tons of equipment.

The sports papers, which also carry news about the entertainment world, carried pictures and stories on their front pages. Even the prestigious Asahi Shimbun devoted one-third of its city news page to the story of McCartney's arrest, including a three-column picture.

The concerts had to be cancelled, and the Japan Broadcasting Corp. (NHK), the semi-government station, suspended the broadcasting of Wings songs as well as the Beatles songs composed and arranged by McCartney.

Sejiro Udo, president of Udo Artists which brought McCartney and Wings to Japan, says, "As the promoter, I can only say that this was a most regrettable incident. Not only the Japan Concert Promoters Assn., but also the record companies, had been looking forward to McCartney and Wings and Abba as the two big acts to give the industry a major shot in the arm. Consequently, cancellation of the Wings tour meant a big loss, not only for my outfit, but for the industry as a whole."

The Wings tour could have been very instrumental in arousing interest in international popular music, which has barely managed to hold the line.

The Abba tour, which was seen by 100,000, is still producing steady disk and tape sales, and many music stores continue to feature Abba displays and corners.

As Udo points out, if the Wings tour had been carried out as scheduled, there would have been a double effect from the impact of both Abba and Wings.

The last year saw two Tokyo Music Festivals being held. The 8th Tokyo Music Festival was held on June 17, 1979, and Rita Coolidge won the grand prize with "Don't Cry Out Loud," while A Taste of Honey won the gold with "Do It" and Al Jarreau a silver with "All."

The sponsors decided to move up the festival to March in 1980 because night baseball games are being staged in June, resulting in a poor listener rating for the live telecast of the festival. Consequently, they decided on March when there are no night games, hopefully resulting in more people watching the festival telecast.

This year's 9th Tokyo Music Festival was held on March 30 with Dionne Warwick winning the grand prize with "Feeling Old Feelings." Other competitors included The Stylistics, The Dooleys, Karla Bonoff, Patsy Gallant and Claudja Barry. The guest artist was the Commodores.

The international roster of judges, headed by composer Ryoichi Hattori, president of the Japan Composers' Assn., included president Augusto Alguero of FIDOF from Spain, president Bob Austin of Record World of the U.S., associate publisher Bill Wardlow of Billboard of the U.S., chairman Tony Scotti of Scotti Brothers of the U.S., president Salvatore T. Chiantia of MCA Music of the U.S. and actress Susan Anton of the U.S.

The 10th World Popular Song Festival sponsored by the Yamaha Music Foundation headed by Genichi Kawakami was held on Nov. 9-11 in the Nippon Budokan Hall in Tokyo. Bonnie Tyler of Britain won the gold with "Sitting On The Edge Of The Ocean" for international artists, while the gold for Japanese artists was won by the Crystal King with "Daitokai" (Big City).

The Crystal King group from Fukuoka on the southern Kyushu island has become one of the most popular groups as a result, with sales of its "Daitokai" disk going well over the million mark.

No particularly outstanding Japanese artist has appeared on the scene, although Alice, Godiego, Chiharu Matsuyama, Masashi Sada, Southern All Stars, Yellow Magic Orchestra and others who did well in 1979 are continuing to rack up good sales.

Judy Ongg, who won the coveted Record Grand Prize with "Miserere" last year, recorded the song in English and Chinese—the English title was "Love Is Calling Me"—and CBS/Sony held a party in December 1979 announcing sales in Hong Kong and the United States.

Besides the advance into foreign markets by publishers and record firms, the last year saw Japanese artists also working overseas on the basis of their merits.

Former Takarazuka star Noboru Kozuki appeared for five months from April through September 1979 as the star in the Folies Bergeres show in Paris. This followed a one-month guest appearance in September 1977 and then a seven-month run as the star of the show in April-June and August-November 1978. She was the first Japanese performer to be booked for such a long overseas performance purely on the basis of her singing and dancing abilities.

Jazz singer Junko Mine became the first Japanese singer to

be invited to the Monterey Jazz Festival on Sept. 15, 1979. Also appearing in the festival was clarinet player Eiji Kitamura, for whom it was the third participation in a row.

An interesting phenomenon in the past two years is the steady but strong revival of interest in jazz in Japan. One of the most visible signs is the fact that two jazz musicians known to jazz buffs in the U.S., Sadao Watanabe (sax) and Terumasa Hino (trumpet), have been appearing since last year in tv commercials having no connection with music.

Even in the days when jazz was most popular in Japan about 20 years ago, Japanese jazz musicians were never used in radio or tv commercials. Foreign singers and musicians were exceptions, and the most successful tv commercial was the one for Suntory by Sammy Davis Jr. several years ago.

Kitamura held a two-week program of jazz, with guest singers and musicians changing every day, in the new 350-seat Hakuinkan Theatre on the Ginza in Tokyo in January, and SRO tickets had to be sold on Saturdays and Sundays.

Terumasa Hino and the Players played 37 concerts in 34 cities, including Tokyo and Osaka, in April and May this year, and advance ticket sales totalled 60,000.

Sadao Watanabe is holding jazz concerts in the 12,000-seat Nippon Budokan Hall July 2, 4, and Ai Music is confident it will be able to fill the place every night.

The interesting thing is that many young people, including even some in their teens, are buying tickets for the jazz concerts. This could be a sign that the young people, at whom the record companies, the audio makers, radio and tv are aiming their sales pitch, are looking for new sounds and new experiences.

The music industry as a whole will have to accurately grasp the new changes and trends to keep afloat and advance amid the current severe economic conditions. Billboard

## Video Home Market

• Continued from page J-6

Hara points out, "Recent successes in reducing the size of tape-running mechanism and economizing on the use of power, with resultant reduction in the size of batteries, has led to the development of a long-play portable VTR weighing only about six kilograms with batteries (previous portable VTRs weighed nine kilograms). They are becoming popular.

"However, in order to make VTRs even more popular, the VTR should be incorporated with a video camera which is as compact and low-priced as the existing 8mm cine-camera. To do this, it is necessary to develop a new recording system that can replace the existing Beta and VHS systems. Video cameras are expected to be made more compact than they are at present by the adoption of a new solid-state pick-up element. Development of such a VTR incorporated with a video camera is expected to materialize within the next five years." Billboard

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# Publishers Face Up To Domestic And International Problems

**M**asayoshi Akiyama, secretary-general of the Music Publishers Assn., says the publishers face difficult problems, both domestic and international, while Kunihiko Murai, president of Alfa Records, Inc., agrees that the past year has not been a very good year for publishing. His opinion is that difficult conditions will continue for another year. There are about 400 publishers in Japan, and 90 of the biggest ones are members of the Music Publishers Assn. (MPA), which was established in 1973.

Akiyama lists the problems as: (1) blanket contract for broadcasting use; (2) directly imported records; (3) revision of Article 30 of the Copyright Law with regard to personal recording on tape; and (4) closer liaison with government offices concerned and related organizations as well as education concerning copyrights.

The blanket contract for broadcasting use was signed in March 1978 and will be valid to March 31, 1981. The rate is only 0.66% for the Japan Broadcasting Corporation (semi-Government NHK) and 0.62% for private broadcasting stations with various exceptions allowed. Previously the rate was only 0.11%.

"The 0.62%-0.66% is a far cry from the 2% in the U.S. and Europe," Akiyama points out. "Furthermore, the rate should apply to the gross with no exceptions allowed. We intend to work to achieve the 2% figure although we know it will be very difficult."

If agreement can't be reached with the broadcasting stations by March 31, 1981, it will mean no contract, which could mean trouble for the stations.

In the case of clubs and cabarets which have played music without paying copyright use charges, the Japanese Society of Rights of Authors, Composers and Publishers has taken the matter to court and won several cases so that a good precedent has been established.

The imported records problem is a recent one, aside from the question of imports of pirate disks. Some MPA members favor imposing copyright use charge on all imported disks, but others like Alfa Records' Murai believe it's a question of whether copyright charges have already been paid on the records in the country of origin.

Article 30 of the Copyright Law presently permits personal recording, but as in the U.S., publishers and record companies are worried that if people in greater numbers tape off

records and broadcasts instead of buying records, sales of records and prerecorded tapes will be hit hard.

This, of course, is a problem requiring considerable study; it will not be very easily solved since it touches on the rights of individuals.

Akiyama says that MPA must work hard to educate, not only the general public, but also the government officials concerned about copyrights in order to further promote music. The MPA plans to stage various events for this purpose.

He points out that a major problem facing the publishers was the increasing costs of producing master tapes. Recording studio charges have risen, and artists and musicians are demanding higher fees. Artists are asking for secondary use fees also.

Akiyama says this year and next year will be crucial years for the publishers. They must promote more overseas, but they face the language barrier.

But Murai's Alfa Records has successfully negotiated the language barrier with Yellow Magic Orchestra's "Computer Game" single and "Yellow Magic Orchestra" album. As of the end of March 1980,

the single has sold 400,000 copies and the album, 200,000, in the U.S. and Europe.

These overseas sales compare with three YMO albums racking up a total of 700,000 copies in Japan. The YMO is releasing its fourth album on June 5, "Multiplies," and there are already 200,000 advance sales.

YMO's "Solid State Survival" album, the second one released in Japan, will be released in the U.S. in July by A&M. Alfa Records hopes to open a recording company in the U.S. with A&M in September. (Continued on page J-18)



Masayoshi Akiyama, secretary-general of the Music Publishers Association: "We have to make our own songs, nurture composers to produce new songs and create hits. That's the only way to succeed."

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Left: A popular item with young Japanese, the portable radio cassette. Shown is Sanyo's U-4 (M7700 in the U.S.)



Bottom: Sony's TC-K77R metal cassette deck.

## Audio Industry Expected To Hold Steady In '80

**T**he electronic industry in Japan was barely able to maintain the same level of production in 1979 as in the year before because of a huge 33.5% increase in video tape recorders.

"The outlook for 1980 is more of the same unless 'new look' technology is developed during the year and catches the fancy of audio fans," according to Sadao Kobayashi, director of the engineering department of the Electronic Industries Assn. of Japan.

He explains, "In the audio world, there is something akin to the fashion world. It need not necessarily be a new technology; it just has to look like new technology, and that's why I call it 'new look' technology. Audio booms in the past have been generated by something that caught the audio fans' fancy and swept the general public along."

On the domestic market, Kobayashi sees fairly good sales of flat speakers and amplifiers, while record players, three-in-one music centers and hi fi components should do well in the exports field.

Statistics released by the Electronic Industries Assn. of Japan for 1979 show that production of radios was down 12.8%

to 15 million sets worth \$406 million, while tape recorders, including those with radio, were down 3.9% to 30.6 million worth \$2 billion. Car stereos showed an increase of 1% for 11 million sets worth \$667 million.

Production of stereo sets was down 17.4% to 2.8 million sets worth \$373 million. Stereo components, including FM tuners, amplifiers, players and speakers, but not including tape decks, were down 11.4% to 18.2 million units worth \$1.6 billion.

Production by the electronic industry for home use totalled \$9.7 billion, including VTRs and \$3.15 billion worth of television sets, a decrease of 1% from 1978. This compares with production for industrial use totalling \$11.9 billion, a healthy increase of 15% from the year before.

Exports of electronic products for home use, including tv sets and VTRs, came to \$6.5 billion, up 7.6% from the year before. Exports of those for industrial use came to \$2.5 billion, an increase of 16.8% from 1978. With a 29.2% increase in exports of parts, the overall export total came to \$13.4 billion, up 15.5% from the year before.

The radio with cassette deck, which is popularly called "radio-casse" in Japan, has proved very popular with the young people here, resulting in the big rise in the sales of blank and pre-recorded tapes.

These radios with cassette decks can be seen everywhere—at ski lodges, on the beach, on picnics, in the hands of hikers on mountains. They are just the thing for the young because they are less expensive than the stereo sets, are portable so that they can be taken everywhere and are useable in the mountains and on the beach where no power source is available.

Sony's system called "Walkman" took the young people by storm, and many of them can be seen listening to taped music while commuting to school or work on trains, watching a baseball game or hiking along a mountain path.

This "Walkman" is the type of thing that Kobayashi calls "new look" technology because it is not something entirely new, but an improvement on existing products and technology.

"There have been no major or outstanding developments in audio during the past year," Kobayashi says, "although there have been minor advances. In the case of players, for instance, direct-drive turntables are now equipped with a quartz lock to keep revolutions at exactly 33 1/3 r.p.m., resulting in a reduction in wow and flutter.

"More accurate records are now available because of direct cutting and PCM recording, while pick-up arms are more advanced with less vibration and with inside force cancellers," he adds. "The cassette tape recorder has been made more compact. The recording-replay head accuracy has been improved; now there are separate combination heads for record-

(Continued on page J-18)

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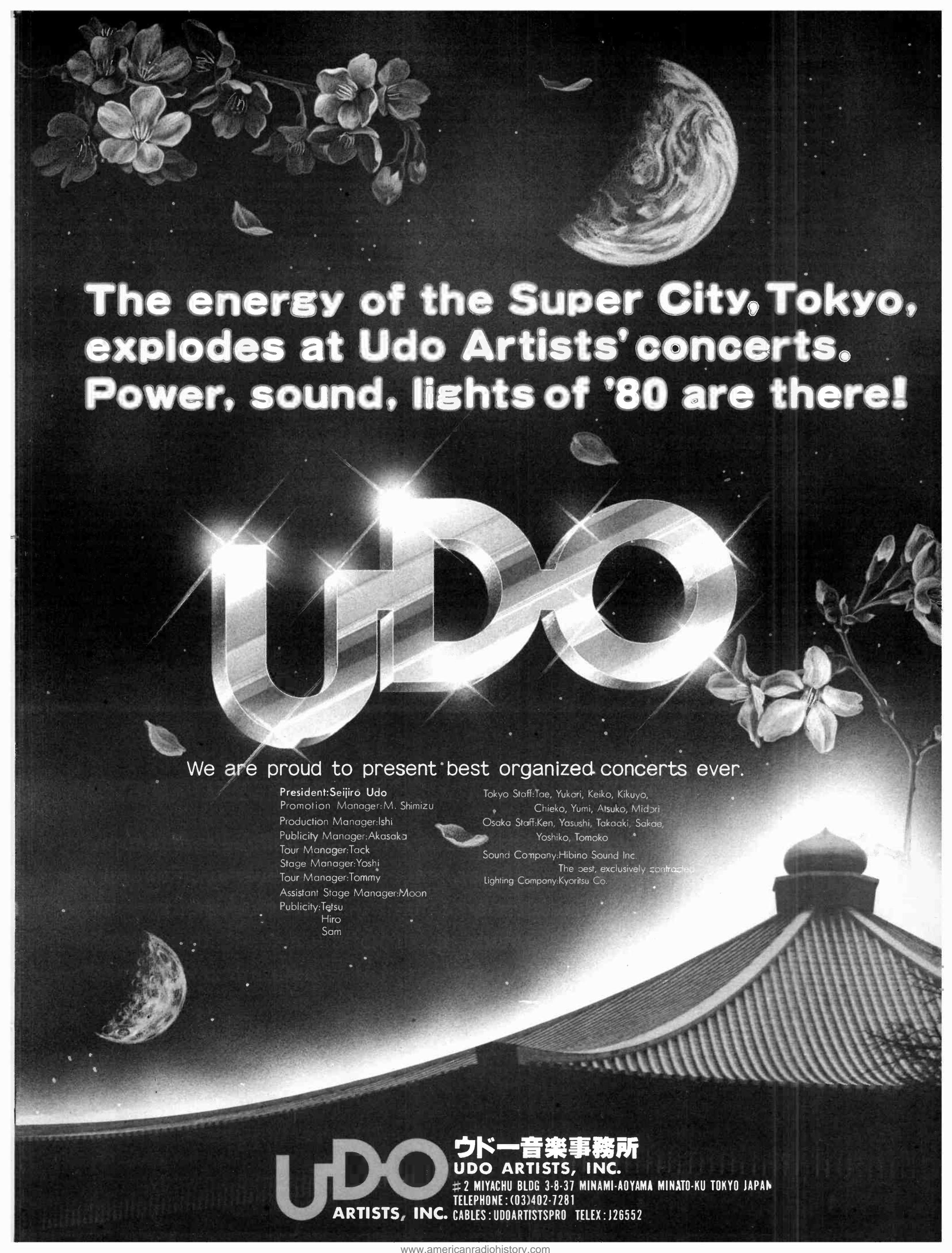
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A Billboard Spotlight

JUNE 14, 1980 BILLBOARD



At Yamano's Ginza district outlet in Tokyo, the Billboard U.S. charts are used as a sales tool.

# Retailers See Sales Increase On Horizon



**A**lthough the sales of disks are not expected to increase this year as compared to last year, the music retailers expect that total sales will go up because of the expected hike in prerecorded tape sales. But Yoshio Sumiki, the director in charge of music sales at Shinseido Co., Ltd., says that his company's 147 stores throughout the country are confident they can up disk sales by 16% and tape sales by 24%. "These compare with the 15% and 37%, respectively, that we chalked up in 1979 as compared to the year before," he says. "We feel that our customer-oriented sales strategy will result in achievement of our goals despite the fact that the record industry sees no increase in production this year."

Taiji Saito, in charge of the popular music section in the Ginza store of the Yamano Music Co., says his store in the middle of the busy Ginza shopping district will probably maintain the same record volume this year but will see a continuing increase in tape sales, which went up almost 50% in 1979 from the year before.

Quoting figures, Shinseido's Sumiki says his company recorded sales in 1978 totalling \$77 million, which includes musical instruments, sporting goods, books and magazines. The total rose to \$93.8 million in 1979, and the company expects that 1980 will see sales of \$108.4 million.

Of the total, about \$73 million will be in sales of records and tapes.

Sumiki says, "We have a trading department which imports records but the amount is very small. We find that we can fully meet our customers' demands for foreign music with domestically-produced disks. The quality of Japanese-made disks is the best in the world, and there is a very large variety.

"But we can't, of course, ignore the fact that there are some record fans who buy only imported disks and some who want records which are not sold in Japan. Consequently, we

have what is called the Disk Inn Chain consisting of three stores which only sell imported disks—jazz, rock-soul and classic."

With 147 stores, Shinseido is easily the largest chain in the country. Record/tape stores range from hole-in-the-wall one-man operations to the Yamano Ginza store, which is a four-story affair with almost 2,400 square yards of floor space.

Shinseido buys records and tapes directly from the record companies, purchasing outright rather than taking them on a consignment basis. "However, we're permitted to return anywhere from 10% to 15% and receive our money back," Sumiki explains.

As for Shinseido's customer-oriented sales strategy, he points out, "For several years now, the record industry has been aimed at the young people, while the music programs on television give people the impression that only music for young people is available. We feel it is our duty to inform people about the good music that is available. Consequently, we have printed 35,000 copies of a 200-page catalog listing 4,000 selected LPs, including classics, pop, Japanese, jazz,

(Continued on page J-17)



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## Local Artists Dominate

• Continued from page J-3

group put out its second song, "Shinkiro" (Mirage), on April 5, and it's being used as the campaign song for Shiseido's summer cosmetics campaign.

The percentage of songs used in tv commercials becoming hits has been 90% in the past, so the Crystal King group is hoping that it will have two hits in a row.

The first Crystal King album of 11 songs, including "Dai-tokai," was scheduled for release on May 21.

The Japanese songs popular now are Alice's "Shushifu," Kaientai's "Okuru Kotoba," Masashi Sada's "Dokeshi no Sonetto," Shannels' "Runaway," Mariya Takeuchi's "Fushigina Peach Pie," Machiko Watanabe's "Kuchibiruyo," Atsuko Kimiwo Katate and Twist's "Love Song." Eichiki Yazawa's commercial for Coca-Cola, "This Is Song For Coca-Cola" is also popular.

CBS/Sony, Toshiba EMI and Victor continued in the No. 1, two and three spots for two years in a row in sales market share. Their percentages were 15.8, 11.7 and 10.8, respectively, as compared to 16.9, 13.6 and 12.2 the year prior.

Below them were Japan Columbia, Polydor, Disco Mate (up from 12th the year before to 6th), Warner Pioneer and Canyon.

The record companies are starting to take steps to export more records and master tapes to other countries. Victor and Alfa Records have already exported master tapes, while Japan Columbia is placing emphasis on exporting Western music records produced in Japan.

Victory is presently exporting the master tapes for about 300 disks. Previously, it was exporting only to those areas where Japanese and people of Japanese descent were living, such as the U.S. and to Southeast Asia, but it is now also exporting to European countries.

Alfa Records has a mutual licensing contract on master tapes with A&M, and Yellow Magic Orchestra disks have proved very popular in the U.S. and Europe.

Western music disks made by Japan Columbia's special PCM recording are being exported in increasingly larger numbers. The Western music disks that it sells total about \$2.2 million a year, but exports account for 30% of the total. Most are classical records, recorded in Europe or when artists and groups visit Japan, but it intends to branch out into other music fields, including rock, in the future. Billboard

### CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. All stories written by: Shig Fujita, Billboard's correspondent in Tokyo. Art: Bernie Rollins.

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# Retailers See Increase

• Continued from page J-14

rock and movie scores. Each LP has a picture, its serial number (but not the name of the record firm), list of tunes and a brief explanatory paragraph. With the title 'Shinseido Ever Green Records,' this catalog is given free to selected customers, and the records listed in the catalog have a green belt and the EGR logo on the vinyl cover when displayed in the store. We started this EGR program three years ago and have found it very effective in pushing sales.'

Sumiki continues, "As for the new disks put on sale each month, Shinseido puts a blue belt on the vinyl cover of the ones it recommends as good records. Regular customers, therefore, can tell at a glance which records are recommended by Shinseido; they know from experience that they can trust Shinseido's judgment."

The company has also been printing 60,000 copies of a tabloid eight-page Shinseido Music Town containing disk news, which is distributed free to customers. It's a monthly and contains news about new disks, new singers and lots of info about foreign artists and disks.

The 990 Shinseido employees are strictly trained to give good service, not only when selling, but in getting feedback from customers after sales so that the information can be used in future sales.

The chain, with 104 of its 147 stores in the capital sphere (Tokyo and its surrounding prefectures or provinces), is expanding at the rate of 10 stores a year and is investing \$9 million a year in new facilities.

Whereas Shinseido has not increased sales space for tapes, Yamano's Ginza store, which caters to office workers and students as well as older people, upped space for tapes from 20% of total floor space to 30% during the past year.

The first floor with 396 square yards of floor space is devoted entirely to popular music, and Billboard's "Hot 100" and "Top LPs & Tape" lists are prominently displayed. Saito said customers show great interest in the Billboard lists and many buy the records in the rack under the lists.

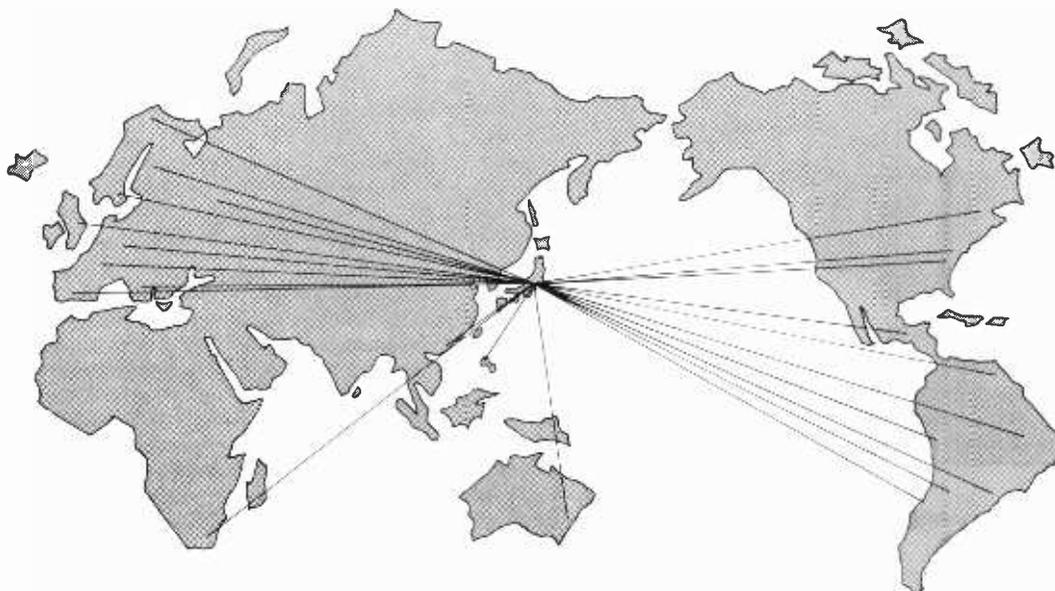
Yamano's stores, like those of the Shinseido chain, hold autographing sessions, not only by Japanese singers, but also by visiting foreign stars and groups.

Saito says that Victor and Crown were to raise their LP prices from \$11 to \$12.33 as of May 21 and that other record makers will probably follow suit soon. "I don't think the price hike will hit sales too much," he says, "but customers will be more selective, buying only those records they really want."

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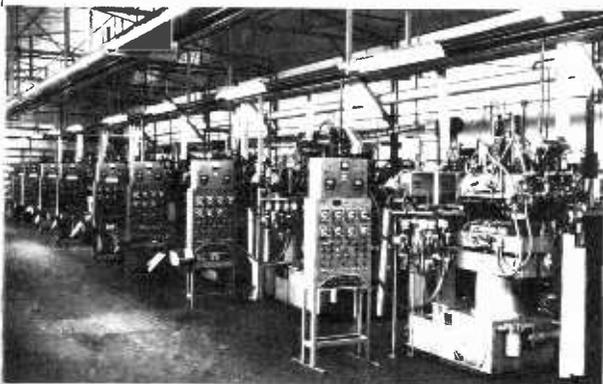
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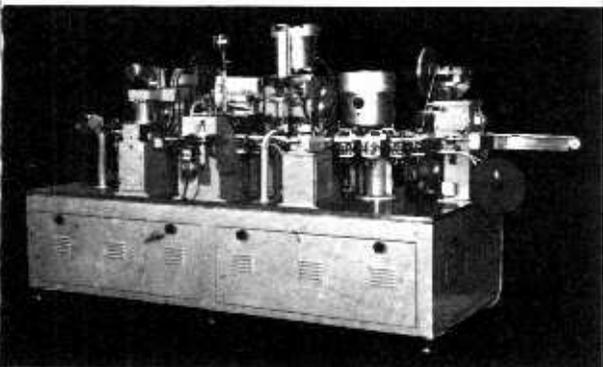
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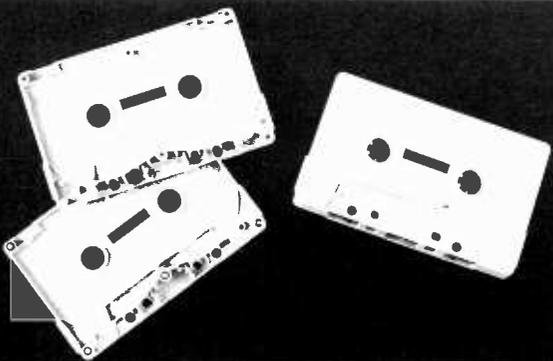
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## Full Concert Halls

• Continued from page J-4

too many halls, everybody would be holding concerts and the overall quality would drop."

Seijiro Udo, president of Udo Artists, has been instrumental in creating a big rock following in Japan. "We have been promoting rock from 10 years ago," he points out, "and now it can be said that rock is firmly established here. New artists are appearing one after the other, and when we bring them over here, the Japanese go to their concerts because they want to see and hear them at least once."

Udo Artists did very well during the past year booking foreign acts exclusively. Biggest drawing cards were Eagles (70,000), Billy Joel (23,000) and Earth, Wind & Fire (60,000). Udo Artists will be bringing Joel, Earth, Wind & Fire and Kiss back to Japan in the latter half of 1980. Kiss was very successful in 1978.

Udo says that his agency would continue to book foreign acts exclusively since "there is still a wealth of foreign material." It is interesting to note that all the members of the Japan Concert Promoters Assn., with the exception of Udo Artists and one or two others, are now booking Japanese acts also although they all started out exclusively with imported acts.

Tickets have been pegged at \$13.20 top for five-six years, and Uchino believes they will remain the same the coming year. Raising the price to \$15.40 would mean only 65 cents extra to the sponsor, since a 10% admission tax is imposed on tickets over \$13.20.

Despite the oil crisis and not so bright economic outlook because of inflation fears, Uchino feels that attendance at concerts will not be adversely affected. He explains, "When people have less money to spend, they will forego overseas trips and other expensive things and go to see or enjoy something close by. Music isn't hit too bad by inflation, and we expect we'll have just as good a year this year overall as last year. Frankly, we didn't do too well business-wise with the foreign talent last year, although the situation is somewhat better. But we did and are doing quite well with the Japanese talent."

Udo admits that the foreign talent business has not fared very well as shown in the decrease also in the sales of records by foreign stars. "We don't expect that this year will be much better," he said. "It probably will be so-so or even down a little."

Gone are the days when top night clubs such as the Copacabana, El Morocco and New Latin Quarter used to book top foreign singers and groups. The New Latin did book the Commodores and Dionne Warwick one night each after the Tokyo Music Festival, but it was a one-shot deal and nothing regular. There are nearly 40 live spots in town, but they are all

small—holding anywhere from 50 to 200—and have a very limited following. Some visiting artists have performed in such live spots, but in most cases they have not found the conditions ideal.

Discos are still the in thing in Tokyo, but none of them have singers or shows on a regular basis. A few, like the Samba and Chakras Mandala as well as the Bee, have sponsored one-shot deals. But the fact that no one has decided to feature regular shows indicates that the Japanese go to discos to eat, drink and dance, and are not interested in hearing a singer if they have to pay too much money.

They've become used to the average charge of \$13.20 for men and \$11 for women (all you can eat and drink) for discos, so a \$22 to \$44 charge when a foreign singer is on is just too much for them. Billboard

## Audio Holds Steady

• Continued from page J-12

ing and replay instead of just one head for both recording and replay."

Kobayashi believes sales of radios with cassette decks (some also with tv) will increase in Japan. He also expects their exports to the U.S., Europe and Middle East will go up.

"As for the main amplifier, the Super A amp to cut down on idle current use has been developed, based on a new theory," he continues. "As for the preamplifier, one with lower noise and higher gain has been developed. In the speaker field, the flat speaker helped to eliminate sound impurities and proved very popular. Speakers can now accurately reproduce very low frequency sounds."

Kobayashi foresees no major breakthroughs during the coming year. Billboard

## Publishers Face Up

• Continued from page J-10

Murai points out, "We have to make our own songs, nurture composers to produce new songs and create hits. That's the only way to succeed."

Copyrights are now 70% domestic, whereas they used to be 50-50. "Royalty is high on imported records, and imports are increasing," he says. "The outlook is not very good."

As for the new labels appearing on the market, Murai says, "New labels are welcome because big firms can't go along very easily with changes. We welcome change, because change and incentive are needed so something new can emerge." Billboard

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# JVC

19	16	18	Casablanca 2266 <b>SEXY EYES</b> —Dr. Hook Capitol 4831
20	19	19	<b>LOST IN LOVE</b> —Air Supply Arista 0479
21	21	13	<b>WONDERING WHERE THE LIONS ARE</b> —Bruce Cockburn Millennium 11786
22	27	8	<b>SHINING STAR</b> —Manhattans Columbia 1-11222
23	25	12	<b>SHOULD'VE NEVER LET YOU GO</b> —Neil Sedaka & Dara Sedaka Elektra 46615
24	23	18	<b>RIDE LIKE THE WIND</b> —Christopher Cross Warner Bros. 49184
25	22	12	<b>BREAKDOWN DEAD AHEAD</b> —Boyz Scaggs Columbia 1-11241
26	34	6	<b>TIRED OF TOEIN' THE LINE</b> —Rocky Burnette EMI-America 8043
27	39	11	<b>WE LIVE FOR LOVE</b> —Pat Benatar Chrysalis 2419
28	28	9	<b>LADY</b> —The Whispers Solar 11928
29	45	5	<b>ONE FINE DAY</b> —Carole King Capitol 4864
30	33	9	<b>TWILIGHT ZONE</b> —Manhattan Transfer Atlantic 3649
31	32	12	<b>WE WERE MEANT TO BE LOVERS</b> —Photoglo 20th Century 2446 (RCA)
32	35	7	<b>THEME FROM NEW YORK, NEW YORK</b> —Frank Sinatra Reprise 49233
33	29	22	<b>ANOTHER BRICK IN THE WALL</b> —Pink Floyd Columbia 1-11187
34	37	9	<b>TWO PLACES AT THE SAME TIME</b> —Ray Parker Jr. & Raydio Arista 0494

52	62	5	<b>A LUVER'S HOLIDAY</b> —Change RFC 49208 (Warner Bros.)
53	55	5	<b>ALL NIGHT THING</b> —The Invisible Man's Band Mango 103 (Island)
54	63	4	<b>WALKS LIKE A LADY</b> —Journey Columbia 1-11275
55	59	6	<b>KING OF THE HILL</b> —Rick Pinette and Oak Mercury 76049
56	57	5	<b>BACK TOGETHER AGAIN</b> —Roberta Flack w/Donny Hathaway Atlantic 3661
57	64	4	<b>AND THE CRADLE WILL ROCK</b> —Van Halen Warner Bros. 49501
58	71	3	<b>IN AMERICA</b> —The Charlie Daniels Band Epic 9-50888
59	68	4	<b>EVERYTHING WORKS IF YOU LET IT</b> —Cheap Trick Epic 7-1206
60	24	12	<b>I CAN'T HELP IT</b> —Andy Gibb & Olivia Newton-John RSO 1026
61	26	13	<b>TRAIN IN VAIN</b> —The Clash Epic 9-50851
62	31	12	<b>GEE WHIZ</b> —Bernadette Peters MCA 41210
63	36	10	<b>I DON'T WANT TO WALK WITHOUT YOU</b> —Barry Manilow Arista 0501
64	40	28	<b>WITH YOU I'M BORN AGAIN</b> —Billy Preston & Syretta Motown 1477
65	76	3	<b>TAKE YOUR TIME</b> —S.O.S. Band Tabu 9-5522 (CBS)
66	38	10	<b>LOVE STINKS</b> —The J. Geils Band EMI-Wmerica 8039
67	72	4	<b>TAKE YOU TONIGHT</b> —Ozark Mountain Daredevils Columbia 1-11247
68			<b>EMPIRE STRIKES BACK</b> —Meco RSO 1038

86	88	2	<b>WITH YOU</b> —Anne Murray Capitol 4878
87			<b>SISTERS OF THE MOON</b> —Fleetwood Mac Warner Bros. 49500
88			<b>LANDLORD</b> —Gladys Knight & The Pips Columbia 1-11239
89			<b>FAME</b> —Irene Cara RSO 1034
90			<b>ON THE REBOUND</b> —Russ Ballard Epic 9-50883
91	91	2	<b>ONE MORE TIME FOR LOVE</b> —Billy Preston & Syretta Tamla 54312
92			<b>I CAN SURVIVE</b> —Triumph RCA 11945
93			<b>TAKE A LITTLE RHYTHM</b> —Ali Thomson A&M 2243
94	67	9	<b>ONLY THE LONELY</b> —La Flavour Sweet City 7377
95	73	11	<b>DON'T SAY GOODNIGHT</b> —The Isley Brothers T-Neck 9-2290 (CBS)
96	74	17	<b>DON'T PUSH IT, DON'T FORCE IT</b> —Leon Haywood 20th Century 2443 (RCA)
97	69	13	<b>PILOT OF THE AIRWAVES</b> —Charlie Dore Island 49166 (Warner Bros.)
98	78	5	<b>HEART HOTELS</b> —Dan Fogelberg Full Moon/Epic 9-50887
99	75	6	<b>LOVE AND LONELINESS</b> —The Motors Virgin 67007
100	85	14	<b>RUN LIKE HELL</b> —Pink Floyd Columbia 1-11265
			<b>LET ME BE THE CLOCK</b> —Smokey Robinson Tamla 54311 (Motown)



★ Single This Week

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# Talent

## Big Crowds & Good Music At Berkeley Fest

BERKELEY—The 14th annual Univ. of California Berkeley Jazz Festival, held May 22-25, was an overwhelming success, both artistically and at the boxoffice.

Student producer Tony Krantz's



Chick Corea: Performing with ease as he surveys the sellout crowd at the Berkeley festival.

imaginative packaging of artists with relatively compatible styles into four concerts in three different venues paid off well. All four concerts sold out in advance.

Besides two free daytime concerts—by L. Shankar and Zakir Husain and by the Heath Brothers—the festival lineup consisted of a Thursday night solo performance by Keith Jarrett in the 2,000-seat Zellerbach Auditorium (at \$10-\$12.50 a ticket), a Friday night set of modern mainstream artists in the 3,500-seat Berkeley Community Theatre (\$9-\$10) and two weekend shows, a Saturday evening concert of predominantly crossover musicians and a Sunday afternoon fusion bill, both held outdoors in the 8,500-seat Greek Theatre (\$9.50-\$10.50).

To true believers, pianist Jarrett's 2½ hours of extended untitled improvisations were nothing short of musical ambrosia as evidenced by four encores, but to these ears, they were meandering, self-indulgent and ultimately boring.

By LEE HILDEBRAND

Pouring sweat as he performed, Jarrett seemed to be expending more energy with his writhing body movements, foot stomps and grunts than from anything he was conceiving at the keyboard. Between numbers, he delighted the audience with a few brief mime routines.



Billboard photo by Mark Sarfati

Intense Moment: Stanley Clarke, Herbie Hancock and Carlos Santana prove they are master musicians as they play at the Berkeley Jazz Festival.

Drummer Art Blakey and his Jazz Messengers kicked off Friday's concert with a gorgeous gospel-imbued treatment of James Weldon Johnson's "Lift Every Voice And Sing" (the Black National Anthem) highlighted by James Williams' McCoy Tyner-influenced piano work and a thunderous drum solo by hard bop's

"Ain't Misbehavin'" and "When Sonny Gets Blue," demonstrating his ability to play lead and rhythm at the same time. Peterson returned with Canadian bassist Jim Hughart in tow to wind up his segment with several cooking pieces that harkened back to the piano-guitar-bass sound of his '50s trio.

### Chicago Mayor Behind New Series Of Pier Concerts

CHICAGO—City sponsorship of special summer concerts has been uptempo for the past three years and this month the latest addition is being introduced by Chicago Mayor Jane Byrne.

Byrne's office is sponsoring a series of \$2 admission Navy Pier concerts each weekend in June, leading off with three nights of bluegrass, Thursday through Saturday (5-7).

Last summer a free Chicago Jazz Festival was launched and Byrne's administration also has enlarged the highly successful ChicagoFest multi-stage musical extravaganza.

The new group of 12 concerts, almost all presenting three acts, becomes another important part of the mayor's summer city public relations effort.

Site of the concerts is the east end auditorium of Navy Pier, the turn-of-the-century seaport and amusement pier being rehabilitated by the city. The entire ChicagoFest, called the "world's largest music festival,"

has its home at Navy Pier in August.

Talent booking for the June concerts was handled inside the Mayor's special events office, according to mayoral aide Lesa Ukman. An outside production company, Festivals Inc. is in charge of booking for ChicagoFest.

The Navy Pier concerts will be broadcast live by stations WVON-AM and WMAQ-AM. There will be weekends devoted to jazz, blues and country, as well as bluegrass.

Bluegrass headliners include John Hartford, Doc Watson and Vassar Clements. Jazz headliners, Thursday through Saturday (12, 13, 14), are Flora Purim and Airto Moreira, Dexter Gordon and Sun Ra's Solar Jet Set Arkestra.

Country concerts, June 19, 20 and 21, will headline Billy Joe Shaver, Hank Williams Jr. and Bobby Bare. Blues concert headliners, June 26, 27 and 28 are Willie Dixon, Junior Wells and Buddy Guy and the Nighthawks.

The city-backed Chicago Jazz Festival will be held Aug. 25-31 at Grant Park. The Grant Park bandshell also is site of two months of Grant Park Symphony concerts, presented without charge under Chicago Park District sponsorship.

ALAN PENCHANSKY

### Final Dr. Pepper Series Nearing

NEW YORK—The 15th and last scheduled Dr. Pepper Central Park Music Festival, the longest continuous pop festival at one venue in the U.S., opens July 1 at the Wolman Rink Theatre in Central Park here with a concert by Cleo Lane and John Dankworth.

Altogether, 32 concerts are scheduled before the festival ends the end of August. Acts to play at the outdoor venue this summer include the

After more than 34 years as a professional vocalist Betty Carter continues to grow as a musician. Phrasing like a horn player (the influence of trumpeter Miles Davis was easily detectable) while delivering lyrics with precision, she capped off Friday by incorporating more original material than before into her mesmerizing performance.

Her new trio, led by pianist Mulgrew Miller, followed her intricate meter shifts with dazzling skill throughout.

Andy Narell, a Berkeley-based musician who has introduced the Caribbean steel drum to jazz as a lead melodic instrument, opened Saturday's fare with a refreshing set that included Miles Davis' "Seven Steps To Heaven" and a Brazilian number by Egberto Gismonti. The prickly tones of Steve Erquiaga's guitar perfectly complemented those of Narell's drum.

Though second drummer Chris

(Continued on page 70)

### Starlight In Philly Shines

PHILADELPHIA—With Charlie Gerson's Emerald City in nearby Cherry Hill, N.J., enjoying a new lease on life as a rock music dance hall after a fling as a disco, the long-closed Starlight Ballroom in the Kensington section of the city is looking for the same kind of uplift.

David Carroll, who operates the more intimate Hot Club in center city here, where new wave bands were first introduced on the local scene, has taken on the Starlight as a rock dancing emporium.

With a fresh coat of paint, a large stage and a high decibel sound system, the Starlight, accommodating up to 600 patrons opened recently with Johnny Thunder's Gang War and the Warm Jets, with Lee Sammons, WXPN-AM deejay, spinning records between dance sets.

Stressing the rock dancing environment, with local, regional and national new wave acts on weekends, Carroll plans to feature mid-week the "corporate rock" being pushed by the record companies.

Carroll first started in 1977 booking new wave acts at the Hot Club and reportedly it was here that many bands like the B-52s, the Talking Heads, the A's, the Reds and the Romantics first played.

The Starlight Ballroom, closed for many years, played host to such diversified talents over the years as the Dick Clark Revue and Eydie Gorme.

Since the drinking age in Pennsylvania starts at 21, the nearby Emerald City has a bit of an edge because the legal drinking age on the Jersey side is 19. Emerald City is also much larger, accommodating up to 1,000 patrons.

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9	10	14	<b>ALL NIGHT THING—</b> Invisible Man's Band Mango 103 (Island)
10	11	8	<b>CLOUDS—Chaka Khan</b> Warner Bros. 49216
11	12	8	<b>POWER—Temptations</b> Gordy 7183 (Motown)
12	13	10	<b>A LOVER'S HOLIDAY—Change</b> RFC 49208 (Warner Bros.)
13	5	14	<b>LADY—Whispers</b> Solar 11928 (RCA)
14	7	13	<b>LET ME BE THE CLOCK—</b> Smokey Robinson Tamla 54311
15	15	15	<b>DON'T SAY GOODNIGHT—</b> Isley Brothers T-Neck 9-2290 (CBS)
16	16	14	<b>TWO PLACES AT THE SAME TIME—</b> Ray Parker Jr. & Raydio Arista 0494
17	19	11	<b>OVERNIGHT SENSATION—</b> Jerry Knight A&M 2215
18	22	6	<b>SITTING IN THE PARK—G.Q.</b> Arista 0510
19	21	7	<b>WE'RE GOIN' OUT TONIGHT—Cameo</b> Chocolate City 3206 (Casablanca)
20	26	8	<b>YOU AND ME—Rockie Robbins</b> A&M 2231
21	18	14	<b>GOT TO BE ENOUGH—Con Funk Shun</b> Mercury 76051
22	28	7	<b>BEHIND THE GROOVE—Teena Marie</b> Gordy 7184 (Motown)
23	31	7	<b>ONE IN A MILLION YOU—</b> Larry Graham Warner Bros. 49221
24	24	9	<b>GIVE UP THE FUNK—B.T. Express</b> Columbia 1-11249
25	35	4	<b>CUPID—Spinners</b> Atlantic 3664

33	7	<b>I DON'T GO SHOPPING—Patti LaBelle</b> Epic 9-50872
34	8	<b>SAME OLD STORY—Randy Crawford</b> Warner Bros. 49222
35	6	<b>I SHOULD BE YOUR LOVER—</b> Harold Melvin & The Blue Notes Source 41231 (MCA)
36	10	<b>STARS IN YOUR EYES—</b> Herbie Hancock Columbia 1-11236
37	5	<b>HANGIN' OUT—Kool &amp; The Gang</b> De-Lite 804 (Mercury)
38	6	<b>BIGGEST PART OF ME—Ambrosia</b> Warner Bros. 49225
39	5	<b>DYNAMITE—Stacy Lattisaw</b> Cotillion 45015
40	13	<b>MINUTE BY MINUTE—Peabo Bryson</b> Capitol 4844
41	4	<b>DON'T TAKE MY LOVE AWAY—</b> Switch Gordy 7181 (Motown)
42	5	<b>JAM—Five Special</b> Elektra 46620
43	5	<b>I'M DANCING FOR YOUR LOVE—</b> Rufus & Chaka MCA 41230
44	6	<b>LOVE CYCLES—D.J. Rogers</b> ARC/Columbia 1-11254
45	5	<b>LOVE'S SWEET SENSATION—</b> Curtis Mayfield & Linda Clifford Curtom./RSO 1029
46	6	<b>DON'T TELL ME, TELL HER—Odyssey</b> RCA 11962
47	3	<b>SOMEONE THAT I USED TO LOVE—</b> Natalie Cole Capitol 4869
48	4	<b>NEVER GIVIN' UP—Al Jarreau</b> Warner Bros. 49234
49	4	<b>ALL THE WAY—Brick</b> Bang 9-4810 (CBS)
50	6	<b>WELCOME TO MY WORLD—</b> Delegation Mercury 76056

8	9	11	<b>HOT BOX—Fatback</b> Spring AP-1-6726 (Polydor)
9	7	9	<b>SPIRIT OF LOVE—Con Funk Shun</b> Mercury SRM 1-3806
10	20	3	<b>ABOUT LOVE—</b> Gladys Knight and The Pips Columbia JC 36387
11	12	8	<b>THE GLOW OF LOVE—Shotgun</b> RFC 3438 (Warner Bros.)
12	10	15	<b>LIGHT UP THE NIGHT—</b> Brothers Johnson A&M SP 3716
13	14	6	<b>POWER—Temptations</b> Gordy G8-99M1 (Motown)
14	11	9	<b>TWO PLACES AT THE SAME TIME—</b> Ray Parker Jr. and Raydio Arista AL 9515
15	16	42	<b>OFF THE WALL—Michael Jackson</b> Epic FE 35745
16	15	24	<b>THE WHISPERS—The Whispers</b> Solar BXL1-3521 (RCA)
17	13	7	<b>PARADISE—Peabo Bryson</b> Capitol S00-12063
18	18	15	<b>LADY T—Teena Marie</b> Gordy G7-992R1 (Motown)
19	17	14	<b>WARM THOUGHTS—Smokey Robinson</b> Tamla T8-367M1 (Motown)
20	21	9	<b>MONSTER—Herbie Hancock</b> Columbia JC 36415
21	19	10	<b>TWO—G.Q.</b> Arista AL 9511
22	22	5	<b>NATURALLY—Leon Haywood</b> 20th Century T-613 (RCA)
23	28	10	<b>RELEASED—Patti LaBelle</b> Epic JE 36381
24	25	16	<b>WINNERS—Kleer</b> Atlantic SD 19262
25	36	2	<b>INVISIBLE MAN'S BAND—Mango</b> MLPS 9537 (Island)

34	33	10	<b>Randy Crawford</b> Warner Bros. BSK 3421
35	35	11	<b>REACHING FOR TOMORROW—Switch</b> Gordy G8-993M1 (Motown)
36	45	5	<b>YOU'LL NEVER KNOW—</b> Rodney Franklin Columbia NJC 36122
37	34	15	<b>SPLASHDOWN—Breakwater</b> Arista AB 4264
38	32	26	<b>SKYLARKIN—Grover Washington Jr.</b> Motown M7-933R1
39	37	35	<b>GAP BAND II—Gap Band</b> Mercury SRM 1-3804
40	40	8	<b>BIG FUN—Shalamar</b> Solar BXL1-3479 (RCA)
41	42	12	<b>DREAM COME TRUE—Earl Klugh</b> United Artists LT 1026
42	38	15	<b>SPYRO GYRA—Catching The Sun</b> MCA MCA-5108
43	41	18	<b>LOVE SOMEBODY TODAY—</b> Sister Sledge Cotillion SD 16012 (Atlantic)
44	44	11	<b>EVERY GENERATION—Ronnie Laws</b> United Artists LT 1001
45	39	5	<b>HIDEAWAY—David Sanborn</b> Warner Bros. BSK 3379
46	46	10	<b>SYREETA—Syreeta</b> Tamla T7-372R1 (Motown)
47	NEW ENTRY		<b>CAT IN THE HAT—Bobby Caldwell</b> Clouds 8810 (T.K.)
48	NEW ENTRY		<b>LET ME BE YOUR ANGEL—</b> Stacy Lattisaw Cotillion SD 5219 (Atlantic)
49	NEW ENTRY		<b>YOU AND ME—Rockie Robbins</b> A&M SP 4805
50	NEW ENTRY		<b>SHINE—Average White Band</b> Arista AL 9523
			<b>SPECIAL EDITION—Five Special</b> Elektra 6E 270



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# LP This Week

## LET'S GET SERIOUS

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Motown M7-928R1



## SIX HOURS OF SUNDAY DANCING

# Hollywood Palladium Big Band Policy Pays Off; More Booked

LOS ANGELES—A test run of Sunday evening big band attractions at the Hollywood Palladium is paying off for Palladium managing director Fred Otash.

"We are now booking into August," says Otash, once a prominent private detective. "Our doors open every Sunday at 4:30, the music begins at 5 and we go until 11 p.m." Tickets are \$7.50.

"The crowds are building from week to week."

Former Harry James saxophonist Pat Longo and his San Fernando Valley crew performed Sunday (8). Longo will be followed, says Otash, by Tommy King with vocalist Bob Grabeau June 22. Grabeau, long with Jan Garber's orchestra, now teaches singing in Los Angeles. The July 13 date will be filled by Johnny Catron, with singer Jeannie Thomas. Trombonist Bill Tole with vocalist Chris Costello take over July 27. Longo returns Aug. 10. His singer is Stephenie Caravella.

The once-renowned Palladium kitchen has been reopened with dinners ranging from \$6.95 to \$9.95.

In New York City, the Bottom Line likewise has fallen into line with the big dance bands. Buddy Rich started the new series Friday (6) and the drummer man will be succeeded by others, beginning June 17 when Mel Lewis opens for a one-nighter.

Jimmy Henderson and the Glenn

Miller orchestra are set for June 18, followed by Lionel Hampton June 19, and a combination of Panama Francis, the Savoy Sultans and the Widespread Depression Orchestra June 20. Winding the week's festivities at the Bottom Line June 21 will be Art Blakey.

Tickets each night are \$8.

Coincidentally, the man who virtually started the big band madness in the mid-1930s, Benny Goodman, played Carnegie Hall again Thurs-

day (5) with tickets scaled from \$7 to \$18.50. But Goodman on this trip blew his clarinet with a small jazz combo.

And nearby Belmont Park also has booked the Glenn Miller aggregation with one-time band singers Bob Eberly and Helen Forrest, and the Tommy Dorsey and Jimmy Dorsey bands in the last fortnight as extra added attractions to the horse racing program it offers daily.

DAVE DEXTER JR.

## Latin America Stars Cover 15 U.S. Cities

NEW YORK—The Latin American Superstars Show is on a tour through 15 U.S. cities in Texas, California, New York, Illinois, Arizona, Colorado and New Mexico. The tour started June 6 at a total production cost of \$1.5 million and looks to a potential audience of 270,000 by the time it closes July 6.

"What we are trying to do," says Oscar Narvaez, president of Pace Latin Concerts in San Antonio and promoter of the show, "is to dignify Latin show business in America."

"Many Latin artists keep asking me," he adds, "how come they do not receive the same treatment as Tom Jones when they fill the auditoriums and arenas the same way

Jones does. Well, for the first time Latino artists will receive this royal treatment."

The Superstars Show features Vicente Fernandez, winner of Billboard's Talent in Action award for 1979 (Billboard, Dec. 22, 1979), Jose Luis Rodriguez, Angelica Maria, Emmanuel, Raul Vale, Junno Faria, Enrique "El Pollvo," Queta Jimenez "La Prista Linda," Los Dandys, Iris Chacon and her ballet, the Mariachi Juvenil Azteca de David del Toro, orchestra and chorus conducted by Enrique Talavera and Pedro Webber "El Chatanuga" as MC.

The tour, cosponsored by the Adolph Coors Brewing Co. of Golden, Colo., started at San Antonio's HemisFair Arena. Its 16,000 seating capacity has been sold out since the middle of May. The tour will move into New York's Madison Square Garden June 15 and concludes in Fresno's Selland Arena July 6.

For the first time in the history of the Garden prices for a Latin musical show will go up to \$15, while the lowest will be \$7.50.

## New Pa. Venue

CHADDS FORD, Pa.—The Brandywine, an after-hours club and banquet facility in this suburban community between Philadelphia and Wilmington, Del., has become a new concert venue for the area.

Concerts are promoted by William Honney and his Jennifer Productions based in nearby Ardmore, Pa., with attractions including Joe Cocker, New Riders of the Purple Sage, Edgar Winter and an area favorite in Nan Mancini & Johnny's Dance Band.

The Brandywine, with a seating capacity of 1,600, boasts a large stage, comfortable dressing rooms, and provides its own sound and lights.

Honney, who has been booking talent and promoting pop concerts for the past 40 years, aims to bring in a steady parade of name attractions.

## Switch For Zadora

LAS VEGAS—Warner-Curb recording artist Pia Zadora has changed producers and musical directions from country to adult-contemporary. At the same time she is signing numerous bookings.

Producer Jim Tract, in association with Richard Perry, is set to produce Zadora's upcoming LP which will align her career and image more toward her ballad style, claims Tino Barzic her manager.

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	IOWA JAM/JOURNEY/MOLLY HATCHET/TOTO/THE BABYS/OFF BROADWAY—Belkin Productions/Music Circuit Presentations, Iowa State Fairgrounds, Des Moines, Ia., May 26	28,281	\$12.00-\$14.00	\$348,248
2	BOB SEGER/ROCKETS—Contemporary Productions, The Checkerdome, St. Louis, Mo., May 28 & 29 (2)	28,280	\$8.50-\$9.50	\$264,235*
3	JOURNEY/THE BABYS—JAM Productions, Rosemont Horizon, Chicago, Ill., May 27	16,724	\$8.50-\$10.50	\$167,621
4	TED NUGENT/SCORPIONS—John Bauer Concerts, The Coliseum, Seattle, Wash., May 28	14,990	\$9.50-\$10.00	\$142,405*
5	PAT TRAVERS BAND/DEF LEPPARD—Albatross Productions, The Memorial Colis., Portland, Ore., May 29	10,979	\$8.50-\$9.50	\$93,937
6	TED NUGENT/SCORPIONS/PAT TRAVERS BAND—John Bauer Concerts, P.N.E. Colis., Vancouver, Can., May 30	9,949	\$8.50-\$9.50	\$93,625
7	MARSHALL TUCKER BAND/RODNEY CROWELL—Feyline Presents/Beaver Productions, Red Rocks Park, Denver, Col., June 1	8,500	\$9.50-\$10.50	\$88,179*
8	GRATEFUL DEAD—Monarch Entertainment/Schon Productions, The Met Center, Minneapolis, Minn., May 31	9,447	\$8.00-\$9.00	\$80,906
9	JOURNEY/THE BABYS—JAM Productions, Prairie Capital Convention Center, Springfield, Ill., May 30	7,884	\$7.50-\$8.50	\$65,858
10	ATLANTA RHYTHM SECTION/MOTHER'S FINEST/DIXIE DREGS—Sound Seventy Productions, Richmond County Civic Center, Augusta, Ga., May 30	8,500	\$7.00-\$8.00	\$64,762
11	JOURNEY/THE BABYS—JAM Productions, 5 Seasons Civic Center, Cedar Rapids, Ia., May 29	6,630	\$8.00-\$9.00	\$54,590
12	ATLANTIC RHYTHM SECTION/LE ROUX/CURTIS WILISS—Sound Seventy Productions, Von Braun Civic Center, Huntsville, Ala., May 31	6,751	\$7.00-\$8.00	\$49,783
13	NAZARETH/BLACKFOOT/MARSEILLE—Sunshine Productions, Market Square Arena, Indianapolis, Ind., May 29	5,587	\$7.50-\$8.50	\$43,445
14	ROCK & ROLL MARATHON/MAHOGANY RUSH/HUMBLE PIE/ANGEL/MISSOURI—Contemporary Productions/New West Presentations, The Municipal Aud., Kansas City, Mo., May 31	6,042	\$7.00-\$8.00	\$42,863
15	NAZARETH/BLACKFOOT/MARSEILLE—Sunshine Promotions/Aiken Management, Roberts Stadium, Evansville, Ind., May 28	4,835	\$7.50-\$8.50	\$38,012
16	NAZARETH/MARSEILLE—Sunshine Productions, Hara Arena, Dayton, Oh., May 30	4,303	\$7.50-\$8.50	\$33,741
<b>Auditoriums (Under 6,000)</b>				
1	TED NUGENT/SCORPIONS—John Bauer Concerts, The Paramount Theatre, Portland, Oreg., May 27	5,683	\$10.00	\$68,196*
2	GRATEFUL DEAD—Star Date Productions/Monarch Entertainment, Milwaukee, Wis., May 30	6,120	\$8.50-\$9.50	\$54,727
3	PAT TRAVERS BAND/THE ALLIES—Albatross Productions, The Arena, Seattle, Wash., May 31	5,522	\$8.50-\$9.50	\$48,236
4	THE STATLER BROTHERS/JANIE FRICKE—Lon Varnell Enterprises, The Civic Center, Dubuque, Ia., May 30	4,849	\$7.50-\$8.50	\$40,009*
5	B.B. KING/BOBBY BLAND—C.&F. Enterprises, Tarrant County Convention Center, Fort Worth, Tex., May 30	4,085	\$9.50-\$10.50	\$39,500*
6	NAZARETH/BLACKFOOT/MARSEILLE—Entam Presents, Charleston Civic Center, Charleston, W. Va., June 1	4,844	\$7.50-\$8.50	\$38,651
7	GRATEFUL DEAD—Monarch Entertainment/Schon Productions/Music Circuit Presentations, The Des Moines Civic Center, Des Moines, Ia., May 29	2,665	\$14.00	\$37,310*
8	MOLLY HATCHET/ROADMASTER—Sunshine Promotions, The Veteran's Memorial Colis., Columbus, Oh., May 28	3,964	\$7.50-\$8.50	\$32,357*
9	IAN HUNTER/THE PLINSOULS—Avalon Attractions, Long Beach Arena, Long Beach, Calif., May 31	3,651	\$8.75-\$9.75	\$31,162
10	TRIUMPH/T. DICE—Danny Kresky Enterprises, The Stanley Theatre, Pittsburgh, Pa., May 31	3,109	\$7.75-\$8.75	\$26,413
11	RANDY HANSEN—Electric Factory Concerts, Tower Theatre, Upper Darby, Pa., May 31	3,072	\$6.00-\$7.00	\$20,121*
12	IAN HUNTER/MOTION PICTURES—The Warfield Theatre, San Francisco, Calif., May 27	1,931	\$7.50-\$8.50	\$16,262
13	ATLANTA RHYTHM SECTION—Fantasma Production, Pensacola Municipal Aud., Pensacola, Fla., May 28	1,951	\$7.50-\$8.00	\$14,959
14	UTOPIA—Avalon Attractions, The Arlington Theatre, Santa Barbara, Calif., May 30	1,338	\$8.75	\$11,707
15	THIRD WORLD/TOOTS & THE MAYTALS—Feyline Presents, Rainbow Music Hall, Denver, Colo., May 27	1,335	\$8.00-\$9.00	\$11,414
16	UTOPIA—Avalon Attractions, The Warner Theatre, Fresno, Calif., May 26	1,118	\$8.75-\$9.75	\$10,053
17	THE RAMONES—Frank J. Russo Inc., The Main Act, Lynn, Mass., May 31	1,200	\$6.50-\$7.50	\$8,500*
18	THE SELECTORS—Ron Delsener, The Hotel Diplomat, New York City, N.Y., May 26	1,000	\$8.50	\$8,500
19	JOE PERRY PROJECT/THE SCOOTERS—Salm & Silver Presents, The Roxy Theatre, San Diego, Calif., May 27 (2)	1,037	\$7.50	\$7,545

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## Talent In Action

## SMOKEY ROBINSON

Greek Theatre, Los Angeles

Admission: \$12.50, \$10.50, \$7.50

Two decades after his first hit, Robinson not only proved he has staying power (although there have been lengthy spells between hits), but the years have been good to him.

Having seen Smokey perform numerous times as a member of the Miracles, and personally feeling his in-person vocals fell somewhere between weak and thin, I approached the show expecting little.

But quite frankly, on the opening night of his two-night stand May 23, Smokey proved that he indeed sings for the people.

In addition to his superb vocal skills, he fully works an audience, manipulating it at will.

The SRO crowd was in the palm of his hands when he struck the first word of "Tracks Of My Tears." Robinson also knows that with his au-

dience, familiarity and balance are the name of the game—and he gave it both.

The singer/composer, backed vocally by Quiet Storm, a one man, two women trio and an eight-man band, sang nearly 20 tunes in about 90 minutes.

Smokey's humility and audience appreciation, coupled with his apparent love of his craft, could only endear the staunchest cynics to him. There were no props nor gimmicks—just a lot of music—and fun.

He moved through "Get Ready," "I Want To Be Your Love," "Quiet Storm," "Cruisin'," "Bad Girl," "Tears Of A Clown" and "Shop Around," among others. He smoothly blended both the old and new for near perfect balance.

The show, at times, appeared unstructured. That's when the fun began. He asked for requests from the audience and tried to accommodate as many as possible. His tightly knit, well rehearsed band never wavered. It apparently knows the entire Robinson book.

It was cold at the outdoor theatre and people were seen huddling together attempting to get (or stay) warm. But they were there from the moment Smokey said, "This is the world's biggest pyramid" to his final "goodnight."

JEAN WILLIAMS

## RODNEY CROWELL

Poet's Music Hall  
Memphis

Admission: \$5-\$6

Crowell, a superior guitarist and songwriter who blends artistic integrity with commercialism in his music, supplied the fire and flash too often missing from his records when he and his Cherry Bombs heated up this 400-seat club May 24.

Boosted by excellent in-house acoustics, Crowell's 70-minute set stirred a strong mix of new songs off "But What Will The Neighbors Think" with more familiar hits like "Leaving Louisiana In The Broad Daylight," "On A Real Good Night" and the shimmering ballad, "Til I Can Gain Control Again."

Crowell's dynamic performance revealed a versatile, handsome and polished performer with the ability to ignite an audience with ease and control. No time was wasted on idle stage patter—rock'n'roll was the name of the game, and the Cherry Bombs were fully up to it: Emory Gordy on bass, Tony Brown on keyboards, Jerry McGee on lead guitar, Hank De Vito on steel and electric guitar, Nashville's premier session drummer Larrie Londin on percussion and Larry Willoughby on harmony vocals.

Fanned by Londin's relentless volcanic drumming, the seven-piece group consistently served up a riveting storm of musical pyrotechnics led by the triple guitar work of Crowell, McGee and De Vito.

Brown's lightning fast fingers frisked across the keys on numbers like "I Ain't Living Long Like This," "Elvira" and Crowell's single, "Ashes By Now," which took on sinuous undercurrents laced with steaming guitar and piano frescoes.

Few in the attentive crowd managed to remain immobile during torpedo renditions of Guy Clark's upbeat "Heartbroke," Crowell's thematic "Here Come The '80s" or De Vito's surprisingly memorable "Queen Of Hearts," a standout in the set. Lashing out a smooth, husky vocal or sliding his expressive voice around a bluesy "Blues In The Daytime," Crowell showed he's an ace concert performer whose albums could benefit from a degree of his live energy.

KIP KIRBY

## SELECTER

Diplomat Hotel Ballroom, New York  
Admission: \$8.50

The fancy but fading grand ballroom of the Diplomat Hotel near Times Square was filled wall to wall with young fans Memorial Day to see Selecter probably the most dynamic of the new ska bands to come out of Britain.

While ska's endless chump-pa, chump-pa beat may get a little wearying for the long run, for 65 minutes the Selecter made it happen, speeding up, slowing down, and subtly changing the rhythm to have the audience bopping throughout.

And the lyrics were just as down to earth as the music. No mystical reggae stuff here, the songs and dedications covered such topics as Three Mile Island, the Miami riots, politicians misusing power and what is "on the radio."

"On The Radio," the band's current single, was the most striking of the 16 songs performed

by the seven-person band, but also memorable were "Every Day Is Getting Worse," "Murder," "Black & Blue" and a song in the second encore that took off on the James Bond theme.

The Selecter is obviously a high energy band, with its members leaping and posing about the stage, but most impressive of all was lead singer Pauline Black, whose vocals, style and personality reveal her to be a star in the making.

ROMAN KOZAK

THIRD WORLD  
TOOTS & THE MAYTALSRoyce Hall, Los Angeles  
Admission: \$9.50, \$8.50

As with its Island albums, Third World on-stage is professional and entertaining but essentially shallow. All the trappings are present for a good show: tight playing, effective lighting and a solid stage presence, but the sum is lesser than its parts.

The 85-minute, 13-song set here May 24 was no doubt hampered by poor material. Though from Jamaica, this six-piece band plays reggae with such a high gloss that the music loses much of its raw urgency. Third World acts as if it is trying to be the Caribbean's answer to Earth, Wind & Fire.

The sextet is after an r&b-reggae-jazz hybrid but unfortunately it does justice to none of these music forms. That's not to say there weren't some fine moments throughout the show, as on the fiery "Talk To Me" and the rhythmic "Ire ltes." However, these moments were negated by self-indulgent rock show staples such as guitar and drum solos which only sapped life from the performance.

Toots & the Maytals, a legend in Jamaica and Europe, opened with such a blistering eight-song, 60-minute set that any act would have had difficulty following it. Ironically, while Third World wears African clothing and hairstyles though its music is more Western, the Maytals appear as an American soul band. However, the music is excellent reggae. It transcends the musical limitations of the genre to reach a near spiritual feel.

CARY DARLING

## MEL TORME

Marty's, New York  
Admission: \$15

It may sound trite to say that a performer gets better and better, but that is exactly what

Torme demonstrated during an impeccably paced and carefully chosen selection of songs on this club date May 27.

The veteran singer opened with a swinging "Watch What Happens" and easily glided into a wide ranging but tasteful medley that included "You And The Night And The Music" to a brief "Feelin' Groovy."

His perfectly executed "New York State Of Mind" was quickly followed by the happy romp, "Pick Yourself Up." He brought new freshness and drama to "All The Things You Are," but he stopped abruptly in the middle to ask, "What about the people who've been on?" He answered with a clever rewrite of Cole Porter's "You're The Tops."

He introduced an appealing song he wrote with Gerry Mulligan, "This Couldn't Be The Real Thing" and reached another high of the evening with a "Porgy And Bess" medley while accompanying himself on piano.

"Blue Moon" got a full treatment as he sang two unsuccessful Lorenz Hart lyrics before Rodgers and Hart settled on the moon lyrics.

DOUG HALL

## JIM CARROLL BAND

Old Waldorf, San Francisco  
Tickets: \$5

Carroll, after Peter Tosh only the second act to be signed to Rolling Stones Records, drew strong response from the half-house (300) crowd May 22 as he and his two-guitar/bass/drums band warmed up for a national club swing with a 65-minute set of 11 tunes.

The most obvious reference point for Carroll would be Lou Reed, a comparison Carroll heightened with a gutsy encore rendering of "Sweet Jane." Both are consummate New York street poets and both project a similar rawboned attitude on stage with autobiographical songs of urban tension and psychosexual drama.

Whereas Reed, however, has a highly mannered style that sometimes results in dirge-like readings, Carroll is a much more straightforward rocker.

He keeps the pace clean and steady and makes full use of the power provided by his strong and able band—that zapped up the material with lots of lightning bolt interjections.

The set was well-paced, building to the stunning climax provided by his best and most wildly intense song, "All My Friends Died."

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## Talent Talk

The Privates Cabaret, the New York rock disco owned by the Leber & Krebs management company, will preview its showcase room with a closed circuit television broadcast of the upcoming Sugar Ray Leonard/Roberto Duran fight. . . . A concert at Missoula, Mont., by Frank Marino & Mahogany Rush was cancelled when nearby Mt. St. Helens blew her top.

The Ramones have taped an appearance of a forthcoming Sha Na Na tv show. . . . Is Cher going new wave for her next LP? . . . Bette Midler headlined a New York concert at the Beacon Theatre to help Cambodian children. . . . It was Millie Jackson Day in Brooklyn recently. The bawdy Polydor singer, whose new LP is titled "For Men Only," may appear on Broadway later this summer.

Blue Oyster Cult is reportedly getting back to heavy metal with the forthcoming "Culticus Erectus" LP. . . . When Bernie Taupin turned 30 last month, a surprise birthday bash at producer Mike Chapman's L.A. home brought out the likes of Giorgio Moroder, Melissa Manchester, the Knack, Nicky Chinn, Roy Thomas Baker, Johnny Rivers, and Sparks' Russell Mael among the 200 guests.

When Secret Service officials in Washington learned of Alice Cooper's attempts to obtain a set of White House Guards uniforms worn during the Nixon Administration, they quickly intervened to halt Cooper's purchase. Cooper, who bid for the uniforms through the Federal Surplus Division upon learning

the uniforms were being removed from storage, wants the clothes to adorn his road crew for his June 17 engagement at L.A.'s Greek Theatre as a tribute to his long-time roadies and the opening of "Roadie." The federal protection agency reminded the surplus division that the law does not permit the uniforms to be given or sold to private individuals. Cooper is reported to be investigating legal alternatives in his continued attempts to acquire the uniforms. "I don't like all this law talk," Cooper says.

Van Halen's lead singer, David Roth, broke his nose and received multiple contusions and a possible concussion when he leaped into a three-foot ball of lights during a performance for Italian tv in Rome during the group's European tour last month. Unaware that the fixture had been lowered over the darkened stage, the singer made his customary vault and crashed head on into the lights. The group was forced to cancel two of its dates.

ROMAN KOZAK &amp; SHAWN HANLEY

## Signings

Olivia Newton-John re-signs with Lee Kramer for management. . . . Little Anthony returns with an MCA deal. His album is due July 1. . . . "Fame" star Irene Cara to RSO. . . . CBS International artist Nina Hagen to Glotzer Management in L.A. . . . Vocalist/composer Craig Mirajanian to Warner Bros. Records. Also to WB is Welsh pop singer Andy Fairweather-Low. . . . Producer Denny Cordell inks Santa Cruz, Calif., band Motion Pictures to a production agreement. . . . Island group the Strand to Cavallo/Ruffalo/Fargnoli for representation. . . . ICM inks Robert Palmer and local L.A. band the Visitors. . . . Sho Nuff and the Sensational Nightingales to Jackson-based Malaco Records. . . . Mercury artist Becky Hobbs to Jim Wagner of American Management in L.A. for booking. . . . Ronnie Rice,

former lead singer/writer of the New Colony Six, to Stonedog Records. . . . Stony Edwards to Music America Records. . . . Soundwaves recording artist B.J. Wright to Bob Bean Talent in Nashville for booking. . . . Gospel act the Wall Bros. to Malcom Greenwood Agency of Atlanta for booking and management. Larnelle Harris, also a gospel artist, to Impact Records. . . . Artist/composer Cory Bishop to Back Street Management in L.A.

Pianist Roger Williams to Auric Records. . . . New wave quintet Sussman Lawrence to Regency Records. Also signed to that label is artist/writer James Lee Stanley. . . . Featherstone Talent of Sarasota pacts with singer Ronnie K. Sandrock for management. . . . Takoma Records artist Michael Gulezian to Burl Hechtman Management for representation.

# Disco Business

## Operators Claim Gains In Bearish Economy

By RADCLIFFE JOE

NEW YORK—Disco operators across the U.S. show confidence in the future of the industry in spite of the bearish economic climate.

The results of a Billboard poll of 3,500 disco operators across the nation show that a vast majority have upgraded the sound, lighting and decor of their rooms, and a significant number have expanded their floor space.

According to the statistics, 72% of the club owners polled laid out sums

of money up to \$50,000 to upgrade the audio components in their rooms, while 62% plunked down as much as \$60,000 on better lighting.

Although the percentage of those redecorating their space was somewhat smaller, the amount of money they spent (upwards of \$90,000 in some cases) was significantly greater.

Billboard researchers found that the expenditure for club improvements was not done out of desper-

ation to hold a dwindling clientele. In fact, more than 44% of those polled emphasize that business actually improved over the last 12 months. Another 36.5% report that their clientele remains stable, while 19% complain that business is down.

One significant change reflected in the poll is the drift away from a conventional disco music format. At least 11% of all club owners polled have now added rock or some type of fusion disco sound to their repertoire. The use of live talent is also on the increase, up to 44% from 36% last year.

The drastic cutback of free promotional records by recording companies to disco deejays is also reflected in the poll. Some 36% of all club owners surveyed now claim that they buy most, if not all, their records at retail. This figure is a jump of 11% from 25% last year.

Membership clubs are on the increase, with a greater number (24% this year as opposed to 8% last year) soliciting their dues on a monthly rather than an annual basis. Also, more club owners have instituted an admission fee policy: 75% this year as opposed to 70% last year. Conversely, however, fewer club owners are imposing a drink minimum on their clients. Last year 61% of all club owners polled did not require a drink minimum. This year that figure is up to 82%.

In spite of the ups and downs of their business, the number of mobile operators is growing. Last year only 12% of those polled were in the mobile business. This year that figure is up to 21%.

Although the turntable and amplifier markets have remained pretty stable over the past year, the survey reveals that in other categories the equipment buyers are spreading their options over a wider variety of brands.

In turntables, Technics remains the undisputed leader with 69% of the market. Garrard runs a distant second with a mere 4%. In the amplifier field, Crown and BGW still battle each other. Last year the two companies tied for a 17.3% share of the market. This year BGW shows a slight increase with 19%, with Crown close on its heels with 18%.

Teac which last year controlled a 31% share of the tape deck market has since slipped to 15%, with a larger number of competitors including Pioneer, Akai, Sony, Technics, Revox, JVC, Hitachi, Dokorder

and Nakamichi enjoying a share of the market.

In speakers, the story is pretty much the same with JBL losing its commanding lead of the market. The firm's dominance is now strongly challenged by Cerwin-Vega and Altec, with club operators also showing a preference for such brands as Electro-Voice, GLI, Bose, Klipsch and Gauss.

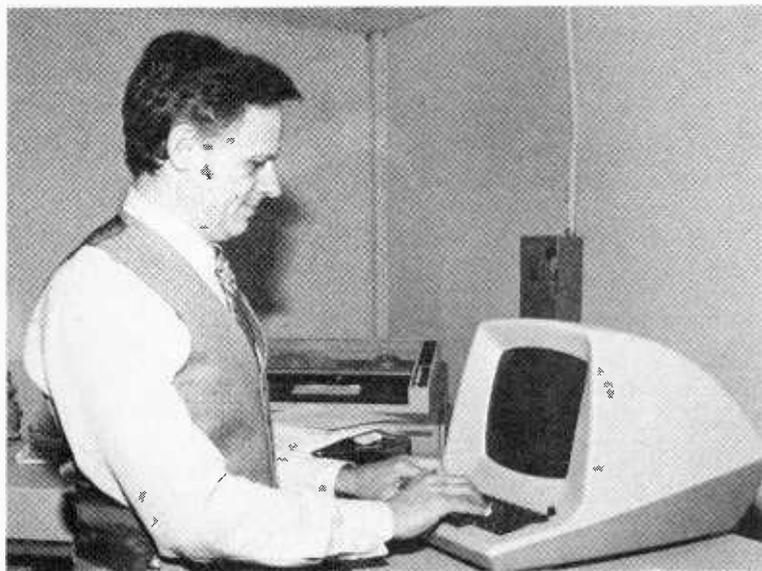
In phonograph cartridges, Stanton's commanding lead has slipped, but so too has Shure's, its closest competitor. Challenges are now coming from such products as Audio-Technica, and Pickering (a division of Stanton).

The same story is true of headphones. Last year, Koss held a 33.7% of the market, followed by Sennheiser with 18.8%. This year Koss' share of market has slipped to 20.1% with Sennheiser going down to 6.9%. The rest of the market is shared by a

broad range of brands including Pioneer, AKG, Sony, Audio-Technica and Realistic.

The growing acceptance of a wide variety of brands is also reflected in lighting products. Last year, Meteor was the runaway leader in the field of mixers with a 25.9% share of the market. This year that share is down to 14%. GLI, the firm's closest competitor, also slipped from 14.1% last year to 9% this year. Bozak was the only firm in this category to show an increase in market share.

Chasers/sequencers, color organs, dimmer boards and strobes are still the big favorites among club owners. In spite of the nationwide push on video it has not gained greater acceptance in the clubs. However, it has not lost ground from its 14% share of market either. The much-touted lasers are, however, a disappointment, slipping from 7% last year to 5% this year.



Input Time: Max Fox, Cybernetic official, tests the computer keyboard system for a model 6000 message center for discos at the firm's Chatsworth, Calif., factory.

## Clubs Buy Electric Microprocessor Unit

LOS ANGELES—Cybernetic Data Products, manufacturer of computerized electronic moving signs, has moved into the disco field. The Chatsworth, Calif., company has sold its model 6000 microprocessor unit to four U.S. clubs and several overseas firms which sell electronics equipment to discos in their territories.

The unit, which sells for \$1,995, flashes inputted messages on a continuous basis, using a keyboard for

preprogrammed messages and two-inch letters using red light emitting diodes.

One operator, the Firehouse in Kansas City, will install five units within its restaurant/club complex with a central programming station located in the manager's office. The signs, which are 30 inches in length and stand seven inches high, are out of sight of the keyboard unit. The operator can program individual messages on all five units, explains Michael Roman, Cybernetic Data's executive vice president for sales.

The company claims 1,000 units can be hooked via phone lines into a network of message points.

The 1½-year-old company's expansion into discos comes on the heels of its having one of its units field tested by a San Fernando Valley retail chain.

The first disco customers include N Touch in San Francisco, Zebeles in Salt Lake City, Skateland in Kansas City and the Firehouse, according to Max Fox, Cybernetic's marketing executive vice president.

Initial club usage involves spinners promoting a song being played, a top dancer in the club or a special event slated for some time in the future.

By using microprocessor integrated circuit chips, the model 6000 can utilize nine visual effects including straight lettering. By contrast, a cheaper model 2000 (\$1,395) only offers straight lettering.

The company is offering its units on a sale or lease basis (leasing runs to \$90 a month).

The unit can be programmed to flash a message, advertising pitch, or whatever its owner wants and this message recycles repetitively until "someone says stop and programs a new message," explains Roman.

(Continued on page 34)

## Everybody Wants To Dance

• Continued from page 17

spice and it works because it's non-abrasive."

He sees this fusion going in several directions. "Dance music has wide appeal. Why is the black kid buying Pink Floyd and the white kid buying Michael Jackson?" he asks.

He argues that this wide range of music can work better as a radio format. "Disco burned out in radio programming," Caviano says.

But Caviano argues that radio programmers should still keep in touch with local discos. He advises them to listen for the records that are the most melodic and have the best hooks.

Caviano reasons that a programmer has to do his homework, "but

you can go with your gut if you are selective. You can take a chance on what you feel inside."

He also says the clubs are important because a programmer "has to follow more than store reports. There are dance rock clubs opening up each week," he says.

Caviano suggests that this new fusion "is breaking down barriers." He points to KIIS-FM in Los Angeles which was losing some of its white listeners.

"It had to get them back and hold the blacks," he recalls. So the station expanded its dance mix, Caviano says. "That's the ingredient that gets them all. Everybody wants to dance."



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LP's—The Empire Strikes Back/Boris Midney; Give Me A Break/Richie Family; Patti Brooks; Dreams & Desires/Fever; Action Satisfaction/Melody Stewart; Oceans of Fantasy/Boney M; Naughty/Chaka Khan; S-Beal/Gino Soccio; Love Trippin'/Spinners; Warm Leatherette/Grace Jones; Sheila & B. Devollos; Got, Got Money/5 Letters; Message in a Bottle/The Same/D.J. Rogers.

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# Disco Mix

By BARRY LEDERER

NEW YORK—The much-anticipated release of the original motion soundtrack album "Can't Stop The Music" is now available. The Village People who star in this upcoming summer release have increased their commercial appeal with the cuts included in the album. "Liberation," and "Magic Night" are typical of the group's established formula. No excitement or energy level seems to prevail on these selections.

The current 12-inch 33 1/2 r.p.m. "Can't Stop The Music" is the only selection of merit. Co-starring in the movie with the Village People is the Ritchie Family. Two of the cuts from its Casablanca album, "Give Me A Break" are included on the soundtrack.

"Single Man" stands out as the group's best effort. Bassy vocalizations and a pulsating rhythm track insure this 4:59 cut as a possibility for its next 12-inch release. Both the Village People and the Ritchie Family albums are produced by Jacques Morali.

Trussel's current hit "Love Injection" is the title of the group's first album on Elektra. The group's emergence on the disco scene as formidable talents is heard on all selections. Deejays will find "I Love It" at 8:34 to be a funky mid-tempo rocker with a sleazy percussion break. "Big City Rocker" is more pop-oriented and should do well commercially.

"If You Can't See It" is a beautiful ballad which demonstrates the group's versatility. Producers Allen Richardson and Fred Wesley have utilized the group's artistry to its best advantage on this first effort.

Rick Foster, head of the Rocky Mountain Disco Pool in Denver has combined his mixing and producing efforts with Steve Cooper's on an upcoming 12-inch titled "To Love Again" by Shou Shou. It will appear on the Denver-based Cabbage Head label. The 12-inch 33 1/2 r.p.m. disk will run 5:30. Foster describes the tune as a rock'n'roll disco synthesizer effort.

JUNE 14, 1980 BILLBOARD

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# Billboard's Disco Action

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## ATLANTA

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 3 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 4 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 5 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 6 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 7 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 8 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 9 MONY MONY—Vinyl Virgins—Reflection (12-inch)
  - 10 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 11 I LOVE YOU DANCER—Voyage—Marlin (LP)
  - 12 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
  - 13 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 14 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
  - 15 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)

## BALT./WASHINGTON

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 3 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
  - 4 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 5 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 6 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 7 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
  - 8 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
  - 9 STRETCH IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
  - 10 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 11 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 12 RELEASE/GIVE IT UP—Patti La Belle—Epic (LP)
  - 13 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP)
  - 14 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
  - 15 IN THE FOREST—Baby O—Baby O' Records (12-inch)

## BOSTON

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 3 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
  - 4 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 5 THE GROOVE—Rodney Franklin—Columbia (12-inch)
  - 6 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 7 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 8 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
  - 9 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
  - 10 DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP)
  - 11 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
  - 12 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP)
  - 13 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 14 STRETCH IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
  - 15 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)

## CHICAGO

- This Week
- 1 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 3 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
  - 4 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch)
  - 5 GO ALL THE WAY—The Isley Brothers—T-Neck (LP)
  - 6 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 7 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 8 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 9 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
  - 10 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 11 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
  - 12 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 13 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 14 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP)
  - 15 WHAT'S ON YOUR MIND/BREAKAWAY/BODY FREE—Watson Beasley—Warner (LP)

## DETROIT

- This Week
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 3 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 4 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
  - 5 POWER—The Temptations—Gordy (LP)
  - 6 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
  - 7 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 8 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP)
  - 9 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
  - 10 OVERNIGHT SENSATION—Jerry Knight—A&M (LP/12-inch)
  - 11 CLOUDS—Chaka Khan—Warner (12-inch)
  - 12 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 13 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 14 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP)
  - 15 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)

## HOUSTON

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
  - 3 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
  - 4 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
  - 5 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 6 PARTY BOYS—Foxy—Disconet (12-inch) (R)
  - 7 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 8 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 9 TWO TONS O' FUN—all cuts—Baby O—Baby O' Records (12-inch)
  - 10 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
  - 11 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 12 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP)
  - 13 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 14 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
  - 15 I'M READY—Kano—Emergency (12-inch)

## LOS ANGELES

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
  - 3 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 4 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 5 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 6 PARTY BOYS—Foxy—Disconet (12-inch) (R)
  - 7 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 8 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 9 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 10 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
  - 11 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
  - 12 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 13 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)
  - 14 I'M READY—Kano—Emergency (12-inch)
  - 15 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP)

## MIAMI

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
  - 3 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 4 I'M READY—Kano—Emergency (12-inch)
  - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 6 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
  - 7 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 8 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
  - 9 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
  - 10 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 11 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
  - 12 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 13 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 14 CLOUDS—Chaka Khan—Warner (12-inch)
  - 15 SPACER—Sheila B. Devotion—Carrere (12-inch)

## NEW ORLEANS

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 4 I'M READY—Kano—Emergency (12-inch)
  - 5 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch)
  - 6 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
  - 7 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch)
  - 8 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
  - 9 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 10 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 11 PLAIN OUTTA LUCK/STRETCH IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
  - 12 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
  - 13 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSD, (LP)
  - 14 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 15 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)

## NEW YORK

- This Week
- 1 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
  - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 3 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 4 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 5 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 6 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 7 AMERICAN GIGOLD (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 8 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 9 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
  - 10 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 11 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 12 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 13 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP)
  - 14 THE GROOVE—Rodney Franklin—Columbia (12-inch)
  - 15 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)

## PHILADELPHIA

- This Week
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 3 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
  - 4 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 5 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP)
  - 6 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 7 POWER—The Temptations—Gordy (LP)
  - 8 STRETCH IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
  - 9 THIS FEELING/I WANNA KNOW YOUR NAME—Frank Hooker & Positive People—Panorama (12-inch)
  - 10 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 11 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
  - 12 THE GROOVE—Rodney Franklin—Columbia (12-inch)
  - 13 WHEN I COME HOME IN THE MOOD TO GROOVE—Aurra—Dream/Salsoul (12-inch)
  - 14 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 15 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)

## PHOENIX

- This Week
- 1 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
  - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 3 BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch)
  - 4 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 5 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey RCA (LP/12-inch)
  - 6 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 7 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
  - 8 FOXES (Soundtrack)—all cuts—Various Artists—Casablanca (LP/12-inch)
  - 9 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP)
  - 10 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 11 SPACER—Sheila B. Devotion—Carrere (12-inch)
  - 12 I'LL CRY FOR YOU—Kumano—Prelude (LP)
  - 13 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP)
  - 14 HIOIN' FROM LOVE—Bryan Adams—A&M (LP)
  - 15 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)

## PITTSBURGH

- This Week
- 1 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 2 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
  - 3 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 4 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 5 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 6 OVERNIGHT SENSATION/NOW SHE'S ROCKIN'—Jerry Knight—A&M (LP)
  - 7 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 8 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 9 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 10 ONE STEP BEYOND/MADNESS—Madness—Sire/Warner (LP/12-inch)
  - 11 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 12 DANCE ALL NIGHT (Until You Get It Right)—Kenny Bee—SMI (12-inch)
  - 13 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 14 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
  - 15 YOU'RE THE FIRE—Cissy Houston—Columbia (LP)

## SAN FRANCISCO

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 3 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
  - 4 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
  - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 6 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
  - 7 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
  - 8 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 9 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 10 PARTY BOYS—Foxy—Disconet (12-inch) (R)
  - 11 I'M READY—Kano—Emergency (12-inch)
  - 12 I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP)
  - 13 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 14 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP)
  - 15 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)

## SEATTLE/PORTLAND

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 3 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
  - 4 IN THE FOREST—Baby O—Baby O' Records (12-inch)
  - 5 LET'S HAVE A PARTY—Danielle—Casablanca (LP)
  - 6 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 7 SPACER—Sheila B. Devotion—Carrere (12-inch)
  - 8 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 9 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
  - 10 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
  - 11 STOMP—Brother Johnson—A&M (LP/12-inch)
  - 12 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
  - 13 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 14 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch)
  - 15 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP)

## MONTREAL

- This Week
- 1 STOMP—Brothers Johnson—A&M (LP)
  - 2 I CAN'T CONTROL MYSELF—Various Artists—Alta (LP)
  - 3 OVERNIGHT SENSATION/NOW SHE'S ROCKIN'—Jerry Knight—A&M (LP)
  - 4 PARADISE GARAGE/RAZOR GIRL—The Zebras—Downstairs (LP/12-inch)
  - 5 BREAKAWAY—Watson Beasley—CBS (LP)
  - 6 CALL ME—Blondie/Moroder—Polydor (LP)
  - 7 ECHO BEACH—Martha & The Muffins—Polydor (LP)
  - 8 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
  - 9 LOVER'S HOLIDAY—Change—WEA (LP)
  - 10 TONIGHT—Rachel Sweet—CBS (LP)
  - 11 I DIG YOU—Cult Hero—Alta (12-inch)
  - 12 HIDING FROM LOVE—Bryan Adams—A&M (LP)
  - 13 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP)
  - 14 I STRIP YOU—Easy Going—Unidisc (12-inch)
  - 15 I'M READY—Kano—Downstairs (12-inch)

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.

## Rock Disks Making Dents In Current Disco Top 100

LOS ANGELES—While r&b may be the strongest influence in disco today, there is also a significant infusion of rock on a number of charted hits.

Warner-distributed Sire has three rock-oriented acts on this week's Disco Top 100, all represented by cuts from their maiden albums.

Three songs from The Pretenders' album—"Brass In Pocket," "Mystery Achievement" and "Precious"—drop to number 32; two Madness tunes—"One Step Beyond" and "Madness"—jump to number 76; and M's "New York, London, Paris, Munich" LP dips to number 96.

"Brass In Pocket" by the Pretend-

## Pool Suing Label Over Alleged Ad

NEW YORK—In an unprecedented move, the Phoenix-based Southwest Record Pool has slapped Midsong International Records and its owner Bob Reno for breach of contract in failing to pay plaintiff the sum of \$225 for goods and services rendered.

The suit, filed in Arizona Justice Court by Bethancourt and Fuller, attorneys for the plaintiff, claim that Midsong and Reno have "failed and refused to pay the debt arising out of a Midsong ad in the pool's newsletter in spite of repeated requests."

Scott Tuchman, director of operations for the Southwest Record Pool, laments that being a non-profit organization every penny counts in the pool's operations.

He states that although the sum for which his pool is suing Midsong may not seem significant, it is important to the operation's solvency. He states that the monthly income of the pool is about \$1,645. This is used for operational costs and salaries.

Tuchman claims his pool has spent more than 50 hours and 26 long distance telephone calls trying to get the money from Midsong.

Southwest Record Pool is asking the court for compensation, attorney's fees, and court costs in the action.

## Forum Exhibits Rising; Now 42

NEW YORK—Exhibitor booth commitments continue to be received for Billboard's eighth International Disco Forum, to be held at the Sheraton Centre here July 14-17.

In addition to the 22 sound and lighting firms and equipment manufacturers named in last week's issue, 20 more exhibitors have been firmed in this past week.

These include Body Graphics, Kruger Associates, Lights Fantastic, Science Faction, Rocronics, Crown Industries, Kremsa, Varaxon Electronics, Custom Lighting, Light 'Em Up/Let's Go Disco, Lasertronics and New York Sound Labs.

Also: Audio International, Graebar, Meteor Light & Sound, Lumina Inc., MGM Stage Equipment Inc., U.S.S. Sound Systems Inc., Discody Sound and Integrated Sound Systems by Conceptual Audio.

More than 300 pre-registrations have been received for Disco 8. Those wanting more information about the conclave should contact Salpy Tchalekian or Nancy Falk in Billboard's L.A. office.

ers is top 15 on this week's pop singles chart; "Pop Muzik" by M hit No. 1 last November.

The hottest rock-related track on the disco and pop charts is still Blondie's "Call Me" from "American Gigolo." On the disco list the Polydor soundtrack falls to number 28, while on the pop survey the Chrysalis single holds in the top 10 for the 12th straight week.

Three other hot rock titles climbing the disco chart are Gary Numan's "Cars" on Atco at number 56, Pink Floyd's "The Wall" and "Run Like Hell" on Columbia at number 57 and the J. Geils Band's "Come Back" on EMI at number 69.

Pink Floyd's LP had been No. 1 on the pop chart for 15 weeks, while Numan's single is also in the pop top 10.

A rock-r&b-disco hybrid sound is represented by Machine's RCA/Hologram 12-inch disk "Is It Love," which dips to number 54 on the disco list.

PAUL GREIN

## Disco Business

REPRESENT 30 CLUBS

## 5 Ohio Pools Merge Into 1 Unit

• Continued from page 3  
represent 16 straight clubs, 14 gay and two black rooms.

Avellone explains that an effort was made for greater black representation but "there were either no major black rooms in the markets solicited, or those approached were not interested."

The merged pools have also clamped a number of stringent regulations on spinners applying for membership. Among them are the stipulations that:

1. Members must work at least three nights a week in a major club in a major market in Ohio, and one of those nights worked must be the single busiest night of the week for that club.

2. Members must furnish the pool with weekly feedback on records spun, and must submit a weekly or bi-weekly playlist to the pool.

Avellone explains that the pool's rules are stringent "because the future of record pools in this country is clouded." He stresses that "if we

can't make the records sell better than they're selling now, then we won't be around much longer."

Avellone reminds that the pools are an extension of the record companies, and as such must do all in their power to help generate a turnaround in slumping record sales.

He is concerned about the long range effect of the cutback in service of promotional records by some record companies, and the move by other labels to charge a fee for records served to the pools. Of the latter move Avellone says, "We have not quite come to grips with how we will handle that."

Another source of worry for Avellone and the Ohio Record Pool is the continuing existence of what he calls illegitimate record pools. He states that these organizations service small clubs which do not have many patrons, and mobile operators who cannot supply either comprehensive or credible playlists and audience response information.

Outlining the goals of the new

Ohio Record Pool, Avellone says it will strive to better assist the promotional departments of record com-

(Continued on page 54)

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# Electric Microprocessor

• Continued from page 51

Adds Fox: "You can program in advance. The unit has a 24-hour clock and a 365-day function." So you can input something this week and three weeks later the message hits the screen automatically at the time you want it to appear.

Spinners are using their signs to herald someone's birthday, someone's unique dancing ability or an upcoming hot tune.

Fox says club owners can solicit advertising from labels, although none has yet done so. The model 6000 can run for 15 minutes without repeating a message. But additional memory units can be added to extend the message time.

The company has set up 125 deal-

ers in the U.S. and among its key distributors are: Total Experience in Kansas City. OSC Corp. in Boston, Ad-Scam in Oakland. Stuart Macker in San Francisco. Tele-Display Systems in Chicago. Key Digital in San Diego. Omega Marketing Services in Portland. Century Marketing in Minneapolis. Computer Messenger in South Bend. Advance Marketing International in Salt Lake City and Edrick Video Systems in Honolulu.

On the international scene, the company is working with these electronics firms: Dyna Craft Industries of Australia. Promotion Electronic and Audio Visual Electronics both in Paris and Tele-Guard of Canada.

# 5 Ohio Record Pools Merging

• Continued from page 53

panies by properly promoting their products in the Ohio market. "We will utilize our key deejays to achieve this goal," he states.

Avellone also feels that the merger "will insure a major dance music force in Ohio." He adds, "Although in the past there has been a problem with feedback from the merged pools, it is my feeling that we can effectively operate as a team."

The merged pools have established Cleveland as their base of operation "because most record companies feel that Cleveland is the major record market in Ohio." Avellone also points out that the only disco radio station in the state is based in Cleveland, "and the clubs and their spinners are of much

higher quality in Cleveland than elsewhere in the state."

Adds Avellone: "Many of the national record companies have offices in Cleveland, and we intend to make every effort to work with these local offices, as well as with their national headquarters."

Avellone states that the pool will make its facilities available to record companies for promotions and local appearances by dance music performers.

Avellone, the pool president is a spinner at the Dixie Electric Co. His duties include approving memberships, collecting dues, compiling an up-to-date roster, distributing records to members and managing the pool's finances.

# Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	12	LOVERS' HOLIDAY/SEARCHING/GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	51	54	11	RELEASE—Patti LaBelle—Epic (LP) Je 36381
2	3	10	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	52	49	10	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 2-7206
3	2	11	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	53	47	10	MONEY MONY—Vinyl Virgins—Reflection (12-inch) MOM 666A
4	4	12	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	54	48	11	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943
5	8	8	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	55	53	9	LOVE WAVES/I DON'T WANT TO BE WITH NOBODY ELSE/99 1/2—Alton McClain & Destiny—Polydor (LP) PD 1 628
6	6	11	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013	56	66	3	CARS—Gary Numan—Atco (LP) SD38-120
7	7	14	TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) PLP 1005/PDS-402	57	67	3	RUN LIKE HELL/DON'T LEAVE ME NOW/THE WALL—Pink Floyd—Columbia (LP/12 inch*) 2-36183
8	9	15	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	58	68	3	CUPID—The Spinners—Atlantic (7-inch) 3664
9	12	5	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	59	69	3	BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP) NJZ 36319
10	10	11	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	60	77	3	SKYYZOO—Skyy—Salsoul (12-inch) (R) SG 329
11	11	10	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	61	65	9	WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch) CBL 127
12	5	10	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106	62	61	9	HIDIN' FROM LOVE—Bryan Adams—A&M (LP) SP 4800
13	26	6	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	63	27	15	I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records/Brasilia (12-inch) RBDS 2505
14	14	9	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	64	88	2	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269
15	15	6	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	65	79	7	DANCIN' IN THE STREET/I GOT LOVE—Peggy Blue—MCA (LP/12-inch*) 3223
16	16	10	HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) YD12025	66	84	3	C'EST MAGNIFIQUE—Santa Esmeralda—Casablanca (LP) NBLP 7216
17	36	5	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235	67	63	11	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114
18	21	6	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	68	64	9	LET'S HAVE A PARTY—Danielle—Casablanca (LP) NBLP 7210
19	30	5	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	69	72	3	COME BACK—J. Geils Band—EMI (LP) 500-17016
20	39	10	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806	70	70	20	KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-inch) JC 36145/43-11261
21	40	4	STRETCH'N IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	71	NEW ENTRY	KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	
22	13	17	STOMP—Brothers Johnson—A&M (LP) SP-3716	72	NEW ENTRY	I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—Fran Joli—Prelude (LP) PRL 12179	
23	19	15	WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103	73	NEW ENTRY	ABOUT LOVE—Gladys Knight & The Pips—Columbia (LP) JC 36387	
24	25	9	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333	74	44	13	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD-79431
25	18	9	OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033	75	75	3	DANCIN' GAME/GIVE ME YOUR LOVE—Soccer—Roy B. Records/Brasilia (LP/12-inch) TVI 50121
26	17	13	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517	76	78	3	ONE STEP BEYOND/MADNESS—Madness—Sire/Warner (LP) 6085
27	29	5	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122	77	57	16	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635
28	23	15	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	78	NEW ENTRY	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123	
29	24	18	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6	79	62	19	"1-2-3"—Salazar—City Records (LP/12-inch*) CRA 1405
30	37	5	POWER—The Temptations—Gordy (LP) G8-994	80	80	2	DANCE ALL NIGHT (Until You Get It Right)—Kenny Bee—SMI (12-inch) 12-405
31	34	7	CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	81	83	2	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch*) VSD 79433
32	28	11	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	82	NEW ENTRY	I WANT TO DANCE WITH YOU—Kwicc—EMI (LP) SW 17025	
33	35	5	I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985	83	55	10	LOVE STARTS AFTER DARK—Gene Page/Charmaine Sylvers—Arista (LP/12-inch*) AB 4262
34	41	9	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193	84	74	4	CAMEOSIS/SHAKE YOUR PANTS—Cameo—Chocolate City (LP) CCLP 2011
35	51	4	FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSO (LP) DA-3503	85	85	2	BETCHA BOTTOM DOLLAR—Slick—Fantasy/WMOT (12-inch) D-154
36	32	21	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	86	56	8	L'AMOUR TOUJOUR L'AMOUR/FIRST BE A WOMAN—Leonore O'Malley—Polydor (LP) PD-1-6253
37	31	22	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	87	87	15	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch*) SRM 1-3804
38	33	13	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479	88	73	4	FROM 9 UNTIL—Lakeside—Solar (12-inch) YD 1193
39	42	14	YOU MADE ME DO IT AGAIN/FILL ME UP—Elain & Ellen—Ovation (12-inch) OVD 5004	89	86	21	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch) MLPS-7782
40	46	8	GO ALL THE WAY—The Isley Brothers—T-Neck (LP) FZ 36305	90	76	6	SHOWDOWN—Arpeggio—Polydor (LP) PD 1 6230
41	20	16	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174	91	71	15	NOW I'M FINE—Grey & Hanks—RCA/Hologram (LP/12-inch*) AFL-1-3477
42	38	18	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	92	82	10	I REALLY LOVE YOU—(Just Can't Help Myself)—Common Sense—BC Records (12-inch) BC 4005 A
43	43	5	IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (LP) AL 9515	93	81	9	DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527
44	52	3	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239	94	89	17	DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD 105
45	60	5	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177	95	90	10	BODY IN MOTION—Clyfton Dyson—Motown (12-inch) M00034D 1
46	45	26	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carr—P.I.R. (LP) JZ-36196	96	91	20	NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP/12-inch*) SRK 6084
47	22	14	MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch*) MCA-3226	97	92	15	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplousse—AVI (LP) AVI-6080
48	58	5	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223	98	93	11	WINNERS—Kleer—Atlantic (LP/12-inch*) SD 19262
49	59	6	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605	99	94	14	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035
50	50	5	IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra—Dream (LP) DA 3503	100	99	23	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—Solar (LP/12-inch*) BXL-1-3521

\*non-commercial 12-inch

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

JUNE 14, 1980 BILLBOARD

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# Sound Business/Video

POLYGRAM'S ZALSMAN

## Videodisk Sure To Prevail Over Tape

By MIKE HENNESSEY

BAARN—Because of its more competitive price and its apparent better quality, the videodisk is likely to ultimately take the lion's share of the home video market. Disk and prerecorded videotape, however, will coexist for a long time to come.

That is the view of Pim Zalsman, president of PolyGram's video division, who recently returned from fact-finding visits to the U.S. and Japan.

Says Zalsman: "People have been telling me for the last 10 years that we are on the threshold of a video breakthrough. Certainly there is a video era coming—but exactly when and in what dominant configuration are questions that are still unresolved.

"The battle of the systems is still being fought, and until it is decided, we will have a bottleneck in the flow of software. There is a real 'chicken and egg' situation, in that there will be no software explosion until we have achieved a substantial penetration of hardware—but in respect of the disk, there can be no large-scale penetration until a wide range of mass appeal software is available."

Zalsman feels that his video Catch 22-style impasse will only be circumvented "slowly and painfully" by the inevitability of gradualness. "I think we shall see a continuing development of industrial and educational software—because this is not so price-sensitive as general consumer programming—and then, as hardware penetration increases, a steady build-up to a mass market. One thing is certain, it will be a costly process of development and evolution."

Asked for his views on the kind of video programming which will have mass appeal, Zalsman says: "I have no idea—and I'm not really too concerned about this question because the consumer will tell us in the end and we shall learn by trial and error. After all, phonograph records have been in existence for 80 years and we still cannot predict exactly what a consumer will buy.

"However, some things are already clear. First of all, in the music industry there is a tendency to think mainly in terms of musical programming. The videodisk is not simply a record with pictures. It is a com-

pletely new configuration in communications in which music will play an important, but not a dominant, role—perhaps 20% to 30% of the total market.

"Secondly, I think there will be a substantial market for feature films. Now, people have said to me, 'Who will want to buy a feature film on videodisk? When you've seen a film once, the interest is largely dissipated.' But you could use that same argument in respect to the sound record. The fact is that people do want to buy certain specific records from time to time and they make no measure of how often they will play those records.

"Out of, say, 6,000 album titles which are released every year, the consumer may buy nine or 10, so he is making a very refined choice. I think the same refined choice will be made in the matter of video software. There will be some special films that consumers will want to possess, even though they may play them only two or three times in their lifetime."

Zalsman sees the future development of the home videomarket in terms of two key thresholds. "The first will be when there is a penetration of hardware of about 3%. At this point it would become worthwhile for the big dealers to stock a range of software, in broad variety, in order to attract the maximum number of customers.

"The second threshold will arrive when there is a sufficient penetration of players to start making programs specifically for the home video market.

Zalsman sees great potential in what he calls "edutainment"—a combination of entertainment and instructional programming. "For example you could make a videodisk of a certain ballet and then add illustrations of all the ballet positions. I think we should be able to start making programs of this kind when we have anything from 15% to 25% hardware penetration."

Although Zalsman agrees that videodisk programming will necessarily be as broad in range and scope as that of major television networks, he notes that while television companies are geared to "lowest common denominator" programming,

(Continued on page 59)

1,600 MOTION PICTURES IN THE DEAL

## CBS And MGM Team Up, Will Market Videodisks, Videocassettes

• Continued from page 1

"2001: A Space Odyssey" and "Dr. Zhivago," as well as existing filmed and taped entertainment owned by CBS, and future output by both firms.

While initial software offerings could include original music-oriented material, no specifics about that type of product are detailed by the new joint venture. Movies are expected to make up the majority of offerings as the creative and legal formulae surrounding video music still continues to fall in place industry-wide.

First product will consist of "24 or 25" titles, primarily MGM feature films, and are due for release on VHS and Beta cassette before the end of the year. They will be marketed in this country by a sales force under the organizational umbrella of the CBS Video Enterprises Division.

Videodisks will figure in 1981 releases, says Cy Leslie, president of the CBS division, who estimates that as many as 70 titles (both cassette and disk) should be in the marketplace within a year of operation.

On the sales level, early plans call

for "hitting all outlets that now handle home video," among them photo dealers, video hardware merchants, and the growing number of video software specialty stores, as well as traditional record and tape dealers.

However, the long-time record orientation of Leslie, founder and former chairman of Pickwick International, as well as the organizational positioning of his division under the CBS/Records Group headed by Walter Yetnikoff, indicate that participation of record retailers in

(Continued on page 56)

RETAILERS AGREE VOLUME BUILDING

## Blank Tape Sales Accelerate

• Continued from page 1

deck a better quality product than prerecorded tape keeps blank sales rising," says George Hill, operations manager of Danjay Music, Denver, supplier to its more than 90 Budget Tape & Record franchisees.

"When I took over two years ago, accessories were 2% of volume," he says. "Today, accessories are more than 9%. Tape sales, up 400%, account for the lion's share."

In order of sales volume, Hill ranks his inventoried brands thusly: Maxell, TDK, Memorex and BASF. Maxell sales contests for franchised stores are the difference, Hill feels. In a national contest which ended in mid-May, wherein stores in a seven-week period strove to exceed the same period in 1979, the winning store was up 1,343%. Only two of the Budget stores failed to exceed 1979 blank business. A \$1,000 Pioneer stereo rig was the first prize with other electronic prizes to runners-up.

Every tape executive attributes sales increases to accelerated consumer print advertising to some degree. Dwight Montjar, Stark, N. Canton, Ohio, which has approximately 90 Camelot and Grapevine stores, feels it's most important.

So does Reade White-Spinner of the 100 Record Bar/Tracks outlets out of Durham. Memorex, Maxell and TDK are her lead lines, with Ampex and BASF also stocked, along with Sony, which she is testing in some stores. Montjar feels trade advertising, too, has impact in that it makes even his record/tape competitors conscious of brand names, so more of them seek particular brands, thus subtly ingratiating that line to customers as they see the line in more different locations.

White-Spinner favors point-of-purchase material supplied by blank tape makers. The Maxell 'dynasyn,' a moving flower display, with removable sales copy petals, is in use in every one of her 100 stores.

"We order it for every store opening and about twice per year Maxell supplies us with new petal copy for the two-year-old pieces," she explains. She also feels the giant Memorex cardboard three dimensional cassettes went over big in pushing impulse buys.

Montjar and his peers like the fadeout of 8-track and the emphasis on cassette. It enables Stark, for example, to stock 20 to 25 of Maxell's UDXL-II90, where two years ago he stocked eight or 10 per store of this hot mover. Hill also volunteers this is his best mover.

The more than 25 Music Plus stores here sell Maxell best, states buyer Norton Young. The store also handles Memorex and Scotch. Young points up Maxell's progressive packaging change in going to a black and silver or gold package along with the decibel-like logo. Young recalls custom-made four-foot-square color blowups of Maxell product for the West Los Angeles store as a grabber merchandising-wise. A Memorex blue and yellow

three dimensional floor display that held 36 units also picked up business.

In 1979 Maxell cooperated with Music Plus in providing 5,000 T-shirts which were publicized and given out at an Aztecs soccer game here. They may repeat the promotion.

Memorex continues a deluxe inner record sleeve promotion with Music Plus, wherein the local chain

(Continued on page 56)

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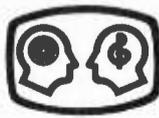
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## Audiophile Recordings

**SUPER NATURAL**—Orchestra conducted by Manuel, Peters International DGT1019, distributed by Peters International, \$9.98 list.

A resurgence of interest in beautiful music recordings appears to be underway, and audiophile production methods may add new fuel to

the demand. Beautiful music is mellow European-style instrumental renditions of everything from Baroque to the Beatles—this album is heavy on Latin material—with the arrangers throwing all but the kitchen sink into their work. The ability of the digital process to keep these thick orchestrations beautifully lucid is demonstrated in this album, which has one form of percussion or another going on almost continuously throughout the disk. These sounds are able to project stunningly from the noiseless launching pad digital provides. This may not be the kind of production or repertoire truly preferred by most hi-fi buffs, but the record largely delivers on its promise and has a good time doing it. Also disk surfaces are quiet.

\* \* \*

**MOZART: QUINTET FOR HORN AND STRINGS; HEIDEN: QUINTET FOR HORN AND STRINGS**—Mason Jones, horn, Philarte Quartet, Gasparo Records GS2070, distributed by Gasparo, \$15 list.

This record of relatively quiet music proves that vast dynamic range and gut-rending bass aren't necessary to please audio buffs. Tonal balance, use of ambience and positioning of instruments all are exemplary here. Basically it is another fine example of purist techniques, namely extreme care in the selection of the recording site, use of only two microphones, and no electronic processing—a case of less being more. The naturally colored beauty of the French horn is one very strong hook, particularly in the angular tightly written 1952 Quintet of Bernhard Heiden. Sony digital mastering was used.

\* \* \*

**HAYDN: SYMPHONY NO. 100, "Military"**—Mostly Mozart Festival Orchestra, Somary, Vanguard Audiophile VA25000, distributed by Vanguard, \$12.98 list.

Two complete performances of one selection are offered in this digital/analog comparison

record, the first release in Vanguard's new audiophile series. The sort of inquiring spirit that motivated this experiment is laudable, and the effort should draw strong response in the stores. Some may be dismayed, however, by the lack of illumination it provides, since only subtle and fleeting differences can be detected between the sides. Indeed on average playback gear the two sides may sound identical. Are analog records from digital tapes worth the cost if the sound is this indistinguishable from the older technology? Another alternative is that the signal Vanguard fed simultaneously to the two mastering machines—the digital was Sony, analog by MCI—already was lacking information sufficient to exploit digital's purported increased resolving powers. In any case, the extra weight and quiet surface of this pressing and the super-thick and protective cover stock demonstrate that Vanguard intends to offer product of substantially improved quality.

\* \* \*

**ORGANASM**—Warren Lubich, organist, Sonic Arts Laboratory Series 15, distributed by Sonic Arts Corp., \$15 list.

Not everyone may get his jollies from this record, but those who are not put off by the rather silly title will experience a cleanly processed digital disk with much to recommend it both in sound and entertainment. Three theatre organs are featured, in popular repertoire that gives ample play to their colorful, imitative stops. Thus, one is treated to sounds of a train starting up in "Chattanooga Choo-Choo," among other simulated aural goodies. One can also hear realistic wheezes as in two versions a pair of theatre instruments grapple with low-frequency pedal points in the opening of "Also Sprach Zarathustra." Other tunes include "It's A Small World," "Chloe," "Kiss Me Again," and a bracing run-through of the march, "Under The Double Eagle." Lubich is an expert performer, and his efforts are well reproduced on the quiet blue vinyl disk surfaces.

## CBS And MGM Team Up

• Continued from page 55

developing marketing plans is a substantial part of the growth blueprint.

Leslie notes that only some 5% to 7% of record stores across the country now handle videocassettes, but he sees them assuming an increasing role in home video as the videodisk gains currency.

Record dealers will recognize the need to enter the field if they hope to establish a public presence in the market. Leslie believes. They will also gain considerable assurance from the more familiar nature of the videodisk in configuration, packaging and pricing, as compared to the cassette.

This identification with the product will be reinforced among record dealers as music programs figure more prominently in videodisk catalogs, he adds.

CBS will be the manufacturer of videodisks for MGM/CBS Home Video, with early product to be pressed by RCA under plans which give CBS access to the RCA videodisk technology. Some time next year CBS will begin manufacture of videodisks in the new plant it is completing in Carrollton, Ga.

Videocassettes will be duplicated by outside specialists, although Leslie stresses that CBS will maintain a strong quality control presence on its own to monitor product. "We are now entertaining bids from duplicators wishing to do business with us," he says.

Function of the new MGM/CBS Home Video joint venture is essentially to handle the preparation and packaging of product, which will be drawn from MGM and CBS sources or specially commissioned, and to plan basic marketing strategy.

A general manager of the joint venture is to be named shortly, and he will report to a board comprised equally of executives from MGM and CBS.

Implementation of the marketing strategy will be in the hands of Leslie's division, which will have its own specialist sales and marketing team. A national sales manager and four regional managers are to be appointed soon, he says. Marketing abroad will make use of the facilities of CBS Records International.

Leslie's division will also set up a creative unit to develop properties. Another creative contributor will be CBS's recently formed theatrical motion picture unit, and the joint

venture will also secure other properties in the educational, how-to, sports and cultural areas from the CBS library.

Leslie says that the utility of material for the cable television market will be a consideration in the creation of home video product by CBS.

Creative teams are already at work, he declares, with outside producers being assigned projects and negotiations underway to sort out the maze of necessary clearances with pertinent unions and copyright owners.

Music is high on Leslie's agenda of future projects, but he feels artists will have to be chosen carefully for their compatibility with the new medium. Their material will have to include a strong repetitive value, he says. Product will include concerts, and music supported by computer graphics, animation, and some kind of story line.

"What we will not do," says Leslie, "is to merely duplicate a record album." He feels there must always be some unique element to support the video requirement. Leslie would not comment on reports that filming has already been completed on a home video version of the hit Pink Floyd album, "The Wall."

Although artists on the CBS Records roster will be among those to be featured on future home video product, Leslie says that other artists, some perhaps on competing labels, may be signed for some projects. He acknowledges that most label contracts with artists of stature, though nominally exclusive, require some mutuality of agreement where video uses are concerned.

Frank Rosenfelt, MGM chairman and chief executive officer, says formation of the joint venture "underlines our conviction that home video will be one of the most important markets for feature films." He adds that the recent establishment of the film company as a separate publicly owned firm permits it "to devote its energies and resources exclusively to feature films and tv operations."

CBS' Yetnikoff sees "this cooperative endeavor of the two companies as an important ingredient in CBS' entry into the new video age and is consistent with its faith in the great growth potential of the home video market."

CBS Video Enterprises also plans to have an exhibit at the Consumer Electronics Show in Chicago beginning June 16.

## Blank Tape Sales Rising

• Continued from page 55

sells packages of 10 such plastic and paper sleeves for \$1.19 imprinted "Memorex and Music Plus Care How Good Your Music Sounds."

Montjar, who feels his blank sales have risen 50% in 24 months, stocks Maxell, TDK, Memorex, BASF and Scotch. Carding blanks so they hang on pegboard has aided overall record store sales, he notes.

All buyers feel similarly to Diane Mitchell of the burgeoning Sound Warehouse in Oklahoma City. She notes the blister pack offering multi units at a lower price has aided business. Montjar has found blisterpack discount inveigles the customer into buying not two but more often four when the price is down.

Sound Warehouse stocks Ampex, BASF, Maxell, Memorex, Scotch and TDK. Maxell and TDK are leaders for the chain.

Tape retail executives would like more than the average 5% accrual for their own advertising. Like Montjar, who places 90% of his dollars in print, all favor newspapers.

All five tape bosses find store reports indicate consumers are becoming increasingly brand and quality conscious. "The more it costs the better they figure it records and the better it sells" is a universal comment. All tape managers feel blank tape makers maintain stores' interest through a consistent flow of good informative printed material.

En masse, too, they feel blank tape manufacturer reps and field persons work more personally with stores and clerks to acquaint them with new selling techniques and the saleability of new product than do their record/tape counterparts.

None of the five chains stock private label tapes. Montjar notes that Stark dropped its private label tape sometime ago when the chain found tape buyers demanding the more publicly recognized brand names.

All chains find pegboard the best store fixture for blank tapes. All five executives concur that greater attention to innovative changes in graphics on cassette boxes will spur even more tape consumers.

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# Currency Shift Knocks Out BASF's New Plant

LOS ANGELES—BASF is phasing out its recently opened 210,000-square-foot facility in nearby Fountain Valley.

The plant was officially opened last December and was to manufacture the BASF LVR (Linear Video Recorder), a newer videotape recorder system incompatible with VHS or Beta types.

Some 300 had been employed todate with the company originally planning a facility staff of 1,000.

The decision, according to BASF, was based on the shift in currency parities incurred since production in the U.S. began to be projected.

In the past 15 months, indicates BASF, the dollar and yen

have headed in opposite directions. The dollar rose 1.2% in value in spite of a 16.5% U.S. inflation rate, while the yen declined 21.2% and Japanese inflation rose by only 7%, thus deteriorating the competitive basis for production in the U.S.

Mass production of that first generation LVR system will not take place, with BASF now intending to concentrate on a miniaturized LVR camera recorder and a Linear Digital Recorder data system.

At the same time, BASF is expanding its magnetic media manufacturing facilities around the world for both audio and videotape in the U.S., France, Brazil, Indonesia and Germany.

7 TITLES BY LATE SINGER

# SelectaVision Bags Presley Movies

NEW YORK—Music programming on RCA SelectaVision videodisks gets a big lift through a deal with Viacom International which includes seven feature films starring Elvis Presley.

The SelectaVision-Viacom tie involves 13 movies, also including "The African Queen," a package from the Terrytoon Cartoon Library and films starring Jerry Lewis.

The Presley features are "Roustabout," "Blue Hawaii," "Fun In Aca-

pulco," "Girls, Girls, Girls," "G.I. Blues," "Paradise Hawaiian Style" and "King Creole."

In a SelectaVision hardware development, the production model of the first playback unit will be demonstrated here at 10 Rockefeller Plaza starting sometime this summer. This unit, introduced last month at a national distributor's meeting in Las Vegas, will replace a prototype model showcased to members of the industry.

# Agfa-Gevaert Shipping New Cassette Tape

NEW YORK—Agfa-Gevaert has begun shipping an improved cassette tape to its commercial accounts and is field testing pancakes of increased footage for bulk-tape buyers.

Maria Curry, director of sales for Agfa's magnetic tape division, claims an added 4 dB in signal-to-noise ratio for the new tape formulation. In its C-60 format the new product is designated PE-619, replacing the former PE-68 tape. PE-

819 is the C-90 version, replacing the former PE-88.

C-80 pancakes will now be supplied in 10,000-foot lengths, and C-90 in 15,000-foot pancakes, described as the longest in the industry. Curry views the longer footage as permitting "increased productivity" on the parts of both duplicator and blank tape loader.

Shorter length pancakes, 8,000 feet and 11,500 feet, respectively, will also continue to be made available, she adds.

# Studio Track

LOS ANGELES—Tom Dowd is producing Chicago, as well as Rod Stewart at the Record Plant. Also there, Bruce Botnick producing Kenny Loggins, Andy Johns engineering; Chuck Jackson producing Aretha Franklin for Arista, Lee DeCarlo at the board; Code Blue producing itself for Warner Bros., Mike Stone engineering; and Ron Nevison producing Eddie Money for CBS; and Jeffrey Lesser producing Viva Beat for Charisma Records.

Producer Winston Monseque supervising instrumental overdubs for Motown's Tata Vega at Artisan Sound Recorders, Michael Schuman and Rick Smith engineering. Also there, Roy Ayers tracking and overdubbing for his own new LP project, Smith at the console.

Elton John's "Goodbye Yellow Brick Road" being cut half-speed at the JVC Cutting Center for Joe Overholt's Direct Disk Records. It's also being dbx-encoded. And Nautilus cutting Styx' "Pieces Of Eight" half-speed there, also.

Winston Monseque slated to mix Tata Vega at Rusk Sound, Juergen Koppers engineering. Steven D. Smith assisting. ... Doug Dillard, John Hartford and Rodney Dillard recording an LP for Flying Fish at Hit City West, Michael Melford producing, Allen Sudduth engineering.

Synthesist Michael Boddicker joins a group of artists supplying musical and vocal tracks for an upcoming Minnie Riperton memorial LP at Hollywood Sound. The LP, with production by the singer's widower Dick Rudolph, and Johnny Pate, will feature unreleased vocals recorded by the late artist.

Producer Andrae Fischer and engineer Al Schmitt at Capitol working with Dusty Springfield for her new LP. Also there: Richard Landis producing Nielsen-Pearson; Carter producing Bob Welch, David Cole at the board; Michael McDonald mixing Amy Holland; producer Richard Evans working with Noel Pointer; and producer Tommy LiPuma doing a string session for Stephen Bishop's upcoming LP as well as re-mixing Neil Larsen's new LP.

Larrabee activity: John Stewart working with engineer Taavi Mote with Larry Greenstein assisting; Jeff Barry continuing work on the "Idolmaker" soundtrack, Mote and Linda Corbin handling engineering chores; and Leon Sylvers producing 7th Wonder, Steve Hodge at the console.

Jack Nitzche producing Rick Nelson who is overdubbing and mixing an LP for Capitol at Group IV, Bill Evans engineering, assisted by

Dave Mancini and Bruce Balestier, with Greg Orloff assisting. Other action there: Norman Granz producing Oscar Peterson for Pablo, Angel Balestier engineering with assistance from Greg Orloff; and Granz producing a live Count Basie/ Joe Turner/Clean Head Vinson LP, Steve Williams at the console, assisted by Orloff and Bruce Balestier.

Engineer Brian Garder mastering "Sunset People," a new Giorgio Moroder-produced Donna Summer single, at Allen Zentz, as well as the new Ritchie Family LP, produced by Henri Belolo and Jacques Morali. Also there, engineer Chris Bellman mastering a Buggs Tomorrow working on a second Casablanca LP at Fidelity Recording Studios.

\* \* \*

Regent Sound, N.Y., hosting post production work for the Kinks' upcoming consumer videotape.

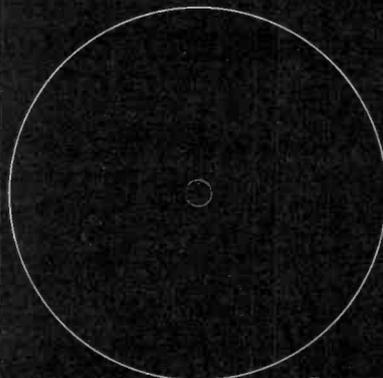
The Marshall Tucker Band mixing and overdubbing for a "King Biscuit Flower Hour" radio show at Triad Recording Studios, Fort Lauderdale, Fla., which was recorded at the Nassau Coliseum on Long Island, Kevin Herron engineering.

(Continued on page 58)

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1	1	7	<b>SPYRO GYRA</b> Catching The Sun, MCA MCA-5108	26	26	2	<b>NOW APPEARING AT OLE MISS</b> B.B. King, MCA MCA-2-8016
2	2	18	<b>GREYER WASHINGTON JR.</b> Melton M7-933R1	27	27	1	<b>PICK 'EM</b> Ron Carter, Milestone M-9092 (Fantasy)
3	2	11	<b>HIDEAWAY</b> David Sanborn	28	28	33	<b>A PERFECT MATCH</b> Ella & Basie, Pablo
4	5	4	<b>DREAM COME TRUE</b> Earl Klugh, United Artists UA-1026	29	29	58	<b>MORNING DANCE</b> Spyro Gyra, Infinity INF 9004 (MCA)
5	4	12	<b>FLY AND GAMES</b> Chuck Mangione, A&M SP 3715	30	30	15	<b>GREAT ENCOUNTERS</b> Dexter Gordon, Columbia JC 3597b
6	6	12	<b>EVERY GENERATION</b> Rennie Lewis, United Artists UA-1001	31	27	28	<b>A TASTE FOR PASSION</b> Joe Raposo, Fantasy
7	8	10	<b>1980</b> G.F. Scott-Heron & Brian Jackson, A&A AL 9514	32	22	53	<b>HEART STRING</b> Earl Klugh, United Artists UALA-942 (Capitol)
8	9	4	<b>MONSTER</b> Herbie Hancock, Columbia JC 36415	33	33	3	<b>SHOWBISH FESTA</b> Professor Longhair, Alligator 4718
9	7	28	<b>ANGEL OF THE NIGHT</b> Aagele Bohil, Arista/GRP GRP 5501	34	35	5	<b>TIVOLI GARDENS</b> Stepano Grappelli, Joe Pass, Neils Pederson Pablo D 2312112 (RCA)
10	10	27	<b>ONE ON ONE</b> Eub James & Earl Klugh, Columbia/Tappan Zoo FC 36241	35	NEW ENTRY		<b>TAP STEP</b> Chick Corea, Warner Bros. BSK 3425
11	12	8	<b>YOU'LL NEVER KNOW</b> Ridney Franklin, Columbia NJC 36122	36	31	12	<b>8:30</b> Weather Report, Arc/Columbia PC2 36030
12	11	6	<b>LIVE AT THE PUBLIC THEATER</b> Eeath Brothers, Columbia JC 36193	37	NEW ENTRY		<b>PORTRAIT</b> Charles Mingus, Prestige P-24092
13	13	17	<b>BIRDSONA</b> Earl Klugh, United Artists UA-1026	38	NEW ENTRY		<b>ABERCROMBIE QUARTET</b> Abercrombie Quartet, ECM ECM-1-1164 (Warner Bros.)
14	14	24	<b>AMERICAN GARAGE</b> Pat Metheny Group, ECM ECM-1-1155 (Warner Bros.)	39	39	1	<b>THE COASTLINE</b> Carmen McRae, Buddah BUD 8501 (Arista)
15	15	6	<b>WORLD LINEA</b> Passport, Atlantic SD 19265	40	42	11	<b>CHAIR IN THE SKY</b> Mingus Dynasty, Elektra 6E-248
16	18	15	<b>GENETIC WALK</b> Jahmed Jamal, 20th Century 600 (RCA)	41	34	21	<b>UNITED AS A FEATHER</b> Azymuth, Milestone M 9089 (Fantasy)
17	32	3	<b>LOVE IS THE ANSWER</b> Lonnie Liston Smith, Columbia JC 36373	42	48	2	<b>KITTYHAWK</b> Kittyhawk, EMI-America SW 17029
18	16	3	<b>FOR SURE</b> Mundy Stone, Columbia JC 36292	43	43	2	<b>THE BEST OF TOM SCOTT</b> Tom Scott, Columbia JC 36352
19	20	4	<b>NUDE ANTS</b> Keith Jarrett, ECM ECM-1-1164 (Warner Bros.)	44	38	3	<b>DO I MAKE YOU FEEL BETTER</b> Idjugu & The Chocolate Jam Co., Epic JE 36377
20	23	6	<b>BE BOLD</b> Chico Hamilton, Elektra 6E 257	45	44	10	<b>WITH ALL MY LOVE</b> Wilbert Longmire, Tappan Zoo/Columbia IC 36342
21	28	4	<b>ON THE ROAD</b> Count Basie & Orchestra, Pablo D-2312112 (RCA)	46	46	2	<b>AFRICAN MARKET PLACE</b> Dollar Brand, Elektra 6E 252
22	16	31	<b>RISE</b> Herb Alpert, A&M SP 4790	47	47	3	<b>RAIN FLOWERS</b> Susan Muscarella, Fantasy
23	17	26	<b>PIZZAZZ</b> Patrice Rushen, Elektra 6E-243	48	NEW ENTRY		<b>NITE RIDE</b> Dan Siegel, Inner City IC 1046
24	24	9	<b>SONG BOOK ONE</b> Sarah Vaughan/Duke Ellington, Bluebird BLD 8511 (RCA)	49	45	11	<b>SPECIAL EDITION</b> Jack De Johnette, ECM ECM-1-1152 (Warner Bros.)
25	23	4	<b>IN PERFORMANCE</b> Oregon, Elektra 9E 304	50	50	12	<b>SOUNDSCAPES</b> Cedar Walton, Columbia JC 36285

JUNE 14, 1980 BILLBOARD

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# Studio Track

• Continued from page 57

neering with Vince Oliveri and Robert Corti assisting, Bob Kaminsky producing for DIR Broadcasting.

Bunny Sigler completing a new single, pro-

ducing himself, for Sal Soul Records at Sigma Sound, Philadelphia. He's also producing Instant Funk there for Sal Soul, Carl Paruolo engineering both projects.

Ruby Fisher at Soundmixers, New York, putting the wraps on an Ellis Larkins/Tony Middle-

ton LP, "A Salute To Lionel Hampton" for Concord Jazz, assisted by engineer Tim Bomba.

Johnny Sandlin producing the Look at the Music Place, Birmingham, Ala. . . . Strawberry Jamm Studios, West Columbia, S.C., has installed a new Neotek Series III recording con-

sole. Projects underway there include the Rob Crosby Group, Midnight Blue and Warren Moise, with Billy Joe Royal producing.

The Henry Paul Band back at Criteria, Miami, for its second Atlantic LP, Henry Paul and Dave Thoener producing, with engineering by Thoe-

ner, Jerry Masters and Mike Guerra. Also there, tracks have been completed for Barbra Streisand's new LP, Barry Gibb, Karl Richardson and Alby Galuten producing.

Action at Secret Sound, New York, sees the Charlie Midnight Band recording with producer Kash Monet, Ron Bachiochi at the boards; and Rich Calandra producing Jimmy Frank's solo LP for Ariola, Michael Barry at the board.

John Wright producing and engineering David Plumb at Villa Recorders, Modesto, Calif. . . . Activity at Long View Farm, North Brookfield, Mass., includes Roger Boyd producing Head East for A&M, Jesse Henderson engineering.

Alicia Bridges recording tracks at Bill Lowery's Southern Tracks Studios, Atlanta, with production being handled by Bridges and Susan Hutcheson, Doug Johnson engineering.

Suma Recording Studios, Cleveland, provided its 24-track equipment and engineers Paul Hamann and Michael Bishop to record recent Fleetwood Mac performances at the Richfield Coliseum near Cleveland. Ken Calliat oversaw the live production.

At KSR Studios in L.A.: RCA's Main Ingredient is tracking vocals. Tony Sylvester is the producer and Gene McManus is engineering. . . . Jerry Bell (MCA) laying down tracks with Michael Wycoff producing. Engineers are McManus and Kevin Reach. . . . Cutting vocals is Jay Michael Reed, who is producing himself. Steve Mitchell is engineering. Also at the studio is Casablanca's 7th Wonder, which is mixing. Jerry Weaver is the producer and again engineering is McManus.

At Hilltop Recording Studios in Nashville, David Houston is putting the finishing touches on a new LP for Lifestream Records, with producer Jimmy Capps and engineer Kevin McManus. . . . Blue Grass Cardinals mixing a new LP for CMH, with producer Lance Leroy and engineer McManus. . . . Barry Winslow, former lead singer with the Royal Guardsman (of the Snoopy-Red Baron fame) working on a new project with producer-engineer McManus.

## Emerine And Acosta Open L.A. Facility

LOS ANGELES—Precision Lacquer has opened here as a new independent mastering facility, according to coprincipal Larry Emerine.

Emerine has managed and directed Studio 55 since its inception in 1975.

He indicates that Precision Lacquer is a logical extension of the philosophy that built Studio 55, one of the most respected recording studios in the U.S.

The custom "Wallace" console is transformerless, he points out, as is the entire mastering chain at the new facility.

Other benefits, he maintains: an extremely wide bandwidth is possible in a transformerless design, and since there is no inherent degradation of the signal from the beginning of the chain through the cutterhead, the disk can match the tape.

"Precision," he says, "represents a true alternative to the existing mastering facilities in this country. The computer controlled Cybersonics Lathe requires a short preview time. The lathe 'remembers' what it cuts on the previous revolution, and must only know what is about to come a tenth of a second before the signal arrives at the cutterhead."

The Danish-built cutterhead and related drive electronics are manufactured by Ortofon with Precision the first commercially available mastering facility in Los Angeles with an Ortofon cutting system. This system is also available at Criteria in Miami.

Arnie Acosta is a partner, and mastering engineer as well. He has spent six years at the Mastering Lab and a year at Warner Bros. Records.

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## Zalsman: Videodisk Will Prevail Battle Of The Systems Still Being Fought, He Says

• Continued from page 55

videodisk producers should ultimately go after specialist minority audiences because they are not dependent on guaranteeing big audiences to advertisers.

"If I make a videodisk about the finer points of trout fishing and I can sell it to, say, 2% or 3% of all trout fishers who are anxious to perfect their technique then, by the time there is a sufficient penetration of hardware, I can sell a hell of a lot of videodisks.

"The degree in which you can go into special programs is governed by the penetration degree of the hardware."

As to the extent to which home video will compete with other forms of entertainment, Zalsman suggests that there will be a reapportioning of leisure expenditures by consumers, as home video becomes more widespread, but he sees it as posing no real threat to any other entertainment medium.

"Some people have suggested that when home video becomes really well established, television networks will be reduced to putting out news, current affairs and sport. But I think this is nonsense.

"There will be times when a consumer, coming home after a hard day at the office, will be content to sit down and allow his viewing to be determined by whatever the tv networks are offering. On other occasions he will decide to play a videodisk of a feature film, or maybe have a re-run of his golf instruction videotape."

Zalsman does not, furthermore, see home video as a damaging competitor to the cinema. "The consumer will not say to himself, 'Shall I go to see such and such a film at the local cinema or shall I buy the videodisk or videotape?' There will not be an 'either/or' situation—because when you go to a cinema, you buy the ambience as well as the movie.

"What may well happen, in fact, is

the people who go to the cinema in, say 1985, to see the future equivalent of 'Saturday Night Fever' are very likely to buy a videodisk or videotape of the film so that they can see it again at home, as and when they wish, at their leisure."

On the subject of copyrights and royalties on video software, Zalsman admits that the question is fraught with problems. "Some inflated figures have been quoted, mainly perhaps because of fear that people may stop going to concerts as home video develops. But it is important to point out that if agreement can't be found between the artistic creators and the software producers, then it will open the way to piracy on an appalling scale.

"As increasing penetration of hardware is achieved, there will be a growing demand for software—and if there is a software vacuum because of a deadlock in royalty negotiations, then you may be sure that the pirates will do their best to fill that vacuum."

Turning to the audio-only use of the Philips compact disk, Zalsman confirms that PolyGram will be supplying software for the disk. "We feel that a laser-based system has tremendous advantages over the conventional disk and as PolyGram is one of the greatest international creators of audio software, we shall be one of the first companies to jump on the bandwagon."

Zalsman believes that the 4½-inch compact disk will ultimately supersede the conventional disk. "But obviously there will have to be a long period of coexistence before the present disk system becomes obsolete. The compact disk is so much handier to use and its reproduction is, of course, infinitely superior. Because of its size, I think it also has an in-car application, though this has still to be developed."

Another major advantage of the compact disk, according to Zalsman, is the fact that the risk of its being pirated is minimal. "You need an investment of millions to make a master and manufacture the disk. Any potential pirate has got to commit himself to an immense initial outlay. When we first started making musicassettes, we know from the start that anyone who had about 5,000 guilders to spare could make pirate cassettes.

"Pirates, we know also make conventional vinyl records—and for these they have to lay out a good deal more and are committing their crimes on a more professional basis with an investment of, say, 100,000 guilders. But when it comes to the compact disk, the situation is very different because the necessary investment is huge and the skills highly sophisticated."

### Tour Response

TOKYO—The Village People's recent tour of Japan drew fewer people than expected, according to Universal Orient's Kazutoshi Chiba, despite a major publicity drive before and during the dates. Some 38,000 fans turned up for 10 concerts, including two invitational shows.

But Tsuneyoshi Kamijo, manager of Polystar's promotion division, claims that the tour is paying dividends in disk sales. The soundtrack to "Can't Stop The Music," featuring the Village People, has been released here to strong initial business, he says.



**SWEET TOOTH:** Australian band Paul Kelly and the Dots cut the celebratory cake with Mushroom Records' general manager, Gary Ashley, at head of table, to mark their new deal with the label. The Melbourne group's first album will be produced by Jo Camilleri of Jo Jo Zep and the Falcons and Martin Arminger of the Sports.

## Asian Meet Tackles Problems Of Region

By CHRISTIE LEO

KUALA LUMPUR—The Asian Music Industry Assn. (AMIA) held its inaugural meeting in this Malaysian capital April 25, attended by industry representatives from throughout the Southeast Asian region.

The group was formed earlier this year as part of the new Asia Pacific Regional Council created by the International Federation of Producers of Phonograms and Videograms (Billboard, Jan. 26, 1980).

Its aim is to deliberate common problems affecting the five member countries—Singapore, Malaysia, Thailand, Indonesia and the Philippines—with particular reference to record and tape piracy, considered the single biggest obstacle to the record industry's financial health and growth.

The Kuala Lumpur meeting was attended by Datuk Lew Sip Hon, Malaysian deputy minister of trade and industry, who called upon AMIA members to find ways of preserving and popularizing ethnic and folk music of the region, and, if pos-

sible, to develop it into an internationally acceptable art form.

"Western music has settled quite comfortably among Asians," he said. "Now there's a dire need to develop a greater interest in local repertoire."

Datuk Lew admitted that although Malaysia is not a member of any of the international copyright conventions, amendments are being formulated to strengthen the local copyright act to make it more difficult for anyone to infringe protected works. He also spoke of the possibility of introducing stiffer penalties for offenders.

But the deputy minister reiterated that music must be available at a price within the reach of the man in the street, a point he emphasized last year when addressing Billboard's first Asia/Pacific Music Industry Conference in Kuala Lumpur.

"As long as the prices of records and tapes are beyond the reach of the average consumer, the incentive to copy original works by unscrupulous producers will remain high."

(Continued on page 62)

### Aussie Disk Group Criticized

SYDNEY — The Australian Record Industry Assn.'s powerful lobby against the acceptance of a Copyright Tribunal recommendation for an increase in the mechanical copyright rate from 5% to 6.75% (Billboard, May 31, 1980) has been slammed by the Australian Copyright Owners body as an attempt to use the federal attorney general, Senator Durack, and his department, as "an instant court of appeal."

The copyright owners group fears that the attorney general will be used as a mini-tribunal, though no significant new grounds or evidence has been produced.

R. Lollback, spokesman for the Australian Music Publishers Assn., one of the four member bodies in the Australian Copyright Owners, claims that record company warnings of price increases are totally misleading.

"Without open profiteering," he says, "the proper increase resulting from the tribunal's recommendations would be 51 cents per record, or less than 6% of the total cost.

"This figure would comprise 13 cents in dealer's margin, 8 cents

in sales tax, 6.4 cents in matrix fee, 19.5 cents in mechanical royalty and 4.1 cents in manufacturer's share of the wholesale price."

Lollback points out that the EMI-led price rise from \$8.50 to \$8.99 introduced during the tribunal hearings was virtually the same as that recommended by the tribunal.



**TOKYO WELCOME**—Styx band member Tommy Shaw is greeted by fans during an appearance at the special Styx movie concert held at Tokyo's Sun Plaza Hall recently.

## McCartney Buyers Offered Tour Program With Album

TOKYO—Toshiba-EMI released Paul McCartney's latest album, "McCartney II," Thursday (5) and at the artist's personal request, purchasers of this and any other McCartney LP will get the chance to receive a program for his aborted January-February tour of Japan.

The program, a 50-page, album size book containing many color

photographs, was printed for the tour, which had to be cancelled because McCartney was caught at Narita International Airport with marijuana on his person.

Toshiba-EMI has initially pressed up 60,000 copies of "McCartney II," according to Isao Atsumi, manager of the company's popular repertoire department.

He adds, "We can't give away the programs, which would have been sold at 1,000 yen (approximately \$5) each during the tour, because the law says that giveaways mustn't be worth more than 10% of the purchase price. That's why album purchasers will get raffle chances for the programs."

An EMI recorded interview with McCartney, videotaped in London May 22, was broadcast over the Fuji Television network here May 28 during the "Three P.M. Show." In it, McCartney explained about his drug bust, and admitted that he "was careless in bringing the marijuana" into Japan.

Immediately after that January incident, all tv and radio stations in Japan stopped playing songs by McCartney and his group, Wings.

The commercial tv and radio stations resumed use of his repertoire three months later, but the semi-government Japan Broadcasting Corp. (NHK) is still maintaining its ban on McCartney material.

### CHROME FOR STIFF TAPES

LONDON—Stiff Records claims to be the first British record company to produce a prerecorded tape using CR02 (or chrome) tape, instead of the usual ferrous-type software. The company points out that chrome gives a "much improved playback quality," and it used the process on the new Graham Parker album, "The Up Escalator," retailing at the regular U.K. tape price of around \$11.47.

The move is seen as significant because some industry analysts believe that the growth in home taping is partly due to the poor quality of tape used in prerecorded software releases. Blank tape manufacturers have also made the same point, and encouraged record companies to upgrade the quality of their tapes.

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**ROYAL VISIT**—Britain's Princess Anne chats with Eurovision Song Contest winner, Johnny Logan, left, at the Aylesbury Civic Center, where Logan was a host on the CBS showcase. With the princess are Ian Hindle, center, personnel chief for CBS Manufacturing, and the Mayor of Aylesbury, right.

## BBC Hurt By Musicians' Walkout Record Industry Losing Vital TV Promotion Vehicles

• Continued from page 3

of the Musicians Union, has participated, by refusing to allow an interview featuring himself to be broadcast, saying he wants it off the air until the dispute is settled.

In another incident, a popular vocal group, the Kings Singers, were due to record for the BBC, but on arrival at the studios talked to pickets and decided not to carry out their engagements during the strike.

In fact, all 41,000 members of the union have been instructed not to work for the BBC, although the effect of this may not be immediately disruptive, because so much recorded material is available.

The axing of five in-house BBC orchestras, and approximately 130 musicians, was part of a planned \$250 million economy drive to be spread over the next three years. In addition, Musicians Union general secretary John Morton has accused the BBC of breaking "needletime" agreements with his union, and agreements over the amounts spent annually on music.

This deal provided for music spending cuts of around \$500,000 per year, providing needletime hours (the amount of time recordings are broadcast) were proportionately cut.

But BBC chiefs say that the Corporation increased needletime after agreement with Phonographic Performance Ltd., which collects the record royalties, and that the Musicians Union was "an implicit signatory" to this deal.

As to the continuing effect of the strike, it seems likely that the prestigious annual Promenade concerts, due to begin July 17 from London's Royal Albert Hall, will be abandoned unless the strike ends. The BBC has flatly rejected a suggestion that an outside consortium, involving Capital Radio, the London commercial station, should take over presentation of them.

But this involves a further development of the angry dispute. The BBC is said to be considering legal action against its various existing staff orchestras if they play in pub-

## International Dutch Criticism Of Compilation Product

AMSTERDAM—The most influential Dutch consumer organization's publication, "De Consumentengids," has made a dramatic attack on the quality of the compilation albums and cassettes available here from K-tel, Arcade and Grammoservice.

It directs its comments on product released in the first quarter of 1980 by the record companies and merchandisers. It says that basic quality has improved "a little" since 1976 when the organization carried out its last research.

But it emphasized strongly that the quality was not as high as on the original recordings, that low-frequency tones tend to be cut out and, often, the actual tracks are abbrevi-

ated "in order to get as many tracks as possible on the album."

As for cassettes, according to the consumer guide ("Consumentengids"), the situation "is worse and you would do better to make your own recording of a good record than to buy a compilation cassette."

Now, predictably, this latter comment has unleashed an outburst of indignation among record industry folk in Holland, already convinced of the immense threat posed by home-taping and copying. This consumer document follows hot on the heels of a report compiled here, and not released to the press, by the local industry organization.

Nederlandse Vereniging van Producten & Importeurs van Beeld & Geluidsdragers, the Dutch branch of IFPI, apparently discloses a sales drop of around 30% in the first three months of this year, compared with the same period of 1979.

Says one record industry leader: "These consumerists promoted homecopying under the guise of consumer protection but they also ruin the economic running of the industry."

Arguments put forward by the consumer body on poor quality of compilation albums as compared with original recordings are disputed by Rob Lemmen, marketing manager for Arcade Holland. He claims that comparing standard LPs with compilations is "like comparing apples and pears on the grounds that they are both fruit."

His view is they cannot be compared: the regular albums are bought for overall artistic value, a total concept created by artist and composer; but compilations are bought by people who want as many hits as possible for as little money as possible. Additionally, compilations are bought for background entertainment and played at lower volume.

He says: "What you do, therefore, as a manufacturer is to give the people as much value for money as possible by abbreviating tracks and cutting back on high frequency and low frequency tones."

"The intent and motivation of the buyers of each of the two product categories are completely different, so this kind of consumer testing is useless and pointless."

## Nuis Obtains Foreign Labels

AMSTERDAM—Dutch wholesaler Nuis has from this month acquired distribution rights to seven foreign labels: Artist House, Project 3, Yazoo, Honeydew and Sandy Hook, all from the U.S.; British blues label JSF; and, on an import basis only, the Russian Melodiya line.

Specializing in importing and exporting disks and books, Nuis is mainly into classical repertoire from Britain, West Germany and the U.S. Last year, it brought into Holland 60,000 albums from Germany's IGG label. Most of its exports go to Germany and the U.S.

Nuis also runs Nuza, which controls two retail outlets, the classical specialist branch in Amsterdam, and another in Boskoop.

The company has moved into new offices in Nieuwkoop, in the West of Holland. Dutch record company Agram, set up three years ago through Nuis, is also newly housed, in Otterloo, in East Holland.

lic. Staff musicians have been warned, according to the Musicians Union, that although their contracts with the BBC were suspended, the BBC was re-invoking a clause which stopped them playing for anyone else.

Meanwhile, there are daily instances of musicians pulling out of BBC bookings. The New Seekers pop group withdrew from a BBC broadcast in Northern Ireland at a few minutes notice, losing a \$1,000 fee. Another musician, clarinet player Jack Brymer, pulled out from introducing a two-hour "Music for Pleasure" show.

At the Bath Festival, the English Chamber Orchestra agreed to play only providing the BBC did not go ahead and record the concert for future transmission.

Observers see this turning into a long, bitter struggle. The BBC says that it won't withdraw its economy plans. The Musicians Union says it's 100% solid in its strike determination.

Union pickets are handing out leaflets saying, "The issue is the employment of musicians. The BBC is sacking a third of its musicians and scrapping five orchestras. It is not because the BBC needs less music. More of its output will consist of records and foreign tapes."

"More than 60% of BBC radio output is music, but less than 5% of radio expenditure is on staff orchestras. If Britain wants a radio service consisting of recorded music, there is no need even for the present license fee."

## French Rock Tie To Honda

PARIS—French rock is to get a huge boost through a major national promotion launched by Pathe Marconi in conjunction with motorcycle manufacturer Honda. The campaign will give the impression it's introducing a new musical genre, "moto-rock," but the promo basically involves such established stylists as Telephone, Starshooter and Jacques Higelin.

The national push is the result of obvious links between motorcycles and the 14-25 age group which is most strongly attracted to rock music. Included in the campaign are contests with motorbikes and disks as prizes, and the promotion goes in 2,000 retail sales points, split between record dealers and motorcycle retailers.

## International Briefs

• LONDON—Following a six-month \$1 million hearing, the Performing Right Tribunal is expected to decide on few changes in "needletime" payments from independent local radio stations in Britain (Billboard, March 1, 1980). It will make its final decisions around the end of this month, but it seems likely that the deliberations will result in a percentage royalty rate near the 7% of net advertising revenue currently charged by Phonographic Performance Ltd. (PPL) for use of its copyright recordings. The Musicians Union had argued for keeping rates as they are, but PPL fought for an increase to 9% of net advertising revenue. On the other side were claims for "a purely nominal fee" put by the Assn. of Independent Radio Contractors, representing the 19 commercial radio stations.

• HONG KONG—There's been criticism in the press here recently of inferior pressings of records on international labels. Local Asian pressings are deplored, and said to differ tremendously from the original European or U.S. pressings. Many hit albums are reportedly manufactured in Singapore, Taiwan or Thailand, and customers, with no standard of local comparison, are not always aware of the inferiority of what they buy. Japanese pressings, on the other hand, are said to be often better than the original U.S. versions.

• AMSTERDAM—Daily airplay of Jay and the Americans' 1965 U.S. hit, "Cara Mia," by NOS radio deejay Frits Stits has sparked such tremendous response here that EMI Holland has rush-released a reissue of the disk (originally available on United Artists). Now it's shaping up as a major hit this summer, and will be followed by a compilation of the group's greatest hits, including "She Cried," "Come A Little Bit Closer" and "This Magic Moment." Meanwhile, Pim van der Kolk, head of EMI's tv promotion department, has been trying to trace the act's lead singer, Jay Black, for promotion purposes.

• SYDNEY—RCA Records Australia is planning to assemble every single track recorded by the late Elvis Presley—including alternate takes and interview segments—for an exhaustive repackaging project. This will comprise a four-volume series (12 albums per volume, 48 disks in all) entitled "Elvis... The Legend," to retail at \$100 per volume. First volume will be available soon, covering all Presley's recordings from July, 1954, to March, 1961. It comes in a gold-embossed box with 12-page book, containing photographs and session information.

• HELSINKI—The use of rock and disco music as a means of luring youngsters into Finnish banks has reached remarkable proportions here. Not long ago, a bank in the town of Tampere arranged a special disco event on its own premises. Several thousand youngsters showed up and nearly wrecked the place. But Suomen Yhdyspankki and Osuuspanki have been using more peaceful methods in young customer acquisition. Both banks have produced their own-brand pop and rock cassettes, which are offered free of charge to new depositors. Business has apparently been brisk, so brisk in fact that the practice of dispensing such free incentives is currently being examined by a marketing tribunal.

## Labels Protesting Covers

OSLO—Two Norwegian record companies, PolyGram and MAI, have reported to the police four separate cassette producers who, they say, have manufactured cover versions of Norway's Eurovision Song Contest entry without marking them clearly as such. The original recording is Sverre Kjelsberg's "Samiid Aednan," distributed in Norway by MAI and by Polydor for the rest of the world.

These companies fear large scale manufacture of cover versions will diminish their own sales on the title. In law, producers are obliged to mark cassettes clearly, and the labels say if the software isn't produced with the message, "Not original artists," the tapes should be withdrawn.

Cover versions are big business in Norway, however. The seven different versions of Kjelsberg's Eurovision entry have so far achieved total sales of 250,000, a vast quantity for a country of only four million people. Some were imported from Denmark and Switzerland, others were produced in Norwegian studios, Nidaros in Trondheim and Bel Air in Oslo. Barry Matheson, owner of Nidaros, is Norway's largest cover specialist, employing some 20 people to produce 200 or so cassette releases a year. Most are sold through supermarkets, gas stations and other non-traditional outlets.

## New Aussie Album Charts

SYDNEY—The Australian publishers of Rolling Stone magazine have joined forces with Sydney rock radio station 2SM to produce a weekly national top 50 album chart. This is used in each monthly edition of the magazine, and as the basis for a weekly Sunday night "countdown" format program on 2SM. Previously, the only national chart was compiled by David Kent, and issued, to subscribers, as the Kent Music Report.

The Rolling Stone chart claims to be more accurate than Kent, as it follows the procedure of weighting each state's figures to allow for population differences. However, its sampling is believed to be narrower than Kent. "We claim complete accuracy for the first 30 entries only," says Rolling Stone staffer Paul Comrie-Thompson. "The final 20 are ranked as close as possible in order of sales."

The new chart compilers make every attempt to confirm their placings with record companies, but admit that most firms are reluctant to give out sales figures. The most obviously cooperative is CBS, which has openly supported the alternative chart since its inception.

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## BRITAIN

(Courtesy of Music Week)  
As of 6/7/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	THEME FROM MASH	Mash, CBS
2	2	NO DOUBT ABOUT IT	Hot Chocolate, Rak
3	9	FUNKYTOWN	Lipps Inc., Casablanca
4	13	CRYING	Don McLean, EMI
5	8	RAT RACE	Specials, 2-Tone
6	6	OVER YOU	Roxy Music, Polydor
7	5	WE ARE GLASS	Gary Numan, Beggars Banquet
8	4	SHE'S OUT OF MY LIFE	Michael Jackson, Epic
9	21	LET'S GET SERIOUS	Jermaine Jackson, Motown
10	3	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
11	7	MIRROR IN THE BATHROOM	Beat, Go-Feet
12	17	YOU GAVE ME LOVE	Crown Heights Affair, Mercury
13	12	LET'S GO ROUND AGAIN	Average White Band, RCA
14	22	BACK TOGETHER AGAIN	Roberta Flack & Donny Hathaway, Atlantic
15	11	HOLD ON TO MY LOVE	Jimmy Ruffin, RSO
16	18	MIDNIGHT DYNAMOS	Matchbox, Magnet
17	10	GENO	Dexy's Midnight Runners, Partophone
18	14	FOOL FOR YOUR LOVING	Whitesnake, United Artists
19	19	YOU'LL ALWAYS FIND ME IN THE KITCHEN	Jona Lewie, Stiff
20	23	JUST CAN'T GIVE YOU UP	Mystic Merlin, Capitol
21	20	D.A.A-ANCE	Lambertas, Rocket
22	25	I'M ALIVE	Electric Light Orchestra, Jet
23	NEW	BREAKING THE LAW	Judas Priest, CBS
24	15	DON'T MAKE WAVES	Nolans, Epic
25	16	I SHOULD'VE LOVED YA	Narada Michael Waldon, Atlantic
26	26	MESSAGES	Orchestral Manoeuvres In The Dark, Dindisc
27	31	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis, Rialto
28	27	POLICE AND THIEVES	Junior Murvin, Island
29	NEW	BEHIND THE GROOVE	Teena Marie, Motown
30	37	CHINATOWN	Thin Lizzy, Vertigo
31	29	TWILIGHT ZONE/TWILIGHT TONE	Manhattan Transfer, Atlantic
32	NEW	SUBSTITUTE	Liquid Gold, Polo
33	NEW	LITTLE JEANNIE	Elton John, Rocket
34	NEW	SANCTUARY	Iron Maiden, EMI
35	NEW	CHRISTINE	Siouxie & Banshees, Polydor
36	36	NOBODY'S HERO/TIN SOLDIERS	Stiff Little Fingers, Chrysalis
37	30	BREATHING	Kate Bush, EMI
38	NEW	THE SCRATCH	Surface Noise, WEA
39	34	SILVER DREAM MACHINE	David Essex, Mercury
40	NEW	IF LOVING YOU IS WRONG	Rod Stewart, Riva

## ALBUMS

This Week	Last Week	Title	Artist
1	1	MCCARTNEY II	Paul McCartney, Parlophone
2	7	FLESH AND BLOOD	Roxy Music, Polydor
3	NEW	PETER GABRIEL	Peter Gabriel, Charisma
4	3	JUST CAN'T STOP	Beat, Go-Feet
5	5	ME MYSELF AND I	Joan Armatrading, A&M
6	4	SKY 2	Sky, Ariola
7	2	THE MAGIC OF BONEY M	Atlantic
8	6	OFF THE WALL	Michael Jackson, Epic
9	NEW	READY AND WILLING	Whitesnake, United Artists
10	10	CHAMPAGNE & ROSES	Various, Polygram
11	11	DUKE	Genesis, Charisma
12	9	GREATEST HITS	Rose Royce, Whitfield
13	8	JUST ONE NIGHT	Eric Clapton, RSO
14	NEW	21 AT 33	Elton John, Rocket
15	21	GOOD MORNING AMERICA	Various, K-tel
16	12	12 GOLD BARS	Status Quo, Vertigo
17	NEW	SOMETIMES WHEN WE TOUCH	Cleo Laine/James Galway, RCA
18	18	ONE STEP BEYOND	Madness, Stiff
19	25	HAPPY DAYS	Various, K-tel
20	20	REGGATTA DE BLANC	Police, A&M
21	15	TELL ME ON A SUNDAY	Marti Webb, Polydor
22	19	MAGIC REGGAE	Various, K-tel
23	13	SPORTS CAR	Judie Tzuke, Rocket
24	14	HEAVEN & HELL	Black Sabbath, Vertigo
25	NEW	THE UP ESCALATOR	Graham Parker and Rumour, Stiff
26	16	TRAVELOGUE	Human League, Virgin
27	NEW	ORCHESTRAL MANOEUVERS IN THE DARK	Dindisc
28	24	SOMETIMES YOU WIN	Dr. Hook, Capitol
29	29	HYPNOTIZED	Undertones, Sire
30	17	GREATST HITS	Suzi Quatro, Rak
31	22	IRON MAIDEN	Iron Maiden, EMI
32	39	LET'S GET SERIOUS	Jermaine Jackson, Motown

33	NEW	GREAT ROCK 'N' ROLL SWINDLE	Soundtrack, Virgin
34	28	SNAKES & LADDERS	Gerry Rafferty, United Artists
35	NEW	THEMES FOR DREAMS	Various, K-tel
36	27	THE BARBARA DICKSON ALBUM	Barbara Dickson, Epic
37	34	EMPTY GLASS	Peter Dinklage, Atco
38	23	WHEELS OF STEEL	Saxon, Carrere
39	NEW	DREAMS	Grace Slick, RCA
40	40	SHINE	Average White Band, RCA

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As of 6/4/80  
SINGLES

This Week	Last Week	Title	Artist
1	2	FUNKYTOWN	Lipps Inc, Casablanca
2	1	CALL ME	Blondie, Chrysalis
3	3	CARS	Gary Numan, Beggars Banquet
4	4	ANOTHER BRICK IN THE WALL	Pink Floyd, Columbia
5	9	IT'S HARD TO BE HUMBLE	Mac Davis, Casablanca
6	20	COMING UP	Paul McCartney, Columbia
7	5	LOST IN LOVE	Air Supply, Wizard
8	6	PILOT OF THE AIRWAVES	Charlie Dore, Island
9	13	I PLEDGE MY LOVE	Peaches & Herb, Polydor
10	NEW	SEDUCTION	James Last Band, Polygram
11	7	DON'T FALL IN LOVE WITH A DREAMER	Kenny Rogers & Kim Carnes, United Artists
12	8	THE ROSE	Bette Midler, Atlantic
13	10	YOU MAY BE RIGHT	Billy Joel, CBS
14	11	RIDE LIKE THE WIND	Christopher Cross, Warner Bros.
15	12	SPECIAL LADY	Ray, Goodman & Brown, Polydor
16	14	WE LIVE FOR LOVE	Pat Benatar, Chrysalis
17	15	SEXY EYES	Dr. Hook, Capitol
18	NEW	ECHO BEACH	Martha & The Muffins, Virgin
19	18	WITH YOU I'M BORN AGAIN	Billy Preston & Syreeta, Motown
20	NEW	LITTLE JEANNIE	Elton John, MCA

## ALBUMS

1	1	GLASS HOUSES	Billy Joel, Columbia
2	3	DUKE	Genesis, Atlantic
3	2	AGAINST THE WIND	Bob Seger, Capitol
4	4	THE WALL	Pink Floyd, Columbia
5	12	PRETENDERS	Pretenders, Sire
6	8	METRO MUSIC	Martha & The Muffins, Virgin
7	6	IN THE HEAT OF THE NIGHT	Pat Benatar, Chrysalis
8	NEW	FLUSH THE FASHION	Alice Cooper, Warner Bros.
9	17	EMPTY GLASS	Peter Dinklage, Atco
10	NEW	THE ROSE	Soundtrack, Atlantic
11	9	JUST ONE NIGHT	Eric Clapton, TSO
12	7	WOMAN LOVE	Burton Cummings, Epic
13	NEW	PETER GABRIEL	Peter Gabriel, Polygram
14	14	LONDON CALLING	Clash, Epic
15	13	QUICK SAND SHOES	Streethart, WEA
16	NEW	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.
17	15	THE PLEASURE PRINCIPLE	Gary Numan, Beggars Banquet
18	16	ALL THAT JAZZ	Soundtrack, Casablanca
19	NEW	OFF THE WALL	Michael Jackson, Epic
20	NEW	MOUTH TO MOUTH	Lipps Inc., Casablanca

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 6/9/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	DER NIPPEL	Mike Kruger, EMI
2	5	SEXY EYES	Dr. Hook, Capitol
3	2	WEEKEND	Earth & Fire, Vertigo
4	4	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
5	3	TAKE THAT LOOK OFF YOUR FACE	Marti Webb, Polydor
6	7	I SEE A BOAT	Boney M, Hansa
7	8	BOAT ON THE RIVER	Styx, A&M
8	6	IT'S A REAL GOOD FEELING	Peter Kent, EMI
9	10	D.I.S.C.O.	Ottawan, Polydor
10	9	SUN OF JAMAICA	Goombay Dance Band, CBS
11	20	GO JOHNNY GO	Eruption, Ariola
12	15	WORKING MY WAY BACK TO YOU	Spinners, Atlantic
13	11	OH SUSIE	Secret Service, Teldec
14	14	CALL ME	Blondie, Chrysalis
15	16	DER WIDE WILDE WESTEN	Truck Stop, Metronome
16	12	ALOHA-OE, UNTIL WE MEET AGAIN	Goombay Dance Band, CBS

17	17	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
18	23	THEATRE	Katja Ebstein, Ariola
19	NEW	ROM	Dschinghis Khan, Jupiter
20	21	TAKE GOOD CARE OF MY BABY	Smokie, Rak
21	13	THE BALLAD OF LUCY JORDAN	Marianne Faithfull, Island
22	19	QUE SERA MI VIDA	Gibson Brothers, Polydor
23	26	BOBBY BROWN	Frank Zappa, CBS
24	26	STOMP	Brothers Johnson, A&M
25	18	RAP-O-CLAP-O	Joe Bataan, Salsoul
26	NEW	ET LES OISEAUX CHANTAIENT	Sweet People, Polydor
27	24	AND THE BEAT GOES ON	Whispers, Solar
28	NEW	AN ENGLISHMAN IN NEW YORK	Godley & Creme, Polydor
29	NEW	RAPPER'S DELIGHT	Sugarhill Gang, Metronome
30	27	NIE MEHR ALLEIN SEIN	Tony Holiday, Polydor

## ALBUMS

1	1	DIE SCHOENSTEIN MELODIEN DER WELT	Anthony Ventura Orchestra, Arcade
2	2	THE MAGIC OF BONEY M	Hansa
3	3	THE WALL	Pink Floyd, Harvest
4	4	TRAUMEREIEN	Richard Clayderman, Telefunken
5	5	DER NIPPEL	Mike Kruger, EMI
6	7	ZAUBER DER KARIBIK	Goombay Dance Band, CBS
7	8	CORNERSTONE	Styx, A&M
8	6	NOCH EINMAL MIT GEFUHL	Rudi Schurke, Polygram
9	9	HIGHWAY TO HELL	AC/DC, Atlantic
10	11	VOICE OF AMERICA	John Denver, RCA
11	NEW	VIVA ITALIA	Adriano Celentano, Ariola
12	13	DUKE	Genesis, Charisma
13	14	PANISCHE ZEITEN	Udo Lindenberg, Telefunken
14	10	THE TEENS TODAY	Teens, Hansa
15	15	EYES OF THE UNIVERSE	Barclay James Harvest, Polydor
16	12	ANIMAL MAGNETISM	Scorpions, EMI
17	17	BROKEN ENGLISH	Marianne Faithfull, Island
18	18	UNBEHAGEN	Nina Hagen Band, CBS
19	NEW	JAHRESZEITEN	Reinhard Mey, Intercord
20	NEW	GONE TO EARTH	Barclay James Harvest, Polydor

## ITALY

(Courtesy Germano Ruscitto)  
As of 6/3/80  
ALBUMS

This Week	Last Week	Title	Artist
1	4	SONO SOLO CANZONETTE	Edoardo Bennato, Ricordi
2	1	UNA GIORNATA UGGIOSA	Lucio Battisti, Numero Uno/RCA
3	14	GALAXY	Rockets, CGDMM
4	2	UFFA! UFFA!	Edoardo Bennato, Ricordi
5	3	THE WALL	Pink Floyd, Harvest/EMI
6	5	DUKE	Genesis, Charisma/Polygram
7	10	NERO A META'	Pino Daniele, EMI
8	6	REGGATTA DE BLANC	Police, A&M/CGDMM
9	12	UN PO' ARTISTA UN PO' NO	Adriano Celentano, Clan/CGDMM
10	9	SENSITIVE AND DELICATE	Steven Schlake, Baby/CGDMM
11	7	INFERNO	Keith Emerson, Cinevox/Ricordi
12	11	ATTILA	Mina, PDU/EMI
13	17	UNA CITTA' PER CANTARE	Ron Spaghetti/RCA
14	8	INNAMORARSI ALLA MIA ETA'	Julio Iglesias, CBS/CGDMM
15	18	GLASS HOUSES	Billy Joel, CBS/CGDMM
16	NEW	TGA DEMONIO E SANTITA	Alberto Fortis, Philips/Polygram
17	15	THE AGE OF PLASTIC	Buggles, Island/Ricordi
18	13	ALBUM CONCERTO	F. Guccini & I Nomeadi, EMI
19	NEW	HURRICANE	Pooh, CGDMM
20	NEW	TUO CALIFANO	Franco Califano, Ricordi

## MEXICO

(Courtesy Enrique Ortiz)  
As of 6/2/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	HE VENIDO A PEDIRTE PERDON	Juan Gabriel, Ariola
2	2	COMO YO TE AMO	Raphael, Gamma
3	4	FUNKYTOWN	Lipps Inc., Polydor
4	3	QUE NO	Pedro Marin, Gamma
5	6	ERES	Napoleon, Raff
6	7	SI ME DEJAS AHORA	Jose-Jose, Ariola
7	NEW	INSOPORTABLEMENTE BELLA	Emmanuel, RCA
8	9	POR SI VOLVIERAS	Jose Luis Rodriguez, Musart
9	5	SIN AMOR	Ivan, Melody
10	NEW	TE QUIERO A TI	Los Bukis, Melody

## International

# Statistics Confirm It: Belgian Sales Down

BRUSSELS — Delayed statistics covering the first quarter of 1980 confirm the Belgian market's trading slump, signalled earlier this year by news of label reorganizations, personnel firings and company bankruptcies.

Sales for January-March were down to approximately \$17.25 million (500 million Belgian francs) from \$19.8 million (580 million Belgian francs) in the first quarter of 1979. The statistics originate from industry organization Syndicat de L'Industrie Belge d'Enregistrements Sonores & Audio-Visuelles (SABESA), and they were delayed because of computer problems within various member companies.

SABESA, representing 85% of the total Belgian record trade, notes that 1979 sales were roughly \$86.25 million (2,500 million Belgian francs)—about 2.2% down on sales in 1978.

In market share for the first quarter, PolyGram is still the leader with 23.8% of sales, followed by EMI (17.9%) and CBS (14.2%). Biggest increase were registered by WEA (now 10.9%) and RCA (7.9%).

The top 10 for the three months under review: PolyGram, EMI, CBS, WEA, Ariola (10.7%), Vogue (9.3%), RCA, Barclay (5%) and Inelco (0.3%). Some newer companies, notably Dureco and Carrere, are not yet members of the SABESA network.

From SABESA figures for 1979 on sales through the various distribution channels, it is clear that wholesalers have built their influence on the Belgian market, despite a persistent distrust between them and the record companies.

The figures show that wholesalers handled 27.8% of the trade in 1976 and in 1979 were up to 30.4%; retailers had 42% in 1976 and now the figure is 38.2%; rackjobbers took 18.3% of sales business in 1976 and now the figure is 21.5%; and direct-purchase stores are down to 9.9% in 1979 figures as compared with 12% three years earlier.

Actual record sales present a dismal picture. In 1979, album sales in Belgium were 9.6 million, as against 13.9 million in 1978. A publication outlining the trends in Belgium in detail are in an inquiry report "Le Marche du Disque et de la Casette en Belgique," available from Crisp, rue da Congres 35, 1000 Bruxelles. It includes import and export figures, sales and market shares, consumer buying habits.

Billboard (Benelux) has already covered another important publication, "Youth And Pop Music," from the Service of Communication Sciences of the University of Leuven, available in book form from the University's Center for Communication, Van Evenstraat, 2a, 3000 Leuven, Belgium.

# Malaysia Confab Tackles Common Problems In Asia

• Continued from page 59

pulous businessmen will always flourish, no matter how strictly the law is enforced."

In her speech welcoming delegates to the AMIA conference, Mrs. Beh Suat Pheng, newly appointed chairman of the Malaysian Assn. of Phonograph Producers and Distributors, and acting general manager of EMI Records Malaysia, thanked Datuk Lew Sip Hon for taking a personal interest in moves to improve the country's copyright act.

In assessing Malaysia's music industry, she noted, "The local police are finally initiating enforcement directed to the infringement of local copyrighted works," a chore previously handled by the association of which she is chairman. "For our part, we hope to increase the time and energy spent in developing our industry, so that composers, artists, record companies and retailers may all benefit."

Mrs. Beh also expressed the hope that artists from Southeast Asia will be able to compete on an international level in future.

In his opening address, James Dy, chairman of the Asian Music Industry Assn. and head of the Philippines' Dyna Products, added his thanks to Datuk Lew Sip Hon for recognizing the economic, social and cultural benefits of the record industry, and for taking an active role in that industry's antipiracy campaign.

Dy also expressed the hope that the Malaysian government's action to strengthen its copyright laws will inspire the country's neighbors to implement similar legislation, thus eliminating the plague of piracy for once and for all.

"Recently, Tokugen Yamamoto of Japan was selected to sit on the board of directors of the International Federation of Producers of Phonograms and Videograms," noted Dy, "which will hopefully see

Asian music better represented in world music markets."

The conference then plunged into a seven-hour, closed-door session to formulate the program and policies of the Asian Music Industry Assn., and its combined efforts to bolster the region's fledgling music industry.

Topics discussed included the possibility of interchange of repertoire, and the development of regional artists within Southeast Asia and beyond; the holding of an annual AMIA music festival (the first to be in 1981), and the recording of the winner for release in all the area's markets; choosing a common language to afford opportunities for product interchange; and the establishment of a fund to award scholarships to deserving music students.

Commenting on the closed-door session, James Dy revealed that the association's primary aim is to emphasize to member nations the importance of signing international copyright conventions. None of the five, except Thailand, are signatories.

Among those attending the April 25 meeting from Malaysia were Datuk Lew Sip Hon, Mrs. Beh Suat Pheng, Ahmad Sa'adi (head of the Malaysian copyright committee) and M.L. Kandan (legal advisor to the Malaysian Assn. of Phonograph Producers and Distributors).

Among those representing other countries were Singapore's John Forrest (EMI) and S.P. Sim (Cosdel); Japan's Tokugen Yamamoto (RCA); Indonesia's Leo Kujima; the Philippines' James Dy and Mayor Richard Gordon, the latter legal advisor to the Philippine Assn. of the Record Industry (PARI); Hong Kong's Steve Neary and Tim Fung (both IFPI); and IFPI's director of antipiracy in London, David Gibbins.

# International

## Aussie Studio Hopes To Draw Intl Names

By GLENN A. BAKER

SYDNEY—It's been described as "the Garden of Eden transplanted," and there's hardly an Australian rock act that hasn't used it, or that is about to.

Situated on 264 lush acres of the finest subtropical Australian bushland, the Magic Farm is fast proving itself as more than just a vacation camp for musicians.

Young financier Gar Deutsher and veteran producer/engineer John Sayers pooled their resources in 1978, to design and establish an absolute state-of-the-art, 24-track recording studio in the Northern Rivers region of New South Wales.

Just an hour by air (two by road) from Sydney, the secluded studio—housed in a traditional Australian dwelling structure—offers an MCI 500 32/32 automated desk, a full complement of outboard effect facilities and a studio room flooded by sunlight on all sides from dawn till dusk.

Groups live in sumptuously appointed quarters, complete with housekeeper, private chef, video, grand piano, open fireplace, jam-packed refrigerator, stained glass windows, leather furniture and sprawling verandas.

During recording breaks, musicians are offered trail bikes, jeeps, canoes, hang gliding, scuba diving, fishing, swimming, horse riding and hiking.

Though it would seem that little actual work would be accomplished, more than a few returning artists

have attested to the ease with which they were able to record for up to 18 hours at a stretch, with far less fatigue than in an urban venue.

After an initially cautious response from artists and record companies, the Music Farm is now booking well in advance. At \$800 per day for unlimited time and full facilities, the rural studio is considerably cheaper than other top-line Australian studios, charging up to \$105 an hour.

So far, the studio has turned out acclaimed albums from the Radiators, Mental As Anything, the Aliens, Mi-Sex, Chris Peeler and Keays, while a score of other acts have used it for various purposes, for example, Split Enz, TMG, Ayers Rock, Kevin Borich and others.

However, Deutsher realizes that the small-scale Australian industry has limits as to the number of high-class studios it can support, and so is looking out of the country for a large part of his future custom.

"I want the Music Farm to be seen on the same level as the Manor or Caribou Ranch," he explains, "with facilities so unique and rare that they cannot be duplicated anywhere in the world."

"Once one major international artist comes here to do an album, I think we'll be knocked over in the rush. Munich, Zurich and Jamaica have lost a little of their novelty—now it's our turn. I can't think of a better way to escape the Northern hemisphere winter!"

## Philippines Disk Industry Holding Off Price Hikes

By CES RODRIGUEZ

MANILA—On the strength of rumors that oil prices are due for another increase this month or next, the general membership of the Philippine Assn. of the Record Industry (PARI) rejected here recently a motion endorsed by the association's board members to increase record prices effective May 30 or June 15.

The suggested hike was to have been 9% for albums, 14% for singles. The increase was vetoed on the basis of the dates they would take effect. Members agreed that any moves to raise record prices would have to wait until after the rumored oil price increase.

Arguing for the veto, one record executive said that the suggested hike might not cover the corresponding increase in operating costs when prices are raised. Adjusting disk prices again after the oil increase might have a more disastrous effect on the industry, he ventured.

## Discos To Pay

PARIS—A French court has ordered a number of discos and cabarets here to pay 8.25% of their total receipts to copyright society SACEM. But though the society has won a battle, it may yet lose the war.

The court found that rights had to be paid under the terms of a contract which very many discotheques had accepted. But the arguments of the Discotheque Syndicate—that SACEM is an unlawful monopoly, that its actions had abused the monopoly, that it had refused to account for the way revenue is used—all these remain, and there is still a strong movement calling for the society to be nationalized.

## FM Malaysia

KUALA LUMPUR—Malaysia's stereo FM service celebrates its fifth anniversary June 26. Despite complaints about poor reception, the station has a large following for its music programs, which span everything from classics to pop. There are plans to extend its broadcasting hours.

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## JAPAN

(Courtesy Music Labo)  
As of 6/9/80  
SINGLES

This Week	Last Week	
1	4	DANCING ALL NIGHT, Monta & Brothers, Philips
2	1	RUN AWAY, Shannels, Epic
3	2	SUBARU, Shinji Tanimura, Casablanca
4	3	SHINKIRO, Crystal King, Aard Vark
5	5	NINAMI KAIKISEN, Takao Horiuchi & Tomoharu Taki, Casablanca
6	6	RIDE ON TIME, Tatsuro Yamashita, Air
7	NEW	ROCK'N'ROLL WIDOW, Momoe Yamaguchi, CBS/Sony
8	7	SHIWAASE SAGASHITA, Hiroshi Itsuki, Minoruhon
9	8	TABOO, Hiromi Go, CBS/Sony
10	17	KOI-NO-BAD-TUNING, Kenji Sawada, Polydor
11	15	WAKARETEMO-SUKIN HITO, Los Indios & Electric Shavers, SMS
12	11	NAMIDA-NO-LOVE LETTER, Eikichi, Warner Bros.
13	18	TECHNO POLICE, Yellow Magic Orchestra, Alfa
14	NEW	INASENA LOCOMOTION, Southern All Stars, Invitation
15	16	HADASHI-NO-KISFUTSU, Seiko Matsuda, CBS/Sony
16	14	OMOI TSUBASA, Takeshi Kishida, CBS
17	19	AI-NO-SONG, Hideki Saijoh, RCA
18	12	BEAUTIFUL ENERGY, Kai Band, Express
19	10	OKURU KOTOBA, Kaientai, Polydor
20	9	SHANIKU-SAI, Momoe Yamaguchi, CBS/Sony

## ALBUMS

1	1	MR. BLACK, Shannels, Epic
2	1	ROMAN, Chiharu Matsuyama, North
3	2	SUBARU, Shinji Tanimura, Casablanca
4	3	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
5	5	CRYSTAL KING, Crystal King, Aard Vark
6	6	IKITEITEMO IIDESKA, Miyuki Nakajima, Aard Vark
7	13	MOEBIUS'S GAME, Momoe Yamaguchi, CBS/Sony
8	8	MIDDLE MAN, Boz Scaggs, CBS
9	7	LIVE, Offcourse, Express
10	9	GLASS HOUSES, Billy Joel, CBS/Sony
11	10	MR. METROPOLICE, Junko Yagami, Discomate
12	NEW	TO CHI KA, Katsumi Watanabe, Better Days
13	12	PUBLIC PRESSURE, Yellow Magic Orchestra, Alfa
14	14	MONTAGE, Yoshitaka Minami, CBS/Sony
15	11	SHANGRI-LA, Takuro Yoshida, ForLife
16	20	ARABESQUE III, Arabesque, Victor
17	NEW	NICE SHOT, Sadao Watanabe, Flying Disk
18	18	ABBA'S GREATEST HITS VOL. 2, Discomate
19	15	OFF THE WALL, Michael Jackson, Epic
20	19	RIDE LIKE THE WIND, Christopher Cross, Warner Bros.

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 6/2/80  
SINGLES

This Week	Last Week	
1	1	I GOT YOU, Split Enz, Mushroom
2	3	TIRED OF TOEIN' THE LINE, Rocky Burnette, EMI
3	2	BRASS IN POCKET, PRETENDERS, Sire
4	4	SPACE INVADERS, Player, WEA
5	8	COMING UP, Paul McCartney, Parlophone
6	9	SAME OLD GIRL, Darryl Cotton, EMI
7	14	TURNING JAPANESE, Vapors, United Artists
8	11	NO SECRETS, Angels, Epic
9	6	PEOPLE, Mi-Sex, CBS
10	7	TOTAL CONTROL, Motels, Capitol
11	5	ROCK LOBSTER, B-52s, Warner Bros.
12	15	CALL ME, Blondie, Chrysalis
13	12	ROCKABILLY, Major Matchbox, Magnet
14	13	ATOMIC, Blondie, Chrysalis
15	17	THE ROSE, Bette Midler, Atlantic
16	10	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS
17	16	FLY TOO HIGH, Janis Ian, Interfusion
18	18	SKINNY GIRLS, Alan O'Day, Pacific
20	NEW	AN ENGLISHMAN IN NEW YORK, Godley and Creme, Polydor

## ALBUMS

1	1	TRUE COLOURS, Split Enz, Mushroom
2	2	GLASS HOUSES, Billy Joel, CBS
3	3	THE ROSE, Soundtrack, Atlantic
4	4	THE WALL, Pink Floyd, CBS
5	9	THE ANGELS GREATEST, Angels, Albert
6	8	THE PRETENDERS, Pretenders, Sire
7	6	STARDUST, Willie Nelson, CBS

8	5	OFF THE WALL, Michael Jackson, Epic
9	7	THE B-52s, Warner Bros.
10	13	AGAINST THE WIND, Bob Seger, Capitol
11	10	SKY, Sky, RCA
12	12	NIGHT RAINS, Janis Ian, Interfusion
13	16	THE MOTELS, Motels, Capitol
14	17	THE BOYS LIGHT UP, Australian Crawl, EMI
15	15	12 GOLD BARS, Status Quo, Vertigo
16	14	MIDDLE MAN, Boz Scaggs, CBS
17	11	GREATEST HITS, K.C. & The Sunshine Band, TK
18	19	FULL BOAR, Various Artists, K-tel
19	NEW	EAT TO THE BEAT, Blondie, Chrysalis
20	NEW	SPACE RACE, Mi-Sex, CBS

## HOLLAND

(Courtesy BUMA/STEMRA)  
As of 6/3/80  
SINGLES

This Week	Last Week	
1	2	FUNKYTOWN, Lipps Inc, Casablanca
2	6	RUNNIN' WITH THE DEVIL, Van Halen, Warner Bros.
3	1	SUN OF JAMAICA, Goombay Dance Band, CBS
4	10	I SEE A BOAT, Boney M, Ariola
5	4	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
6	NEW	SRI LANKA SHANGRI-LA, Jack Jersey, Durco
7	3	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
8	NEW	CARA MIA, Jay & Americans, United Artists
9	7	BUZZ BUZZ A DIDDLE IT, Matchbox, Magnet
10	NEW	CRAZY GUITAR, Hank The Knife & Crazy Cats, Philips

## ALBUMS

1	1	GREATEST HITS, BZN, Mercury
2	NEW	MET JE OGEN DIGHT, Rob De Nijs, FMT
3	2	THE MAGIC OF BONEY M, Ariola
4	8	DROMENTRAIN, Lenny Kuhr, CNR
5	NEW	ME, MYSELF AND I, Joan Armatrading, A&M
6	5	HAPPY SUMMER PARTY, James Last, Polydor
7	3	KLANKENREPORTAGE 30 APRIL 1980, Various, Philips
8	4	20 GREATEST HITS, Hot Chocolate, Arcade
9	NEW	SKY 2, Sky, Ariola
10	7	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.

## SWEDEN

(Courtesy GFL)  
As of 6/4/80  
SINGLES

This Week	Last Week	
1	2	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
2	1	JUST NU, Tomas Ledin, Polar
3	3	BRASS IN POCKET, Pretenders, Real
4	4	UTAN ATT FRAGA, Kenta, Metronome
5	10	CALL ME, Blondie, Chrysalis
6	5	TIRED OF TOEIN' THE LINE, Rocky Burnette, EMI
7	7	QUE SERA MI VIDA, Gibson Bros., Mariann
8	8	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
9	NEW	ONE MORE REGGAE, Bill Lovelady, Charisma
10	6	VAXELN HALLA, Janne 'Lucas' Person, Mariann

## ALBUMS

1	1	THE WALL, Pink Floyd, Harvest
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2	2	GYLLENF TIDER, Parlophone
3	3	451023-0637, Kim Larsen, CBS
4	5	ROCK 80, Various, CBS
5	8	VAXELN HALLA, Janne 'Lucas' Person, Mariann
6	NEW	THE VERY BEST OF LEO SAYER, Chrysalis
7	4	THE ROSE, Soundtrack, Atlantic
8	NEW	ROVARKUNGENS O, Nationalteatern, Nacksvi
9	6	PRETENDERS, Pretenders, Real
10	9	KENTA, Kenta, Metronome

## ISRAEL

(Courtesy Reshet Gimme/IBA)  
As of 5/30/80  
SINGLES

This Week	Last Week	
1	1	BOAT ON THE RIVER, Styx, A&M
2	2	WHAT'S ANOTHER YEAR, Johnny Logan, CBS
3	5	COMING UP, Paul McCartney, Parlophone
4	3	CALL ME, Blondie, Chrysalis
5	7	POISON IVY, Lambretta, Rocket
6	4	YOU MAY BE RIGHT, Billy Joel, CBS
7	10	NIGHT BOAT TO CAIRO, Madness, Stiff
8	9	TURN IT ON AGAIN, Genesis, Charisma
9	6	RIDE LIKE THE WIND, Christopher Cross, Warner Bros.
10	NEW	GENO, Dexy's Midnight Runners, Parlophone

## ALBUMS

1	1	DISCOVERY, Electric Light Orchestra, Jet
2	2	CORNERSTONE, Styx, A&M
3	3	THE WALL, Pink Floyd, CBS
4	8	ARIK EINSTEIN SINGS SASHA ARGOV, Arik Einstein, CBS
5	NEW	AMERICA, Julio Iglesias, CBS
6	4	EMOCIONES, Julio Iglesias, CBS
7	5	MY FAVOURITES, Janis Ian, CBS
8	7	GLASS HOUSES, Billy Joel, CBS
9	6	HAIR, Soundtrack, RCA
10	10	GEVATRON, Israeli Kibbutz Folk Singers, Hataklit

## NEW ZEALAND

(Courtesy Record Publications)  
As of 5/8/80  
SINGLES

This Week	Last Week	
1	1	STOMP, Brothers Johnson, A&M
2	2	I PLEDGE MY LOVE, Peaches & Herb, Polydor
3	5	COMING UP, Paul McCartney, Parlophone
4	3	PEOPLE, Mi-Sex, CBS
5	6	CRUISIN', Smokey Robinson, Motown
6	4	SEXY EYES, Dr. Hook, Capitol
7	NEW	THE SECOND TIME AROUND, Shalamar, Solar
8	7	SPECIAL LADY, Ray Goodman & Brown
9	10	ATOMIC, Blondie, Chrysalis
10	NEW	FLY TOO HIGH, Janis Ian, Festival

## ALBUMS

1	NEW	SPACE RACE, Mi-Sex, CBS
2	1	DAMN THE TORPEDOES, Tom Petty & Heartbreakers, MCA
3	NEW	TAROT SUITE, Mike Batt, CBS
4	4	LIGHT UP THE NIGHT, Brothers Johnson, A&M
5	9	THE MOTELS, Capitol
6	3	THE PRETENDERS, Real
7	2	TRUE COLOURS, Split Enz, Polydor
8	7	GLASS HOUSES, Billy Joel, CBS
9	5	MUSIC BY CANDLELIGHT, Ghorgh Zamfir, Philips 10
10	6	THE B-52s, Warner Bros.

## Old 45 Hits In Holland

AMSTERDAM—Daily airplay in Holland of a 15-year-old recording by Jay and the Americans has spurred the single into the country's top 10 (see Hits Of The World, this issue).

The man responsible is NOS radio deejay Frits Stits, who began playing the now-defunct group's version of "Cara Mia" after finding a copy in his attic.

The result? Public demand so strong that EMI Holland was obliged to re-lease the 45 (United Artists is the label, as it was for the 1965 original). Now the company is planning to issue a compilation album of Jay and the Americans' greatest Hits, including "This Magic Moment," "She Cried," "Come A Little Bit Closer" and, of course, "Cara Mia."

Meanwhile, EMI's head of television promotion, Pim van der Kolk, has been trying to locate the group's lead singer, Jay Black. Latest report is that he's managed to trace Black in New York, and that the artist will be flying to Holland this month for promotion work.

## CBS Success

NEW YORK—The first eight positions of Israel's top 10 albums this week (Hits Of The World, page 63) are all held by CBS or CBS-distributed product. At the summit is the Electric Light Orchestra's "Discovery" on Jet, followed by "Cornerstone" by Styx on A&M. The remaining six slots feature CBS albums by Pink Floyd, Arik Einstein, Julio Iglesias (two titles), Janis Ian and Billy Joel.

# International

## Italian Market Sees Classic Sales Soar

By HELMUT EBNET

ROME—The market for recorded classical music in Italy has grown sixfold over the past 10 years, outstripping even the rate of growth of the country's disk and tape market as a whole.

Since 1970, overall prerecorded music sales have increased fourfold, from \$50.5 million in 1970 to \$213.8 million in 1979.

Indications are that the classical boom began around 1970, after a period of steady but modest development. Last year's growth rate was 19.5%.

The Italian market generally showed 20% growth over the same period, to be sure, but that figure also includes pirate sales, said to account, for instance, for half of all cassette sales, mostly pop.

The assumption, therefore, is that classical music sales are proportionately higher here than all other recorded music put together. This is a remarkable phenomenon for a country still regarded as musically undeveloped, and there's naturally optimism that growth in this sector will continue healthily, despite price hikes. But record companies are by no means unanimous on how things will develop.

This uncertainty extends even to the role of recorded music in the growth of classical music here. Evidence shows Italy has one of the lowest per capita figures for record expenditure of any European country. The average Italian spends barely \$3.45 on recorded music a year, and only one person in three buys any sort of album, pop or classical, inside a 12-month period.

In this context, classical music executives cannot afford to flatter themselves with the 12.2% market share their kind of music has in Italy; a share that compares with 8% in the U.K., 12% in West Germany and 13% in France. Indeed, the record companies have responded with noticeable edginess to the growth of this market, issuing more than 8,300 new albums in the last decade, 821 in 1979.

This number is well above what is needed in terms either of consoli-

dation, extension or catalog updating, and reveals a nervousness that is likely to go on in the future. The feeling is understandable in view of the extent to which postal sales have contributed to market growth, and in light of a recent survey that showed the greater part of potential customers were, in fact, extremely hesitant about entering a record shop.

The survey goes on to predict that through postal business, the classical market will soon be opened up to a vast new clientele whose reactions and tastes are at this stage impossible to predict.

At the moment the Italian public's taste seems to run to the familiar favorites. Beethoven is undisputed No. 1 classical composer in disk sales, and primarily with the young people whose enthusiasm for classical music is one of the most encouraging features of the market.

Very often, composers enjoy popularity after what might be called accidental promotion through the use of their music in films, television or whatever—Mahler and "Death In Venice," Richard Strauss and "2001." But then sales tend to stop at the particular piece used, whereas interest in Beethoven is spread over his entire output.

Nor do pop's souped-up versions of the classics produce much spin-off, at least in Italy. Waldo de los Rios' "KV550" did not generate widespread interest in Mozart's work, for instance.

Such interest in Mozart on the part of the general public is regarded as inevitable in the future, though, as part of the growing interest, not only in Italy but throughout Europe, in Baroque, pre-Baroque and even medieval music.

The north of Italy accounts for 45% of classical record sales, and recently most major events have taken place in the area: a series of Beethoven concerts packed the huge Milan Sports Palace with the sort of crowds more readily associated with Rolling Stones concerts; Milan's La Scala was soldout for a complete cycle of Berg's music.

## Indies Flourishing In Denmark

By KNUD ORSTED

COPENHAGEN—The Danish record industry is showing a marked trend towards the setting up of small independent labels, many of them run by one-time key executives of the majors and multinationals.

Jerry Ritz, EMI a&r and marketing chief, is the latest to switch from big to small, setting up his own record company, Tuba, which will take on local publishing and production as well as dealing with marketing, promotion and distribution of international product.

He had been involved with top EMI acts, including Abba, since 1972 and his latest local success was with Danish entertainer Eddie Skoller, who becomes the first signing to the Tuba label.

Additionally Peter Abrahamsen, former managing director of Metro-nome, quit to start his own independent outfit and Soren Nissen, managing director of CBS, left to go into artist management and also video and disk production. Then Kurt Andreasen resigned from his executive role with the Sonet group to find big success with local jazz artist Bjarne Liller, who has sold 100,000-plus units of his latest vocal album.

Andreasen's Frituna record production company is further proof that the small independent can grab substantial market share from the majors.

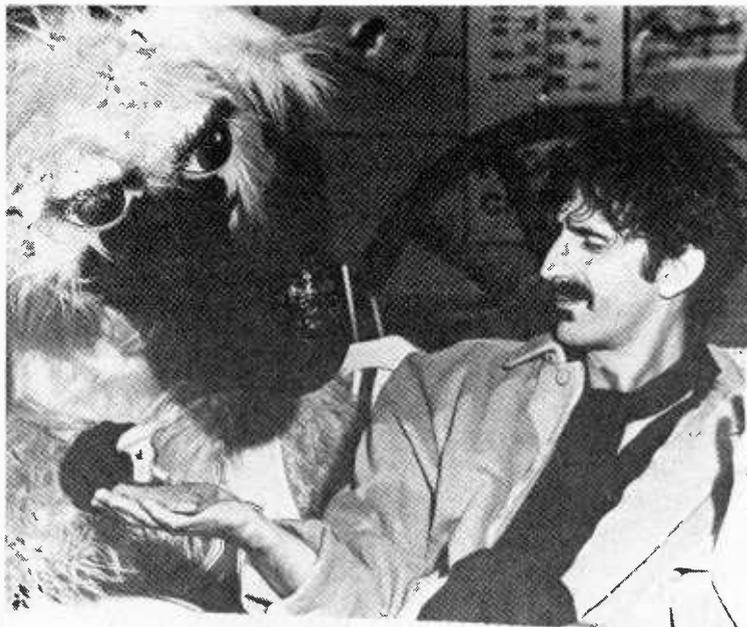
Paul Brunn and Michael Fitto went in as co-managing directors of the Medley label and, via huge album sales on folk, jazz and new wave, established it as one of the most effective and efficient Danish companies.

Another cause of independent sales consistency is shown by Johnny Reimer and his Starbox (formerly Magnet) label, particularly through the Smurfs, the "Reimer Party" series of LPs, now up to volume 16, and rock group Mabel which is also successful in the southern parts of Europe, notably Spain.

Sales figures in Denmark are not as big as in previous years, mainly because of inflation and severe tax problems for people here, including a 20% Value Added Tax on services and goods.

But through the uneasy sales pattern there emerges growing success for the small independents and the departure of so many key specialists to that industry area is throwing up all kinds of problems for the majors.

# Canada



**FOXY FRIEND**—Frank Zappa banters with the CFOX-FM fox, the station mascot, during his recent trip to Vancouver, where he performed at the city's Coliseum for 8,000 fans.

131 TITLES

## WEA Trims Prices Of Catalog Product

TORONTO—Trade news is rarely of interest to radio broadcasters or daily newspapers but when WEA in Canada announced a massive reduction on its LP catalog, the news was blasted out on radio news reports and fanned through retail like a promise of rain in a drought.

The catalog program became effective May 26 with an initial discounting on 131 catalog items, including titles by platinum-plus acts such as Abba, the Eagles and Genesis.

The WEA program turns the 131 albums into a mid-price series and, according to sales director Andy Abbate here, further titles will be added in the next few months.

The program was initiated, Abbate says, in order to help stimulate retail sales which have taken a 20% decline in the first quarter, according to figures supplied by Statistics

Canada for the record industry in general.

Abbate's plan was hatched after lengthy discussions with racks and retailers in the country, most of whom were pitching for an incentive program to increase traffic and retail sales.

The Warners series comes as something of a surprise to the trade following several comments made by influential trade spokesmen (Arnold Goswich at CBS being one) who indicated that some net benefit may be made to help the ailing industry by raising list prices.

Warner's Abbate offered no comment on the possible effects of hiked prices to boost profits, but did say that unlike many other labels, "We have maintained our catalog prices at then current prices when some upped the wholesale cost."

Catalog prices have been maintained at a \$7.98 price (list) for over a year, although premium product releases have been upped from \$8.98 to \$9.29 in some cases.

Future additions to the mid-price series have not been released as public information as yet. The program is being widely promoted by the label through media intermediaries and point-of-purchase materials are being manufactured to ensure the message gets across in the stores.

## Workers Leave

MONTREAL—PolyGram Canada has laid off a total of 17 people, including some employed as hourly workers in the company's tape duplication plant. Tough economic conditions and soft sales are seen as reasons for the move. Two in-house a&r staffers are also casualties.

## Audiophile Mart Heats Up

TORONTO—Competition from CBS and A&M in the audiophile disk market is likely to put the pinch on Grey Acoustics Ltd. of Toronto, distributor for half-speed pressings released by Nautilus and Mobile Fidelity in the U.S.

A spokesman for the company here says the competition for audiophile disk sales in Canada is going to get more and more competitive, and the smaller U.S. companies such as Mobile Fidelity are going to be forced into competing on prices.

Presently, Mobile Fidelity and Nautilus products are carrying a cents less than \$30 (Canadian) suggested list price, and many retailers are selling them at full list.

The introduction of CBS Master-sound series and the already existing A&M Audiophile series of half-speed recordings with a \$16.98 list is

likely to severely hurt Grey Acoustic's sales here.

According to a Grey spokesman, part of the problem with their own pricing structure is that Nautilus and Mobile Fidelity products in Canada are subject to U.S. and Canadian tariffs. Since the products are shipped from Japan to the U.S., then to Canada, border tariffs are doubled or imposed twice over.

CBS plans to manufacture the Mastersound series at its Toronto plant, whereas A&M's Audiophile disks are shipped direct from Japan to Canada.

## Global Zilch

NEW YORK—Polydor is to distribute Fred Cantrell's British-based Zilch Records worldwide, excluding the U.K., France and Australia.

## Ontario Site Could Have Rock Banned

TORONTO—A 10,000-seat amphitheatre with entertainment bookings funded by the provincial government of Ontario is threatened with a ban on rock because of youngsters rioting at the site.

Two riots in two weeks, causing violence and injury, drew stiff words from Ontario Place manager Bruce Longhurst following the latest incident here Monday, June 2.

Approximately 400 fans-turned-rioters lobbed rocks over a high gate preventing access to the venue, smashing police car windows and pelting security with bottles, tin cans and other items in their possession.

Apparently the disturbance was triggered when teen fans of local rock act Teenage Head found that the giant amphitheatre was filled to capacity with 12,000 set as the limit. Ontario Place officials closed the gates at 7:30 p.m. with about 1,500 unable to get in.

Longhurst was called before the provincial legislature the following day for a full report on the incident, and a press conference followed shortly thereafter in attempt to put the June 2 incident into some kind of perspective.

According to Steve Propas, one of two independent agents responsible for booking the venue, high school kids "tend to be ruthless before school is out. We tried rock and roll once before at this time of year and we had disturbances."

Whether the threat of a rock band will be acted on will likely be decided following a few more shows at the venue.

## Blood, Sweat & Tears Back On The Road

TORONTO—David Clayton-Thomas returned to his hometown here last week with a new Canadianized version of Blood, Sweat & Tears. Opening night at the Royal York's plush Imperial Room turned out to be an event of some magnitude when Thomas opened the doors for the second showing "free" to any and all musicians locally who could produce AFM identity at the door.

Responding to questions before the show on his latest MCA waxing, "Nuclear Blues," Thomas outlined the scenario leading to his writing the title track song. "We were en route to a concert in Mount Carmel, N.Y., everyone else was driving in the opposite direction that night, at the local high school, the band had a captive audience because many people had fled (from the Three Mile Island) area and were bunked all around the gym floor. . . . The next day, though, we were very tense because we didn't know if we had been exposed at all."

Thomas then wrote the title track song, which is about as modern day blues as one can find on the charts.

The Blood, Sweat & Tears engagement at the 350 seater, which has housed acts as diverse as Rupert Holmes and Tony Bennett in the past, is part of an overall image change for the room while is designed to capture the younger demographic groupings with money.

## Rock'n'Rolling

## U.S. Beachhead For U.K.'s Rough Trade

By ROMAN KOZAK

NEW YORK—Rough Trade, the independent English record label which started life in early 1976 as the first "punk" record store in London, has established a beachhead in the U.S. with record label, distribution import service, and record shop based in San Francisco.

First release by Rough Trade in the U.S. is "For How Much Longer Must We Tolerate Mass Murder" by the Pop Group. Upcoming will be LPs by Pere Ubu, Joy Division and a Rough Trade compilation LP. These and other future domestic releases will be manufactured in the U.S.

The U.S. arm of Rough Trade will also be importing material from the parent company's 50-disk catalog and product by such small U.K. labels as Factory, Mute, Industrial, Zoo, Object, Crass and Rather.

According to Allan Sturdy, who runs the three-person U.S. Rough Trade operation, the fledgling record company so far has six distributors around the country and a number of retail accounts. The distributors are Systematic, Disk Trading, Metro Skydisk, City Hall, Important and Green World.

Rough Trade sells its domestic releases to dealers at \$4.25 each C.O.D. with discounts to larger distributors. The prices on imports vary. Except for defective product there are no returns allowed. The company will also sell via mail-order to interested fans.

The first U.S. Rough Trade releases will be product delivered from England, but as the company grows it expects to sign U.S. acts, and work with "good" local independent labels, who "wish to avoid being absorbed/forgotten by major label distribution offers."

The company also plans to work in assisting and promoting independent bands touring the U.S. and to import and display slides, videotapes and films of such acts.

\* \* \*

"The new word in the record business is 'moratorium,'" says an executive with an important rock-oriented label. "The majors have been telling their people there is now a moratorium on signings. They are not signing anybody, and they are telling their distributed labels not to sign anyone either."

"This has never happened like this before. We have had momentary recessions and complaints about too many releases in the pipeline, but that isn't the case now. It is because business is so bad, and record companies have lost so much

money on some of their past signings that they have adopted this moratorium."

\* \* \*

It is still possible for a new band to make money. According to the International Record Syndicate booking agency, the just-completed 999 tour made a profit with the band doing 60 shows in 50 cities in the U.S., selling 50,000 tickets and clocking 23,000 miles.

Most of the traveling was done in a 26-foot van, which before it broke down, accommodated all the gear, all the band members, the roadies and a driver.

\* \* \*

For those who can afford to travel in a bit more style, the word is that "Lisa Marie," Elvis Presley's recon-verted Convair 880 jet, is for sale. Asking price is \$3.3 million, says Chuck Keller of Combs Gates, the sales agent.

The four-engined jet, which originally could carry 120 passengers, was redesigned to handle 27 passengers in luxury. The plane, which contains a master bedroom and a full-sized kitchen, can make trans-Atlantic flights.

\* \* \*

Todd Rundgren's Utopia and the Warner Qube system set up a test program Thursday (5) where cable subscribers in Columbus, Ohio, got a chance not only to see a three-hour Utopia show, but contributed to the music.

Qube is Warner's experimental two-way cable system. Under the proposed test program the Qube audience was given a "musical menu of modules of a song." They were offered bass, drum and guitar possibilities, as well as a choice of various accompanying visuals. Through the two-way system the viewers could vote for combinations most pleasing to them, with the final piece of music assembled by the Qube computer according to the votes tallied almost instantly.

The program will later be edited for a two-hour special to be seen on the pay cable Nickolodian network. The special will also be distributed abroad by Utopia.

\* \* \*

To promote his new single "OK 50/80" in the U.K., Stiff's John Otway has embarked on a club and pub tour, where in order to see the artist, fans have to buy a copy of the record and bring it with them to the shows. With the disk, admission is free.

## Just Friends Firm Sets a French Deal

NEW YORK—Just Friends Distribution, newly formed company specializing in placing U.S. product in foreign markets, has negotiated its first deal, the release in France via Disc AZ of Stew Lane and the Untouchables' debut album.

The New York-based firm is representing several other acts, including local singer Lynn Messenger, the Names from Connecticut and Just Friends, from its own production wing, Kenron Productions.

The company has its own recording studio, Fox Recording, fully equipped with video facilities. Part of the Stew Lane deal with Disc AZ includes a videotape of the band.

"We try to present potential licensees with a complete package,"

says Just Friends Distribution's Peter Van Raalte, one of four partners in the firm. The others are Ken Tanner, Ronni Abintbol and Barnard Fox.

## Tacit For Basie

CHICAGO — Jazz great Count Basie is expected to take a brief respite from touring following his three night stay in a Chicago hospital last week. Basie was treated for exhaustion and a viral infection at Illinois Masonic Hospital and released Wednesday (4).

The 75-year-old band leader told reporters he would take a short rest and then rejoin his band. Basie's illness forced the Park West nightclub to cancel two scheduled shows June 1.



JACQUES TALK—Jacques Morali, left, chats with Merv Griffin on his television show about the filming of "Can't Stop The Music," the Village People opus which he scored.

## VARIETY OF STYLES

## 2 Pittsburgh Albums Reflect City's Music

By JOHN MEHNO

PITTSBURGH—Two locally produced albums have been released here recently, one a tribute to disk jockey Don Bombard's enthusiasm for Pittsburgh's musical roots, the other testimony to musician Carl Grefenstette's belief in the future.

Bombard, air personality at WKTQ-AM, compiled "The Pittsburgh Hall Of Fame, Volume 1" with the help of local rock historian Dave Goodrich. Bombard hosts a Sunday night oldies show that specializes in records by Pittsburgh artists or records that were hits here without achieving national success.

"Hall Of Fame," released on Sunday Night Records with a \$7.98 list price, spotlights 14 rare oldies with spoken introductions by Bombard. The album is available through retail outlets and mail-order and gets a push from spots on the Sunday night show.

Grefenstette, a drummer in a number of local bands the last 10 years, produced "Made In Pittsburgh, Volume I," an album consisting of 16 tracks by 10 local groups.

For many, it's the first time they've been on record.

"It started because I liked these people and I wanted to be able to hear their work without having to dig through all my tapes," says Grefenstette.

After three months spent recording and lining up financial backing, Grefenstette hit the stores with the first 1,500 copies of the record.

Liner notes include a personnel listing for all the acts along with the telephone numbers of their booking agents. Twelve of the cuts were produced by Grefenstette and most were recorded locally at Sound Seven Studios.

The album, selling for \$5.99, has received airplay on several local stations. The musical styles range from new wave to country, with the Pittsburgh connection the common denominator.

Jem Records, he says, has asked for 700 copies that it'll ship to England. Grefenstette adds that indications are there will be more copies pressed of Volume 1 and that a second volume is in the works.

## Memphis NARAS Group Elects Fry

MEMPHIS—John Fry, owner of Ardent studios, is the newly elected president of the local chapter of the National Academy of Recording Arts and Sciences. He had been

serving as national trustee for the local chapter.

Fry is advisor/consultant for the architectural and engineering subcommittee for the College of Communication and Fine Arts building at Memphis State and is on the Music Industries of Memphis board of governors.

Other officers include: Joe Dixon, first vice president; Warren Wagner, second vice president; Dr. Richard Ranta, secretary; and Evelyn Graves, treasurer.

Les Brueck has been elected national trustee, and Harold Streibich is the national vice presidential candidate and legal counsel.

Governors whose terms have not expired and who will remain on the board for 1980-81 include: Joe Dixon, Michael Toles, Lester Snell, Warren Wagner, Ward Archer Jr., John Fry and Harold Streibich.

Governors elected for the 1980-81 term are Bob Tucker, Brit Warner, Jim Johnson, Cordell Jackson, Knox Phillips, David Porter, Juanita Tullios, Wolf Stephenson, Bob Taylor, James Mitchell, Ellis Chappell, Les Brueck, Richard Ranta and George Klein.

Judy Wilkinson will continue to serve as executive director.

ROSE CLAYTON

## Group Dips Into Gospel

• Continued from page 3

The six-minute-plus track, with Lionel Richie's vocals upfront, combines contemporary gospel with a more traditional choir sound. The opening maintains a pop sound in its vocal and instrumental arrangement before moving into a traditional James Cleveland type sound complete with 29 "heavenly" voices for a choirlike effect.

And unlike many contemporary gospel acts which omit the word "Jesus" (inserting "He" instead) in order to secure airplay, the Commodores openly use "Jesus" throughout the record.

Although "Jesus Is Love" won't be released as a single (at least not yet, though down the line it is feasible, according to Miller London, Motown's national sales manager), it is being serviced as a 12-inch promotional copy to all radio formats that program white or black gospel.

The 12-inch record, containing a 4:26 version as well as the album's 6:04 version, is primarily designed to expose the Commodores to a new audience as well as show the group's ever-changing versatility.

Motown intends to ship the 12-incher with a letter to gospel programmers that explains what the record is about and why it is being serviced in that form. At presstime, the letter wasn't completed so no details are available.

According to London, the record will be additionally shipped to all r&b stations that have gospel programming (which is most) as well as secondary Top 40 stations, especially those stations in the mountain states of Wyoming, Montana, Colorado and Idaho that program some gospel. The records will be specifically addressed to the attention of gospel show personalities.

The flip side of the 12-inch is "Mighty Spirit" which has a traditional r&b arrangement but a gospel message in the lyrics.

"Jesus Is Love" was written by Lionel Richie and supported by producer James Anthony Carmichael's horn arrangements.

## Calif. Paraphernalia Bill Gets Group Okay

SACRAMENTO—Record stores and head shops which stock drug paraphernalia would have to hide such items from view of minors under a bill approved June 2 by the Assembly Criminal Justice Committee here.

Under the provisions of the bill, which was sent to the Assembly Ways & Means Committee, shops would have to set up a separate room for paraphernalia where only adults, or minors accompanied by a parent or guardian, would be allowed.

The bill would provide for civil, rather than criminal penalties for failure to comply with the law.

The bill was written by Sen. Robert B. Presley (D-Riverside, Calif.). It was opposed by the California Attorneys For Criminal Justice, which said the definition of "drug paraphernalia" has been called into question in the courts as being unconstitutionally vague.

## Soccer TVI's First

LOS ANGELES—Initial release from TVI Records will be "Soccer" by the group of the same name, in association with Roy B. Records. The album will be released simultaneously with the single "Dancin' Game."

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/14/80

Number of LPs reviewed this week 56 Last week 28



**KISS—Unmasked, Casablanca NBLP7225. Produced by Vini Poncia.** This is probably the most accessible to radio LP that Kiss has ever recorded, with the four masked musicians concentrating with Poncia on delivering short, well structured songs. The concerns here, as in most Kiss LPs, is on the opposite sex in all of its adolescent permutations. But the musicianship shows a new maturity for the band. The old heavy metal style is still suggested, but now the emphasis is on hooks and harmonies. Despite the title though, the makeup is still on.

**Best cuts:** "Is That You," "She's So European," "Two Sides Of The Coin," "Easy As It Seems."

**KINKS—One For The Road, Arista AZ18401. Produced by Ray Davies.** The Kinks work best in a live setting and this specially priced two-disk set catches them in all its onstage glory. It is to the group's advantage that it uses songs from various parts of its career as this gives the set a well rounded feel. "All Day And All The Night," "You Really Got Me" and "Lola" sound just as fresh today as they did 10 years ago. However, this is no nostalgia pack as the band brings the audience up-to-date with rousing versions of "National Health," "Misfits" and "Superman." Time-Life is simultaneously releasing a live videotape of the band.

**Best cuts:** Those mentioned plus "Stop Your Sobbing," "Victoria," "Celluloid Heroes."

**FOGHAT—Tight Shoes, Bearsville BHS6999 (WB). Produced by Tony Outeda, Don Berman, Foghat.** This veteran hard rock band has a devoted following that will undoubtedly savor this collection of devocalized, heavy metal-type tunes, albeit this band manages to elude commercial success with this winning formula. Loudness is tactfully kept to a minimum, as in "Be My Woman," so the overall effect avoids noisiness and spotlights crisp, clear chords—yet reeks with uninspired guitar solos. Most of the cuts could be tightened.

**Best cuts:** "Full Time Lover," "Dead End Street" and "Be My Woman."

**CHAKA KHAN—Naughty, Warner Bros. BSK3385. Produced by Arif Mardin.** Khan's vocals have never been stronger. As is her habit, she often screams but she somehow makes it melodic. Her distinctive, gutsy vocal style is complemented here by excellent background vocals, strong, often large orchestration a fiery (but not overpowering) rhythm section and most of all sensational material. Khan tackles each number with all the energy she has. She even makes ballads such as "Nothing's Gonna Take You Away" appear energetic. This, her second solo LP for Warners is an extension of "Chaka," her first—only better.

**Best cuts:** "Clouds," "Move Me No Mountain," "Papillon (aka Hot Butterfly)," "Our Love's In Danger."

**MILLIE JACKSON—For Men Only, Spring SP16727 (Polydor). Produced by Millie Jackson, Brad Shapiro.** Jackson, the queen of raw material, really stretches out on this one—in every direction. Musically, this may be one of her best; production and vocals are excellent. Jackson continues her well known monologs, executing them in the most colorful terms. Female background singers are strong (not as forceful as Jackson but that's no surprise). This LP, as several of her previous efforts revolves around male/female relationships—sex. But at the same time she puts over a song, particularly ballads, as few women, or even men, can. Instrumentation is not so large as it is strong, particularly the rhythm section.

**Best cuts:** "This Is Where I Came In," "I Wish That I Could Hurt That Way Again," "A Fools Affair," "Not On Your Life."

**NATALIE COLE—Don't Look Back, Capitol ST12079. Produced by Marvin Yancy, Gene Barge.** There are some excellent ballads on this LP and some very disappointingly offbase disco themed works which produce an overall uneven feel for this project. Natalie shows some remarkable abilities as a silken, soft voice romantic on the tunes which espouse positive thoughts like "Hold On," "Beautiful Dreamer," "(I've Seen) Paradise." She has written seven of the nine cuts and "Beautiful Dreamer" with its haunting quality is the most outstanding of her soft works. She composes statements rather than rhymes. There are some masterful charts by Gene Page, Nelson Riddle and Lee Holdridge which give sweep to the big band backings.

**Best cuts:** "Hold On," "Stairway To The Stars," "Someone That I Used To Love," "Beautiful Dreamer."

**SMIFF 'N' THE TEARS—The Games Up, Atlantic SD19272. Produced by Steve Lipson.** Second album by this intellectual minded English ensemble is filled with the same kind of quality music that graced its debut last year. Writer/guitarist/vocalist/painter Paul Roberts is at forefront, writing songs that are both heady in content and poignantly melodic. His songs have an eerie kind of esoteric quality to them, touching upon subjects identifiable to a mass audience. Guitars play a dominant role in forging the group sound with some riffs still reminiscent of Dire Straits. Yet the band manages to carve out a unique fusion of rock, folk, and pop.

**Best cuts:** "The Games Up," "What Can Daddy Do," "One Love," "Rodeo Drive."

**KIM CARNES—Romance Dance, EMI America SW17030. Produced by George Tobin.** Carnes' fifth album and second for EMI is her first since "Don't Fall In Love With A Dreamer" brought her into the top five of the pop, country and adult contemporary charts. Kenny Rogers is not around on this LP, but Carnes does quite nicely on her own, blending new material with a few outside tunes: the Box Top's oldie "Cry Like A Baby," the Miracles' "More Love" and a hot rock'n'roll outing

written by Chapman & Chinn, "Tear Me Apart." In fact, much of the album has a rock orientation: there are only three ballads, in the past Carnes' speciality. The band's instrumental support ranges from funky to soft depending on the cuts.

**Best cuts:** "More Love," "In The Chill Of The Night," "Sweet Me Off My Feet," "Cry Like A Baby."

**AL JARREAU—This Time, Warner Bros. BSK3434. Produced by Jay Graydon.** Jarreau's special vocal skills emphasize the point that a lyric is a superb lyric if it is a superb lyric. The point is that of the nine cuts, not all are superbly lyrical and for a singer that's vital. Jarreau's voice, sounding more like sounding like an instrument in favor of straight ahead singing. In fact, he only scats on two tunes, "Love Is Real" and "Spain," the latter the tour de force on this LP as Jarreau works the rhythmic changes expertly to this Chick Corea flag-waver. Jarreau has worked on the lyrics for eight of the nine cuts and under new producer-engineer-guitarist Jay Graydon, seems on a new path to straight pop, not jazz singing. The small group settings, from a trio to 12 pieces, provide ample diversion, with Earl Klugh playing beautifully on his own "This Time" while Al's lyrics are disappointing.

**Best cuts:** "(I Can Recall) Spain," "Love Is Real," "Change Your Mind" and "Distracted."

**WALTER EGAN—The Last Stroll, Columbia JC36513. Produced by Earle Mankey with Walter Egan.** Egan rebounds with a strong album that rocks out more than previous efforts. Egan's music comes in with a clearer focus instead of random tunes with no unifying thread. His sense of humor and way with words is evident in the memorable "Tuesday Weld" as he immortalizes the film star in song. Other songs deal with love and relationships in convincing and new found verse. Egan's Semi-Professional band supports the guitarist with exciting backing that keeps the album moving at a steady pace.

**Best cuts:** "Baby Let's Run Away," "Tuesday Weld," "First Date, Last Date," "Y Me? (The Last Stroll)," "Heart."

**CHEECH AND CHONG—Let's Make A New Dope Deal, Warner Bros. H53391. Produced by Cheech & Chong.** Since this is the comedy duo's first album in almost four years and its first for Warners, it might be thought the two could come up with something new. Instead, they trot out the same clichés about gays, drugs and various ethnic groups that they've been lampooning since they emerged on the comedy scene. One track, "Bloat On," is three years old and its reason for being (as a takeoff on the soul hit "Float On") has long since past. The title track is a rehash of the infinitely funnier "Let's Make A Dope Deal" cut which appeared on Cheech & Chong's "Big Bambu" LP. Here random obscenities pass themselves off as humor throughout.

**Best cuts:** Pick your own as most cuts contain language which could be deemed offensive by many.

**GINO SOCCIO—S-Beat, Warner Bros. RFC3430. Produced by Gino Soccio.** Since the word 'disco' was banished from the lexicon, 'dance rock' is the operative phrase. And it also happens to be the phrase that best describes Soccio's second album, which fuses basic rock rhythms with funky percussive elements reminiscent of past disco smashes. The album was composed, arranged, produced and mixed down by Soccio, who is also featured on keyboards, guitar, special effects and vocals. Expect broad appeal, from rock clubs to disco radio stations.

**Best cuts:** "S-Beat," "Steady Operator," "Rhythm Of The World," "I Wanna Take You There (Now)."

**VARIOUS ARTISTS—Volunteer Jam VI, Epic KE236438. Produced by John Boylan.** Recorded live at the sixth Volunteer jam hosted by Charlie Daniels and his band, the 1980 Jam paraded a wide variety of talents (from rock to country to blues) across the stage. Amazingly, the sound is very crisp and well-balanced—a unique achievement in this venue that has the acoustical properties of a pregnant barrel. Solid—and sometimes lengthy—performances come from the Winter Brothers, Louisiana's LeRoux, Dobie Gray, Crystal Gayle, Bobby Jones and the New Life Gospel Singers, Wet Willie, Henry Paul Band, Papa John Creach, Ted Nugent, Rufus Thomas, Grinderswitch and, of course, the Charlie Daniels Band. Some exceptional moments here, topped by a smashing version of "Amazing Grace" by the host act and Jones' group.

**Best cuts:** All are winners.



**TAMMY WYNETTE—Only Lonely Sometimes, Epic JE36485. Produced by Billy Sherrill.** Wynette offers another set of lushly orchestrated love ballads. The well-worn texture of her voice works well against the backdrop of myriad strings, effective electric guitar, keyboard, rhythm guitars, Pete Drake's steel, fiddle, bass and drums. Some 30 musicians, including background vocalists, combine their talents in this handsomely packaged LP that features an outstanding cover photo of Wynette by Norman Seeff.

**Best cuts:** "He Was There (When I Needed You)," "I'll Be Thinking Of You," "Come With Me," "Starting Over."

**MOE BANDY—Champ, Columbia JH36487. Produced by Ray Baker.** Bandy's talents lie in his ability to blend traditional and contemporary country music with a fresh slant, carried through in his choice of material and Baker's production. Bandy's voice is what jukeboxes were made for; when he sings of barrooms, honkytonks and drinking, the songs come alive with conviction. With musicians like fiddler Johnny Gimble and Buddy Spicher, harmonica wizard Charlie McCoy,

Hargus "Pig" Robbins on piano and an occasional lick from Wayne Jackson on horns, the album has no problem wondering if it's MOR or country. Background harmonies from the Jordanaires and Laverna Moore add to Bandy's own straightforward vocals.

**Best cuts:** "Accidentally On Purpose Tonight," "Yesterday Once More," "I Just Can't Leave Those Honky Tonks Alone," "The Champ."

**DAVID ALLAN COE—I've Something To Say, Columbia JC36489. Produced by Billy Sherrill.** Taking no chances, Coe's invited a slew of interesting musical pals along for the ride, with the result that this newest LP ranks as one of his best yet. Although there are some obvious tongue-in-cheek spoofs—"Hank Williams Junior-Junior" and "Take This Job And Shove It Too," for example—the material is uniformly strong and listenable, and the musicianship is top-notch all the way through. Guesting on the package's "doubles side" are Kris Kristofferson, George Jones, Bill Anderson, Dickey Betts, Pete Drake and Buddy Spicher, while Coe handles the flip solo side admirably with fine vocal assistance from Lady-smith.

**Best cuts:** "I've Got Something To Say," "Back To Atlanta," "Hank Williams Junior-Junior," "This Bottle (In My Hand)."



**AL DI MEOLA—Splendido Hotel, Columbia CZX36270. Produced by Al Di Meola.** Les Paul, Chick Corea and Jan Hammer are guests on this impressive two-LP package which spots gobs of Di Meola on both amplified and acoustic guitars. Several of the 11 tunes run much too long, however, and there are dull spots on all four sides. The long list of credits, some patently ludicrous, might well have been junked and devoted to serious and informative annotation. Yet, for all the warts, this figures to be a big one.

**Best cuts:** Take your pick.



**ROBBIE DUPREE—Elektra 6E273. Produced by Rick Chudacoff, Peter Bunetta.** Michael McDonald is not actually featured on this album, but his influence is surely felt in vocals and arrangements. "Steal Away," an immensely catchy, crafty hit single, owes more than a little to the Doobies' prize-winning "What A Fool Believes." And vocally, too, Dupree approximates McDonald's gruff, manly sound. In time Dupree may achieve a more distinctive identity, but even now his LP is a pleasurable pop outing—just not a particularly unique one.

**Best cuts:** "Steal Away," "Thin Line," "Nobody Else," "I'm No Stranger," "Hot Rod Hearts."

**JAMIE SHERIFF—No Heroes, Polydor PD16280. Produced by Ken Scott.** There's an appealing schizophrenia which runs through this debut effort. Side one is well done, melodic pop rock. Side two though is more grandiose as these compositions have more lyrical import and the production reflects this with lots of strings and horns. Sheriff's style falls somewhere between Billy Joel, Elton John, David Bowie and Supertramp though he is clearly an original of his own. The backing musicians are top notch and guitarist Ronnie Montrose lends his talents on "Soldier" while guitarists Paul Warren helps out on "Coming Attraction" and "All Shot Down." This LP is good for AOR, Top 40 and some adult contemporary play.

**Best cuts:** "No Heroes," "Sexy Thing," "My Car," "Coming Attraction," "All Shot Down."

**MARY BURNS, MCA MCA5122. Produced by Tommy Couch, Wolf Stephenson, James Griffin, Marshall Leib, James Stroub, Harold Yoergler.** Already being compared to Janis Joplin, this female baritone is grabbing attention with her debut single, "California Radio," a hand-clapping gutsy rocker. Burns' raw, husky voice also lends itself to midtempo blues and pop rock tunes, as in "Living In The City" and "I Got Love For You." A funky version of the Rolling Stones' "Satisfaction" supplies this LP with a solid r&b gem. As though acknowledging the predictable comparison, Burns covers Joplin's "Move Over" with frantic, Joplinsque growls, though she does stamp on her own style. She also recounts Elton John's "Sorry Seems To Be The Hardest Word" as a jazzy, transfixing ballad. Among the cast of backup musicians are Dino Zimmerman on guitar, Carson Whitsell on keyboards, bassist Don Barrett and drummer/producer James Stroub.

**Best cuts:** "California Radio," "Daddy's Eyes," "Move Over," "Sorry Seems To Be The Hardest Word."

**HILLY MICHAELS—Calling All Girls, Warner Bros. BSK 3431. Produced by Roy Thomas Baker.** This newcomer bows with an LP that groups together the talents of Liza Minnelli, Lorna Luft, Ellen Foley and Dan Hartman under the superb orchestration of this much in demand producer. The cuts are invariably pure: their bouncy, danceable pace is punctuated by springy keyboards, Michaels' perky drumming and the lilting chorus of female backup singers. Formerly associated with notables including Rupert Holmes, Mick Ronson, Sparks, and Cherry Vanilla, this singer songwriter delivers original Top 40 candidates like "Calling All Girls," "Without You" and "Close Encounters." The latter makes good use of sound effects. Supporting musicians include: Dan Hartman, bass; Morgan Walker on keyboards and Davey Johnstone, guitar.

**Best cuts:** "Calling All Girls," "Teenage Days," "Without You," "Close Encounters" and "Devotion."

**MASTERPIECE—The Girl's Alright With Me, Warner Bros. WHK3389. Produced by Norman Whitfield.** The Temptations are back in more ways than one! The Motown group has a new hit with the exhilarating "Power," and here the Temps sound of the mid-'60s is re-created by the man who made that sound a classic. This four-man group, incidentally takes its name from "Masterpiece," the 1973 hit which marked the Temptations' last foray into the pop top 10. Among the best cuts here: two oldies written by Whitfield—"The Girl's Alright With Me" (cowritten with Eddie Kendricks and Eddie Holland) and "You + Me = Love." The vocals sure sound pretty.

**Best cuts:** Those cited plus "High On Love," "Thank You For The Love," "Love Is What You Make It."

**BLACK RUSSIAN—Motown M7942R1. Produced by Serge Kapustin, Natasha Kapustin, Vladimir Shneider.** Actually from the U.S.S.R., Black Russian is a pop trio which makes crystalline pop/r&b that comes across as a more r&b-oriented Abba. Natasha Kapustin has an excellent soaring voice. "Leave Me Now" really gives her room to show off her vocal strength. The production is exceptionally clean with Vladimir Shneider's keyboard and the synthesizers of Serge and Natasha Kapustin lending a cushy sheen. The album is evenly divided between uptempo dance cuts and moody ballads.

**Best cuts:** "Mystified," "Leave Me Now," "Emptiness," "New York City," "Love's Enough."

**CATS, Elektra 6E275. Produced by Michael Young.** This is a superior debut LP. The five members of Cats, winners of a radio talent search in Philadelphia, play solid mainstream hard rock. While the influences are there, ranging from the Rolling Stones, to Kiss, to the Cars, nevertheless the music is Cats' own. It makes good use of layered vocal harmonies, keyboards and tasty guitars. The material is consistently strong, and the LP is crisply produced. This is a natural for AOR.

**Best cuts:** "On The Prowl," "Just a Broken Up Love Affair," "One Last Look," "Minus 10."

**FEELIES—Crazy Rhythms, Stiff USE4. Produced by Glenn Mercer, Bill Million.** Mercer and Million are the two principals of this four-man New Jersey band which delivers what it promises in the title: music that makes you move like crazy. The rhythm tracks are pushed up front here, which makes for some very danceable rock'n'roll. The feel is new wave and the execution is impeccable. While radio may find this a bit too adventurous or relentless, the new rock discos should love it. Stiff is selling the LP directly, not through CBS.

**Best cuts:** "Forces At Work," "Fa Ce La," "Everybody's Got Something To Hide," "Crazy Rhythms."



## pop

**HERMAN BROOD AND HIS WILD ROMANCE—Go Nutz, Ariola OL1500 (Arista). Produced by Tim O'Brien.** Dutch star Brood attracted attention with his U.S. debut last year and this effort should further his reputation. The songs here are longer and more realized. Brood plays in the Bruce Springsteen/Graham Parker arena of full bodied r&b laced rock and he does it well. Two remakes of r&b standards ("I'll Be Doggone" and "Beauty Is Only Skin Deep") work especially well. The saxophones of Rick Kellis lend an added flavor. **Best cuts:** "I Love You Like I Love Myself," "I'll Be Doggone," "Easy Pick Up," "Beauty Is Only Skin Deep," "Born Before My Time."

**GRACE JONES—Warm Leatherette, Island ILPS9592 (Warner Bros.). Produced by Chris Blackwell, Alex Sadkin.** Daring disco diva Jones abandons her Studio 54 styled gladrags for the punk/reggae scene. Just as she did with disco, Jones brings to the genre her own artsy chic style. Unfortunately, Jones has chosen to rework songs by Tom Petty, the Pretenders, Roxy Music and the Normal instead of emphasizing her more original work which is more satisfying. In fact, the best cut is an original which is unplayable on radio because of its offensive title and lyrics. However, the track (Second cut, side two) would work well in a disco setting. **Best cuts:** The one mentioned plus "Pars," "The Hunter Gets Captured By The Game," "A Rolling Stone."

**FRANKIE MILLER—Easy Money, Chrysalis CHR1268. Produced by Hitmen, Frankie Miller.** The gritty-voiced Scotsman returns with an engaging melange of commercial rock, soul and country suitable for pop and AOR listeners that could earn Miller the commercial recognition he's been vying for. "Gimme Love," one of the LP's six cuts copenned by Miller, could have been a hit during the golden Motown era, with a dash of today's funk, a la LTD. "Easy Money," "So Young, So Young" and "Cheap Thrills" are some of the LP's more memorable cuts, though all offer plenty of hooks and outstanding instrumentation. **Best cuts:** "Gimme Love," "Why Don't You Spend The Night" and "Easy Money."

**IRON CITY HOUSEROCKERS—Have A Good Time (But Get Out Alive), MCA5111. Produced by the Slimmer Twins, Mick Ron-**

(Continued on page 68)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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**MECO—Empire Strikes Back (Medley) (3:02);** producers: Meco Monardo, Tony Bongiovi, Lance Quinn; writer: J. Williams; publishers: Fox Fanfare/Bantha BMI. RSO RS1038. Of all the "Empire Strikes Back" product, Meco's version is perhaps the most exciting. The George Lucas-sanctioned sound effects standout while the pulsating rhythm track sparkles.

**PETE TOWNSHEND—Let My Love Open The Door (2:42);** producer: Chris Thomas; writer: Pete Townshend; publisher: Eel Pie (Tower Tunes) BMI. Atco 7217 (Atlantic). The mastermind behind the Who delivers a light, uptempo pop cut culled from his latest LP. Vocal harmonics and colorful instrumentation add dimension as Townshend's stealthy singing sporadically peaks through the layers of music.

**KISS—Shandi (3:33);** producer: Vini Poncia; writers: P. Stanley, V. Poncia; publishers: Kiss ASCAP/Mad Vincent BMI. Casablanca NB2282. This flamboyant, teen metal band returns with a melodic, r&b-tinged pop number likely to re-instate the group with pop and AOR listeners. A refreshingly sensitive vocal performance and memorable hooks should propel this into the Top 40.

**FIREFALL—Love That Got Away (3:22);** producers: Kyle Lehning, Ron & Howard Albert; writer: Rick Roberts; publishers: Warner-Tamerlane/El Sueno BMI. Atlantic 3670. Firefall's latest single has a mellow, if not terribly memorable sound. Sweet, melodic vocals and a jazzy flute solo give it a soft adult contemporary mood.

### recommended

**TERI DeSARIO WITH K.C.—Dancin' In The Streets (3:10);** producer: H.W. Casey; writers: Wm. Stevenson, Marvin Gaye, Ivy Hunter; publisher: Jobete ASCAP. Casablanca NB2278.

**SHANDI—Nobody Loves You Better (2:56);** producer: Commander Chapman; writer: Shandi; publisher: none listed. Dreamland DL101 (RSO).

**HUES CORPORATION—Something In Return (3:38);** producer: Michael Lloyd; writers: Michael Lloyd, Giorgio Moroder; publishers: Ensign BMI/Famous ASCAP. Polydor/Curb PD2092.

**JANA—Your Boyfriend's Got His Eye On Me (3:25);** producer: Don Oriolo; writers: Chinga Chavin, Johnny Erokan; publisher: Intersong ASCAP. Polydor PD2086.

**ROMANTICS—When I Look In Your Eyes (3:00);** producer: Peter Solley; writers: Palmar, Marinos, Skill; publisher: Forever-Endeavor ASCAP. Nemperor ZS97530 (CBS).

**707—I Could Be Good For You (3:45);** producer: Norman Rattner; writers: McFadden, McClarty; publisher: Good For You ASCAP. Casablanca NB2280.

**GARLAND JEFFREYS—Matador (3:45);** producers: Roy Cicala, Garland Jeffreys; writer: Garland Jeffreys; publisher: Garland Jeffreys ASCAP. A&M 2244

**BOBBI WALKER—Something About You (3:49);** producers: Stuart Alan Love, David Blumberg; writers: John L. Parker, Allee Willis, Robert Wright; publishers: ATV/Irving/Charleville/Patmos BMI. Casablanca NB2274.



**MILLIE JACKSON—Despair (4:00);** producers: Millie Jackson, Brad Shapiro; writers: Millie Jackson, Brad Shapiro, Randy McCormick; publishers: Possie/Double Ak-Shun/Kayvette BMI. Spring SP3011 (Polydor). From her "For Men Only" album, Jackson cuts loose with a gutsy midtempo track filled with sax flourishes and a pulsating rhythm. Yet it's Jackson's powerful vocal rendition that is the track's calling card.

**LEON HAYWOOD—If You're Lookin' For A Night Of Fun (Look Past Me, I'm Not The One) (3:45);** producer: Leon Haywood; writer: L. Haywood; publisher: Jim-Edd BMI. 20th Century-Fox TC2454. This is a funky, craftily arrangement track that is excruciating and perky. Haywood's vocals are complemented by female backup. The title and chorus is the catchy hook.

**SISTER SLEDGE—Let's Go On Vacation (3:16);** producers: Bernard Edwards/Nile Rodgers; writers: Bernard Edwards, Nile Rodgers; publisher: Chic BMI. Cotillion 45020 (Atlantic). The quartet has stumbled on the singles charts with recent outings, but should recover with this sprightly MOR-ish entry. The tune has a light, lifting quality.

**CURTIS MAYFIELD—Love Me, Love Me Now (4:50);** producers: Gil Askey, Curtis Mayfield; writer: C. Mayfield; publisher: Mayfield BMI. RSO/Curtom RS1036. A soothing intro segues into Mayfield's soft vocal delivery. The love ballad is backed by a gently swaying arrangement that keeps the pace mellow.

### recommended

**TRAMPS—Music Freak (3:28);** producer: Earl Young; writer: Earl Young; publishers: Valley Stream/Golden Fleece/Ensign BMI. Atlantic 3669.

**EDWIN STARR—Get Up-Whirlpool (3:59);** producer: Edwin Starr; writer: E. Starr; publishers: ATV/Zonal BMI. 20th Century-Fox TC2455.

**GEORGE DUKE—Brazilian Love Affair (3:45);** producer: George Duke; writer: G. Duke; publisher: Myeena ASCAP. Epic 950898 (CBS).

**TTF—(Baby) I Can't Get Over Losing You (3:53);** producer: Corey Wade; writer: P. Gaines; publisher: Mayfield BMI. RSO/Curtom RS1035.

**BOOKER T. JONES—The Best Of You (3:57);** producers: David Anderle, Booker T. Jones; writer: Booker T. Jones; publishers: Irving/House Of Jones BMI. A&M 2234.

**MASS PRODUCTION—Shante (4:44);** producer: Mass Production; writer: T. Williams; publisher: Two Pepper ASCAP. Cotillion 45018 (Atlantic).

**MICHAEL ZAGER BAND—Don't Sneak On Me (3:18);** producer: Michael Zager; writer: M. Zager; publisher: none listed. Columbia 111273.

**DAVID OLIVER—Love TKO (3:15);** producer: Wayne Henderson; writers: Gip Noble, Cecil Womack, David Oliver; publishers: Relax/Ele-Corn BMI. Mercury 76067.

**PLEASURE—Yearnin' Burnin' (4:34);** producer: Nathaniel Phillips, Michael Hepburn, Phil Kaffel; writer: M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips; publisher: Three Hundred Sixty ASCAP. Fantasy F893AS.

**DONNA WASHINGTON—First Things First (4:25);** producers: Don Daniels, Dr. Cecil Hale; writers: D. Daniels, J. Springer, B. Smith; publisher: Jobete ASCAP. Capitol P4881.



**KENNY ROGERS—Love The World Away (3:11);** producer: Larry Butler; writers: Bob Morrison-Johnny Wilson; publisher: Southern Nights Music, ASCAP. United Artists UAX1359Y. A simple beginning leads to a grand chorus in this powerful ballad. Heavily influenced by strings and piano, the record still gains its strength from Roger's impeccable style.

**RONNIE MILSAP—Cowboys And Clowns (3:25);** producer: Snuff Garrett; writers: S. Dorff-G. Harju-L. Herbstritt-S. Garrett; publishers: Peso, Warner-Tamerlane, Bronco, BMI/Senor WB, Billy, ASCAP, RCA JH12006. Milsap convincingly renders this song from the soundtrack of "Bronco Billy." It's a bittersweet ballad, laced with strings and steel. The B-side, "Misery Loves Company," is also a strong song that would have made a good followup release.

**JEANNE PRUETT—It's Too Late (3:21);** producer: Walter Haynes; writers: Bourke-Dobbins-Wilson; publisher: Chappell, ASCAP, IBC 00010A. Pruett will maintain her remarkable chart comeback with this song that perfectly fits her voice that reflects a world both lonesome and distant. Guitars and background voices provide a smoothing effect that dramatically counterpoints the pessimism of the lyrics.

**BARBARA MANDRELL—Crackers (2:30);** producer: Tom Collins; writers: Kye Fleming-Dennis W. Morgan; publisher: Pi-Gem, BMI. MCA 41263. Mandrell does her usual expert vocal job with this frothy love treatise. The singer and song don't jell as effectively as past Mandrell efforts, but sprightly piano and stabs of electric guitar give it a bounce.

**GEORGE JONES AND JOHNNY PAYCHECK—When You're Ugly Like Us (You Just Natrually Got To Be Cool) (2:25);** producer: Billy Sherrill; writers: D. Goodman-R. Schulman; publisher: Pi-Gem, BMI. Epic 950891. This fun song allows Jones and Paycheck to swap some goodnatured pointed barbs. The live wire instrumentation features some beguiling electric guitar and a peppery piano.

**EDDY ARNOLD—That's What I Get For Loving You (2:43);** producer: Bob Montgomery; writer: Bobby Springfield; publisher: House of Gold, BMI. RCA JH12039. Strings, background voices and rock heavy bass underlie Arnold's straight ahead delivery. It results in a catchy tune for light summer listening.

**EDDIE RABBITT—Drivin' My Life Away (3:13);** producer: David Malloy; writers: Eddie Rabbit/Even Stevens/Oavid Malloy; publisher: DebOave/Briarpatch, BMI. Elektra 46656. Great rocker from the movie, "Roadie," snaps Rabbitt out of the ballad mold and catapults him straight toward Top 40. His singing, brought out by an echo mix on his vocal, is stronger than ever, and the record derives its tantalizing punch from a superior rhythm and drum track.

**BILLIE JO SPEARS—Natural Attraction (3:23);** producer: Larry Butler; writers: D. Linde/A. Rush; publisher: Combine, BMI. United Artists UAX1358. Superb production of this "Standing Tall" cut. Powerful percussion, complete with subtle congo beat, enhances Spears' sensual rendition of this love melody.

**JOE STAMPLEY—Haven't I Loved You Somewhere Before (2:44);** producer: Ray Baker; writers: J. Hodges-C. Moore-D. Hodges; publishers: Brandwood/Mullet, BMI. Epic 960893. Rippling piano ivories, bass and tasty electric guitar lead smoothly into this strong country ballad that's doubly effective because of its simplicity and clean production. Stampley has an affable voice that comes off well here.

**KENNY DALE—Thank You, Ever-Lovin' (2:57);** producer: Bob Montgomery; writer: Kenny O'Dell; publisher: Hungry Mountain, BMI. Capitol P4882. Refreshing upbeat change

from Dale's more recent MOR offerings. Background vocals harmonize beautifully with Kenny's clear baritone. Tambourine adds a stylish touch to orchestration.

**RONNIE McDOWELL—How Far Do You Want To Go (2:55);** producer: Buddy Killen; writers: B. Killen-R. McDowell; publishers: Tree/Strawberry Lane, BMI. Epic 950895. McDowell has a solid country entry that makes no MOR pretensions here. Lyrically and instrumentally, the song delivers a moving country ballad with simple, straightforward and clean production. Piano and guitar provide a spare showcase for McDowell's untouchable vocal talent.

**GAIL DAVIES—Good Lovin' Man (3:21);** producer: Gail Davies; writer: Gail Davies; publisher: Dickerson/Beechwood/Sister John, BMI. Warner Bros. 49263. Another fine outing, this single is a classy rhythmic uptempo release with warm backgrounds, solid guitar and various percussion instrumentation. The Fleetwood Mac feel to the record doesn't hurt at all.

**JOHNNY CARVER—Fingertips (2:57);** producer: Bud Reneau; writer: Johnny Carver; publisher: Emeryville, BMI. Equity ER 1902. Longtime country favorite. Carver's back on the recording scene with a fluid ballad in a fine arrangement. Imaginative production gives Carver the chance to shine vocally, and the hook on this song is effective.

### recommended

**PORTER WAGONER & DOLLY PARTON—Making Plans (2:09);** producer: Porter Wagoner; writers: Russell/Morrison; publisher: Sure-Fire, BMI. RCA JH11983.

**TOMMY OVERSTREET—Sue (2:43);** producer: Bob Millsap; writer: A.C. Little, Jr.; publisher: Sea Dog. ASCAP. Elektra E46658.

**ROY HEAD—Long Drop (3:04);** producer: Eddie Kilroy; writer: Pix Pickford; publisher: WB, ASCAP. Elektra E46653.

**MICKI FUHRMAN—I Want To Dance All Night Forever (2:42);** producer: Jim Fogelsohn; writer: Micki Fuhrman; Welbeck/One Three Nine, ASCAP. MCA 41220.

**DICK FELLER—The Credit Card Song (3:24);** producers: Larry Lee & Larry Butler; writer: Dick Feller; publisher: House of Cash, BMI. United Artists UAX1357.

**ORION—Texas Tea (2:29);** producer: Mac Weiman; writer: Ben Peters; publisher: Shelby Singleton, BMI. Sun SUN1153.

**SAM HALL—Nobody's Gonna Ever Love You Better (2:58);** producer: Charlie Fields; writer: Lincoln Bodine; publishers: Bodine/Jason Dee, BMI. Sun Rize SR111.

**J. MURPHY MARTIN—Love's Driving Me Insane (3:05);** pro-

## Billboard's Recommended LPs

• Continued from page 66

son. Out of Pittsburgh, this band plays crisp rock that can appeal to Bruce Springsteen and Southside Johnny fans. The six-piece outfit has the ragged appeal of a bar band though it is very professional in approach. "Hypnotized" is the stand-out track with its loping blues rhythm. **Best cuts:** "Hypnotized," "Have A Good Time," "We're Not Dead Yet," "Rock On."

**ALI THOMPSON—Take A Little Rhythm, A&M SP4803.** Produced by Ali Thompson, Jon Kelly. Thompson writes the kind of songs that takes more than one listening before appreciating his music. His songs don't jump out at you but instead there are subtle lyrical and instrumental hooks that become more and more noticeable with each spin. Check out "Take A Little Rhythm," "Fool's Society" and "African Queen" for a good sampling of Thompson's music. Acoustic guitar, electric piano, sax and synthesizer play important roles in the song construction. **Best cuts:** Those mentioned.

**JOHN HIATT—Two Bit Monsters, MCA MCA5123.** Produced by Denny Bruce, John Hiatt. This singer/songwriter's second LP on MCA takes him from the folk rock genre to the world of pop rock, which at times is reminiscent of Billy Joel's latest rock direction. Keyboards and acoustic guitar add texture to the socially-worried songs. "Back To The War" is a midtempo, catchy song illuminated by Shane Keister's piano. Supporting Hiatt on guitar is bassist Howard Epstein and Daryl Verducco on drums. **Best cuts:** "I Spy (For The FBI)," "Cop Party," "Back To The War."

**FRANCE JOLI—Tonight, Prelude PRL12179.** Produced by Tony Green. This LP of mostly ballad material is a bit of a departure for Joli—there is hardly a disco song here. Instead, it is mostly MOR type production numbers, very smooth, and very slick, and highlighting Joli's surprisingly mature vocals. Even the upbeat numbers are more r&b flavored than disco. Whether this LP sells or not, it still represents a serious long term career move to a Johnny Carson/Las Vegas audience appeal. **Best cuts:** "This Time," "Tough Luck," "Feel Like Dancing."

**HEGEL, RCA AFL13605.** Produced by Ed Freeman. Hegel specializes in dynamic pop workouts (sort of latterday Andy Kim) with an edge to the delivery that lifts it out of the ordinary. The teenage angst of "Tommy, Judy And Me"—his first 45—is the most appealing cut here, although other highlights include the catchy "Out Of My Mind," and "You Wonder," a telling ballad. Hegel's band offers powerful percussion, driving guitars and chunky keyboards to good effect. **Best cuts:** Those listed.

ducers: Joe Gibson & J. Murphy Martin; writer: J. Murphy Martin; publisher: Phono, SESAC. Soundwaves SW4605.

**PAT GARRETT—Sexy Ole Lady (2:31);** producers: Scott Tutt & Pat Garrett; writer: Pat Garrett; publishers: Red Barn/Buzz-herb, BMI, Goldust GD101.



**ROY ORBISON & EMMYLOU HARRIS—That Lovin' Feelin' Again (4:08);** producer: Brian Ahern; writers: Roy Orbison, Chris Price; publisher: Acuff-Rose BMI. Warner Bros. WBS49262. This is a pretty duet from the "Roadie" soundtrack. Acoustic guitar is the perfect backdrop for this bitter-sweet ballad, and lyrics are convincingly sung by Orbison and especially Harris.

### recommended

**LIVINGSTON TAYLOR—First Time Love (2:41);** producers: Jeff Baxter, John Boylan; writer: P. Alger; publisher: Bait & Beer ASCAP. Epic 950894 (CBS).

**TOBY BEAU—If I Were You (3:24);** producers: Jerry Fuller/Moonchild Prod.; writers: J. Fuller, J. Hobbs; publishers: Fullness/Blackwood BMI. RCA JH11964.



**SILENCERS—Shiver And Shake (3:22);** producers: Bob Clearmountain, the Silencers; writers: W. King, C. Capiola; publisher: Cactus ASCAP. Precision ZS99800 (CBS). Debut single by this group on the new CBS distributed Precision label is a perfect pop record with both lyrical and instrumental hooks. Lead singer is Frankie Czuri, remembered best from his vocal performances on the Jaggerz 1970 hit "The Rapper."

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.

**VARIOUS ARTISTS—Made In Pittsburgh Vol. 1, Bogus LP225801.** Executive producer: Carl M. Grefenstette. As the title implies, this is a compilation LP featuring some of the young talent coming out of Pittsburgh. The styles range here from new wave to country and while some of the stuff is pretty primitive, nevertheless some seeds have been planted here that may grow to full fruition. The most interesting acts here appear to be the Hank Band, the Walk & Roll Brothers, Leslie Smith, and Fragile. **Best cuts:** "(My Baby's In) Prep School," "Smokey Joe's Cafe," "You Make Me High," "Fool Hearted Woman."

### soul

**D.J. ROGERS—The Message Is Still The Same, ARC/Columbia JC36376.** Produced by D.J. Rogers, Jerry Peters. Rogers' third album for the label showcases the several styles of this versatile singer: the rhythmic funk of "Love Shuttle," the sensitivity of "I'm Your Real Friend" and "She Believes In Me," and the perky pop/soul of "Indivisible." Rogers' forthright vocals ride atop spunky keyboards, chinky brass and potent percussion. **Best cuts:** Those mentioned.

**SLICK—Go For It, Fantasy F9596.** Various producers. Slick is a three-woman aggregation, whose powerful solo and harmony vocals are put to good use on cuts like the brass-driven title track, the infectious "Betcha Bottom Dollar" and the Philly-flecked "Sunrise." Instrumentation is sturdy and soulful in back, while the girls wait out front. **Best cuts:** Those cited.

### classical

**BACH: OVERTURE IN D MAJOR, BRANDENBURG CONCERTO NO. 5—The English Concert, Pinnock, Archiv 2533440.** Brahms Symphony recordings all share a basic similarity in sound, but things are different in the Baroque music field where our ears are being re-educated by performances in an historical mold. The sound of these period instrument renditions is mellow and more correctly proportioned than Bach in modern orchestral dress, and the contrast gives dealers a fresh new selling angle despite the many versions in the catalog. Beautifully detailed yet ambient sonics also are a strong selling point.

**SOLER: KEYBOARD WORKS—Rafael Puyana, harpsichord, Mercury Golden Imports SRI75131.** Soler's writing was nourished in the sensuous rhythms of Spain's popular dances and there are countless opportunities for the performer to dazzle his listeners in this music. Puyana chooses to do precisely that in performances that offer seething passion but never once lose their sense of elegance or control. This previously released album deserves to be in every collection.

# A Classic.

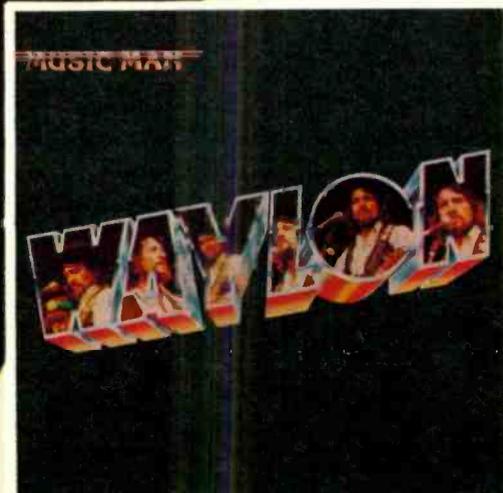


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## Berkeley Fest Clicks At Gate And Is Artistic Success As Well

• Continued from page 46

Parker recently departed from Stuff, his absence was hardly felt as the ace New York quintet burned its way through some rock-solid funk.

Guitarist Eric Gale's ringing B.B. King-like tone easily overshadowed and more subdued tone of guitarist-cornell Dupfee, but it was pianist Richard Tee and drummer Steve Gadd who emerged as the band's stars, especially during two segments in which they cooked together, achieving a remarkably full sound, while the others laid out.

Chick Corea got off to a good start, executing wondrously elfin lines on the electric piano backed by drummer Tom Brechtlein (whose tom toms had a marvelous buoyancy similar to those of Gadd) and bassist Bunny Brunel.

Corea's current band also featured two fine horn players, particu-

larly trumpeter Al Vizzutti who displayed a warm middle register with occasional squeaky flurries into the stratosphere. The set became overly fluffy, however, following the entrance of Gail Moran, a vocalist of limited ability.

Guitarist Lee Ritenour was the standout soloist of Saturday's concluding all-star jam. His authoritative attack blew the others away, excepting saxophonist Ronnie Laws who put the chilled crowd in a party groove with "Always There."

Trumpeter Freddie Hubbard was too preoccupied with slight sound problems to get down to serious business, while flutist Hubert Laws remained subdued for the most part. The able rhythm section consisted of pianist Jorge Dalto, bassist Abe Laboriel, drummer Harvey Mason and percussionist Ralph Macdonald.

Sunday's concert began with 19-

year-old Berkeley drummer-saxophonist Peter Apfelbaum's 20-member Heiroglyphics Ensemble, the only avant-garde group on the bill. (The Art Ensemble of Chicago cancelled several days before.) Although the audience was captivated by the orchestra's music, which hinted of Mingus, Ellington and Sun Ra, the band exceeded its allotted time and had to be forcibly removed by stage hands.

Much to everyone's surprise, John McLaughlin came out with only French guitarist Christian Escoude to accompany him. In an all-acoustic set that included "Morning Of The Carnival," "Meeting Of The Spirits" and "Goodbye Pork Pie Hat," the two guitarists traded flashy licks for more than an hour. Escoude providing a lyrical foil to McLaughlin's super-fast pyrotechnics.

A somewhat directionless performance by pianist McCoy Tyner, bassist Ron Carter and drummer Al Foster failed to stir much excitement and the resonance of Tyner's piano was spoiled by a sound system cranked up to a level more suited to the fusion music that followed.

The crowd had eagerly awaited the fusion dream band that featured Herbie Hancock, Devadip Carlos Santana, Stanley Clarke, Alphonse Mouzon and Jon Lucien. After a couple trio numbers with Hancock on acoustic piano and a lush bossa nova vocal by Lucien, Santana came out for "Love Theme From Spartacus," his blistering blues-rock guitar lines answered by Hancock's bouncy electric piano. Bassist Clarke was featured on "Quiet Afternoon," followed by Hancock on a funk treatment of "Watermelon Man."

John McLaughlin took over the guitar for "Saturday Night," playing briefly on his knees as a three-man percussion team led by Armando Paraza churned out a sizzling salsa groove. Santana returned, fretting with one hand as McLaughlin picked with the other.

They reversed the process before Santana took the guitar back entirely and began playing it behind his back, prompting Hancock to follow suit with his clavitar. Despite these rock star posturings, this was a tight all-star jam that worked.

## Jazz Beat

LOS ANGELES—Bruce Parsons is hosting a one-hour show, "Strictly Jazz" on WEEJ-FM in Port Charlotte, Fla., in the Southwestern portion of the state Wednesdays from 9-10 p.m. He usually emphasizes two acts per stanza. The rest of the day the station offers non-vocalized "plush music." Vocals are heard during his show.

Sarah Vaughan has been added to the Monterey Jazz Festival's lineup which now includes Dave Brubeck, Cal Tjader, Lionel Hampton, Manhattan Transfer, Louie Bellson band, Bob Brookmeyer, Slide Hampton, Clark Terry and Richie Cole. The festival is also taking a package to Brazil, Aug. 15-17 one month before its California spectacular. Among the acts slated to perform in Rio are Al Jarreau, John McLaughlin, Charlie Bird, Weather Report, the Art Ensemble of Chicago, McCoy Tyner, Pat Metheny, George Duke, Airto, Slide Hampton, Clark Terry and Richie Cole.

Dionne Warwick returned to the Kool Jazz Festival lineup Saturday (7) in San Diego, 20 years after she first appeared on one of its bills. ... Las Vegas has four stations programming jazz: KNPR-FM from 9 p.m.-1 a.m.; KCEP-FM, 6-9 a.m.; KDOWN-AM, 7-10 p.m. and KORK-AM, Sundays, 8-11 p.m.

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



Billboard photo by Jason Respini  
**BACKSTAGE BANTER**—Shaun Cassidy, left, chats with Todd Rundgren following Rundgren and Utopia's performance at the Greek Theatre in Los Angeles.

## Closeup

**ELTON JOHN—21 At 33, MCA MCA5121. Produced by Clive Franks, Elton John.**

This is a significant album for Elton John in more ways than one. Firstly, it reunites Elton with long-time writing partner Bernie Taupin on three cuts and secondly, it is John's most ambitious project since 1976's "Blue Moves."

Since "Blue Moves" and the temporary split with Taupin, Elton has flourished with a number of disappointing albums that simultaneously resulted in a drastic decline in popularity and sales.

"A Simple Man," though containing some perky tracks reminiscent of old, did little to rejuvenate Elton's career. A three-cut experimental LP titled "The Thom Bell Sessions" yielded a top 10 hit with "Mama Can't Buy You Love" but more importantly exposed a new side to his music—r&b. And then there was the ill-fated, poorly timed disco fiasco "Victim Of Love" which probably should've never been released.

But it's 1980 now and with the writing talents of Taupin, Gary Osborne, Tom Robinson and Judie Tzuke, Elton appears to be on the rebound. The first single, "Little Jeannie," is his most graciously received record since "Sorry Seems To Be The Hardest Word" in 1976.

"Little Jeannie" recalls Elton's best pop songs with its lilting melody, lyrical cohesiveness and compact structure. Jim Horn's brass arrangement adds another dimension to the song.

The opening track, "Chasing The Crown," a Taupin-penned song, can be interpreted on a number of levels. The most obvious interpretation of the "crown" is the rock crown that Elton wants to reclaim. "I'm chasing the crown, the crown, I'm chasing the crown, I'm taking a turn in the right direction by leaving his soul in the lost and found/Chasing the crown/I'm chasing the crown," he sings, backed by an exuberant rhythm section and supporting female vocals.

"Sartorial Eloquence" written by Elton and Tom Robinson, addresses itself to the demise of a relationship. Elton's emotional vocal is in fine form, while the chorus with its grabbing hook, makes this one of the album's more penetrating and thought provoking tracks.

"Two Rooms At The End Of The World" is clearly about Elton and Bernie's parting of the ways and "aching feeling" for a reunion. With lyrics by Taupin, the song, in narrative form, painfully details the trauma of the split and the personal ordeal each went through. "Door to door they would whisper/Will they



**Elton John: Reunited with Bernie Taupin on his most significant album since "Blue Moves."**

ever get together/ Their rooms are different temperatures I'm told/ There's a change in their thinking/ And their habits uneven/ But together the two of them were mining gold" sings Elton late in the song.

Side two kicks off with the final Taupin contribution, "White Lady, White Powder," dealing with a fascination for cocaine. The track rocks out behind Elton's piano, a percussive beat and backing vocals by Eagles Don Henley, Glenn Frey and Tim Schmit.

Elton gets a bit heavy handed and carried away in "Dear God," the singer's initial foray into gospel. The song appears terribly overburdened with Osborne's self-serving lyrics that come off as a sermon. A chorale vocal section bogs it down even more.

"Never Gonna Fall In Love Again" isn't one of the album's stronger cuts, yet Tom Robinson's way with words gives it a different outlook on relationships. Richie Cannata's alto sax solo midway is noteworthy.

"Take Me Back" is a countryish midtempo tune, made so by Byron Berline's fiddle.

The album concludes with "Give Me The Love," cowritten with Judie Tzuke, an English singer/writer whose own album was recently released here on John's Rocket label.

The track is somewhat overproduced and laced with strings, horns and overdubs. Yet Elton's vocals come across with conviction and the imaginative arrangement keeps it moving at a locomotive pace with the exception of the more subdued instrumental breaks.

With more John/Taupin collaborations expected on Elton's next album, the wait should be worth it.

ED HARRISON

JUNE 14, 1980 BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 6/14/80			
Billboard <sup>®</sup> Best Selling Jazz LPs <sup>™</sup>			
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	12	<b>SPYRO GYRA</b> Catching The Sun, MCA MCA-5108
2	2	16	<b>HIDEAWAY</b> David Sanborn, Warner Bros. BSK 3379
3	3	9	<b>MONSTER</b> Herbie Hancock, Columbia JC 36415
4	4	5	<b>WIZARD ISLAND</b> Jeff Lorber Fusion, Arista AL 9516
5	5	9	<b>DREAM COME TRUE</b> Earl Klugh, United Artists UA-1026
6	6	15	<b>SKYLARKIN'</b> Grover Washington Jr., Motown M7-933R1
7	7	5	<b>ONE BAD HABIT</b> Michael Franks, Warner Bros. BSK 3427
8	10	3	<b>A BRAZILIAN LOVE AFFAIR</b> George Duke, Epic FE 36483
9	8	6	<b>TAP STEP</b> Chick Corea, Warner Bros. BSK 3425
10	12	5	<b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b> Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013
11	11	17	<b>FUN AND GAMES</b> Chuck Mangione, A&M SP-3715
12	9	17	<b>EVERY GENERATION</b> Ronnie Laws, United Artists UA-1001
13	14	22	<b>HIROSHIMA</b> Hiroshima, Arista AB-4252
14	15	13	<b>YOU'LL NEVER KNOW</b> Rodney Franklin, Columbia NIC 36122
15	16	4	<b>SKAGLY</b> Freddie Hubbard, Columbia FC 36418
16	13	33	<b>ANGEL OF THE NIGHT</b> Angela Bofill, Arista/GRP GRP 5501
17	18	3	<b>LIVE FROM NEW YORK</b> Stuff, Warner Bros. BSK 3417
18	17	32	<b>ONE ON ONE</b> Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241
19	19	9	<b>NUDE ANTS</b> Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)
20	20	29	<b>AMERICAN GARAGE</b> Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
21	21	7	<b>NOW APPEARING AT OLE MISS</b> B.B. King, MCA MCA-2-8016
22	NEW ENTRY		<b>HORIZON</b> McCoy Tyner, Milestone M-9094 (Fantasy)
23	23	15	<b>1980</b> Gil Scott-Heron & Brian Jackson, Arista AL 9514
24	22	8	<b>LOVE IS THE ANSWER</b> Lionie Liston Smith, Columbia JC 36373
25	24	11	<b>LIVE AT THE PUBLIC THEATER</b> Health Brothers, Columbia JC 36193
26	25	15	<b>A PERFECT MATCH</b> Ella & Basie, Pablo D2312110 (RCA)
27	28	36	<b>RISE</b> Herb Alpert, A&M SP 4790
28	26	11	<b>NOMAD</b> Chico Hamilton, Elektra 6E 257
29	29	4	<b>UN POCO LOCO</b> Bobby Hutcherson, Columbia FC 36402
30	30	63	<b>MORNING DANCE</b> Spyro Gyra, Infinity INF 9004 (MCA)
31	27	20	<b>GENETIC WALK</b> Ahmad Jamal, 20th Century T-600 (RCA)
32	NEW ENTRY		<b>ROCKS, PEBBLES AND SAND</b> Stanley Clarke, Epic JC 36506
33	33	11	<b>OCEAN LINER</b> Passport, Atlantic SD 19265
34	38	4	<b>FULL FORCE</b> Art Ensemble Of Chicago, ECM ECM-1-1167 (Warner Bros.)
35	39	7	<b>KITTYHAWK</b> Kittyhawk, EMI/America SW 17029
36	31	8	<b>CRAWFISH FIESTA</b> Professor Longhair, Alligator 4718
37	44	3	<b>NIGHT RIDER</b> Count Basie & Oscar Peterson, Pablo 2310-843 (RCA)
38	49	2	<b>IRAKERE II</b> Irakere, Columbia JC 36107
39	37	33	<b>A TASTE FOR PASSION</b> Jean-Luc Ponty, Atlantic SD 19253
40	47	2	<b>AMTRAK BLUES</b> Alberta Hunter, Columbia JC 36430
41	41	3	<b>BARTZ</b> Gary Bartz, Arista AB 4263
42	35	31	<b>PIZZAZZ</b> Patrice Rushen, Elektra 6E-243
43	NEW ENTRY		<b>LET THERE BE FUNK</b> Patrice Rushen, Prestige P-10110 (Fantasy)
44	45	2	<b>NORTHSEA LIGHTS</b> Joe Pass, Neils Hennings, Orsted Pedersen, Pablo 2308-221 (RCA)
45	32	14	<b>SONG BOOK ONE</b> Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)
46	36	5	<b>WE WILL MEET AGAIN</b> Bill Evans, Warner Bros. HS 3411
47	NEW ENTRY		<b>BAG'S BAG</b> Milt Jackson, Pablo 2310-842 (RCA)
48	34	9	<b>ON THE ROAD</b> Count Basie & Orchestra, Pablo D-2312112 (RCA)
49	NEW ENTRY		<b>DETENTE</b> Brecker Brothers, Arista AB 4272
50	NEW ENTRY		<b>CABLES' VISION</b> George Cables', Contemporary 14001

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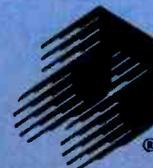
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BILLBOARD'S

#1

R&B SINGLE,

5

STRAIGHT WEEKS,  
IS NOW BE CLIMBING  
UP THE POP CHARTS!



**FAVOR TIME**—Eddie Money helps Berkeley, Calif., judge Mario Barsotti, by performing at an election fundraiser on his behalf. The judge had sentenced Money to four weekends in jail in 1969 for swiping a soda bottle from a store.

## Burke Death Comes As His 'Trilogy' Hits

By DAVE DEXTER JR.

LOS ANGELES—Sonny Burke's death May 31 came at the moment when he was enjoying what he considered the outstanding achievement of his career.

It was he who produced the three-LP "Trilogy" album which put Frank Sinatra back in the record business (and high on the charts) after a long and frustrating drought.

No one was aware that Burke, 66 years old March 22, had cancer. He was active until two weeks before his death. Many industry members were present Tuesday (3) at St. Martin of Tours Church for Roman Catholic rites. Interment was at Holy Cross Cemetery.

Burke's birthplace was Scranton. He elected to attend Duke Univ., where he led a crack swing band just as Les Brown and Johnny Long had led Duke bands before him. He and Brown became lifelong friends in North Carolina, maintaining their unusually strong bond up until the moment of Burke's death.

It was the summer of 1939 that Sonny and his band were "discovered." New York writer-critic-record producer John Hammond and this Billboard scrivener drove from Chicago to a small town in Michigan to meet Burke, and watch him play vibes in front of a remarkably musical group which Hammond quickly signed to Columbia's Vocalion label. "I can't believe it," Burke said that day. "I'll be on Count Basie's label."

Sam Donahue, a superior tenor saxophonist, later took over Burke's band. Sonny turned to arranging, attracting wide attention for his charts for Charlie Spivak and Jimmy Dorsey, and then became active in Hollywood radio and recording studios as a conductor. Dinah Shore and Peggy Lee were but two of the top-flight singers who employed his talents.

Sonny was a low-key, gentlemanly man who never cracked under the stresses of recording. He was a family man, married 40 years to Dorothy Gillis, and the father of four sons and one daughter. One son, Michael, died as a child. With Les Brown's help, the Burkes worked diligently to maintain the Michael Burke Foundation at St. John's Hospital in Santa Monica, near the Burke residence. Mrs. Burke last week asked friends of the family to remember her late husband with donations to the Foundation.

Burke worked as West Coast a&r chief for Decca Records (absorbed in the 1960s by MCA) for more than a decade, producing scores of Bing Crosby disks. He then segued over to Warner Bros. in Burbank, where he was a successful music director. It

was in that slot that he first started working with Sinatra.

It wasn't all roses, however. For a couple of years, a decade ago, Sonny launched his own Daybreak label.

"I believe," he told me, "that good music will find a market despite the rock 'n' roll situation. I've saved a few dollars over the years. Now it's time for me to put something back into music."

Burke recorded Les Brown's band, Dick Haymes, Frank Sinatra Jr., the orchestra of Nelson Riddle and other talents which he was convinced belonged up on the charts. He paid top dollar for attractive graphics and assigned me to write annotation. He hired veteran industry executive Bobby Weiss to operate the business end of the venture.

But Daybreak failed. "It was a case of inadequate distribution and the Top 40 stations refusing to program our masters," Burke said later. He dropped about \$100,000 but insisted he never regretted the loss.

Burke had been a member of ASCAP since 1942. His compositions included "Midnight Sun," "Black Coffee," "They Were Doing The Mambo," "How It Lies, How It Lies" and "Somebody Bigger Than You And I," all of which were recorded by prominent singers and bands.

For all his success producing Crosby and other stars over the years, it was his recent work with Sinatra on "Trilogy" that pleased Burke the most. The project required a year, and the complexities involved in taping the three immense orchestras led by Billy May, Don Costa and Gordon Jenkins coupled with overseeing the graphics, annotation, mixdowns and other ingredients posed a gigantic challenge to Sonny. Jenkins' complicated "The Future" composition demanded a 150-piece symphony orchestra as well as a vocal choir, an assemblage so large that Burke had to take over the Shrine Auditorium in Los Angeles to accommodate the troupe.

Counting technicians, more than 500 persons participated in the making of "Trilogy."

"Frank had not been happy with his records of the 1970s," Burke said when "Trilogy" was released last March. "He hadn't made an album in five years. I wanted him to stop doing songs he wasn't comfortable with. He's a mature, sophisticated, elegant kind of guy and the music he records should fit his image."

"I frankly told Sinatra what I thought, honestly, as a fan. I convinced him his style wasn't coming across on vinyl, and he agreed, but it took a long time to achieve what we

## Lifelines

### Births

Boy, Will Emery, to Annie and Rusty Young in Los Angeles June 4. Father is coleader of Poco.

\*\*\*

Girl, Mera Ashley, to Bonnie and Warren Goodman May 21 in Santa Monica, Calif. Father is a buyer for the Tower retail chain.

\*\*\*

Girl, Katharine Elizabeth, to Laura Plotkin Young and Doug Young May 30 in Los Angeles. Mother is in the a&r department at Elektra Records.

### Marriages

Bernie Taupin, singer-songwriter, to Toni Russo, model, May 30 in San Francisco.

\*\*\*

Dave Mason, singer, to Dana Foley June 1 in Malibu, Calif. Mason is an original member of Traffic.

\*\*\*

Terry Ellis of Chrysalis Records to Daniele Moeller, actress, at Tortoa in the British Virgin Islands last month. Ellis' partner in Chrysalis, Chris Wright, stood as best man.

\*\*\*

Joseph E. Zerga, who operates three publishing firms in Vienna, Austria, and Las Vegas, to Manuela Viktoria Stinauer May 29 in Vienna. Zerga was in the a&r department at Capitol Records, Los Angeles, throughout the 1950s before moving into publishing. Mrs. Zerga also publishes music and operates the Lion Baby record label in Vienna.

\*\*\*

Karen Duckett, former receptionist at Billboard's Los Angeles offices, to Nicholas Marucci, computer coordinator in Billboard's chart research wing, June 7 in Devon, England.

\*\*\*

Carmen Browne, air personality at St. Louis KMJM-FM, to Randy Bender May 28 in St. Louis.

\*\*\*

Doreen D'Agostino, East Coast press and artist development coordinator with Capitol Records, to Rick Nappi in New York May 29. Bridegroom is a hair designer.

### Deaths

Arthur C. Nielsen, 83, founder-director of the marketing research firm best known for its radio and television ratings, June 1 in Winnetka, Ill. He founded the A.C. Nielsen Co., in 1923 and remained active in the operation until 1979.

\*\*\*

Ted Shapiro, 81, composer of "If I Had You," "A Handful Of Stars," "Starlight Souvenirs," "To You" and numerous other pop tunes, May 26 at his residence in Bay Harbor, Fla. Shapiro was Sophie Tucker's accompanist for 40 years and appeared with her in motion pictures and on television. At one time he operated his own publishing firm. He is survived by his widow, a son and two daughters.

had in mind because he did a lot of personal appearances, including a trip to Egypt. But, with patience, it all came together.

"There's a time and place for all kinds of music today," Burke said. "I think Sinatra's time is here again, if it ever actually went away."

Joseph Francis Burke left, in addition to his widow Dorothy and four children, six grandchildren.

## SEEKS SALSA MUSIC

### CBS Intl Opens Puerto Rico Branch

NEW YORK—Discos CBS International, formed in January 1980 to manage CBS' Latin product in the U.S. with Ron Chaimowitz as vice president and general manager, has opened a new subsidiary in Puerto Rico. Sales manager Enrique Gonzalez is temporarily supervising the operation and reporting directly to Juan Antonio Estevez Jr., the Eastern regional sales and promotion manager in Miami.

Discos CBS International de Puerto Rico will distribute CBS' Latin product and is also talking with local talent—Yolandita Monge

and Danny Rivera, among others—about joining the new company.

"We know Discos CBS is weak in salsa product," says Chaimowitz, "and we are looking for salsa groups to reinforce our repertoire."

Chaimowitz also informs that Discos CBS International has the exclusive rights for distribution in the U.S. and Puerto Rico of the new Abba LP in Spanish, "Gracias Por La musica" ("Thanks For The Music") which includes the hit "Chiquitita." Elsewhere in Latin America Abba is distributed by RCA.

### Hurtt Launching Philly Gospel Label

PHILADELPHIA—Phil Hurtt, who has an impressive track record as a writer and producer for the likes of the Village People, the Spinners and the O'Jays, has turned his talents to the gospel field.

With Bette McCullough his first artist, Hurtt has launched his own gospel label here, Gospel Gems.

Joining McCullough with a gospel group he names Voices Of Praise, Hurtt put together the label's

first album titled "It's Just Jesus." Originally, Hurtt had signed McCullough as a writer, but when he heard her sing gospel with the Voices group made up of choir members from various local churches, he signed her as a recording artist. Admitting that his own musical background is of gospel origin, Hurtt aims to make capital of the interest in gospel in the black community.

Billboard SPECIAL SURVEY For Week Ending 6/14/80

## Billboard Special Survey Hot Latin LPs

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SAN ANTONIO (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	MANOELA TORRES Se te fue viva la paolma CBS 20335	1	JULIO IGLESIAS Hey CBS 50302
2	JULIO IGLESIAS Hey CBS 50302	2	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011
3	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594	3	NELSON NED Primavera de una vida Alhambra 10501
4	RAMON AYALA Frey 1165	4	RAFAEL te ano Alhambra 60149
5	NELSON NED Primavera de una vida Alhambra 10501	5	ROBERTO CARLOS Desahogo CBS 12301
6	LITTLE JOE & THE FAMILY De colores Frey 021	6	GILBERTO MONROY Artomax 622
7	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011	7	ANGELA CARRASCO Quererte a ti Pronto 1069
8	JUAN GABRIEL Recuerdos Pronto 1076	8	JOANA ROSALY Velvet 8030
9	VICENTE FERNANDEZ El tahir CBS 892	9	ESTRELLAS DE ORO Vol #2 America 1007
10	RAFAEL Como yo te amo Alhambra 60149	10	JOSE JOSE Si me dajas ahora Pronto 1070
11	LOS REYES LOCOS CBS 20358	11	ROCIO JURADO Senora Arcano 3485
12	RUBEN NARANJO Si senior Sarape 1148	12	JUAN GABRIEL Pronto 1076
13	ROBERTO PULIDO Mi Pequenito ARV 1061	13	LEONARDO PANIAGUA Vol #9 Discolor 4418
14	RIGO TOVAR 14 Exitos de oro Profano 2003	14	JOHNNY ALBINO Star brite 176
15	CHELO Ya me voy Musart 1775	15	MONEOLA TORRES Que me perdone tu senora CBS 20302
16	JIMMY EDWARDS Scorpio 209	16	ANTHONY RIOS Vivencias Algar 001
17	GROUP MAZZ Cara 017	17	JOSE LUIS Por si volvieras TH 2057
18	GRUPO FELICIDAD Hermoso carino Fire ball 1005	18	NELSON NED Mi manera de amar West side latino 4120
19	ANGELA CARRASCO Quererte a ti Pronto 1069	19	MILI Algar 16
20	PEDRITO FERNANDEZ CBS 20303	20	FELITO FELIX Mega 3003
21	ESTRELLAS DE ORO Vol #2 America 1007	21	SOPHY Velvet 3003
22	ROBERTO CARLOS CBS 12301	22	VICENTE FERNANDEZ El tahir CBS 892
23	CACTUS COUNTRY BAND Hacienda 7918	23	PEDRITO FERNANDEZ CBS 20303
24	JOSE JOSE Si me dajas ahora Pronto 1070	24	JOSE ORTIZ Tizor 1031
25	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	25	LIDIA CARO Alhambra 163

Billboard

Hot 100

Chart Bound

LOVE THE WORLD AWAY—Kenny Rogers
United Artists
MAKE A LITTLE MAGIC—The Dirt Band
United Artists
SEE TOP SINGLE PICKS REVIEWS, Page 68

Main chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and other chart data.

JUNE 14, 1980 BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

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-Licenses) table listing song titles, artists, and publishers.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE						ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE	
★	2	13	BILLY JOEL Glass Houses Columbia FC 36384	▲	8.98	8.98	8.98	36	30	16	SOUNDTRACK American Gigolo Polydor PD-1-6259	●	8.98	8.98	8.98	★	80	5	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98
2	1	14	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	8.98	8.98	37	37	35	EAGLES The Long Run Asylum SE-508	▲	8.98	8.98	8.98	★	82	3	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	7.98	7.98	7.98
★	4	7	ERIC CLAPTON Just One Night RSO RS-2-4202	●	13.98	13.98	13.98	38	24	28	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	▲	8.98	8.98	8.98	73	73	12	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	8.98	8.98	8.98
4	3	27	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	13.98	13.98	39	25	12	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	●	7.98	7.98	7.98	74	74	7	DOLLY PARTON Dolly Dolly Dolly RCA AHL-1-3546	8.98	8.98	8.98
5	5	9	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	●	7.98	7.98	7.98	40	36	10	THE BEATLES Rarities Capitol SHAL-12060	●	8.98	8.98	8.98	★	NEW ENTRY	→	GERRY RAFFERTY Snakes And Ladders United Artists LT-1039	8.98	8.98	8.98
6	6	9	VAN HALEN Women And Children First Warner Bros. HS 3415	●	8.98	8.98	8.98	41	41	32	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	8.98	8.98	76	66	9	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE-2-36444	11.98	11.98	11.98
7	7	18	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	●	7.98	7.98	7.98	42	42	10	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	●	7.98	7.98	7.98	★	87	4	MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98
★	10	9	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98	8.98	8.98	43	44	35	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	●	7.98	7.98	7.98	78	75	13	ELVIS COSTELLO Get Happy Columbia JC 36347	7.98	7.98	7.98
9	9	21	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	7.98	7.98	44	45	9	FATBACK Hot Box Spring SP-1-6726 (Polydor)	●	7.98	7.98	7.98	★	115	2	WAYLON JENNINGS Music Man RCA AHL-1-3602	7.98	7.98	7.98
★	17	5	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	●	13.98	13.98	13.98	45	46	6	CHANGE The Glow Of Love RCA RFL 3438 (Warner Bros.)	●	7.98	7.98	7.98	80	86	33	FLEETWOOD MAC Tusk Warner Bros. ZHS-3350	15.98	15.98	15.98
★	14	5	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98	7.98	7.98	★	48	14	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	●	7.98	7.98	7.98	81	67	20	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
12	13	42	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98	8.98	★	50	17	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL-1-7747 (RCA)	●	7.98	7.98	7.98	82	64	20	RUSH Permanent Waves Mercury SRM-1-4001	8.98	8.98	8.98
★	15	10	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	●	7.98	7.98	7.98	★	51	5	AIR SUPPLY Lost In Love Arista AB 4268	●	7.98	7.98	7.98	83	84	6	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
14	11	14	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	▲	8.98	8.98	8.98	49	49	13	SPYRO GYRA Catching The Sun MCA MCA 5108	●	8.98	8.98	8.98	★	177	2	JOAN ARMATRADING Me, Myself, I A&M SP-4809	7.98	7.98	7.98
★	16	8	GENESIS Duke Atlantic SD 16014	●	8.98	8.98	8.98	★	59	3	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517	●	7.98	7.98	7.98	85	88	6	DIXIE DREGS Dregs Of The Earth Arista AL 9528	7.98	7.98	7.98
★	NEW ENTRY	→	PAUL McCARTNEY McCartney II Columbia FC 36511	●	8.98	8.98	8.98	★	56	5	TEMPTATIONS Power Gordy G8 994M1 (Motown)	●	8.98	8.98	8.98	86	76	15	GROVER WASHINGTON JR. Skylarkin' Motown M7-933R1	8.98	8.98	8.98
★	19	7	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	7.98	7.98	52	52	13	SOUNDTRACK All That Jazz Casablanca NBLP 7198	●	7.98	7.98	7.98	★	98	8	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98
18	8	9	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	●	8.98	8.98	8.98	53	38	10	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	●	7.98	7.98	7.98	88	91	15	DAVID SANBORN Hideaway Warner Bros. BSK 3379	7.98	7.98	7.98
★	22	3	TED NUGENT Scream Dream Epic FE 36404	●	8.98	8.98	8.98	54	43	19	THE CLASH London Calling Epic E2 36328	▲	9.98	9.98	9.98	89	89	7	ANNE MURRAY Somebody's Waiting Capitol S00 12064	8.98	8.98	8.98
★	23	10	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	●	20.98	20.98	20.98	55	47	24	THE WHISPERS The Whispers Solar BXL-1-5521 (RCA)	▲	7.98	7.98	7.98	90	92	8	IAN HUNTER Live/Welcome To The Club Chrysalis CH2-1269	11.98	11.98	11.98
21	21	14	SMOKEY ROBINSON Warm Thoughts Tamla T8-367M1 (Motown)	●	8.98	8.98	8.98	★	63	4	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	●	7.98	7.98	7.98	91	94	7	PEABO BRYSON Paradise Capitol S00 12063	8.98	8.98	8.98
22	12	10	KENNY ROGERS Gideon United Artists L00-1035	▲	8.98	8.98	8.98	★	65	3	JUDAS PRIEST British Steel Columbia JC 36443	●	7.98	7.98	7.98	92	90	15	BILLY PRESTON Late At Night Motown M7-925R1	7.98	7.98	7.98
23	20	20	GARY NUMAN The Pleasure Principle Atco SD 38120 (Atlantic)	●	7.98	7.98	7.98	58	58	35	BLONDIE Eat To The Beat Chrysalis CHE-1225	●	8.98	8.98	8.98	93	72	11	G.O. Two Arista AL 9511	7.98	7.98	7.98
★	28	3	ELTON JOHN 21 At 33 MCA MCA 5121	●	8.98	8.98	8.98	59	54	15	HEART Bebe Le Strange Epic FE 36371	●	8.98	8.98	8.98	★	108	5	ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98
★	27	5	GRATEFUL DEAD Go To Heaven Arista AL 9508	●	8.98	8.98	8.98	60	60	5	SCORPIONS Animal Magnetism Mercury SRM 1-3825	●	7.98	7.98	7.98	★	125	4	TOMMY TUTONE Tommy Tutone Columbia NJC 36372	5.98	5.98	5.98
26	26	13	JOURNEY Departure Columbia FC 36339	●	8.98	8.98	8.98	★	71	7	DEF LEPPARD On Through The Night Mercury SRM-1-3828	●	7.98	7.98	7.98	96	99	91	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
★	29	5	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	●	15.98	15.98	15.98	62	55	28	MANHATTAN TRANSFER Extensions Atlantic SD 19258	●	7.98	7.98	7.98	97	61	12	TRIUMPH Progressions Of Power RCA AFL-1-3524	7.98	7.98	7.98
28	18	15	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	●	8.98	8.98	8.98	★	NEW ENTRY	→	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372	●	7.98	7.98	7.98	★	172	2	CAROLE KING Pearls—Songs of Goffin & King Capitol S00 12073	8.98	8.98	8.98
★	32	26	SOUNDTRACK The Rose Atlantic SD 16010	●	8.98	8.98	8.98	★	78	4	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	●	7.98	7.98	7.98	99	102	3	THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLPS 9537 (Island)	7.98	7.98	7.98
★	33	9	AMBROSIA One Eighty Warner Bros. BSK 3368	●	7.98	7.98	7.98	★	NEW ENTRY	→	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98	7.98	7.98	100	77	9	EARL KLUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98
31	31	19	J. GEILS BAND Love Stinks EMI/America S00 17016	●	7.98	7.98	7.98	★	NEW ENTRY	→	DIANA ROSS Diana Motown M8-936M1	●	8.98	8.98	8.98	★	111	9	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98
32	34	11	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	●	7.98	7.98	7.98	67	57	39	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	▲	7.98	7.98	7.98	★	113	5	LEON HAYWOOD Naturally 20th Century T-613 (RCA)	7.98	7.98	7.98
★	40	4	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	●	7.98	7.98	7.98	68	70	10	THE JOE PERRY PROJECT Let The Music Do The Talking Columbia JC 36388	●	7.98	7.98	7.98	103	83	17	CHUCK MANGIONE Fun And Games A&M SP 3715	8.98	8.98	8.98
★	39	9	MANHATTANS After Midnight Columbia JC 36411	●	7.98	7.98	7.98	69	69	14	SKYY Skyway Salsoul SA 8532 (RCA)	●	7.98	7.98	7.98	104	110	9	RODNEY FRANKLIN You'll Never Know Columbia NJC 36122	7.98	7.98	7.98
35	35	10	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	▲	4.98	4.98	4.98	70	53	11	GRACE SLICK Dreams RCA AFL-1-3544	●	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.



INDUSTRY KEYNOTE SPEAKERS • Q & A FIRING LINE • COCKTAIL RECEPTIONS  
TECHNOLOGIES OF THE 80's—an ongoing presentation of video hardware & software  
HEAR and MEET KEY MEMBERS OF THE BLACK LEADERSHIP FORUM.  
BANQUETS and LIVE ENTERTAINMENT

# BLACK MUSIC: \$OUND FOR THE EIGHTIES

BLACK MUSIC ASSOCIATION  
2ND ANNUAL CONFERENCE  
JUNE 26-30, 1980  
SHERATON WASHINGTON HOTEL,  
WASHINGTON, D.C.

*These are only  
some of the reasons  
You owe it to  
yourself to attend:* **WORKSHOPS / SEMINARS**

**SONGWRITER'S FORUM**—Chaired by Len Chandler, Co-Director of the Alternative Chorus: Songwriters Showcase

**MARKETING SURVEY OF BLACK MUSIC:** A Research Presentation by Music Retailer—Chaired and Presented by Sid Davis, Editor of Music Retailer

**CAREER BUILDING**—Chaired by George Schiffer, President, Corporate Affairs Limited

**ALL ABOUT RECORDING STUDIOS**—Chaired by Joe Tarsia, President, Sigma Sound Studios, Inc.

**ALL ABOUT RECORDING AND PUBLISHING DEALS**—Chaired by Louise West, Kendall Minter, Attorneys, Jones Micheal & Cherot and David Franklin, Attorney, David Franklin Assoc.

**CONCERT PROMOTION: HOW TO PRODUCE AND PROMOTE BLACK MUSIC CONCERTS**—Chaired by Bill Washington, President, Dimensions Unlimited Inc.

**BLACKS IN THEATRE**—Co-Chaired and Moderated by Ossie Davis, Producer and Woodie King, Jr., Producer

**ASCAP, BMI, SESAC: THE IMPORTANCE OF BELONGING TO A PERFORMING RIGHTS SOCIETY**—Chaired by Earl Shelton, President, Mighty Three Music

**MAKING IT IN THE MOVIES: A FILM BUSINESS GUIDE**—Co-Chaired by Actress Beverly Todd and Actor C. L. Williams

**A F of M, AFTRA, EQUITY, SAG: THE DIFFERENCES AND BENEFITS OF INDUSTRY UNIONS**—Moderated by Lenore Loveman, Director of Membership Education and Communication, Actors Equity Association

**PROGRAMMING BLACK MUSIC IN THE 80'S**—Co-Chaired by Jim Maddox, Senior Vice President, KMJQ Radio and Bill Speed, Radio & Records

**BANKING REALITIES FOR THE SMALL BUSINESS OWNER IN THE 80'S**—Co-Chaired by Rayfield Russ, Assistant Treasurer, Pickwick International, Inc., and Tommy Goines, Executive Director, National Bankers Association

**WHAT MAKES A HIT: HOW TO PRODUCE AND RECORD THEM**—Chaired by James Mtume, Producer

## PANELS OF RESOLVE

**MUSIC INDUSTRY TRADE ASSOCIATIONS AND HOW THEY MESH**—Chaired by Joe Cohen, Executive Vice President, National Association of Recording Merchandisers

**BLACK MUSIC IN TELEVISION**—Chaired by Chuck Smiley, Vice President, Theatrical Motion Pictures and Television Affairs for ABC-TV

**BLACK MUSIC CONCERT PROMOTION: A MODEL CODE OF ETHICS AND PROFESSIONAL CONDUCT**—Chaired by George Schiffer, President, Corporate Affairs, Ltd.

**FCC, BLACK RADIO AND THE BLACK COMMUNITY**—Co-Chaired by George Ware and David Honig, Assistant Professor, School of Communications at Howard University

**PLAN FOR IMPROVEMENT OF PROSPECTS FOR STRENGTHENED MERCHANDISING ABILITY THROUGH FINANCIAL DEVELOPMENT**—Co-Chaired by BMA Board Members, Calvin Simpson and Jim Tyrrell

**CONSUMER PRINT MEDIA RESPONSIBILITY TO BLACK MUSIC ARTISTS**—Co-Chaired by Regina Jones, Chairman, SOUL, and Joe Moore, Music Consultant, New York Daily News

**DEVELOPING BMA'S AWARDS AND HALL OF FAME**—Co-Chaired by Ewart Abner, Music Industry Consultant, and Dave Clark, National Promotion Director, Malaco Records

## AGENDA HIGHLIGHTS

- **WHAT IS BMA?** An Audio Visual Presentation, Courtesy of RCA Records
- **KEYNOTE ADDRESS** by Walter R. Yetnikoff, President, CBS Records Group. "BLACK MUSIC: \$OUND FOR THE 80'S"
- A NARM Audio Visual Presentation: "**GIVE THE GIFT OF MUSIC**"
- **TRIBUTE TO GOSPEL** by the Gospel Keynotes, Courtesy of Nashboro Records
- **BMA SALUTE TO PRESIDENT AND MRS. CARTER FOR THEIR CULTURAL CONTRIBUTIONS**, Host: CBS Records
- **GENERAL SESSION/BRUNCH**  
Host: Philadelphia International Records  
Featuring: THE BLACK LEADERSHIP FORUM—An Overview Presentation
- **PERFORMANCE RIGHTS BILL HR 997**—An Update by RIAA and NAB
- **COCKTAIL RECEPTION/LIGHT BUFFET**  
Host: A&M Records
- **WHAT IS BLACK MUSIC?** A Panel Co-Chaired by James Tyrrell and George Ware, BMA Board Members

### PLEASE NOTE:

For additional Conference Information Contact:  
BMA Membership Department  
1500 Locust St., Suite 1905, Philadelphia, Pa. 19102  
(215) 545-8600



ARE YOU GOING TO BE \$OUND FOR THE 80'S?

# TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	95	35	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98
106	96	38	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98
107	85	79	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98
108	114	5	BRAM TCHAIKOVSKY Pressure Polydor PD-1-6273	7.98	7.98	7.98
109	109	64	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98
119	5	5	TWO TONS O' FUN Two Tons O' Fun Fantasy/Honey F-9584	7.98	7.98	7.98
123	5	5	SYREETA Syreeta Tama 17-372R1 (Motown)	7.98	7.98	7.98
112	81	21	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	7.98	7.98	7.98
113	97	33	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98
114	103	13	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
115	116	12	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
116	104	13	DR. HOOK Sometimes You Win Capitol 500 12023	7.98	7.98	7.98
117	117	12	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
118	106	26	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98
119	121	7	BERNADETTE PETERS Bernadette Peters MCA MCA-3230	7.98	7.98	7.98
120	NEW ENTRY		NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98
121	101	10	SWITCH Reaching For Tomorrow Gordy GB-993M1 (Motown)	8.98	8.98	8.98
122	NEW ENTRY		SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98
132	3	3	AVERAGE WHITE BAND Shine Arista AL 9523	8.98	8.98	8.98
124	112	13	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SDR-3197 (MCA)	7.98	7.98	7.98
125	62	9	LITTLE RIVER BAND Backstage Pass Capitol SWBK 12061	13.98	13.98	13.98
134	3	3	GEORGE DUKE A Brazilian Love Affair Epic FE 36483	8.98	8.98	8.98
127	100	27	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98
137	3	3	THE JEFF LORBER FUSION Wizard Island Arista AL 9516	7.98	7.98	7.98
129	68	10	HUMBLE PIE On To Victory Atco SD 38-122 (Atlantic)	7.98	7.98	7.98
130	120	13	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
131	79	13	THE MARSHALL TUCKER BAND Tenth Warner Bros. HS 3410	8.98	8.98	8.98
132	122	30	ZZ TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98
133	107	15	WARREN ZEVON Bad Luck Streak In Dancing School Asylum SE-509 (Elektra)	8.98	8.98	8.98
134	124	36	HERB ALPERT Rise A&M SP-3714	8.98	8.98	8.98
145	5	5	SPIDER Spider Dreamland DL-1-5000 (RSO)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week. ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	126	59	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
137	133	36	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98
138	128	15	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
139	131	12	BOBBY CALDWELL Cat In The Hat Clouds 8810 (TK)	7.98	7.98	7.98
152	9	9	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
151	4	4	BLOW FLY Blow Fly's Party Weird World WMX 2034 (T.K.)	7.98	7.98	7.98
142	136	103	THE CARS Elektra 6E-135	7.98	7.98	7.98
153	2	2	ROCKIE ROBBINS You And Me A&M SP-4895	7.98	7.98	7.98
144	147	5	NEIL SEDAKA In The Pocket Elektra 6E-259	7.98	7.98	7.98
145	135	78	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
187	2	2	LUCIANO PAVAROTTI Pavarotti's Greatest Hits London PAV 2003-4	15.98	15.98	15.98
147	146	27	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98
148	93	10	FIREFALL Undertow Atlantic SD 16006	7.98	7.98	7.98
149	129	16	JOHN DENVER Autograph RCA AQL1-3449	7.98	7.98	7.98
150	150	6	GLASS MOON Glass Moon Radio Records RR 2003	7.98	7.98	7.98
151	118	23	SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98
162	3	3	JIMMY RUFFIN Sunrise RSO RS-1-3078	7.98	7.98	7.98
163	2	2	GENE CHANDLER 80 20th Century T-605 (RCA)	7.98	7.98	7.98
165	2	2	BREAKWATER Splashdown Arista AB 4264	7.98	7.98	7.98
155	155	10	BILLY JOEL 52nd Street Columbia JC-35609	7.98	7.98	7.98
159	3	3	POINT BLANK The Hard Way MCA MCA-5114	8.98	8.98	8.98
157	139	51	THE CARS Candy-O Elektra SE-507	8.98	8.98	8.98
158	138	43	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98
181	3	3	FLASH AND THE PAN Lights In The Night Epic JE 36432	7.98	7.98	7.98
160	140	8	KLEER Winners Atlantic SD 19262	7.98	7.98	7.98
161	142	38	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98
162	164	315	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
163	149	18	RONNIE LAWS Every Generation United Artists LT 1001	7.98	7.98	7.98
164	167	3	B.T. EXPRESS 1990 Columbia JC 36333	7.98	7.98	7.98
165	168	4	JERRY KNIGHT Jerry Knight A&M SP 4788	7.98	7.98	7.98
166	130	10	PATTI LA BELLE Released Epic JE 36381	7.98	7.98	7.98
167	127	21	UTOPIA Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	7.98	7.98	7.98
168	144	18	NAZARETH Malice In Wonderland A&M SP-4799	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	169	62	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
170	173	4	FLOYD CRAMER Dallas RCA AHL1-3613	7.98	7.98	7.98
171	171	21	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98
182	2	2	SOUNDTRACK Fame RSO RX-1-3080	7.98	7.98	7.98
173	141	15	SISTER SLEDGE Love Somebody Today Cotillion SD 16012 (Atlantic)	8.98	8.98	8.98
174	166	26	HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98
175	105	12	DARYL HALL Sacred Songs RCA AFL1-3573	7.98	7.98	7.98
176	156	11	GORDON LIGHTFOOT Dream Street Rose Warner Bros. HS 3426	7.98	7.98	7.98
177	154	22	THE BABYS Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98
178	148	12	CROWN HEIGHTS AFFAIR Sure Shot De-Lite DSR 9517 (Mercury)	7.98	7.98	7.98
179	179	3	HEART Dreamboat Annie Mushroom MRS 5005	7.98	7.98	7.98
180	180	3	THE KINGBEES The Kingbees RSO RS-1-3075	7.98	7.98	7.98
181	185	2	BILLY SQUIER Tale Of The Tape Capitol ST 12062	7.98	7.98	7.98
182	175	33	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	8.98	8.98	8.98
183	NEW ENTRY		WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98
193	3	3	RANDY CRAWFORD Now We May Begin Warner Bros. BSK 3421	7.98	7.98	7.98
185	NEW ENTRY		DAVE MASON Old Crest On A New Wave Columbia JC 36144	7.98	7.98	7.98
186	190	2	POLICE Reggata De Blanc A&M SP 4792	7.98	7.98	7.98
187	NEW ENTRY		ODYSSEY Hang Together RCA AFL1-3526	7.98	7.98	7.98
188	174	33	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC-36241	8.98	8.98	8.98
189	NEW ENTRY		ROBBIE DUPREE Robbie Dupree Elektra 6E-273	7.98	7.98	7.98
190	196	11	MIKE RUTHERFORD Smallcreep's Day Passport PB 9843	7.98	7.98	7.98
191	195	3	JON AND VANGELIS Short Stories Polydor PD 1-6272	7.98	7.98	7.98
192	170	4	OZARK MOUNTAIN DAREDEVILS Ozark Mountain Daredevils Columbia JC 36375	7.98	7.98	7.98
193	184	21	THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98
194	198	54	DIONNE WARWICK Dionne Arista AB 4230	8.98	8.98	8.98
195	197	2	BENNY MARDONES Never Run Never Hide Polydor PD 1-6263	7.98	7.98	7.98
196	176	41	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98
197	199	2	KWICK Kwick EMI-America SW 17025	7.98	7.98	7.98
198	178	4	GLORIA GAYNOR Stories Polydor PD-1-6274	7.98	7.98	7.98
199	186	10	JOHN STEWART Dream Babies Go Hollywood RSO RS-1-3074	7.98	7.98	7.98
200	200	31	BEE GEES Greatest RSO RS 2-4200	13.98	13.98	13.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	158	Elvis Costello	78	Molly Hatchet	161	Little River Band	125	Pure Prairie League	71	Squeeze	87
Air Supply	48	Floyd Cramer	170	Isaac Hayes	94	Kenny Loggins	105	Gerry Rafferty	75	Billy Squire	181
Herb Alpert	134	Randy Crawford	184	Heart	59, 179	Lips, Inc.	5	Ray, Goodman & Brown	112	John Stewart	159
Ambrosia	30	Christopher Cross	7	Leon Haywood	102	REO Speedwagon	147	REO Speedwagon	76	Styx	137
Joan Armatrading	84	Crown Heights Affair	178	Hiroshima	129	Manhattan Transfer	62	Rockie Robbins	143	Donna Summer	113
Average White Band	123	Mac Davis	77	Humble Pie	174	Chuck Mangione	103	Smokey Robinson	21	Supertramp	109
Pat Benatar	43	John Denver	149	Ian Hunter	90	Benny Mardones	195	Kenny Rogers	22, 106, 107	Switch	121
Bee Gees	200	Dixie Dregs	65	Isley Brothers	18	Teena Marie	46	Linda Ronstadt	14	Syreeta	111
Black Sabbath	63	Doobie Brothers	145	J. Geils Band	31	Benny Mardones	195	Diana Ross	66	Bram Tchaikovsky	108
Blondie	58, 96	Dr. Hook	116	Jermaine Jackson	13	Paul McCartney	15	Jimmy Ruffin	152	Temptations	51
Blow Fly	141	Robbie Dupree	189	Michael Jackson	12	Paul McCartney	16	Rush	82	The Babys	177
Angela Bofill	182	George Duke	126	Bob James & Earl Klugh	188	Harold Melvin	124	Mike Rutherford	190	The B-52's	81
Breakwater	154	George Duke	126	Waylon Jennings	79, 136	Stephanie Mills	17	David Sanborn	88	The Brothers Johnson	28
Peabo Bryson	91	Eagles	37	Billy Joel	1, 140, 155	Mickey Mouse	35	Boz Scaggs	8	The Beatles	40
B.T. Express	164	Fleetwood Mac	80	Elton John	24	Scorpions	60	Scorpions	60	The Clash	54
Bobby Caldwell	139	Firefall	44	Southside Johnny And The Asbury Jukes	168	Neil Sedaka	144	Neil Sedaka	144	The Gap Band	118
Cameo	64	Roberta Flack Featuring Donny Hathaway	148	Jon And Vangelis	122	Willie Nelson	180	Bob Seger & The Silver Bullet Band	117	The Invisible Man's Band	128
Cars	142, 157	Judas Priest	26, 169	Judas Priest	26, 169	Willie Nelson & Ray Price	115, 117	Shalamar	2, 114, 115, 117	The Jeff Lorber Fusion	128
Gene Chandler	153	Flash And The Pan	159	Carole King	98	Ted Nugent	19	Frank Sinatra	20	The Joe Project	68
Change	45	Rodney Franklin	104	Earl Klugh	100	Gary Numan	62	Sister Sledge	173	The Kingbees	180
Eric Clapton	3	Michael Franks	83	Kool & The Gang	67	Odyssey	187	Sky	69	The Marshall Tucker Band	131
Bruce Cockburn	47	Gloria Gaynor	198	Kleer	160	Ozark Mountain Daredevils	192	Sky	69	The Specials	193
Natalie Cole	120	Genesis	15	Gladys Knight & The Pips	72	Graham Parker & The Rumour	50	Grace Slick	70	The Whispers	55
Con Funk Shun	53	Glass Moon	150	Jerry Knight	165	Ray Parker Jr. And Raydio	42	Soundtracks:		Pete Townshend	11
Alice Cooper	56	G.Q.	93	Kwick	197	Dolly Parton	74	All That Jazz	52	Pat Travers Band	32
		Grateful Dead	25	Patti La Belle	166	Tom Petty & The Heartbreakers	41	American Gigolo	36	Triumph	97
		Van Halen	6, 138	Ronnie Laws	163	Pink Floyd	4, 162	Coal Miner's Daughter	73	Two Tons O' Fun	110
		Daryl Hall	175	Def Leppard	196	Luciano Pavarotti	146	The Electric Horseman	151	Tommy Tutone	95
		Herbie Hancock	101	Def Leppard	196	Bernadette Peters	119	The Empire Strikes Back	10	Utopia	167
		Emmylou Harris	33	Gordon Lightfoot	176	Patti La Belle	166	The Rose	29	Yellow Magic Orchestra	86
						Police	186	Urban Cowboy	27	Warren Zevon	171
						Billy Preston	92	Spider	135	Z.Z. Top	132
						Pretenders	9	Spyro Gyra	49		

JUNE 14, 1980 BILLBOARD

## 'URBAN COWBOY'

## 35-Song Score Has Top Name Talents

By PAUL GREIN

HOUSTON—"Urban Cowboy," the Paramount film which premiered here Thursday (5), has been drawing mixed early reviews but its music has been uniformly praised. The 35-song score is unique in that it draws on four sources of music.

The Charlie Daniels Band, Bonnie Raitt, Johnny Lee and Mickey Gilley are all seen performing live from the stage of Gilley's nightclub, plus there is music emanating from jukeboxes and radios, soundtrack material laid over scenes and instrumental scoring by Ralph Burns.

Irving Azoff who coproduced the film with Robert Evans notes: "The one rule we had was not to tell the story of the scene with the music."

"It's really kind of an insult to the audience to do that," adds Becky Shargo, the film's music coordinator. "It works better when the music is played against the scene."

Azoff says that he originally planned to use both the Charlie Daniels Band and Waylon Jennings in concert spots in the film but there were scheduling problems with Jennings, and also the script had to be trimmed for reasons of length, so that two spots were merged into one bigger role for Daniels.

Azoff also notes that he was unable to secure the Waylon and Willie hit, "Mammas Don't Let Your Babies Grow Up To Be Cowboys," perhaps because it had just been used in the film "Electric Horseman." So he had Mickey Gilley do a cover version of the tune, which is in the film but not in the two-record Full Moon soundtrack.

Azoff looks for a fall release on a single disk LP drawing from 13 tunes in the film but not on the first soundtrack since this would include two tracks each by Epic acts the Charlie Daniels Band and Mickey Gilley and one by Full Moon/Columbia artist J.D. Souther. Azoff says the album might be distributed by CBS despite the fact that Elektra/Asylum has domestic distribution rights on the first soundtrack.

Singles by Mickey Gilley, Joe

Walsh and Kenny Rogers have already been released from the set and Azoff says up to 10 may ultimately be issued. Set for release next week is Johnny Lee's "Lookin' For Love," which is heard three times in the film and will, says Shargo, be the tune pushed for Academy Award consideration.

Other singles that Azoff says will be issued are Bonnie Raitt's "Don't It Make You Wanna Dance," Anne Murray's "Could I Have This Dance," Boz Scaggs' "Look What You've Done To Me" and the Charlie Daniels Band's "Falling In Love For The Night."

With the exception of Rogers' UA release, all 45s are coming out on Full Moon/Asylum. Azoff says that in some cases the rights to the cuts will revert back to the artists' regular labels for greatest hits collections, but in no cases will that happen for at least a year.

Azoff says he has no plans to sign any of the artists on "Cowboy" to his management stable, but he has signed Johnny Lee to his Full Moon label. Azoff adds that "just about all" of the acts he manages are getting involved in film projects, either scoring or acting.

He says "Desperado," a film based on the Eagles' classic, will be made, but not for Warner Bros. as previously announced.

Full Moon has two soundtrack albums upcoming, though neither have a distributor set at this point. "Coast To Coast," a Paramount film starring Robert Blake and Dyan Cannon, features music by Rita Coolidge, among others and "Inside Moves" an AFD film by John Savage has songs by Leo Sayer and Kenny Loggins.

The music in "Urban Cowboy" was sequenced and mastered by producer John Boylan who also produced tracks by Charlie Daniels and Johnny Lee.

## WKDF-FM's Event Attracts Country Acts

NASHVILLE—WKDF-FM continues its annual summer "One For The Sun" concert series Saturday (14) at Hermitage Landing for the fourth consecutive year.

Performing on the show will be RSO artists the Rockets, RCA's Mac McAnnally, the Winters Brothers Band, Mac Gayden, the Dave Perkins band, the Curtis Willis Band, the Bobby Bradford Blues Band, the Benjamin Waters Band and a surprise appearance by a major artist yet to be announced.

Gov. Lamar Alexander has proclaimed the date as "One For The Sun Day" throughout Tennessee, and all proceeds from the event benefit the Hank Snow Foundation for the Prevention of Child Abuse. Tickets are \$4.50 in advance, \$5 at the gate.

## Mastercraft Files

NEW YORK — Mastercraft Record Plating here has filed a petition for Chapter 11 under the Bankruptcy Law. The company claims liabilities of \$845,623 and assets of \$167,388. Offices are located at 250 W. 57th St. and a plant is at 609 W. 51st St. Lee Frank is president.

## Inside Track

MCA branch managers have been notifying accounts that prices will be going up an average of 3½% effective Friday (13). Under MCA's seven tier pricing structure, \$7.98 product will wholesale for a low of \$4.24 while \$8.98 will go for a low of \$4.77.

Expect the anticipated price boost from CBS Records to arrive soon in the mail box. According to insiders, it will be an approximate 3% increase, effective June 30. Untouched by the price escalation will be all singles, Limited Edition, \$4.98 and Mastersound digital and half-speed albums. The \$4.98 Odyssey classical list per record will rise to \$5.98. When contacted, a Columbia spokesman stated: "We are always examining prices," but declined any definite comment on the price hike.

Look for an accelerated music-oriented release schedule from PolyTel, the global theatre-television film arm of PolyGram. Following good results fiscally from "Quadrophenia," the Who starrer of earlier this 365, the Philips-Siemens combine has acquired the track from "McVicar," which stars Roger Daltrey, Who vocalist, with a July single and an early fall single-pocket soundtrack album on Polydor. The first U.S. PolyTel-made release, "Bluebells And The King Of Pain," goes before the cameras in the final third of the year. Pic will be country music backgrounded. Rainer Siek of PolyTel, New York, says the "Bluebells" flick will be produced by Roy Baird and Bill Curbishley, Who manager, who did the first two films.

Trustee's office for the Odyssey Records bankruptcy action in San Francisco reports no new developments since the Tower and Eucalyptus store acquisitions two months ago. In another industry bankruptcy proceeding involving Record Merchandising in Los Angeles, principal Sid Talmadge, pioneer independent distributor, has set up shop in Los Angeles on W. Pico doing business as Record Distributing. . . . Ed M. Smith, executive secretary of the Gospel Music Workshop Of America, the Rev. James Cleveland organization, has set the black gospel group's national convention for Aug. 9-15 at the Hilton Hotel, Philadelphia. A record-shattering 20,000 attendance is anticipated.

Track corrects its error. Al Coury of RSO denies our report that ATI president Jeff Franklin was involved in the RSO-Polygram deal. . . . No wonder Casablanca Records just made ad topper Phyllis Chotin a vice president. The label grabbed seven nominations for Clio awards, honoring achievement in advertising. Joyce Edelstein wrote the nominated copy. . . . Personal manager Ken Kragen and Kenny Rogers fared so well with their "The Gambler" flick, that the two have several new film ventures underway based on the United Artists Records star's vinyl hits.

The recent tribute to Alan and Marilyn Bergman in Los Angeles netted more than \$150,000 for the Southern California chapter of the American Civil Liberties Union. . . . Phonogram/Mercury moves its offices permanently to Manhattan sometime in August. The original shift was earlier, but New York quarters' refurbishment for the newcomers has taken longer than expected. . . . Luciano

Pavarotti will make his movie bow in the summer of 1981 when he stars in MGM's "Yes, Giorgio." The London Records supreme tenor plays an Italian professor of music touring the U.S. giving recitals. . . . Don't be surprised if a major Eastern wholesaler soon announces its full-blown entry into independent label distribution.

The Thursday (19) American Guild of Authors/Composers meeting will salute Meredith Willson. Site is the Westwood Holiday Inn. Songwriter organization executives Ervin Drake, Alvin Deutsch and Lew Bachman are to speak. . . . The Record Bar chain has cleverly standardized its grand reopenings of present stores to a "Sound Business" theme. Blueprint signing is utilized in ads and in merchandising. Customers are given yardsticks reading, "Measure the savings at the Record Bar." Special blue stickers with an arm-and-hammer logo identify sales product as "Foreman's Special." Record Bar crates are giveaways. Becky Dunn and Glenn Gatlin of District I combined on the neat promotion. And don't try to run out of the Record Bar in Knoxville with a pilfered album. Assistant manager Darwin Bond was an all-American at the Univ. of Tennessee and ran in world competition several times. . . . John Barry scoring for MGM's "Clash Of The Titans," which stars Laurence Olivier, Maggie Smith and Claire Bloom.

Publicist Allen Levy didn't let his exit as ASCAP p.r. rep in L.A. halt his activity. He sold an original story, "Parent's Day," to Factor-Newland Productions. He will help write the horror pic along with director Farhad Manouchehry. . . . Feast or Famine: Hot on the heels of the Album Graphics' cassette tape repackaging presentation at the NARM board of directors Dallas meeting recently comes news that Shorewood Packaging is on the brink of revealing the high-speed automation process for its "Six By Six" tape packaging concept. . . . Track's topper is tipped to Rush, which won out over vendors of allegedly pirate T-shirts during its May New York Palladium date. The group took the vendors of the infringing Phonogram/Mercury album artwork shirts to Federal District Court in Gotham City. Late last week testimony by comanager Ray Daniels led to a capitulation with the judge handing down a temporary and permanent injunction against the illegal T-shirts purveyors.

So far about 150 persons have laid out \$11.50 introductory subscription fees to a 25-store retail chain in the U.K., which then lends out albums for about \$1.15 per week per title. Chain's owner is quoted he knows only too well why people are renting the albums, but he claims sagging profits and soaring overhead forced him into the scheme. . . . 2-Tone, the British label, which had been sharing the label signature with Chrysalis since that label began distributing it in the U.S. a year ago, may soon receive its own label billing, with Chrysalis continuing as the U.S. channel.

At presstime, Track learned that the important Zayre's racked record/tape/accessories departments were considering shifting from Pickwick to Handleman. Handleman already racks some of the Zayre's books/periodical divisions. The chain is dominant in the Northeast and strong in the Midwest.

## Moneymen Says Big Changes Coming

• Continued from page 8  
are primitive, with the industry now on the threshold of a whole new range of digitally encoded and decoded sound equipment which promises "super hi fi at consumer affordable prices by 1990."

But, warns Vogel, the capital investment in converting to digital may adversely impact artist development projects and initially, at least, consumers may spend their money investing in digital hardware rather than buying software.

Digital also presents a new home taping danger, since such taping would be of the highest technical quality.

"But what may actually turn out to be of even greater significance to the music industry is that other entertainment media will begin to be distributed through the same channels. On the one hand, distribution of relatively high unit price products such as videocassettes and videodisks will swell the revenue stream of the major distributors and retailers, thereby offsetting higher costs.

On the other hand, it may be argued that the new forms will largely compete for the same time and discretionary dollars spent on music, and that cable television-delivered programming may be extremely

price efficient for the consumer," writes Vogel.

Also, the shrinkage of the prime record buying 14-24 age group by seven million from 1979 to 1990 may be difficult for the industry to make up.

Vogel sees several implications and draws some conclusions from the current state of the record business. Among them:

- The record business should recover from its current slump, but increased financing requirements and dealer caution because of tighter returns policies may reduce artist development.

- Even with increased unit sales this year of 4%, margins may still be squeezed as high artist royalties remain in effect while increased vinyl

and paper costs work their way through the system.

- The big distribution companies should continue to increase their market share beyond their current 75% but "there still will be a niche for independents in distribution of specialized products, and where close personal attention to artist development is required."

- "There appears to be a grudging recognition that as in other industries, the product in most demand should be priced at the highest, not the lowest relative level."

- Blank tape sales should grow "exponentially."

Vogel concludes with an investment recommendation:

"Over the next five years, record distribution, marketing and financing capabilities will probably be rigorously tested by the technologically induced effects on the record businesses. From an investment strategy viewpoint, the only reasonable approach, in our opinion, is to concentrate on the large distributor/producers such as Warner Communications and CBS.

"Blank tape manufacturers such as Sony and 3M are too diversified for them to be considered specific beneficiaries of a boom in blank tape sales."

TERRY WILLIAMS  
(of the First Edition)

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## KENNY ROGERS

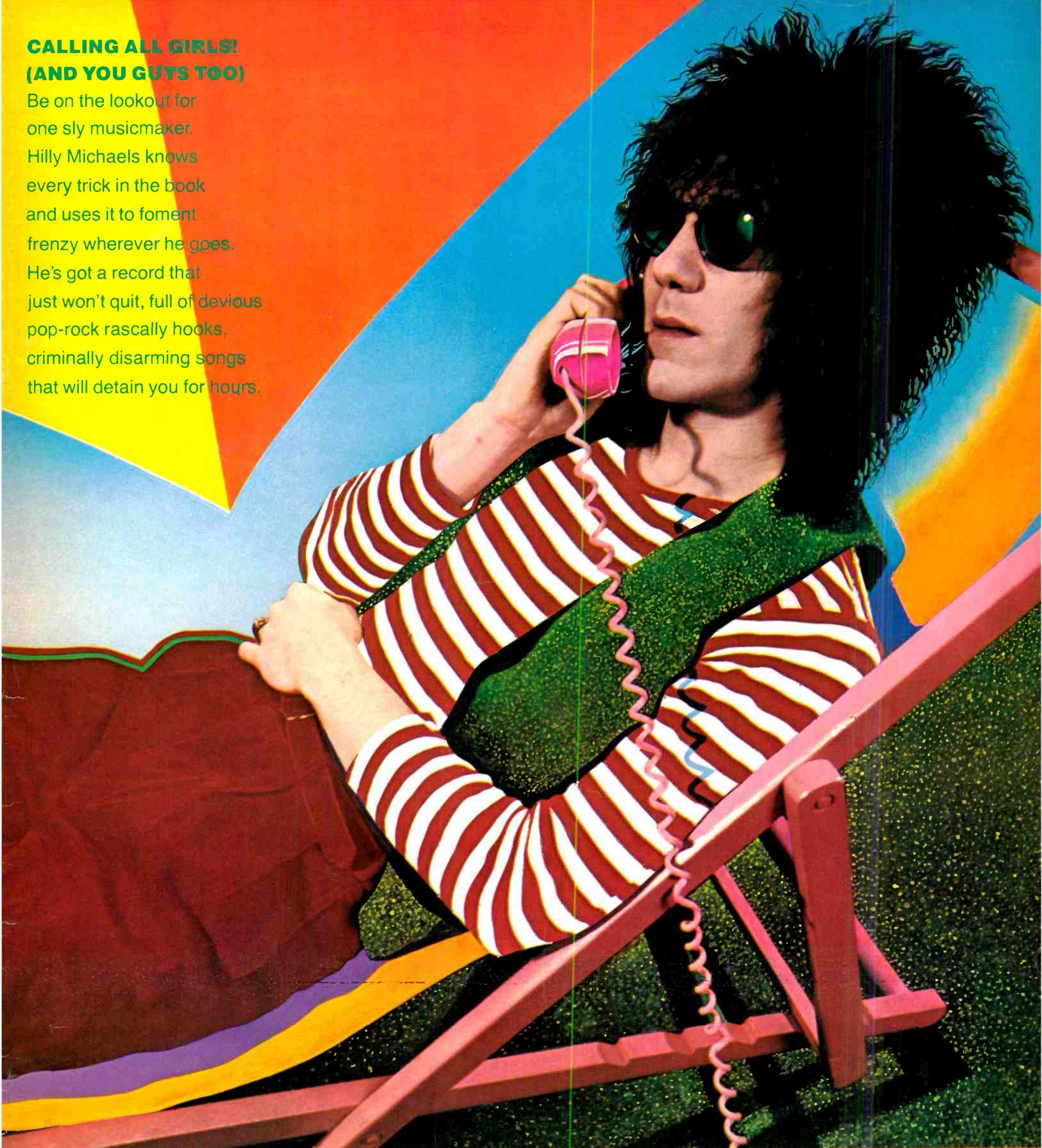
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# EVERYONE WANTS THE BLUES!

## JOHN BELUSHI DAN AYKROYD

### THE BLUES BROTHERS

THE ORIGINAL SOUNDTRACK RECORDING ON ATLANTIC RECORDS AND TAPES 

Featuring the single,  
"GIMME SOME LOVIN'"  
#3666



#### THE BLUES BROTHERS ON TOUR

- JUNE 27 Poplar Creek Music Theatre, Chicago
- 30 Mann Music Theatre, Philadelphia
- JULY 1 Forest Hills Stadium, Forest Hills, NY
- 3 Merriweather Post Pavillion, Columbia, MD
- 4 Performing Arts Center, Saratoga Springs, NY
- 7 Blossom Music Hall, Cleveland
- 8 Pine Knob, Detroit
- 11 Coliseum, Memphis
- 12 Hofheinz Pavillion, Houston
- 13 Convention Center, Dallas
- 15 Red Rocks, Denver
- 17 Concord Pavillion, Concord (San Francisco)
- 26-AUG. 1 Universal Amphitheatre, Universal City, Calif.



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