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YEAR

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AES, CBS Spark Audiophile Mart

DEEDS AM STEREO PATENTS Magnavox Waives Licensing Fee

By DOUG HALL

NEW YORK—Behind the scenes moves by the National Assn. of Broadcasters saved AM stations from \$500 to \$5,000 in annual licensing fees these outlets would have had to pay Magnavox for the privilege of using its AM stereo system.

These negotiations were left out of the fanfare with which Magnavox announced at a Washington press conference Wednesday (7) that it would not charge broadcasters a licensing fee. But it was learned that Magnavox backed away from its li-

ensing plan only when it was indicated broadcasters would fight the fee.

Patent attorneys for the electronics manufacturer ran the station licensing idea past National Assn. of Broadcasters officials and abandoned the idea after running into stiff opposition.

When they gave up the licensing-of-stations idea they also decided the company would not assert its patent rights against broadcasting equipment manufacturers either. (Continued on page 67)

\$14.98 Line Is the First By a Major

By ALAN PENCHANSKY

CHICAGO—CBS Records moves aggressively into the audiophile market this week with the introduction of a multi-format pop, jazz and classical product line carrying a \$14.98 list price. The CBS move is the strongest indication yet of the high-end market's increasing attractiveness.

Mastersound, the new premium line, is scheduled to have its official unveiling at a New York press conference Tuesday (13). However, previews for key dealers took place earlier in Chicago and presumably elsewhere.

The new line is the biggest major label move to date into the high-end software field, and will be promoted as the most comprehensive audiophile product line yet introduced, encompassing three separate product formats under one umbrella identity and price tag.

One important aspect involves new digitally mastered recordings. However, Mastersound also encompasses the popular half-speed mas-

(Continued on page 35)

Digital Gains More Firm Affiliations

By JIM McCULLAUGH

LOS ANGELES—A digital technology alliance between Sony and the Willi Studer company of Switzerland, Matsushita's demonstration of what it claims is the first complete digital audio system developed for the recording industry and Walt Disney Productions' purchase of four 3M digital recorders propelled professional audio highlights here at the four-day Audio Engineering Society convention which ended Friday (9).

Moreover, the estimated 6,000 AES attendees at the downtown Hilton Hotel where 185 pro audio manufacturers exhibited their wares learned that many more major name recording artists are currently using or are about to use one of the handful of digital recording systems now available.

They include Rod Stewart, Chicago, Devadip Carlos Santana, Herb Alpert, Rickie Lee Jones and Ry Cooder—all using 3M equipment, while Bruce Springsteen, Barbra Streisand

(Continued on page 52)

IFPI: Global Piracy=\$1.5 Billion

By ADAM WHITE

NEW YORK—The worldwide record industry now loses approximately \$1.5 billion per year to pirates, counterfeiters and bootleggers.

This is the latest estimate from the International Federation of Producers of Phonograms and Videograms, contained in a special report prepared for distribution at Billboard's recent International Music Industry Conference in Washington.

The figure is almost double the \$850 million that IFPI believed was the value of pirate and other illegal activity in 1978. It does not include losses attributed to home taping.

Nevertheless, the Federation—and national affiliates like the Recording Industry Assn. of America—has been registering some important successes in pursuit of piracy, counterfeiting and bootleggers. (Continued on page 61)

K-tel Into Concert And TV Fields With Country Show

By ROMAN KOZAK

NEW YORK—K-tel, the giant international record merchandiser, is moving into live entertainment and video production. Its first concert project is a "Country Sunday" stadium show set for Giants Stadium outside New York June 1. K-tel will film the show to sell as a television special.

The seven-hour show, to feature such artists as Waylon Jennings, Johnny Cash and Tammy Wynette, will be produced by Jim Fitzgerald and Vince Scarza, with Mickey Elfenbien, executive vice president of K-tel International and Russ Kagan, vice president of K-tel Entertainment, serving as executive producers.

Kagan says the country show will be an annual event. It is the most am-

(Continued on page 51)

New TV Show Promotes Top 10 Records In U.S.

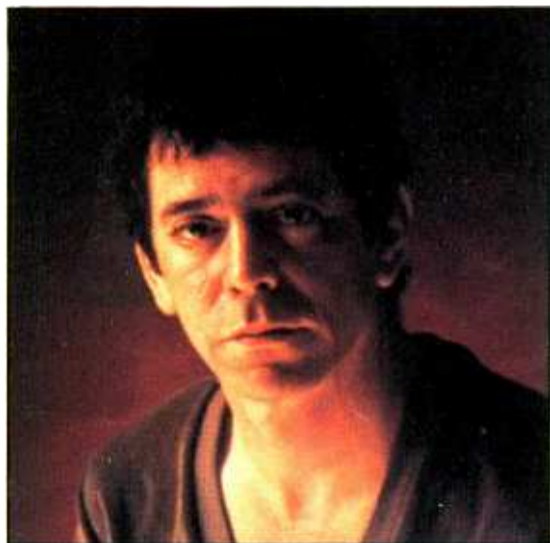
LOS ANGELES—"America's Top 10," a weekly half-hour syndicated television program, has been created by Scotti Brothers Industries, Syd Vinnege Television and Billboard. The first stanza aired last week.

The program features Casey Kasem of "American Top 40" radio syndication fame hosting the program which is being taped here at the Hollywood National Studios.

The show is based on songs on Billboard's pop, soul, country and possibly disco surveys, explains Tony Scotti.

In effect, notes Scotti, the program

(Continued on page 75)

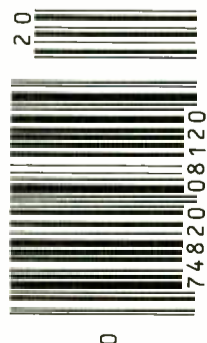


On *Growing Up In Public*, AL 9522 Lou Reed has made a masterpiece: a brave, brilliant musical statement that radio and the press have already hailed as one of the very best of his career. No artist has had a more profound impact on modern rock than Reed, and several songs on his new LP are destined to match the very best of his classic tracks. *Growing Up In Public*. Produced by Lou Reed and Michael Fonfara. On Arista Records and Tapes. (Advertisement)



BILLY SQUIER & his TALE OF THE TAPE album have become a headline story! The rock 'n' roll "YOU SHOULD BE HIGH, LOVE" track is the talk of American radio. Capitol Records ST-12062. (Advertisement)

(Advertisement)



Coming together next week.

FOUND ALL THE PARTS

By Cheap Trick! On Epic Records.

Produced by Cheap Trick.

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*Bob Deger
& The Silver Bullet Band
Against The Wind
#1*



*Bob Deger
From All Year Frie*



*Oil Painting Presented To
Bob Deger
From All His Friends At
Capitol Records*



SOUNDTRACK FROM THE MOVIE

WHERE THE BUFFALO ROAM

Featuring Music by Neil Young
with the Wild Bill Band of Strings

... and classic original tracks
that roamed over the last two decades.



"I hate to
advocate
drugs, alcohol,
violence
or insanity
to anyone...
but they've
always
worked for me."

MCA-5126

SOUNDTRACK PRODUCED BY DAVID BRIGGS

Backstreet
MCA RECORDS

SOUNDTRACK AVAILABLE ON BACKSTREET RECORDS AND TAPES.

TRIBUNAL SITTING FOR AT LEAST 8 WEEKS

Mechanical Royalty Is Major Topic At Hearings

Contrasting Arguments On What Fee Should Be

By JEAN CALLAHAN

WASHINGTON—The Copyright Royalty Tribunal plunged into its arduous task of setting a new mechanical royalty rate Wednesday (7) when its long-awaited hearings commenced. "We hope to come to a speedy and judicious decision," said Tribunal chairman Mary Lou Burg. But others involved in the proceedings were not so optimistic.

"This is going to take a lot longer than the eight weeks we originally expected," one commissioner noted. Others expressed fears that the Tribunal's lack of subpoena power and the barrage of contradictory statistics presented by the conflicting parties could hamper the commissioners' efforts.

Attorney Morris Abram opened the first day of hearings with an impassioned plea for appreciation of the songwriter's "divine" creativity and its essential contribution to the music business. Abram also alleged that the current 2 3/4 cents rate "approaches price fixing" and urged that a new rate be established at 6% of the retail list price of records.

Abram complained that the recording industry would not reveal its net worth to the Tribunal and chided Recording Industry Assn. of America president Stan Gortikov for supporting performance royalty legislation which calls for a percentage rate to compensate performers while opposing a percentage mechanical fee. "Why not the same logic for songwriters?" asked Abram.

Next, American Guild of Authors & Composers president Ervin Drake questioned the record industry's financial malaise, suggesting that the "one bad year" record companies have suffered is due to their own "excessive shipments, uncollected royalties and excessive promotional costs."

A songwriter himself, Drake stated that although he has had close to 20 hit songs, he has never been able to make a living strictly from songwriting. He criticized Gortikov for his recent statement to The New York Times which quoted Gortikov as saying, "There is no obligation for the record industry to support song-

writers. They chose to write songs." Drake said Gortikov's sentiment reminded him of "the days of the robber barons."

Songwriters Resources & Services president Kathy Gronau and attorney Ron Bakal asked the Tribunal to meet more often to update the mechanical royalty rate, adding that as often as every two or three years would constitute "constant and regular review."

Bakal and Gronau described the typical songwriter as "almost entirely ignorant" of copyright law and compulsory license provisions. "They don't know how they get paid," said Bakal, "and this is the source of their apparent apathy. I'm sure that beside Mr. Drake, there are no songwriters in this room. It is a classic case of the huge, well-financed and organized industry versus the ill-financed, uneducated little guy."

In defense of the record industry, RIAA attorney Jim Fitzpatrick argued that "the present mechanical rate produces an income (Continued on page 69)



KISS AGAIN—Members of the group Kiss are flanked by Casablanca Records president Bruce Bird, left, and Irwin Steinberg, chairman of PolyGram Record Operations U.S.A., following the signing of a new, worldwide, six LP contract with the label, which is now wholly owned by PolyGram. Group is never photographed sans makeup.

Davis-20th Film Pact Links Music?

LOS ANGELES—Clive Davis' three-year, three-picture deal with 20th Century-Fox Film Corp. may be the springboard to launch some of Arista's artists into films.

Davis, president of Arista Records, recently formed Arista Davis Ariola Films and signed a multimillion-dollar agreement with 20th to develop film properties.

Davis reportedly is in the process of looking for properties but at presstime, details concerning upcoming films were not available.

However, it is believed that like some other labels with film companies, Davis will draw on the talent that exists on Arista's roster for roles in the films. Among the labels with film divisions are MCA, Warner Bros. and Motown.

Artists currently on Arista include Barry Manilow, Dionne Warwick, Aretha Franklin and Melissa Manchester.

Alan Hirschfield, 20th's vice chairman and chief operating officer, signed Davis to the deal. Davis will be working with Sherry Lansing, president of 20th Century-fox Productions.

Ariola, parent company of Arista, is involved with the project on a percentage basis. Details concerning the film properties, staff personnel, and release schedules will be forthcoming possibly in the next few weeks.

Although other labels with film companies have launched movie careers for their artists, it is believed 20th tapped Davis based on the success of industry moguls like Robert Stigwood and Irving Azoff.

2 Greenbergs Start 'Small Custom Label'

By DOUG HALL

NEW YORK—The new yet-to-be-named Greenberg brothers label "will be a very small custom label operation, at least in the beginning," explains Jerry Greenberg, who is resigning as Atlantic Records president June 1 to establish the new company.

What will be the direction of the label? "It's hard to pinpoint," explains Greenberg, who notes that "I've been running a company which has covered just about every facet of music—rock, blues, jazz r&b, disco, reggae. We want to sign up an act if it is good, credible and we think it will sell."

As to the size of the company, Greenberg explains: "We plan to do in the 1980s what Dave Geffen did in the '70s."

Resigning along with Jerry Greenberg is his brother Bob, vice president of West Coast operations for Atlantic. Both Greenbergs will continue as consultants to Atlantic, which will distribute the new label.

No successors have been named, but Atco president Doug Morris figures prominently among those considered to succeed Jerry Greenberg. Also in the running is executive vice

president Sheldon Vogel and senior vice president and general manager (Continued on page 67)

Listeners Older, So Where Are Records?

NEW YORK—Radio programmers are looking for records that will appeal to older age groups because that's where most of the listeners are.

There is a cause and effect relationship between Madison Ave. and today's current music mix (Billboard, May 10, 1980), which purportedly sees the largest number of potential listeners in the 25 to 54-year-old bracket.

That's the reasoning of WHN-AM New York program director Ed Salamon and many of his colleagues agree. WHN is a country music station and Salamon sees this adult audience trend as "good news for country music. The people who grew up on rock'n'roll now listen to country music," he says.

But contemporary WNBC-AM New York program manager John Lund sees the shift as reinforcing (Continued on page 25)

Country Academy Awards Evoke Powerful Criticism

By GERRY WOOD & KIP KIRBY

NASHVILLE—The CBS Records total sweep of the Academy of Country Music Awards (Billboard, May 10, 1980) has created a powerful backlash by other labels. Reaction ranges from denunciations of the voting procedure to calls for an audit and threats of boycotting future Academy of Country Music awards shows.

The CBS shutout included several "upset" awards in such categories as top new male vocalist, song of the year and album and single of the year. Kenny Rogers was the most obvious non-winner, ignored for top

honors though nominated in five categories.

Bloc voting and the Academy's membership requirements drew the strongest outcry from segments of the country music industry.

The bloc voting issue provided the hottest reaction. Though some of the losing labels admitted they also bloc voted, the issue became a sore point because of the clean sweep by CBS which admitted gaining membership for some 300 employees and voting as a bloc.

"All record companies bloc vote," (Continued on page 55)

Exclusive Music Employment Agency Aids Relocation

LOS ANGELES—The industry's only known employment agency, Talent Industry Placement, has found jobs for everything from "go-fers" for recording studios to \$50,000-a-year advertising executives in its first year of operation.

Founder/president Frank Miko expects business to more than double in fiscal 1981 which began in May. "Temporary help will be the impetus," Miko feels. "The quality of help we are able to offer improves as we get to know our applicants better. And it fits the times. Industry firms have had to decrease work forces. When emergencies require more help, they now look for temporaries.

"They're calling in now for temporary help to replace vacationing personnel" the former executive vice

president of Nehi Distributing and Peaches Records & Tapes notes.

"Another area where we see healthy growth for the coming fiscal is management companies. Present rate of calls indicate they will look to us more for full-time help," Miko says.

The company started its marriage of employable experienced help to available jobs at a most pertinent time. The industry a year ago was firing heavily to cut down costly payrolls. Miko estimates he has well

over 1,000 qualified applicants in his files.

When he started in May 1979, he had no employer list. Now, he steadily provides potential workers for more than 50 industry firms located in this area.

The agency finds its placement rate increasing because its methodology improves continually. Written applications and actual math and spelling work tests conducted in its office of applicants provide the firm with a better picture of the party's

Attitudes At Columbia A&R Modulating With the Times

By ROMAN KOZAK

NEW YORK—New acts being signed to Columbia are less likely to have guaranteed tour support written into their contract than they were two years ago.

"We do not feel that tour support is an essential ingredient. But when it is essential then it will be there," says Greg Geller, vice president of contemporary a&r for Columbia on the East Coast.

"Tour support is not the beginning and end—all that it was once perceived to be in breaking a new album. There was a period, about two years ago, that if you were a rock'n'roll band, you felt that touring was absolutely essential in breaking you. and you asked that tour support be written into the contract.

"Now, some of the people coming in are asking for picture sleeves on their singles to be written into the contracts. A lot of it also has to do with fashions and style. But really, recording contracts, except for the fact that costs have gone up, are basically unchanged in the last few years," says Geller.

There has been a lot of talk about cutbacks in new signings, but, says Geller, he has not seen it at Columbia. (Continued on page 75)

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Videodisk Costs May Require Media Tie-Ins

Reiss Of MCA Sees A New Era

By IRV LICHMAN

NEW YORK—The videodisk industry will have to learn early on that the consumer will come to expect high quality music projects at a production cost that will require producers to demand "package rights" for more than one medium.

This is the contention of Barry Reiss, former senior vice president of administration and business affairs at Infinity Records, who has been named vice president of business affairs for MCA DiscoVision. According to Tom Wertheimer, vice president of MCA Inc., Reiss will play a major role in the home entertainment media area.

"The economics are such that even if one is successful with a videodisk music presentation, there is no way at the beginning of this business that you're going to recover the costs of production," Reiss declares.

"In order to get off the ground, the industry will need to acquire product that can also be utilized on either network television, syndication or cable tv. This concept is important and it's the kind of thing needed to help this industry flourish."

Reiss contends that the music industry's "simplistic" view of the videodisk as an "extension" of an album is just not so.

"We're dealing with a whole different set of sensory commitments, and at the price the consumer's going to pay for the videodisk, he's going to expect high quality in visual creativity, one akin to a first rate movie or tv show."

Reiss feels that the necessary visual impact of the videodisk could prove a source of artist-label conflict. "Until recently—in what has come to be known as the 'Mexican stand-off'—where artists gave video ownership rights to the label, the label also agreed it would not grant video rights without the consent of the artist.

"Certainly, record companies are entitled to protection if an artist's album evolves into a videodisk by merely the use of 'stills' to make it a video showcase. Yet, artists may want to retain the rights to use one or more songs on a videodisk not associated with a label.

"This could mark a change in the
(Continued on page 75)



SWEET TIME—Columbia's Rachel Sweet autographs her LP for fans at the Sunset Strip Licorice Pizza store in Los Angeles.

36 TITLES TO START

RCA Now In \$5.98 Midline LP Field

NEW YORK—RCA Records has entered the \$5.98 list midline album area with an initial release of 36 titles under the banner of "Best Buy."

The label, which will offer further product on a quarterly basis, joins CBS and MCA in bringing some of its best selling releases in this pricing category.

It's understood that the company's \$4.98 list "Pure Gold" series will no longer add new product, but packages containing collections of successful singles will be integrated into "Best Buy." There are four such albums in the first release.

Among the pop entries is the soundtrack of "South Pacific," a rare lowering of price in this musical category, although Capitol previously marketed midline soundtracks of "Can-Can" and "Pal Joey."

The pop product, under the code of AYL, includes such performers as the Scorpions, Jefferson Starship and Jefferson Airplane, the Guess Who, Waylon Jennings, Lou Reed, Dolly Parton, Glenn Miller, Henry Mancini, Pure Prairie League, Roger Whittaker, Willie Nelson, Perry Como, Elvis Presley, Chet Atkins, Jim Reeves, Willie Nelson, Charley Pride and the Youngbloods, among others.

Under a AGL designation, there are classical albums by Arthur Fiedler and the Boston Pops, Dick Hyman, Charles Munch, Leontyne Price, Eugene Fodor, Leopold Sto-

kowski, Eugene Ormandy and Jean-Pierre Rampal.

Arnie Orleans, vice president of sales and distribution at RCA, says the \$5.98 line represents a "significant value at a time when economic conditions indicate consumers have become particularly price conscious." He reports a major campaign that will primarily make use of local print advertising.

Alpert Scholarship

LOS ANGELES—Herb Alpert has established an annual \$1,000 scholarship with the music department at Los Angeles City College.

Alpert is giving the scholarship in the name of his brother Dave, A&M's vice president of operations, planning and development who is an alumnus of the school's music program.

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Executive Turntable

Record Companies

Al DiNoble, formerly the product development vice president at Casablanca Records, is promoted to vice president, general manager. He has been with the label since 1976, when he started as national promotion director. . . . Stephen D. Reed, executive assistant to the president of CBS Records Bruce Lundvall, takes on additional responsibilities as head of CBS Records business develop-



DiNoble

ment department. . . . Stan Layton joins Chrysalis in Los Angeles as sales vice president. He was recently marketing vice president at MCA Records. . . . Alison Ames is upped to PolyGram Classics vice president in New York. She was product manager for all new releases on the Deutsche Grammophon and Archiv Production record labels at Poly-



Reed

dor International in Hamburg. . . . Barry Gross becomes pop music product manager for RCA Records in New York. He joins after being product manager for Warner Bros. Records. . . . Barry Reiss, formerly senior vice president of administration and business affairs for Infinity Records, is named business affairs vice president for MCA DiscoVision. . . . Two changes at Elektra/Asylum's promotion department in Los Angeles with Marty Schwartz upped to national album promotion director. He was assistant national album promotion director. And Rip Pelley is upped to the new post of field operations and information director. He was national field promotion coordinator. . . . Van Wyckoff becomes sales manager and Pat Purcell becomes marketing coordinator for the Baltimore/Washington/Virginia WEA sales office. Wyckoff



Layton

was marketing coordinator and Purcell was a WEA promotion person representing Atlantic product in the Baltimore/Washington/Virginia area. . . . At WEA in Texas, Bebe Edmondson is now the field merchandiser in the Dallas region while Kathy "Zak" Zakezewski has the field merchandiser post in the Houston region. Edmondson was a field merchandiser for MCA Records and Zakezewski was a news writer for Storer Broadcasting. . . . Sa-



Ames

rah McMullen is upped to national publicist at RSO Records in Los Angeles. She joined a year ago as an assistant to Ronnie Lippin, national publicity director. . . . Richard Settino is now national disco promotion director for TVI Record Corp. in New York. He was international department director for Infinity Records. . . . Mitzi Lopez takes the post of deputy executive director and producer for Masterscores Records in San Diego. She has worked as a freelance photographer and video producer for two years.

Marketing

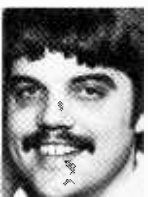
Karla Decker, who has been advertising coordinator for the central area for Lieberman's in Minneapolis, is now advertising director. Also, Patty Hutton is elevated to Western area advertising director in Portland, Ore. She has worked at Lieberman's in Indianapolis in advertising.



Schwartz

Publishing

Bob Doyle joins the executive staff of ASCAP's Nashville office. He was a&r assistant director for Warner Bros. in Nashville.



Pelley

Related Fields

Jo-Ellen Ames is now tours and special projects director at Sight & Sound Management Ltd. in New York. Formerly, she was associate director at Fred Heller Enterprises. . . . Vivian Greenberg joins Stevens/McGhee Entertainment Corp. in New York as Northern division administration director. She was financial director at Polydor Records. . . . Gail Vetter named associate producer for A&G Productions, a San Diego videotape production firm. She was a news anchor and reporter for KSHO-TV Las Vegas. . . . Ken Pope is now sales and marketing director for Athenia Industries, Inc. of New Jersey, cassette manufacturers. He was Eastern regional manager with Columbia Magnetics. . . . The Music Connection production company in New York has three changes. Barry Hirschberg, formerly with BBP Productions, is now a&r staff producer. Malcolm Fisher is developer of new wave projects. He has produced the Jags and the B-52's. Also, Paula Dorf is the new artistic development director. She was a former vice president with Sanford Ross Management. . . . Salpy Tchalekian takes over as conference director at Billboard in Los Angeles. She was formerly executive secretary to publisher Lee Zhitto. Diane Kirkland has left this post to join the Convention Connection in Los Angeles to coordinate investment conventions and jogging/running seminars. . . . Gale Rosenberg joins Billboard in Los Angeles as sales department production assistant from MCA-ABC Records, where she was in the creative services department.

Video Recorder Sales Accelerating

WASHINGTON — Videotape recorder sales to retailers rose dramatically in April as well as the first 17 weeks of 1980 compared with comparable periods in 1979.

Home videotape recorder sales to retailers amounted to 31,426 units in April 1980, a gain of 47.3% over 21,328 units sold in the same month last year.

Home videotape recorder sales to

dealers in the first 17 weeks of this year jumped to 189,550 units, up 57.1% over 120,674 units sold in the same interval in 1979.

The figures are compiled by the marketing services department of the Electronic Industries Assn.'s Consumer Electronics Group.

Sales of both color and black-and-white television sets, however, showed declines over last year.

RCA OFFERING \$7.98 DIGITAL SAMPLER LP

NEW YORK—RCA Records is marketing a \$7.98 digital sampler album this month which contains selections recorded both by the Stockham Soundstream and Sony systems.

In addition, four of the five selections are from works that have yet to be marketed in regularly-priced digital product.

The album, which the label says will sell for a \$11.98 digital list 90 days after release, will be sold through both record dealers and audio equipment retailers.

"This sampler," states Irwin Katz, manager of Rod Seal marketing, "which contains a number of excerpts and complete works, will offer us an ideal method of reaching a wider audience for digital record-

ings as we release more and more titles in this state-of-the-art medium."

In addition to the previously marketed digital recording of Stravinsky's "Suite For Small Orchestra" with Eduardo Mata conducting the Dallas Symphony Orchestra, the sampler contains the following new digital selections: the first movement of Schumann's "Symphony No. 1" featuring James Levine conducting the Philadelphia Orchestra, Mendelssohn's "Hebrides Overture" with Eugene Ormandy conducting the Philadelphia, an excerpt from the first movement of Mozart's "Piano Concerto No. 20" with Emanuel Ax and Meta/Dallas and Brahms' six Hungarian Dances with Ormandy and the Philadelphia Orchestra.

THE
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(DP-90002)

JIMMY BUFFETT

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CHARLIE DANIELS BAND

A TWO-RECORD SET FROM THE FORTHCOMING MOTION PICTURE.

BONNIE RAITT

Contains the singles

"ALL NIGHT LONG," by Joe Walsh and
(E-46639)

"STAND BY ME," by Mickey Gilley
(E-46640)

LINDA RONSTADT/
J. D. SOUTHER

EAGLES

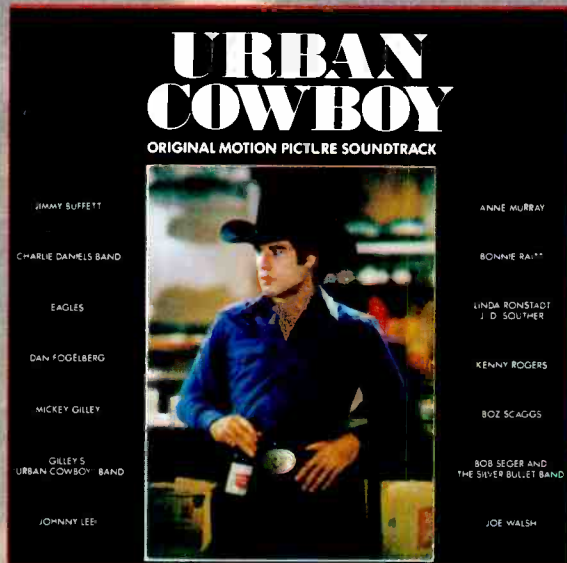
DAN FOGELBERG

KENNY ROGERS

MICKEY GILLEY


BOZ SCAGGS

GILLEY'S
'URBAN COWBOY' BAND



JOHNNY LEE

JOE WALSH

Original Soundtrack Album
From the PARAMOUNT PICTURE 
starring

JOHN TRAVOLTA

in

URBAN COWBOY

An IRVING AZOFF/ROBERT EVANS Production
A JAMES BRIDGES FILM

Screenplay by JAMES BRIDGES and AARON LATHAM
Produced by IRVING AZOFF and ROBERT EVANS
Directed by JAMES BRIDGES

Available on FULL MOON/ASYLUM RECORDS & TAPES

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TWO GREAT SINGLES FROM THE

FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

XANADU

OLIVIA NEWTON-JOHN
MAGIC

MCA-41247

PRODUCED AND WRITTEN BY JOHN FARRAR

SOUNDTRACK ALBUM AVAILABLE JUNE 1980 ON MCA R

TRANSPORT YOU BEYOND YOUR DREAMS

THE MUSICAL FANTASY OF ALL TIME!

FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

XANADU

ELECTRIC LIGHT ORCHESTRA
I'M ALIVE

MCA-41246

PRODUCED AND WRITTEN BY JEFF LYMNE

CORDS & TAPES. THE MOVIE PREMIERES AUGUST 8, 1980.

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cameo



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'WITH AND AROUND' TECHNIQUE

RCA Undertakes Radio Promo Approach With Willing Acts

By IRV LICHMAN

NEW YORK—Working "with and around radio" is the promotional climate at RCA Records.

It's a system of artist willingness to make the local radio contest and concert scene and all sorts of appropriate giveaways, according to John Betancourt, vice president of promotion. And, adds Betancourt, today's economics also play a role in its implementation.

Acknowledging that the approach has the semblance of the old "radio

hop" days, Betancourt says it's based on his own thesis that "promotion is more than getting a record played. It's also setting up shows, contests and general market awareness by the local promotion man."

He insists that such a direction is not designed to reduce RCA's expenditures for promotion, but is in reality a re-allocation of similar funds to be put to "better use."

"Buying spots is not always the answer," he says. "There are new bottom line considerations that dictate the question. Is it smart to buy more spots, for if we spend \$200,000 on a promotional campaign, can we sell 500,000 copies of an album? It's no longer simply let's do this and this."

Currently in the planning stages is a free concert to feature Jefferson Starship in association with a yet-to-be-named radio station in Miami.

The event is scheduled for July 4, and a satellite would beam the concert to 10 or 15 other markets.

Betancourt says Starship's willingness to participate in such a venture comes to a stage in its career when it has virtually become a new group, considering the departure of Grace Slick and Marty Balin for solo careers.

Notes Betancourt: "We're looking to create that 'buzz' again and it's

quite a problem to set up one of these concerts. The major problem is getting permits. It would be nice if the kids could just walk out and see them playing on the hill, but it's much more complicated, of course."

Betancourt says radio is asking for promotional concepts and it's not necessarily asking for major events. The label has done lots of more modest tie-ins for Triumph, its current hit group, ranging in contests for free tickets to such gimmicks as survival kits, stocked with items that depend on the location.

"We've included pup tents, aspirin and six-packs of beer," Betancourt notes. "We're helping ourselves, of course, but we're giving stations a lift in visibility and ratings, too."

Betancourt says that contest winners find that a contest which offers a free album and ticket means a freebie worth up to \$20 and with today's economic conditions, he adds, "kids will always remember where it came from, though it's hardly extravagant or expensive to us."

Also on the boards is a radio contest involving Floyd Cramer's new album, "Dallas," which includes the popular television theme, among others. Here, spot announcements will come into play hopefully featuring...

(Continued on page 68)

2 Boston Rock Stations Go For No. 1 With 18s To 34s

By RICHARD M. NUSSER

Editor's Note: Boston is a highly competitive contemporary radio market. In this story, two leading rockers are profiled.

NEW YORK—One of the busiest radio markets in the country is Bos-

ton, where new formats sprout like wildflowers and promotion men happily report "there's not a bad station in town."

From a station manager's perspective, the name of the game is numbers, not selling records. Luckily, one doesn't cancel the other out.

Take WBCN-FM and WEEI-FM for example. They are running nearly neck-and-neck with the vital 18-34 crowd, yet WBCN can boast about having broken more LPs in the area than its competitors.

It's the classic progressive rocker, playing AOR stalwarts alongside the best of the new wave. Its promotions are sometimes zany, and its disk jockeys are encouraged to show more than a little personality. It's also successful.

CBS-owned WEEI is also successful, and while it too plays album cuts drawn from many of the same acts WBCN programs, it's a far softer rocking outlet, with lowkey announcers rather than personality jocks, and plenty of promotion aimed at the station rather than the air personalities. Unlike WBCN's

(Continued on page 20)

L.A. Cracks Down

LOS ANGELES—Los Angeles City Council has approved new regulations designed to cut down on the exposure of minors to drug paraphernalia.

By a 12-0 vote, the council declared it illegal for an owner of a place which sells or displays paraphernalia to knowingly allow a minor not accompanied by a parent or guardian to enter the area. In addition, a sign has to be posted spelling out the above regulation.

No penalties have been spelled out.



HAT TRICK—Bette Midler, right, autographs copies of her new book, "View From A Broad," during an in-store appearance at B. Dalton's on New York's Fifth Ave. The Divine Miss M, who records for Atlantic, is wearing a veiled bonnet in the shape of a typewriter.

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UNITED STATES BANKRUPTCY COURT DISTRICT OF NEW JERSEY

IN THE MATTER OF: SPRINGBOARD INTERNATIONAL, INC., et al Debtors

HONORABLE D. JOSEPH DE VITO NO. B-78-03061 NOTICE OF MOTION FOR ENTRY OF FINAL JUDGMENT OF RECLAMATION

MARINE MIDLAND BANK, a New York Banking Corporation, Plaintiff

vs- SPRINGBOARD INTERNATIONAL, INC., a New Jersey corporation; SPRINGBOARD INTERNATIONAL RECORDS, INC., a New York corporation; SPRINGBOARD DISTRIBUTING CO., a New Jersey corporation; APEX RECORDS, INC.; APEX INTERNATIONAL SALES CORP., a New Jersey corporation; ENTERTAINMENT ADVERTISING SERVICES INC., d/b/a T.V.P. RECORDS, a New Jersey corporation; HAPPY TUNES RECORDS BENSONHURST, INC., a New York corporation; MODERN DISTRIBUTORS, INC.; COLUMBIA SPECIAL PRODUCTS, a Service of CBS Records, a Division of CBS, Inc.; DIONNE WARWICK; MGM RECORDS, INC., a Delaware corporation; PHONOGRAM, INC., A Delaware corporation; THE OFFICIAL CREDITORS' COMMITTEE; ALL CREDITORS; JOHN DOE Defendants.

TO: All Creditors, All Secured Creditors, and All Claimants to Masters and Phonorecord Inventory.

PLEASE TAKE NOTICE that on May 14, 1980, at 10:00 o'clock in the forenoon, or as soon thereafter as counsel may be heard, the undersigned, attorneys for plaintiff Marine Midland Bank N.A., shall move before the Honorable D. Joseph DeVito, United States Bankruptcy Court, Federal District Court for the District of New Jersey, Post Office and Courthouse Building, Newark, New Jersey, for entry of a Final Judgment of Reclamation [including provisions] in the form hereto annexed.

PLEASE TAKE FURTHER NOTICE that by this motion Marine Midland Bank, N.A. is seeking to reclaim property subject to its liens and interests pursuant to various security and other agreements and a "Judgment Approving Security Interests of Marine Midland Bank" dated October 4, 1979, which is on file with the Court. The property which is sought to be reclaimed by this motion may or may not be subject to your liens or claims, and an appropriate inquiry therefore should be made to determine whether this motion affects property in which you claim an interest.

PLEASE TAKE FURTHER NOTICE that in support of the within motion Marine Midland Bank, N.A. shall rely upon the pleadings and papers of record, oral testimony and other evidence to be presented to the Court at the return date of this motion, and argument of counsel.

HANNOCH, WEISMAN, STERN, BESSER, BERKOWITZ & KINNEY, P.A.

DATED: April 29, 1980.

By Bernard J. D'Avella, Jr. A Member of the Firm

UNITED STATES BANKRUPTCY COURT DISTRICT OF NEW JERSEY

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This matter having been presented to the court by Hanchoch, Weisman, Stern, Besser, Berkowitz & Kinney, P.A., attorneys for Marine Midland Bank, N.A. ("Marine Midland"), on the return date of a motion for the entry of a Final Judgment of Reclamation permitting Marine Midland to reclaim and sell free and clear of all liens and encumbrances the property of the bankrupts which is subject to the liens and interests of Marine Midland, and for leave to foreclose its mortgage lien; ... and the Court finding and being of the opinion that there is no equity for the bankrupts or for junior lienors in the property sought to be reclaimed by Marine Midland, and for good cause shown:

IT IS on this day of May, 1980,

ORDERED AND ADJUDGED:

1. ...
2. The Judgment of the Court dated October 4, 1979, and all of the several security agreements, agreements, and mortgage referred to therein are incorporated herein by reference. Marine Midland hereby is determined to be vested of security interests properly created and perfected in accordance with applicable law in all property which is the subject matter of its several security agreements and agreements ... and to be vested of a mortgage lien on real property of Springboard International, Inc., properly created and perfected in accordance with applicable law.
3. The Court hereby finds that the aggregate principal debts owed by one or more of the bankrupts to Marine Midland was \$4,135,458.33, inclusive of \$60,975.75 in interest, as of March 1, 1980.
4. The Court hereby finds and determines that Marine Midland is vested with first liens and security interests in all personal property identified more particularly in its various agreements. ... Such personal property includes but is not limited to ... all phonorecord inventory and all other property subject to Marine Midland's interests and liens pursuant to its several security agreements and agreements and the October 4, 1979 Judgment; and further including all rights, title and interest in and to the claims asserted on behalf of Springboard International Records, Inc. in a lawsuit filed in the federal district court for the district of New Jersey, entitled "David P. Michaels, Trustee in Bankruptcy for Springboard International Records, Inc. v. Pickwick International, Inc., George Port and C. Charles Smith"; Docket # 78-2285.
5. Marine Midland hereby is granted leave to reclaim and sell all personal property which is the subject matter of its several security agreements and agreements. ... All stays and injunctions against foreclosure of real or personal property or the further exercise by Marine Midland of its rights under said agreements or the October 4, 1979 Judgment hereby are vacated.
6. The sale or sales authorized by paragraph 5 herein-above may be conducted without further notice to parties or creditors and in any manner which Marine Midland or its successor, in its sole discretion, deems appropriate, whether publicly, privately or otherwise, whether or not in accordance with the Uniform Commercial Code. Such sales shall not be subject to any duty to account, and shall be free and clear of any claims, liens, encumbrances, liabilities and charges ...
7. The sale authorized by paragraph 5 hereinabove shall further be free and clear of all liens, liability, claims, obligations or responsibility for royalties or other obligations due and payable to or existing in favor of any and all composers, publishers, musicians, performers, owners of master recordings or their agents or assigns, any and all other licensors of the bankrupts, claimants under the copyright laws of the United States or the several states, holders of intangible property rights of whatever nature, or persons asserting rights or claims of any nature, whether statutory, contract, common law or in tort or otherwise; and any and all such persons, by virtue of the orders of the court dated October 18, 1979 and November 7, 1979, and this judgment, hereby are barred, hereafter and forevermore, from asserting an ownership interest in or lien upon the property hereby reclaimed or from asserting claims of any nature, whether statutory, contract, common law, under the copyright laws of the United States or the several states, or in tort or otherwise, which are alleged to be superior to the liens or interest of Marine Midland.

★ ★ ★

D. JOSEPH DE VITO
Bankruptcy Judge

"PORTIONS OF THE ABOVE FORM OF JUDGMENT NOT RELEVANT TO THE PURPOSES OF THE ACCOMPANYING NOTICE OF MOTION HAVE BEEN DELETED"

BEST QUARTER EVER

Revenues Rise At MCA Music Arm

LOS ANGELES—MCA Records and music publishing division achieved the highest first quarter revenues in its history in the three-month period ended March 31.

Revenues hit \$41,276,000, a 34% increase over the \$30,750,000 posted the same quarter a year ago.

Taft's Dividend Payable In June

CINCINNATI — Taft Broadcasting declared a cash dividend of 19 cents per share of common stock payable June 16 to its stockholders.

The board has set July 22 for its annual meeting to elect directors of the company, ratify the selection of Peat, Marwick, Mitchell & Co., as auditors of the company for the fiscal year ending March 31, 1981 and adopt a restated certificate of incorporation of the company which will increase its authorized shares of common stock, 50 cents par value, from 10 million shares to 30 million shares.

Operating income registered a \$277,000 gain compared with a \$608,000 loss last year.

The record revenues from the music division contributed to MCA Inc.'s highest first quarter revenues and operating income in the company's history.

Revenues were \$322,760,000, up 14% from \$283,008,000 during the comparable period a year ago. Operating income before extraordinary income totaled \$25,639,000 or \$1.09 a share, a 6% increase over the \$24,179,000 or \$1.04 last year.

However, a tax refund last year of \$39,700,000 hiked operating income to \$63,879,000 causing this year's figure to seem small in comparison.

For the Record

NEW YORK—Chips Distributing in Philadelphia showed a pre-tax profit of \$79,648 for the three months ended Dec. 31, 1979, not a pre-tax loss as indicated in a story in a recent issue.

Schwartz Bros. Posts \$147,710 Fiscal Year Sag

NEW YORK—Schwartz Bros., Washington, D.C.-based wholesaler and retailer, reports a net loss of \$147,710 on sales of \$30,574,229 for the fiscal year ending Jan. 31, as compared to net income of \$653,308 on sales of \$31,732,698 the previous year.

The loss is attributed in part to adoption of the LIFO (last-in-first-out) method of inventory evaluation for the period, rather than the FIFO (first-in-first-out) system used previously. Continuation of FIFO in fiscal 1980 would have resulted in a net income of \$68,400, the company reports.

Last-in-first-out is used more commonly today to value inventory in retailing and distribution. It is said to match current costs with revenues more realistically in light of recent inflation rates.

Also affecting the company's report were accelerating operating expenses, lower wholesale sales and the general problems suffered by the record industry last year.

Projections for gains in the company's retail operations did not materialize, the Schwartz statement declares, and wholesaling was affected by the loss of distribution rights to several labels.

Although the company closed two of its downtown Washington Harmony Hut stores during the year, six new stores, all in modern shopping malls, are projected for fiscal 1981. There are currently 19 stores in the chain.

SelectaVision By 1981 Reaffirmed

NEW YORK—RCA's task to provide SelectaVision videodisk players and product in the first quarter of 1981 will be "fully met and discharged," Edgar H. Griffiths, chairman of the board and chief executive officer, assured stockholders at the company's annual meeting here Tuesday (6).

"This is a difficult task," he stated, "and it is a task that will be fully met and discharged. Our product and our disk will be available for everyone throughout this country to purchase in the first quarter of 1981."

As for software, Griffiths said that by the beginning of the fall, SelectaVision will have a total of 150 programs. "We will have releases every month thereafter and we will end the year with at least 300 programs in our catalog."

As he noted in a talk before RCA distributors in San Diego Dec. 9, Griffiths envisioned SelectaVision as "the most important new product introduced to the American consumer market since color television" and required an expenditure in development more than the outlay on color tv. "We look forward to many years of successful growth and profitability."

He also stated that recent deals with CBS and Zenith for their use of SelectaVision technology would "go a long way toward establishing standards for the U.S. consumer."

Deal By Alligator

CHICAGO—Record Depot of Roanoke, Va., has been named a distributor by Alligator Records, Chicago-based label specializing in progressive blues. Latest Alligator releases are "Frostbite" by Albert Collins and "Crawfish Fiesta" by Professor Longhair.

Market Quotations

As of closing, May 8, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16	Altec Corp.	23	53	7/8	7/8	7/8	-1/16
39	26	ABC	5	581	26 1/2	26 1/2	26 1/2	- 1/4
36 1/2	27 1/4	American Can	5	364	31 1/2	30 1/2	30 1/2	- 1/4
28 1/2	14 1/4	Ampex	9	741	19 1/2	19 1/2	19 1/2	+ 3/4
5	2 1/2	Automatic Radio	-	38	3 1/2	3 1/2	3 1/2	Unch.
55	43 1/2	CBS	6	625	44 1/2	44 1/2	44 1/2	- 1/4
36 1/2	27	Columbia Pictures	8	1217	29 1/2	29	29	- 1/4
8 1/4	4	Craig Corp.	-	5	4 1/2	4 1/2	4 1/2	+ 1/2
48 1/2	40 1/2	Disney, Walt	12	872	46 1/4	45 3/4	45 3/4	- 1/2
3 1/2	2 1/2	EMI	-	-	-	-	3 1/2	Unch.
12	7	Filmways, Inc.	7	139	8 1/4	8 1/4	8 1/4	+ 3/4
17 1/2	11	Gulf + Western	4	435	15 1/2	15 1/2	15 1/2	- 1/4
12 1/2	7 1/2	Handleman	5	19	9 1/4	9 1/4	9 1/4	Unch.
9	5 1/2	K-tel	5	6	5 1/2	5 1/2	5 1/2	+ 1/4
30	25 1/4	Matsushita Electronics	9	-	-	-	29 1/4	Unch.
57 1/2	44 1/4	MCA	8	46	49 1/4	48 1/4	49	- 1/4
19 1/2	10	Memorex	5	125	12 1/2	11 1/2	11 1/2	+ 3/4
54 1/2	46 1/4	3M	9	723	54 1/2	53 1/2	53 1/2	Unch.
63 1/2	41 1/4	Motorola	9	266	46 1/4	45 1/4	45	- 1 1/2
30 1/2	23 1/4	North American Philips	4	35	27	26 1/2	26 1/2	+ 1/2
17 1/2	13 1/4	Pioneer Electronic	9	-	-	-	15 1/4	Unch.
25 1/2	18 1/2	RCA	6	655	22 1/2	21 1/2	21 1/2	- 1/4
8 1/4	6	Sony	14	276	8 1/2	8 1/2	8 1/2	Unch.
33 1/2	20 1/2	Storer Broadcasting	8	1343	24 1/4	24 1/4	24 1/4	- 1/4
5 1/2	3 1/4	Superscope	-	47	3 1/2	3 1/2	3 1/2	Unch.
35 1/2	26	Taft Broadcasting	8	23	27 1/2	27 1/2	27 1/2	- 1/4
19 1/2	14 1/4	Transamerica	5	847	17 1/2	17 1/2	17 1/2	Unch.
53	39 1/2	20th Century-Fox	6	283	47 1/4	46 3/4	47	- 1/4
43 1/2	34 1/4	Warner Communications	10	263	42 1/2	41 1/2	42	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	-	-	2	3	Integrity Ent.	-	58	1	1 1/2
Data	-	-	-	-	Koss Corp.	5	-	4 1/2	5 1/2
Packaging	3	2	5 1/4	6 1/2	Kustom Elec.	6	10	-	1 1/2
Electrosound	-	-	-	-	M. Josephson	8	63	12	13
Group	4	-	4 1/2	5	Orrox Corp.	20	19	6	6 1/2
First Artists	-	-	-	-	Recoton	5	-	7 1/2	1 1/4
Prod.	14	6	2 1/2	2 1/2	Schwartz Bros.	5	-	1 1/2	2 1/4

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

French Foreign Revenue Up 9.9%

PARIS—French revenue from mechanical and performing rights collected from foreign sources was up by around 9.9% the first quarter of this year, compared with the first three months of 1979.

In revealing this upturn, SACEM, the Societe des Auteurs, Compositeurs et Editeurs de Musique, points out that returns from abroad are sometimes delayed, so that the actual income could be a share higher. However, the society claims the statistic as "an important bound for-

ward" on French music acceptance overseas.

Total increase, available only in percentage terms as yet, covering the whole royalty picture (including France) was less satisfactory, at 4.6%. This comparatively small upturn is seen as due to the overall economic recession here, which has hit the record industry particularly hard. But mechanical rights from radio and television were reported up by 20.6%.

Billboard SALES BAROMETER

LPs				SINGLES			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	37%	27%	36%	LAST WEEK	33%	36%	31%
PREVIOUS WEEK	28%	33%	39%	PREVIOUS WEEK	28%	33%	39%
PRERECORDED CASSETTES				PRERECORDED 8-TRACKS			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	51%	25%	24%	LAST WEEK	10%	50%	40%
PREVIOUS WEEK	53%	23%	24%	PREVIOUS WEEK	5%	63%	32%
BLANK TAPE				BUSINESS OVERALL COMPARED TO LAST YEAR			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	37%	14%	49%	LAST WEEK	34%	34%	32%
PREVIOUS WEEK	35%	32%	33%	PREVIOUS WEEK	15%	49%	36%

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

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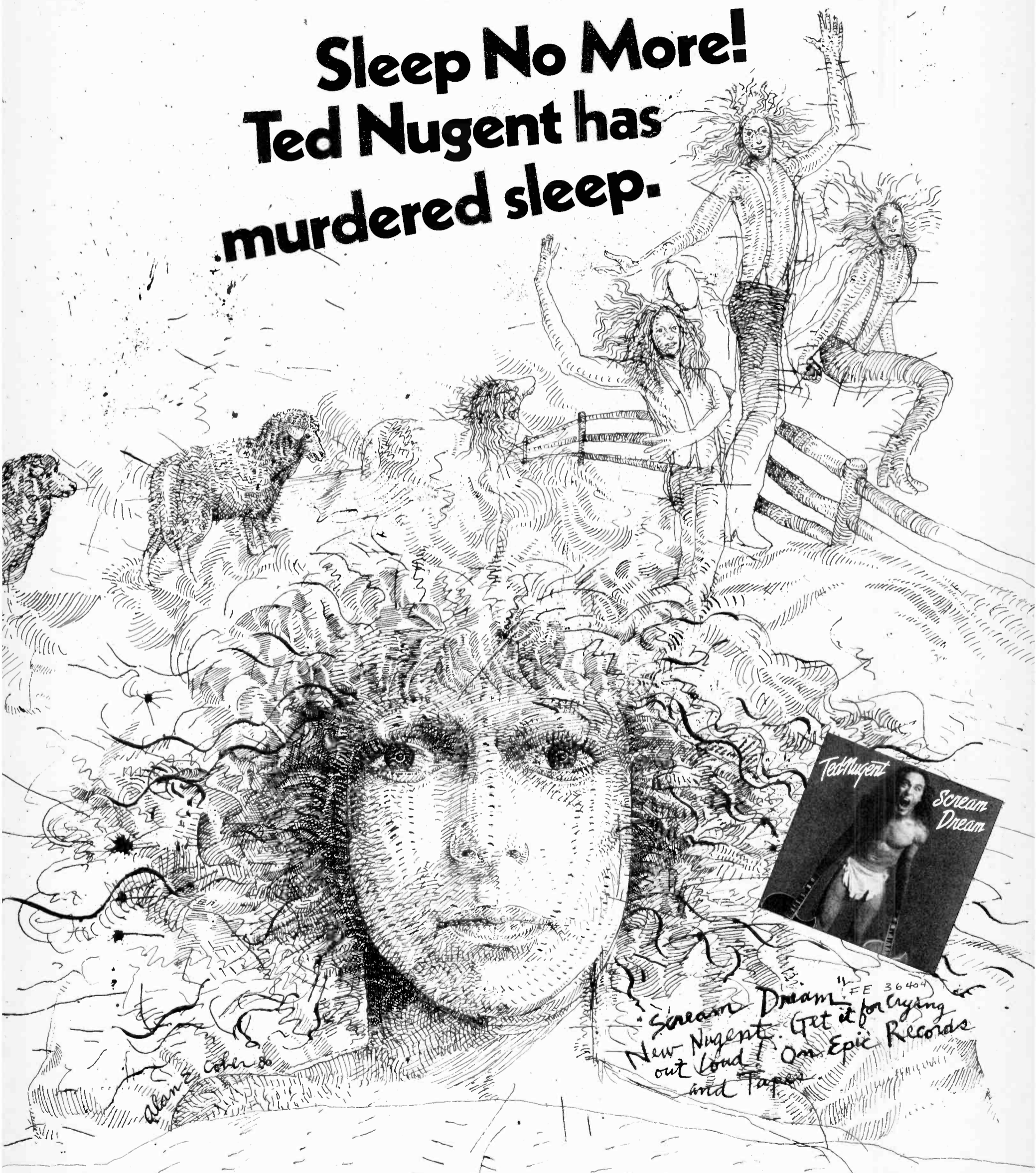
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best entertainment value.

3 More Western Shops For Seymour & Son

LOS ANGELES—Ron Seymour and his 20-year-old son, Gregg, were astonished to hear the complaints about lagging retail business when they visited their first National Assn. of Recording Merchandisers convention recently. How so? Their business is doing just fine.

The pair opened their first Music City Records store in the Yuma, Ariz., Alpha Beta-Long's mall there just a year ago. They've seen such positive results from their 2,700 square foot location that three more stores are on the blueprint board for a fall 1980 opening.

The Seymours researched Yuma potential for more than a year before opening Music City Records. And for the past four years, Ron Seymour

No Lull For Arizona-Based Retailers

By JOHN SIPPEL

The Disco Library contains more than 4,000 different recorded performances that range from country through soul into disco and from 1940 to current top hits.

They found LPs and cassettes sell equally. They now special particular new album releases for a week at \$5.98 for both record and tape. They then boost the price to \$7.66 and \$7.77 for LP and cassette, respectively, on \$8.98 list.

Singles are a Music City forte. "We carry more than 4,000 titles of

has operated a growing mobile disco operation there. He was spurred into retail primarily by the growing number of requests he would get at a party, where people wanted the current disco and now, dance music, hits he was playing.

Ron Seymour utilized his experience in management establishing in record/tape/accessories retailing. In the early '70s when the elder Seymour headed the Oxnard, Calif., Convention Bureau, he became acquainted with Lamar Peacock, owner of Peacock's Records there.

He often visited the long-time Oxnard retail shop as a music buyer. The thought of going into retail remained in the back of his cerebellum until last year.

The Seymours moved to the Southwest Arizona town of 30,000 in the summer of 1976. Ron and Gregg visited the local record shops. They met music fans through the eight-per-month disco parties they stage. Ron Seymour went to Phoenix, where Fred Rivers of Alta Distributing's one-stop clued him into the intricacies of retail.

Even with incisive preplanning, Ron Seymour admits he had to juxtapose his opening inventory for four months until it was workable. Yuma requires a versatile stock. The Seymours found that out earlier with their Music City Dancing Machine, the mobile disco van.

which 900 are oldies." Ron says. "The top 40 pop and top 20 country and soul singles from Billboard go for 99 cents. Oldies are \$1.35. A single not yet in the top 40 or less than a year old is \$1.25."

The projected approximately 1,600 square foot mall locations in San Luis and Yuma, Ariz. and El Centro, Calif., will carry the home-spun look of the first store. Emphasis is on pecky cedar earthtones and browser boxes. "We want customers to stay and leisurely shop," Ron adds. "We built the fixtures and finished the walls ourselves."

Seymour points to his Checkpoint security system as firming profits by slashing shrinkage. "The first day we put it in, the alarm went off 10 times. Now signs warn our customers we are electronically protected. I put in two-way mirrors. On busy days, they are manned. But there is nothing like employe vigilance," the elder Seymour emphasizes.

Selling concert tickets for the 2,500-capacity local Convention Center and for some Phoenix concerts stimulates traffic. Music City does it for free; it is such a traffic booster.

Accessories are playing a bigger part continually in hiking daily register tapes. Music City stocks Le-Bo and Savoy, Maxell, TDK, Memorex and a little Scotch. Dishwasher, Watts and Fidelitone products.

WEST COAST SALES MANAGER

Position in Los Angeles area for salesman-woman. 2-5 yrs. experience, preferably in music industry. Salary and commission plus excellent fringe package. No resumes considered unless salary and work history included plus two active references.

Box 886, Billboard, 1515 B'way., N. Y. 10036

Catalog Sales Big Item At Delicious Web

By JEAN WILLIAMS

LOS ANGELES—Robert Johnson, owner of the Delicious retail record chain here, rides on the coat-tail of new hit merchandise in order to boost catalog sales.

"I don't load up on merchandise that's currently popular. However, when I recognize right off that a record will be a hit, I buy whatever I can in order to sell older product by the artist.

"I knew the new Isley Bros. album would be a hit and I could ride on it. I went in with KJLH-FM buying time on the Isleys and my business overall doubled.

"I bought my time schedule with two spots airing in good rotation. I paid for this with my own money, not Columbia's. Columbia had two special series of black product going at the time. I took all of them (LPs) and ran the spots offering two albums for \$7. This brought in a lot of customers," says Johnson.

Johnson, a former employe of the VIP retail record outlet, branched out into his own business two years ago with his first 1,700 square foot Delicious store. Last December he opened his second shop (3,500 square feet) in a shopping center location.

The new shop, located in a high rent section of L.A., stocks r&b, jazz, pop, a little classical and country. "Going after the pop market I use print ads because pop stations are so expensive," he says.


"With r&b, I'm taking one radio station at a time." He points out that he selects the station based on what he's pushing at the time.

Johnson explains that he uses different methods to boost business and gain long-standing customers. "I work with labels on record giveaways. Also, when part of Record Merchandising closed I purchased large quantities of singles and LPs to give away.


"I get involved in the community. Often I hire clowns and send them to

(Continued on page 60)

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CHICAGO—Oak Park, Ill.-based Force Records is being distributed in the Midwest by Sound Unlimited one-stop. An album, "Free-wheelin'," by the rock group of the same name, is Force's debut release.

Danjay Music, Inc., Denver, also is appointed to distribute the new label.

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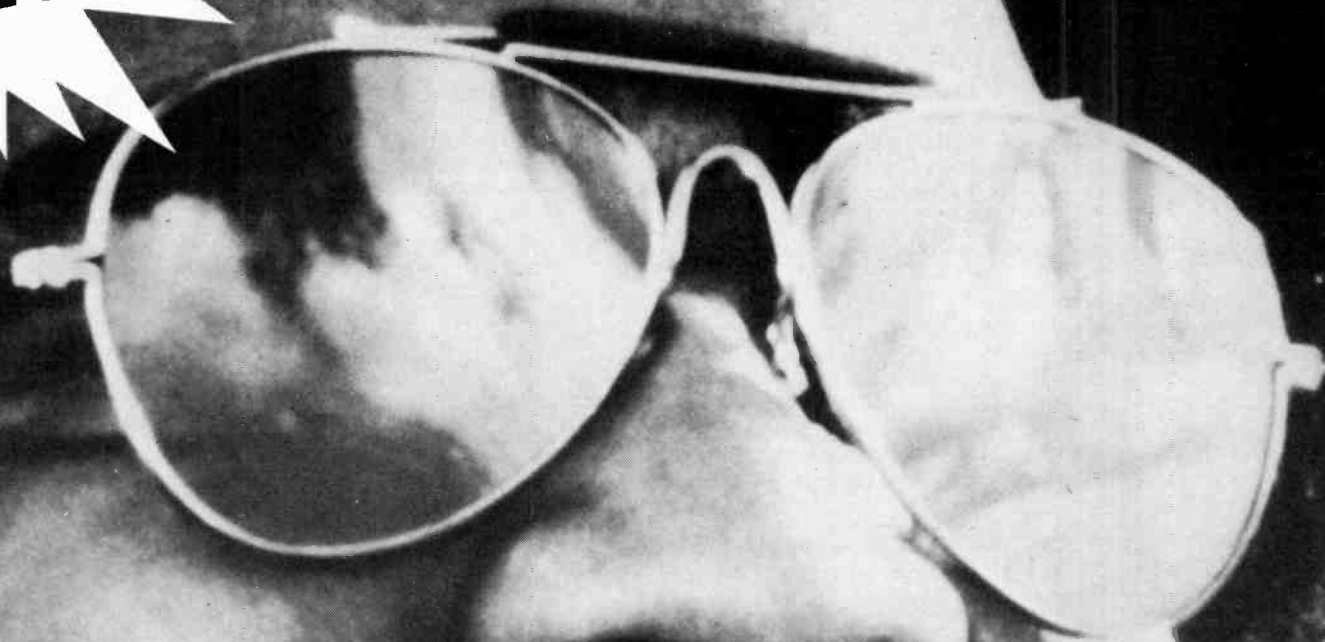
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DELAYED RELEASE BY WARNER BROS.

Cross 'Wind' Hit, Number Two, Mastered Digitally a Year Ago

By PAUL GREIN

LOS ANGELES — Christopher Cross' "Ride Like The Wind," now in its fourth straight week at number two on the Hot 100, is the second digitally-mastered single to approach the summit of Billboard's pop singles chart. (Herb Alpert's "Rise" was the first when it hit No. 1 last November.) Cross' smash might have claimed that distinction, had Warner Bros. not delayed its release for five months due to uncertain business conditions last summer and fall.

The tune was cut a year ago as part of Cross' debut album which, according to its producer, Michael Omartian, took 3½ months to record and cost \$180,000. (The LP is now in its third week in the top 10; Omartian's first to hit that plateau.)

"With the crash last summer," remembers Omartian, "all record companies were going through financial woes. By August, the time of the album's intended release, because of the amounts spent on previous road tours, the money was exhausted; promotion budgets (for new acts) were gone.

"(Warner officials) told me they believed in the album and wanted to put it out in January. I thought that was just another way of saying, 'everything's too insecure and we don't really hear it.' But that wasn't the case at all."

Concludes Omartian: "It turned out to be a good move, because Fleetwood Mac came out soon afterwards and they had to put a lot of time and effort on that album."

Unlike Alpert's instrumental hit, which was actually recorded digitally, "Ride Like The Wind" was only mastered with digital technology. Omartian reports that the tune went to mix on both digital and analog two-track, with the results from the two mediums then compared. Recording was done at WB's Amigo Studios, which has a 3M digital facility.

"Digital is ideal for an act like this," says Omartian, "where you're looking for some polish. But I think in some applications it fights what you're trying to do. It's so quiet and clean that if you're trying to make a hot rock'n'roll record, it comes out sounding strange. In those cases, some noise is really essential."

"Ride Like The Wind" is unusual in that it blends rock influences with a big, sweeping production. "It's like the opening music in a Clint Eastwood movie," says Omartian, who'd like to get involved in film scoring. "Yet it can be appreciated by rock enthusiasts because the foundation still cooks."

"Wind" is Omartian's fourth top five single, but his first with any real album-oriented credibility. He earlier coproduced with Steve Barri a pair

of No. 1 teen-appeal pop hits: Rhythm Heritage's "Theme From 'SWAT'" and Alan O'Day's "Undercover Angel." Those credits, plus Pratt & McClain's top five hit "Happy Days," gave Omartian a tag as a bubblegum king.



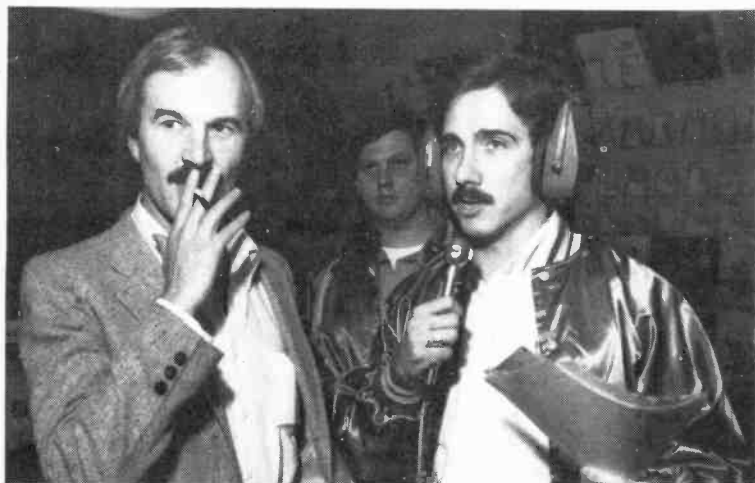
Michael Omartian: He links rock with digital recordings.

"This is something I've fought all along," he says. I say this in no negative way towards Steve, because I really respect what he's doing, but my personal tastes and musical roots are different. People are amazed when they find out I've worked on Steely Dan records (he played keyboards and arranged on "Katy Lied," "Pretzel Logic" and "Aja"), because they relate me so much to those light records."

Says Omartian of the apprenticeship with Barri, with whom he also produced sessions with Bobby Bland and Leo Sayer: "I looked at it as a good training ground for learning the record-making process and understanding commerciality."

Since becoming a WB staff producer in 1978, Omartian has signed two acts to the label: Christopher Cross and Scott Wilk & the Walls, whose first album is due in June. (Unlike Cross' LP, it took only 20 working days to cut and cost just \$65,000). While the latter act sounds like a new wave band, Omartian prefers to call it "eccentric pop music."

"I'm not a real new wave fan," he (Continued on page 52)



GRAND OPENING—Bruce Blackman, left, of the United Artists group Korona, is interviewed by Greg James of WFOX-FM, Gainesville, Ga., at the grand opening of a new Turtles retail outlet. Blackman was also interviewed by WWID-FM, and signed copies of the group's album while at the store.

Jackson, Polydor Sign Distribution Deal

NEW YORK—Joe Jackson, patriarch of the singing Jackson clan, has concluded a worldwide distribution deal with Polydor Records for his production firm, which will include several of his offspring.

Projects slated for release this year include the group Windstorm, de-

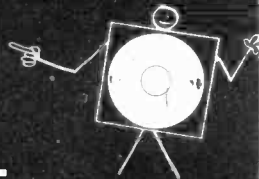
buts by Leda Grace and Latoya Jackson and also Randy Jackson, once the latter's CBS contract expires.

Joe Jackson Productions will retain artistic control of all product. Michael Jackson will be producing his sister, Latoya.

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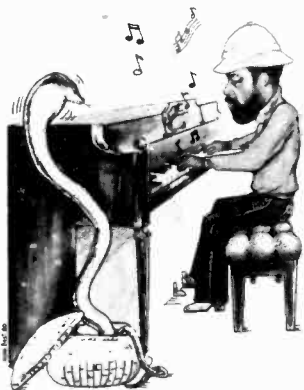


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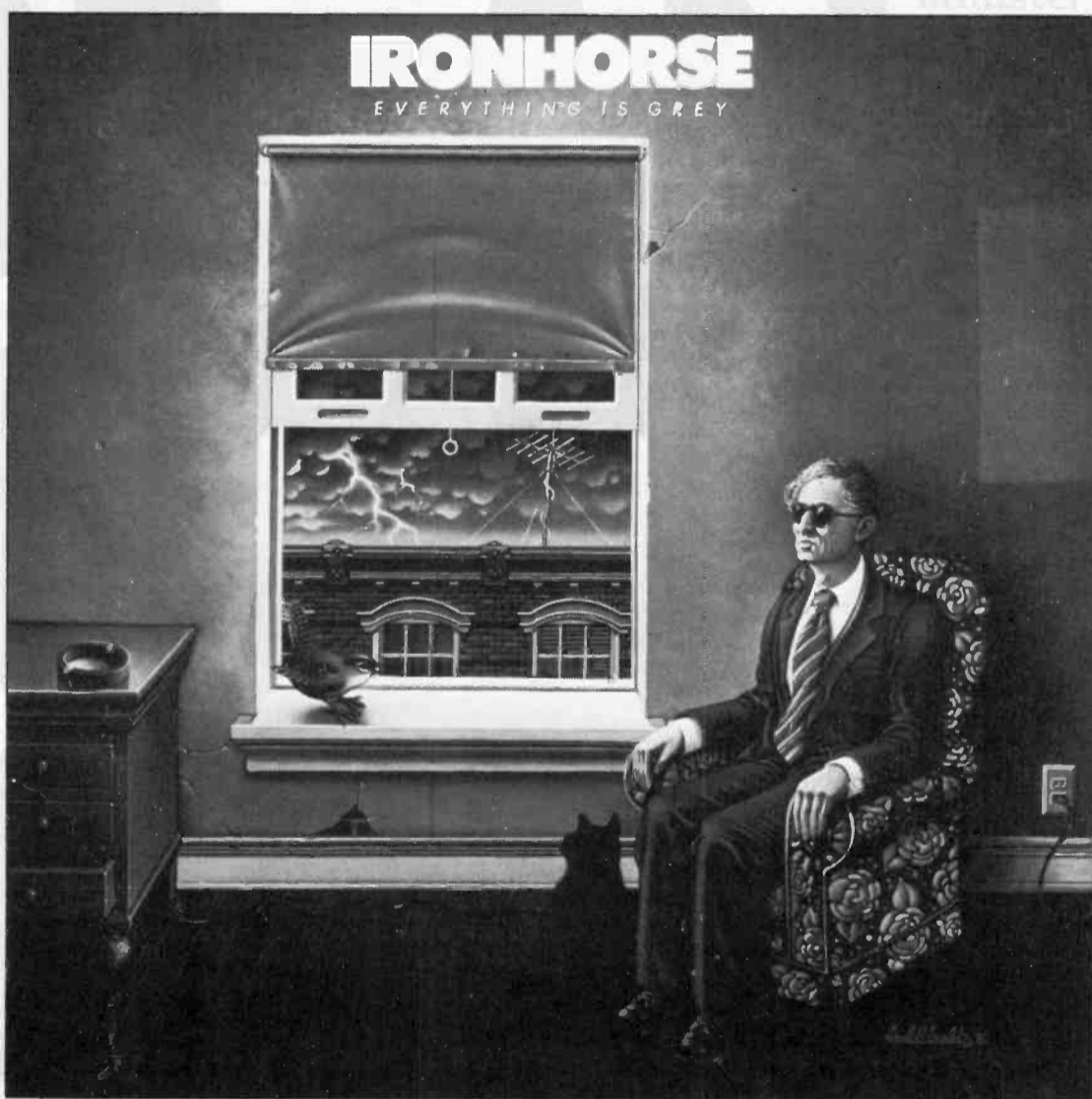
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Missing the Big Bandwagon

By WILLARD ALEXANDER

In view of the unprecedented grass-roots demand for big band music by certain radio stations recently and of the continuing demand from record buyers throughout the country, it seems a tragedy that the record companies are so mute in responding.

It is the first time in the history of the entertainment business that I know of, that major record companies are united in opposing the recording of big bands. We have been supplying big bands to high schools and colleges through the music and band departments for the past eight to 10 years now, with no new records by a major record company except for Maynard Ferguson.

Naturally, we are not playing to the size audience that rock groups play to because we don't have the records going for us that rock groups have, and the exposure they have enjoyed. But there is not the slightest doubt that there is a demand and that this demand could be enhanced considerably if we were lucky enough to get the support of the record companies. For anyone to presume there is not a market in the U.S. for big bands today is the height of bad judgment.

A tragic aspect is that major record companies have been hurting in their sales of rock and other records by the tremendous number of returns the past year or so. It would seem that the record companies with their great access to research should know that something is occurring, and that there is a trend by a certain number of radio stations to alter their formats.

'There's a trend to dance music of the '30s and '40s'

It seems to me that the record companies are circumventing this inquiry for deliberate cause.

Why should it be so difficult to find a reasonable minority that wants to hear something else? Why do the record companies not know that there is a whole trend towards dance music of the '30s and '40s among young people? Why are they not coming up with the answers to these questions? Certainly, it's no secret.

The major record companies are ignoring a public demand. The only way to buy a big band record today in any quantity is to buy the reissues. That's good business, but not very imaginative.

And who is to say which new big bands may blow open? Who knows? A whole new life might be brought into the record industry by the public's acceptance of big bands, particularly among young people.

It's dangerous for record companies to set themselves up as judges of what the public wants or doesn't want. They are acting as if the past 60 to 90 days—the breakout of big band recordings and singers—is something that doesn't exist. But it does, and they should know it.

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.

Are they attempting to shut it off because they are afraid it may outdate their catalogs of rock records, with guarantees of millions of dollars to rock artists? If this is the reason they're very foolish, because eventually the public will win out, although it might take a little longer. If the major record companies don't want to contribute, it will somehow come about through independent and mail-order releases.

Record companies should recall that some years ago there were just a few major studios which controlled almost all motion picture production. Suddenly, their product started going down and they encountered serious financial problems, with the exception of one company. At that time, the creative people in production and direction and writing got together and formed their own companies and released their films one way or another, sometimes through the old companies.

And what happened? The freshness of product was accepted in many cases and started a whole new production situation in motion pictures. Eventually, the motion picture studios awoke and made available their distribution to the top production groups. As we have seen, the motion picture business has become healthy again.

Unless the record companies do something about making new and old big bands available to the segment of the public which demands it, something similar will occur in the record industry.

Let's not forget, it was not so long ago that many big record independent productions were released by independent producers because they could not get their product released by the record companies.

I believe that it's healthy and good for the record business to have new and exciting big band music played together with the old and the rock. This is no prediction that rock is out. I am merely trying to add to the total library. The word in big business is "diversify." That's supposed to be good, basic economics.

If major labels ignore it, then indies will move in

In all the many years I have been in music, I find that you can never discount great talent, whether it be rock, jazz, big band or whatever. Those people with the exceptional talent will always go on selling records.

In recent issues of Billboard, there have been major articles calling attention to Madison Ave. catering to older age groups in radio programming. The vibrations are occurring. Is anyone at the record companies listening?

Willard Alexander, head of Willard Alexander Inc., has managed big bands for as long as anyone can remember.



Willard Alexander: "It's dangerous for record companies to set themselves up as judges of what the public wants."

Letters To The Editor

Dear Sir:

The response to my commentary, "Ripping Radio's Play Barrier" (April 12, 1980), has been incredible. We have been literally swamped with cards, letters, calls and cables applauding our stand.

This response came not only from small labels like ourselves but from a virtual cross-section of the entertainment industry: record companies (small and large), publishers, distributors, retailers, public relations firms, recording artists (some of them chart regulars) and many radio stations. We are glad that we were able to speak for so many people in the industry.

This is not and never has been an argument against the charts. The charts are a necessary tool in the industry. We all shoot for the charts, and fight for position. It is a fight against the stations that live and die by the charts, refusing to even consider an uncharted product.

All that we have ever asked for is an equal and fair evaluation of our product. We as an industry must never stifle the new and upcoming talent of today, or even tomorrow.

We know that many stations have re-evaluated their stand on this matter and have effected change. We know because they have indicated as much in their correspondence since the commentary appeared.

But some have stubbornly refused to even consider

re-evaluation and have boldly indicated that they will never play a Paday record even if it becomes a hit. Like children, they react because someone dared to challenge their thrones.

We here at Paday do not apologize for what we have said nor will we allow ourselves to be drawn and quartered by a small segment of the broadcast industry.

Dave Davis
President, Paday Records
Martinsville, Ind.

Dear Sir:

I agree with Paul Harvey's charge that much of today's country music is porno (Billboard, April 19, 1980).

I have had disk jockey shows since 1952 and have never aired any of this type of material. And this includes hits by big artists. These artists have many other wonderful releases to play. We really have to use our own judgment.

I, for one, will not subject my listeners to porno in country music. Do you think artists would record these songs if radio people would not play them? So, I hold the radio programmer responsible.

Linda Lou Stone
WSEW-AM
Selinsgrove, Pa.

Dear Sir:

Lots of radio program and music directors are complaining about the music service they receive. I think they should be thankful for what they get.

In a letter (Billboard, May 3, 1980) Steve Reed said it as well as anyone; "A station in Smalltown, U.S.A., is more likely than not to have to purchase its records locally... might just as well use their playlists for paper airplanes."

I recently wrote to 25 record companies, practically begging for service. Out of these I received four answers, all negative. Trying to program this station the way I feel it should be, I have run into nothing but problems with one of our most important aspects... music.

At first we tried to stay current by ordering 45s from Alta Distributing in Salt Lake City. But our orders took as much as three weeks to fill, so we had to find another way. We did, through a local record dealer. We have also been programming albums through trade-outs with the record store.

However, with all these options, I still run into problems getting current music, especially of new artists. But we're doing all right—without any help from record companies!

David L. Denton
Program Director, KRXX-AM
Rexburg, Idaho

THE TIME IS RIGHT FOR THE SMALLCREEP'S SINGLE FROM MIKE RUTHERFORD!

Specially edited for radio play!

DOUBLE "A" SIDE

MOONSHINE AND WORKING IN LINE

PS 7919

WMMS/Cleveland-Kid Leo- "Not only does Rutherford contribute to his team but he's the free agent of the month!"

WXRT/Chicago-Bob Gelms- "Mike Rutherford contributes an enormous amount of the sound and style of Genesis. Anyone playing 'Duke' and not 'Smallcreep's Day' needs their head examined!"

WDVE/Pittsburgh-Dave Lange- "I feel very strongly about 'Smallcreep's Day', especially Side One; it reminds me of 'Foxtrot', one of my favorite Genesis albums. 'Moonshine' is the Top Track."

WMJQ/Rochester-Bernie Kimble- "'Moonshine'- 'turning water into wine; turning vinyl into gold!'"

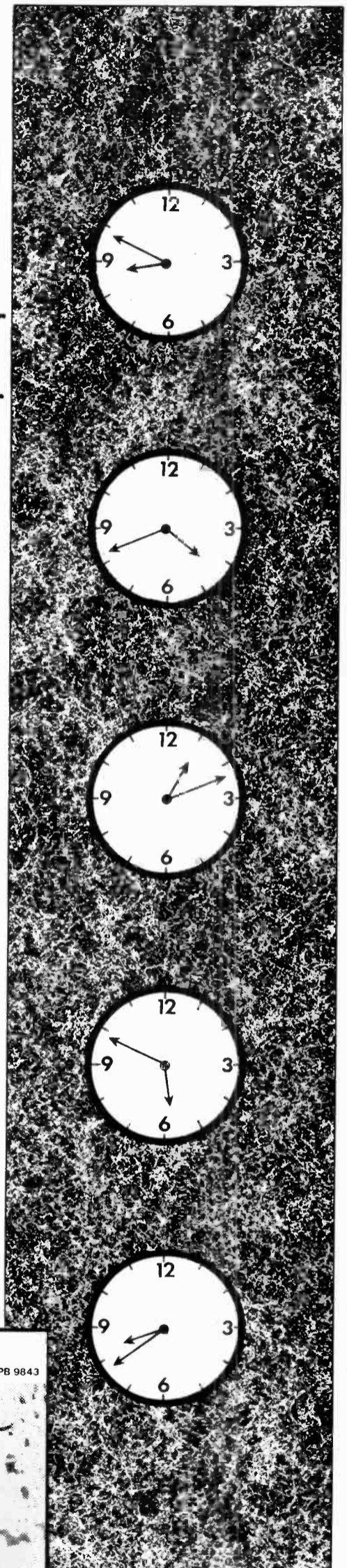
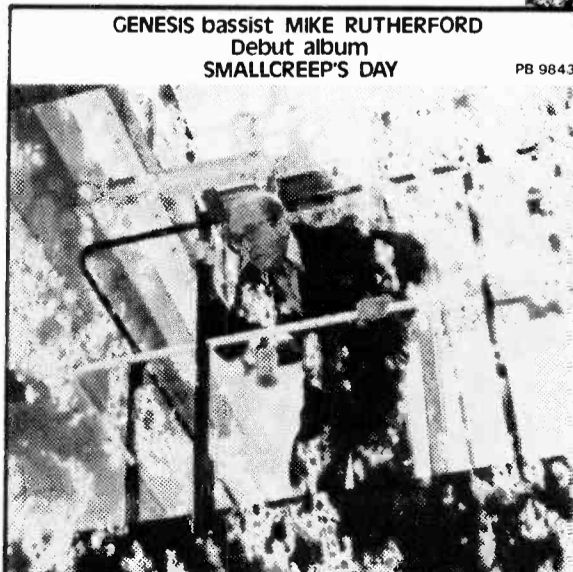
WAQX/Syracuse-Ed Levine- "What more can you ask from a record than Top Five sale and Top Three requests? 'Smallcreep's Day' is a MAJOR album in Syracuse!"

WABX/Detroit-John Duncan- "Mike Rutherford is a natural with the resurgence of interest in Genesis. 'Smallcreep's Day' is more hooky and melodic than Genesis ever was!"

WLIR/Long Island-Larry Kleinman- "Mike Rutherford has created an exceptionally brilliant concept. 'Smallcreep's Day' works well as either a whole story or as selected cuts, especially 'Working In Line'."

KSAS/Kansas City-Bishop Cheen- "'Smallcreep's Day' is brilliantly arranged and sounds as good as any supergroup album-it lights up the phones each time it's played! Mike Rutherford is on the threshold of a tremendous solo career."

WMMR/Philadelphia-Joe Bonadonna- "Mike Rutherford evokes strong listener response from more than just Genesis fans. 'Smallcreep's Day' has been consistently Top Twenty in retail sales!"



Taken from the album
"SMALLCREEP'S DAY"

Produced by David Hentschel

On Passport Records and Tapes



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Radio Programming

Atlantic's Erim And Faraci Find Disk Promotions Ever Changing

By DOUG HALL

NEW YORK Tunc Erim and Vince Faraci work closely together and both are vice presidents and national promotion directors of Atlantic Records. But although they both work with radio stations, the varying problems they deal with give them different perspectives on radio.

Erim, whose territory is promotion of albums, largely to AOR stations, sees a growing acceptance of such acts as Genesis and Foreigner on adult contemporary stations. "They ask for these albums to give away in contests," he says.

Faraci, who's in charge of promotion of singles, worries that "if a record is too hard (rock) it will miss a station that is on the edge and then a rock'n'roll single might not reach the top 10."

And while Erim has a host of AOR stations to break albums on, Faraci decries the fact that "there are not too many Top 40 stations today. This is a void that could be filled with the right programming," he adds.

Both agree that promoting records on radio is more difficult today. "You need more intelligence than you did 10 years ago," Erim says. "You need to know who the consultant is. Stations are more statistically-oriented today. There's less hype. They call the stores themselves and they know what is selling."

They agree that they basically work with three types of stations: those that depend on research to make up playlists, stations that depend on consultants and stations that program from instinct.

Erim names these from the last group with relish: "KSHE-FM St. Louis, KSAN-FM San Francisco, KMEL-FM San Francisco, WMMR-FM Philadelphia, WBCN-FM Boston and KZEW-FM Dallas."

While it might seem that stations directed by consultants could make



Promotion Duo: Atlantic singles national promotion vice president Vince Faraci takes a call while Atlantic album promotion vice president Tunc Erim waits to confer with him.

the promotion man's job easier. Erim and Faraci don't find it so. They find they have to convince both the consultant and the program director of a record's worthiness.

They agree that Kent Burkhart and Lee Abrams of Burkhart/Abrams are about the nation's most important consultants and neither is easy to convince about going on a record.

Both find Arbitron ratings important for a variety of reasons. Not only do they want to promote records on the most listened to stations, but artists' managers want to know which is the best station to make an appearance on and Atlantic's own ad department wants to know the most effective stations to advertise on.

Both are sympathetic to radio's problems and Faraci thinks the record industry should get behind efforts to make AM stereo succeed. "Everybody's going to have to help to put this across," he says.

Faraci is particularly sympathetic to AM Top 40 programmers. "My hat is off to them. It's the hardest job to keep these stations going up (in the ratings)."

Switch To Country Proves Prudent For Mass. Station

By KIP KIRBY

NASHVILLE—It's hard to compete with a giant and win, claims music director Barry Wilson of WQVR-FM in Southbridge, Mass. Which is why, a year ago, he helped switch the small 5,000-watter from a Bonneville beautiful music format to programming full-time country.

And, he says now, the conversion has proved successful beyond his expectations:

Q-100 (as it's popularly identified) had been locked in a losing ratings battle against the larger and more powerful WSRS-FM for the

CLEVELAND ODDITY

WZZP-FM Director Using 'Test' System

CLEVELAND—In simpler times a record promotion man could hope that a record he gave to a radio programmer would be added to the station's playlist. Now he may have to hope the record passes the programmer's testing process.

Lay a record on WZZP-FM program director Jack Casey and he'll put it through a series of tests including call out research and listener panels.

Casey is reluctant to discuss many details about these tests, but he must be doing something right because he has moved from a 2.4 share in the October/November Arbitron to a 4.3 share in the January/February book. The station continues to climb in the monthly Mediatrend reports, scoring a 5.7 share in the April report.

What he calls "intensive market research" has also led the station out of its Top 40 format into an adult contemporary format, which Casey says is "really the new MOR."

What he has found is that "tastes of adults over 30 are more subdued

than most programmers realize. They assume that since these adults grew up with rock'n'roll they are still into it, but that's not the case."

Casey, who plays 50% oldies including "a little Sinatra," found that "My Special Angel" by the Vogues from the mid-1960s tests well.

On the other hand Casey found that Blondie's "Call Me" and Bob Seger's "Fire Lake" both tested poorly so the station has never and will not add either record even though "Call Me" has been No. 1 on Billboard's Hot 100 and "Fire Lake" was number six and both records have been on the chart for three months.

Casey even overrules his gut feelings. "I thought 'Fire Lake' was a fine tune basically aimed at 18 to 49-year-olds," he comments.

Although Casey has been at the station only since January, there is a continuity to the programming. Music director Bob McKay used to be program director and Casey says, "I leave a lot of the music up to him."

Casey has made some on-air lineup changes: Townsend Coleman was hired away from WGCL-FM and given the midday slot and Gary Fletcher has joined the station in a late night slot.

May 30 Huddle For Texas Radio

LOS ANGELES—Austin is to be site of the second annual Texas Radio Conference to be held May 30 and 31. Topics to be discussed include careers, album radio and records, secondary and small markets, music, personalities, management, programming, adult contemporary and a combined radio and record meeting.

The site is the Driskill Hotel with registrations being \$60 for radio and \$70 for record and trade people.

New 'General' Sound At L.A.'s KUTE-FM

By CARY DARLING

LOS ANGELES—"Disco And More" radio is officially dead at KUTE-FM which moves into adult contemporary, Top 40 and, r&b programming.

"On KUTE, we decided that more general market programming would be best," explains general manager Robert Looney, who succeeds Gregory Howard. "We're mixing a bit of pop with black to get a good blend." Sister station KGFJ-AM is also undergoing changes.

With KIIS-FM now programming a rock-disco-r&b mix (Billboard, May 3, 1980), all disco is no longer a viable format here. "Disco was good in its time," says Looney.

Looney calls the blend "pop adult." "That's how I view it," he explains. "We'll get teens to some extent but when you play a Roberta Flack song, you're going after the 18-40-year-old audience."

Other acts getting play include the Eagles, the Pretenders, Linda Ronstadt, Fleetwood Mac, Leon Haywood, the Emotions and Bobby Caldwell.

"There's a high concentration of blacks and Latinos in Los Angeles," says programmer Bill Stevens, who succeeds Frankie Crocker at the In-

ner City Broadcasting station," so there will always be a specific mix for L.A. There will be oldies, r&b and some disco."

Ironically, Stevens had been programmer at KUTE until last summer. "A New York style of presentation was adopted and that bottomed out. Before that, we were using the same techniques we're using now which is a tight playlist and a mixture of styles," he says.

KUTE moved to a disco mode last year in an attempt to emulate the success of Inner City's New York outlet WBLS-FM. "There wasn't a record we weren't playing when we were disco and more," says Stevens, who now works with a playlist of 30 currents.

However, dance music will still be played on the station. "We'll always play some uptempo music that you can tap your feet to," says Looney, formerly sales manager with KUTE-FM and KGFJ-AM.

In terms of the air personalities, there is less talk. "On FM, we've minimized the jock talk," says Looney.

"Now, we're more general mar-

Sharp Contrast In 2 Boston FMs But WBCN & WEEI Are Running Closely In Numbers

Continued from page 11

relatively loose format. WEEI is carefully structured.

"What I'm looking for is rock without the hard edge," says WEEI's director of promotion and programming Clark Smidt. "Another factor is familiarity. But my basic thrust is to play album cuts that should have been hits except they were never released as a single."

Smidt cites Billy Joel's "I Don't Wanna Be Alone" and Christopher Cross' "I Really Don't Know Anymore" as current examples of this, but he can reel off a list of others that harken back to the 1960s.

"It all goes back to 'Abbey Road' and 'Here Comes The Sun,'" he says. "We're still playing that one."

WEEI is also introducing its listeners to jazz, weaving Gerry Mulligan, Stan Getz and McCoy Tyner into a mix that runs from Steely Dan to Stevie Wonder, from the Temptations to Fleetwood Mac.

For visibility in the marketplace, Smidt relies heavily on outdoor painted billboards, television spots ("at the right time") and some print ads. All feature the station's rainbow logo.

WBCN's general manager John Laton points out that his station is

area's beautiful music listeners. Meanwhile, sister station WESO-AM was running a country program in the midst of its regular Top 40 schedule and was getting back sizable response. Wilson convinced the station owners to experiment with country for WQVR.

"There weren't any other country stations in our immediate market," Wilson explains, "and I thought we could fill that void with strong programming."

His innovations include spinning

(Continued on page 58)

Program director Tony Beradini agrees that the station is doing well, but he points out that Arbitron doesn't reflect the sizable numbers of college students he believes are also loyal listeners of WBCN.

The point is worth noting in a market as fragmented as Boston. Beradini admits to drawing up "broad guidelines" for his DJs to follow, but he allows enough leeway for them to dip into a musical mix that covers the hits from 1955-1980, includes a wide range of contemporary stars and features new acts, some of them local in origin.

"Our list is reflective of what's been played," he adds, "not a directive of what to play." In retrospect, he says, that list will usually show that 46 to 48 LPs have been aired to various degrees and that 40 singles will also have been played.

WEEI's album list isn't that far removed, numerically, but it's a lot more carefully clocked. Smidt se-

lects every cut that's played, every day. He uses an IGM 770 electronic filing device designed for programmers.

"I'm crossing 14 different day part clocks in the machine with different ratios of the different types of music I want to come up with," he explains.

"I'm then left with 90 minutes of music for every hour so I edit and juxtapose the songs so they flow," he adds. Smidt estimates it takes him 2½ hours to program 24 hours, plus another "couple of hours" having music director Jim Spellmeyer punch the instructions into the computer.

Things couldn't be done more differently at the two stations, but the Arbitron rankings are similar. Both have an 11 share of 18-34s. For adults 18-plus WBCN posts a 5.1 while WEEI has a 5.6.

Blues On the Air

EUGENE, ORE.—KLCC-FM, the station at Lane Community College here, has inaugurated a weekly blues show, "Pure Blues." Hosted by Ray Varner, the show airs Sundays at midnight.

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| | 13 | LISMORE CIVIC CENTRE |
| | 14 | BRISBANE CLOUDLANDS |
| | 16 | TOWNSVILLE SOUND SHELL |
| | 17 | MACKAY THEATRE ROYAL |
| | 18 | ROCKHAMPTON MUNICIPAL THEATRE |
| | 21 | PALAIS THEATRE MELBOURNE |
| | 23 | THEBARTON TOWN HALL, ADELAIDE |
| | 25 | WAGGA PLAZA THEATRE |
| | 26 | BATHURST CIVIC THEATRE |
| | 27 | SYDNEY CAPITOL THEATRE |
| | 28 | GOULBURN RSL |
| | 29 | CANBERRA THEATRE |
| | 30 | N.S.W. UNIVERSITY |
| APRIL | 1 | ARMIDALE UNIVERSITY |
| | 2 | KEMPSEY RSL |
| | 3 | COFFS HARBOUR |
| | 5 | PLAYROOM, GOLD COAST |
| | 6 | FOWLERS LANE, BYRON BAY |
| | 8 | CANBERRA THEATRE |
| | 9 | BLACKTOWN RSL |
| | 10 | WOOLONGONG RSL |
| | 11 | REGENT THEATRE, ALBURY |
| | 13 | PALAIS THEATRE, MELBOURNE. |



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Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/8/80)

TOP ADD ONS -NATIONAL

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

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.

Pacific Southwest Region

- TOP ADD ONS:**
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
 - ROBBIE DUPREE—Steal Away (Elektra)
 - FIREFALL—Headed For A Fall (Atlantic)

- PRIME MOVERS:**
- GARY NUMAN—Cars (Atco)
 - MANHATTANS—Shining Star (Atlantic)
 - AMBROSIA—Biggest Part Of Me (Warner Bros.)

- BREAKOUTS:**
- PAUL McCARTNEY—Coming Up (Columbia)
 - JERMAINE JACKSON—Let's Get Serious (Epic)
 - OLIVIA NEWTON-JOHN—Magic (MCA)

KFI—LA

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- DR. HOOK—Sexy Eyes (Capitol) 13-7
- PAUL McCARTNEY—Coming Up (Columbia) 30-22

KHJ—LA

- PAUL McCARTNEY—Coming Up (Columbia)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- JERMAINE JACKSON—Let's Get Serious (Motown) 26-19
- MANHATTANS—Shining Star (Atlantic) 25-18

KRTH (FM)—LA

- BETTE MIDLER—The Rose (Atlantic)
- RAY PARKER JR. & RAYOIO—Two Places At The Same Time (Arista)
- AMBROSIA—Biggest Part Of Me (WB) 12-9
- GARY NUMAN—Cars (Atlantic) 26-20

KCBQ—San Diego

- ROBBIE DUPREE—Steal Away (Elektra)
- CAROLE KING—One Fine Day (Capitol)
- NEIL SEDAKA & DARA SEDAKA—Should've Never Let You Go (Elektra) 22-16
- PETER McIAN—Solitaire (ARC-Columbia) 24-18

KFXM—San Bernardino

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- ELTON JOHN—Little Jeannie (MCA)
- AMBROSIA—Biggest Part Of Me (WB) 12-8
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 9-3

KERN—Bakersfield

- FIREFALL—Headed For A Fall (Atlantic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- AMBROSIA—Biggest Part Of Me (WB) 14-9
- PRETENDERS—Brass In Pocket (WB) 11-3

KUPD—Phoenix

- GENESIS—Turn It On Again (Atlantic)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- PRETENDERS—Brass In Pocket (WB) 23-19
- PAT TRAVERS BAND—Snorting Whiskey (Polydor) 29-22

KOPA—Phoenix

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BROTHERS JOHNSON—Stomp (A&M) 23-14
- LIPPS INC.—Funkytown (Casablanca) 20-8

KTKT—Tucson

- PAT BENATAR—We Live For Love (Chrysalis)
- SPINNERS—Cupid (Atlantic)
- GARY NUMAN—Cars (Atco) 20-9
- ELTON JOHN—Little Jeannie (MCA) 27-17

KQEO—Albuquerque

- ROBBIE DUPREE—Steal Away (Elektra)
- OAN ROGERS—China

KENO—Las Vegas

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- ELTON JOHN—Little Jeannie (MCA)

KFMB—San Diego

- FIREFALL—Headed For A Fall (Atlantic)
- ROBBIE DUPREE—Steal Away (Elektra)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 18-7
- GARY NUMAN—Cars (Atco) 16-10

Pacific Northwest Region

- TOP ADD ONS:**
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
 - SPINNERS—Cupid (Atlantic)
 - ELTON JOHN—Little Jeannie (MCA)

- PRIME MOVERS:**
- AMBROSIA—Biggest Part Of Me (Warner Bros.)
 - PAUL McCARTNEY—Coming Up (Columbia)
 - ROBBIE DUPREE—Steal Away (Elektra)

- BREAKOUTS:**
- MICHAEL JACKSON—She's Out Of My Life (Epic)
 - RAY PARKER JR. & RAYOIO—Two Places At The Same Time (Arista)
 - BETTE MIDLER—The Rose (Atlantic)

KFRC—San Francisco

- RAY PARKER JR. & RAYOIO—Two Places At The Same Time (Arista)
- BETTE MIDLER—The Rose (Atlantic)
- PAUL McCARTNEY—Coming Up (Columbia) 29-19
- AMBROSIA—Biggest Part Of Me (WB) 23-13

KYA—San Francisco

- CHARLIE OORE—Pilot Of The Airwaves (Island) 25-15
- KARLA BONOFF—Baby Don't Go (Columbia) 28-19

KROY—Sacramento

- ELTON JOHN—Little Jeannie (MCA)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- PAUL McCARTNEY—Coming Up (Columbia) 19-12
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 11-6

PRIME MOVERS -NATIONAL

- LIPPS INC.—Funkytown (Casablanca)
- PAUL McCARTNEY—Coming Up (Columbia)
- AMBROSIA—Biggest Part Of Me (Warner Bros.)

KYNO—Fresno

- FRANK SINATRA—Theme From New York New York (Reprise)
- GQ—Sitting In The Park (Arista)
- CLIFF RICHARD—Carrie (EMI) 0-26
- MICHAEL JACKSON—She's Out Of My Life (Epic) 29-20

KGW—Portland

- SPYRO GYRA—Catching The Sun (MCA)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- AMBROSIA—Biggest Part Of Me (WB) 6-2
- LINDA RONSTADT—Hurt So Bad (Asylum) 19-13

KING—Seattle

- GORDON LIGHTFOOT—Dream Street Rose (WB)
- GLEN CAMPBELL/RITA COOLIDGE—Somethin' Bout You Baby I Like (Capitol)
- ANNE MURRAY—Lucky Me (Capitol) 12-9
- FRANK ZAPPA—I Don't Want To Get Drafted (Mercury) 17-13

KJRB—Spokane

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- MANHATTANS—Shining Star (Columbia)
- BETTE MIDLER—The Rose (Atlantic) 17-7
- AMBROSIA—Biggest Part Of Me (WB) 7-1

KTAC—Tacoma

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- SPIDER—New Romance (Dreamland)
- BILLY PRESTON/SYREETA—With You I'm Born Again (Motown) 16-3
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 13-8

KCPX—Salt Lake City

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- SPINNERS—Cupid (Atlantic)
- STYX—First Time (A&M) 18-9
- PAUL McCARTNEY—Coming Up (Columbia) 23-16

KRSP—Salt Lake City

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- JOE WALSH—All Night Long (Asylum)
- PAT BENATAR—We Live For Love (Chrysalis) 17-8
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol) 21-16

KTLK—Denver

- ELTON JOHN—Little Jeannie (MCA)
- SPINNERS—Cupid (Atlantic)
- AMBROSIA—Biggest Part Of Me (WB) 16-10
- LIPPS INC.—Funkytown (Casablanca) 7-3

KIMN—Denver

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- JAMES LAST BAND—The Seduction (Polydor) 19-15
- AMBROSIA—Biggest Part Of Me (WB) 12-5

KJR—Seattle

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- AMBROSIA—Biggest Part Of Me (WB) 9-4
- ROBBIE DUPREE—Steal Away (Elektra) 11-6

KYYX—Seattle

- ELTON JOHN—Little Jeannie (MCA)
- FRANK SINATRA—Theme From New York, New York (Reprise)
- SPYRO GYRA—Catching The Sun (MCA) D-27
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) D-23

KCBN—Reno

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- ROBBIE DUPREE—Steal Away (Elektra) 28-17
- BETTE MIDLER—The Rose (Atlantic) 29-19

North Central Region

- TOP ADD ONS:**
- BARRY MANILOW—I Don't Want To Walk Without You (Arista)
 - JOE WALSH—All Night Long (Asylum)
 - RAY PARKER JR. & RADIO—Two Places At The Same Time (Arista)

- PRIME MOVERS:**
- PAUL McCARTNEY—Coming Up (Columbia)
 - BETTE MIDLER—The Rose (Atlantic)
 - MICHAEL JACKSON—She's Out Of My Life (Epic)

- BREAKOUTS:**
- JERMAINE JACKSON—Let's Get Serious (Motown)
 - MANHATTAN TRANSFER—Twilight Zone (Atlantic)
 - PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)

CKLW—Detroit

- JERMAINE JACKSON—Let's Get Serious (Motown)
- RAY PARKER JR./RAYOIO—Two Places At The Same Time (Arista)
- PAUL McCARTNEY—Coming Up (Columbia) D-16
- BETTE MIDLER—The Rose (Atlantic) 10-5

WDRO—Detroit

- RUPERT HOLMES—Answering Machine (MCA)
- JOE WALSH—All Night Long (Elektra)
- PAUL McCARTNEY—Coming Up (Columbia) 27-9
- BETTE MIDLER—The Rose (Atlantic) 13-6

WTAC—Flint

- IAN HUNTER—We Got To Get Out Of Here (Chrysalis)
- CAPTAIN & TENNILLE—Happy Together (Casablanca)
- AMBROSIA—Biggest Part Of Me (WB) 17-12
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 12-7

Z-96 (WZZR-FM)—Grand Rapids

- KENNY ROGERS—Love The World Away (Asylum)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- PAUL McCARTNEY—Coming Up (Columbia) D-20
- ROBBIE DUPREE—Steal Away (Elektra) 24-15

WKY—Louisville

- ELTON JOHN—Little Jeannie (MCA)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BOB SEGER/SILVER BULLET BAND—Fire Lake (Capitol) 25-20
- MICHAEL JACKSON—She's Out Of My Life (Epic) 28-24

WBGD—Bowling Green

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- THE CLASH—Train In Vain (Epic) 21-13
- MICHAEL JACKSON—She's Out Of My Life (Epic) 9-2

WGCL—Cleveland

- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- BARRY MANILOW—I Don't Want To Walk Without You (Arista)
- PAUL McCARTNEY—Coming Up (Columbia) 28-14
- GARY NUMAN—Cars (Atco) 5-1

WZPP—Cleveland

- OAK RIDGE BOYS—Trying To Love Two Women (MCA)
- BARRY MANILOW—I Don't Want To Walk Without You (Arista)

BREAKOUTS -NATIONAL

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BILLY JOEL—It's Still Rock'n Roll To Me (Columbia)

Q-102 (WKRQ-FM)—Cincinnati

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- SPIDER—New Romance (Dreamland)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 29-24
- BETTE MIDLER—The Rose (Atlantic) 31-23

WNCI—Columbus

- ROBBIE DUPREE—Steal Away (Elektra)
- LIPPS INC.—Funkytown (Casablanca)
- BETTE MIDLER—The Rose (Atlantic) 17-8
- J. GEILS BAND—Love Stinks (EMI) 14-9

WCUE—Akron

- CAROLE KING—One Fine Day (Capitol)
- SPINNERS—Cupid (Atlantic)
- MICHAEL JACKSON—She's Out Of My Life (Epic) 25-17
- FRANK SINATRA—Theme From New York, New York (Reprise) D-19

13-Q (WKTQ)—Pittsburgh

- JAMES LAST BAND—The Seduction (Polydor)
- SPINNERS—Cupid (Atlantic)
- MICHAEL JACKSON—She's Out Of My Life (Epic) 25-17
- FRANK SINATRA—Theme From New York, New York (Reprise) D-19

WPEZ—Pittsburgh

- JOE WALSH—All Night Long (Elektra)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- PAUL McCARTNEY—Coming Up (Columbia) 27-20
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 21-15

Southwest Region

- TOP ADD ONS:**
- JOE WALSH—All Night Long (Elektra)
 - KENNY ROGERS—Love The World Away (Asylum)
 - BOB SEGER—Against The Wind (Capitol)

- PRIME MOVERS:**
- MICHAEL JACKSON—She's Out Of My Life (Epic)
 - PAUL McCARTNEY—Coming Up (Columbia)
 - KENNY ROGERS W/KIM CARNES—Don't Fall In Love With A Dreamer (UA)

- BREAKOUTS:**
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
 - AMBROSIA—Biggest Part Of Me (Warner Bros.)
 - LINDA RONSTADT—Hurt So Bad (Asylum)

KILT—Houston

- SPINNERS—Cupid (Atlantic)
- JOE WALSH—All Night Long (Elektra)
- AMBROSIA—Biggest Part Of Me (WB) 11-8
- MICHAEL JACKSON—She's Out Of My Life (Epic) 14-10

KRBE—Houston

- KENNY ROGERS—Love The World Away (Asylum)
- JERMAINE JACKSON—Let's Get Serious (Motown)
- ROBBIE DUPREE—Steal Away (Elektra) 27-23
- GARY NUMAN—Cars (Atco) 19-9

KLIF—Dallas

- KENNY ROGERS—Love The World Away (Asylum)
- JAMES LAST BAND—The Seduction (Polydor)

KNUS-FM—Dallas

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- JOE WALSH—All Night Long (Elektra)
- PAUL McCARTNEY—Coming Up (Columbia) 37-31
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 15-8

KFJZ-FM (Z-97)—Fl. Worth

- AMBROSIA—Biggest Part Of Me (WB)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- FLEETWOOD MAC—Think About Me (WB)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 17-12

KINT—El Paso

- ROBBIE DUPREE—Steal Away (Elektra)
- FIREFALL—Headed For A Fall (Atlantic)
- GARY NUMAN—Cars (Atco) 18-10
- LIPPS INC.—Funkytown (Casablanca) 21-9

WKY—Oklahoma City

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 8-1
- MICHAEL JACKSON—She's Out Of My Life (Epic) 11-6

KELI—Tulsa

- WHISPERS—Lady (Solar)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 9-1
- LINDA RONSTADT—Hurt So Bad (Asylum) 17-5

WTIX—New Orleans

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- FRANK SINATRA—Theme From New York, New York (Reprise)
- PAUL McCARTNEY—Coming Up (Columbia) D-20
- LIPPS INC.—Funkytown (Casablanca) 8-3

WNOE—New Orleans

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- PAUL McCARTNEY—Coming Up (Columbia) 27-20
- PRETENDERS—Brass In Pocket (Sire) 18-12

KEEL—Shreveport

- MANHATTANS—Shining Star (Columbia)
- PAT BENATAR—We Live For Love (Chrysalis)
- JERMAINE JACKSON—Let's Get Serious (Epic) 38-29
- LINDA RONSTADT—Hurt So Bad (Asylum) 27-12

Midwest Region

- TOP ADD ONS:**
- NEIL SEDAKA & DARA—Should've Never Let You Go (Elektra)
 - THE CLASH—Train In Vain (Epic)
 - BOB SEGER—Against The Wind (Capitol)

- PRIME MOVERS:**
- PAUL McCARTNEY—Coming Up (Columbia)
 - LINDA RONSTADT—Hurt So Bad (Asylum)
 - BETTE MIDLER—The Rose (Atlantic)

- BREAKOUTS:**
- LIPPS INC.—Funkytown (Casablanca)
 - PAUL McCARTNEY—Coming Up (Columbia)
 - MICHAEL JACKSON—She's Out Of My Life (Epic)

WLS—Chicago

- THE CLASH—Train In Vain (Epic)
- BILLY JOEL—You May Be Right (Columbia) 15-10
- PAUL McCARTNEY—Coming Up (Columbia) 32-19

WEFM—Chicago

- JOE WALSH—All Night Long (Asylum)
- GENESIS—Misunderstanding (Atlantic)
- HUMBLE PIE—Fool For A Pretty Face (Atco) 28-22
- TOM PETTY/THE HEARTBREAKERS—Here Comes My Girl (Backstreet-MCA) 15-8

WROK—Rockford

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- LIPPS INC.—Funkytown (Casablanca)
- ELTON JOHN—Little Jeannie (MCA) 30-24
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol) 29-8

(Continued on page 24)

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THE FIRST SINGLE
"THE IMPERIAL MARCH
(DARTH VADER'S THEME)"
RS-1033

FROM THE ORIGINAL SOUNDTRACK ALBUM
FROM THE MOTION PICTURE...

STAR THE
EMPIRE STRIKES BACK
WARS

MUSIC COMPOSED AND
CONDUCTED BY JOHN WILLIAMS

PERFORMED BY THE
LONDON SYMPHONY ORCHESTRA



RS-2-4201



Billboard Singles Radio Action

Based on station playlists through Thursday (5/8/80)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 22

WIFE—Indianapolis

- JOSE FELICIANO—I'm Coming Home Again (Ala)
- AL JARREAU—Never Givin' Up (WB)

WNDE—Indianapolis

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- JAMES LAST BAND—The Seduction (Polydor) 15-6
- ROBBIE DUPREE—Steal Away (Elektra) 20-8

WOKY—Milwaukee

- PAUL McCARTNEY—Coming Up (Columbia)
- LIPPS INC.—Funktowntown (Casablanca)
- LINDA RONSTADT—Hurt So Bad (Asylum)
- BETTE MIDLER—The Rose (Atlantic) 28-16

WZUU-FM—Milwaukee

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- LINDA RONSTADT—Hurt So Bad (Asylum) 12-10
- BARRY MANILOW—I Don't Want To Walk Without You (Arista) 18-11

KSLQ-FM—St. Louis

- BETTE MIDLER—The Rose (Atlantic)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol) 17-5
- GARY NUMAN—Cars (Atco) 13-9

KXOK—St. Louis

- CAROLE KING—One Fine Day (Capitol)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- BILLY PRESTON/SYREETA—With You I'm Born Again (Motown) 6-4
- CHRISTOPHER CROSS—Ride Like The Wind (WB) 5-1

KIOA—Des Moines

- ROBBIE DUPREE—Steal Away (Elektra)
- LIPPS INC.—Funktowntown (Casablanca)
- AMBROSIA—Biggest Part Of Me (WB) 19-15
- CHARLIE DORE—Pilot Of The Airwaves (Island) 10-5

KDWB—Minneapolis

- FIREFALL—Headed For A Fall (Atlantic)
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- AMBROSIA—Biggest Part Of Me (WB) 15-10
- LIPPS INC.—Funktowntown (Casablanca) 25-17

KSTP—Minneapolis

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- EDDIE RABBITT—Gone Too Far (Elektra)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 10-5
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra) 26-20

WHB—Kansas City

- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- JOHN STEWART—Spirit Of The Water (RSO)
- ROBBIE DUPREE—Steal Away (Elektra) 19-15
- EDDIE RABBITT—Gone Too Far (Elektra) 17-12

KBEQ—Kansas City

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- SPINNERS—Cupid (Atlantic)
- THE CLASH—Train In Vain (Epic) 21-13
- PAUL DAVIS—Do Right (Bang) 19-10

KKLS—Rapid City

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BLONDIE—Atomic (Chrysalis)
- AMBROSIA—Biggest Part Of Me (WB) 3-1
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 5-3

KQWB—Fargo

- ELTON JOHN—Little Jeannie (MCA)
- PAUL McCARTNEY—Coming Up (Columbia)
- LINDA RONSTADT—Hurt So Bad (Asylum) 11-6
- SPYRO GYRA—Catching The Sun (MCA) 20-15

KLEO—Wichita

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- BETTE MIDLER—The Rose (Atlantic) 16-10
- PAUL DAVIS—Do Right (Bang) 7-4

WDRG—Hartford

- ELTON JOHN—Little Jeannie (MCA)
- BERNADETTE PETERS—Gee Whiz (MCA)
- PEACHES & HERB—I Pledge My Love (Polydor) 12-7
- BETTE MIDLER—The Rose (Atlantic) 17-10

Northeast Region

TOP ADD ONS

- ELTON JOHN—Little Jeannie (MCA)
- PAUL DAVIS—Do Right (Bang)
- CAROLE KING—One Fine Day (Capitol)

PRIME MOVERS

- LIPPS INC.—Funktowntown (Casablanca)
- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- BETTE MIDLER—The Rose (Atlantic)

BREAKOUTS

- LINDA RONSTADT—Hurt So Bad (Asylum)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)

WABC—New York

- JERMAINE JACKSON—Let's Get Serious (Motown)
- ISLEY BROTHERS—Don't Say Goodnight (T-Neck)
- LINDA RONSTADT—Hurt So Bad (Asylum) 35-21
- MANHATTAN TRANSFER—Twilight Zone (Atlantic) 25-17

WXLO—New York

- BLONDIE—Atomic (Chrysalis)
- S.O.S.—Take Your Time (Tabu)
- MANHATTAN TRANSFER—Twilight Zone (Atlantic) 16-9
- MICHAEL JACKSON—She's Out Of My Life (Epic) 24-20

WPTZ—Albany

- PEABO BRYSON—Minute By Minute (Capitol)
- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- DOLLY PARTON—Startin' Over Again (RCA) 26-20
- LINDA RONSTADT—Hurt So Bad (Asylum) 14-8

WTRY—Albany

- PAT BENATAR—We Live For Love (Chrysalis)
- KENNY ROGERS—Love The World Away (Asylum)
- BETTE MIDLER—The Rose (Atlantic) 8-3
- LIPPS INC.—Funktowntown (Casablanca) 20-18

WKBW—Buffalo

- ELTON JOHN—Little Jeannie (MCA)
- PAUL McCARTNEY—Coming Up (Columbia)
- WILLIE NILE—It's All Over (Arista) 20-15
- LIPPS INC.—Funktowntown (Casablanca) 15-10

WYSL—Buffalo

- LANI HALL—I Don't Want You To Go (A&M)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- JAMES LAST BAND—The Seduction (Polydor) 23-17
- AMBROSIA—Biggest Part Of Me (WB) 11-6

WBBF—Rochester

- ELTON JOHN—Little Jeannie (MCA)
- LINDA RONSTADT—Hurt So Bad (Asylum) 12-8
- PAUL DAVIS—Do Right (Bang) 17-9

WRKO—Boston

- PAUL DAVIS—Do Right (Bang)
- RAY PARKER JR./RAYDIO—Two Places At The Same Time (Arista)
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol) 24-18
- LIPPS INC.—Funktowntown (Casablanca) 14-5

WBZ-FM—Boston

- BOB SEGER/SILVER BULLET BAND—Nine Tonight (Capitol)
- KENNY ROGERS—Love The World Away (Asylum)
- CAROLE KING—One Fine Day (Capitol)
- FIREFALL—Headed For A Fall (Atlantic)
- AMBROSIA—Biggest Part Of Me (WB) 10-3
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 9-5

F-105 (WBVF)—Boston

- CAROLE KING—One Fine Day (Capitol)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- BETTE MIDLER—The Rose (Atlantic) 19-13
- J. GEILS BAND—Love Stinks (EMI) 12-7

WPRO (AM)—Providence

- CAROLE KING—One Fine Day (Capitol)
- SPINNERS—Cupid (Atlantic)
- AMBROSIA—Biggest Part Of Me (WB) 13-5
- MICHAEL JACKSON—She's Out Of My Life (Epic) 19-12

WPRO-FM—Providence

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- SPIDER—New Romance (Dreamland)
- JAMES LAST BAND—The Seduction (Polydor) 19-12
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 14-22

WICC—Bridgeport

- SPINNERS—Cupid (Atlantic)
- BLONDIE—Atomic (Chrysalis)
- LINDA RONSTADT—Hurt So Bad (Asylum) 14-7
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 13-8

WBEN—Buffalo

- ELTON JOHN—Little Jeannie (MCA) 37-20
- ROBBIE DUPREE—Steal Away (Elektra) 21-12

Mid-Atlantic Region

TOP ADD ONS

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- KENNY ROGERS—Love The World Away (Asylum)
- LEON HAYWOOD—Don't Push It, Don't Force It (20th Century)

PRIME MOVERS

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- AMBROSIA—Biggest Part Of Me (Warner Bros.)
- BERNADETTE PETERS—Gee Whiz (MCA)

BREAKOUTS

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

WFIL—Philadelphia

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- ROBBIE DUPREE—Steal Away (Elektra) AD-20
- BERNADETTE PETERS—Gee Whiz (MCA) AD-21

WZZD—Philadelphia

- GLADYS NIGHT—Landlord (Columbia)
- SKYY—Sky Zoo (Salsoul)
- CHANGE—A Lover's Holiday (RFC) 29-20
- STEPHANIE MILLS—Sweet Sensation (20th Century) 7-4

WIFI-FM—Philadelphia

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- ELTON JOHN—Little Jeannie (MCA)
- LEON HAYWOOD—Don't Push It, Don't Force It (20th Century)
- KENNY ROGERS—Love The World Away (Asylum)
- BETTE MIDLER—The Rose (Atlantic) 28-15
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 16-8

WPGC—Washington

- J. GEILS BAND—Love Stinks (EMI)
- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- AMBROSIA—Biggest Part Of Me (WB) 10-7
- MICHAEL JACKSON—She's Out Of My Life (Epic) 9-5

WCAO—Baltimore

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- FIREFALL—Headed For A Fall (Atlantic)
- AMBROSIA—Biggest Part Of Me (WB) 10-3
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 9-5

WYRE—Annapolis

- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- PRETENDERS—Brass In Pocket (Sire) 21-12
- LIPPS INC.—Funktowntown (Casablanca) 14-8

WLIE—Richmond

- RUPERT HOLMES—Answering Machine (MCA)
- PHOTOGLO—We Were Meant To Be Lovers (RCA)
- BETTE MIDLER—The Rose (Atlantic) 20-15
- AMBROSIA—Biggest Part Of Me (WB) 12-7

WRVQ—Richmond

- THE INVISIBLE MAN'S BAND—All Night Thing (Mango)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- LIPPS INC.—Funktowntown (Casablanca) 23-11
- BROTHERS JOHNSON—Stomp (A&M) 25-13

WAEB—Allentown

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- ELTON JOHN—Little Jeannie (MCA) 27-20
- PAUL McCARTNEY—Coming Up (Columbia) 23-15

WKBO—Harrisburg

- THE WHISPERS—Lady (Solar)
- THE CLASH—Train In Vain (Epic)
- BERNADETTE PETERS—Gee Whiz (MCA) 23-18
- MICHAEL JACKSON—She's Out Of My Life (Epic) 27-13

WFBZ—Baltimore

- SPINNERS—Cupid (Atlantic)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- AMBROSIA—Biggest Part Of Me (WB) 13-8
- LIPPS INC.—Funktowntown (Casablanca) 4-1

Southeast Region

TOP ADD ONS

- SPINNERS—Cupid (Atlantic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- JOE WALSH—All Night Long (Elektra)

PRIME MOVERS

- LIPPS INC.—Funktowntown (Casablanca)
- BETTE MIDLER—The Rose (Atlantic)
- BOB SEGER—Against The Wind (Capitol)

BREAKOUTS

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BILLY JOEL—It's Still Rock'n Roll To Me (Columbia)
- AMBROSIA—Biggest Part Of Me (Warner Bros.)

WQXI—Atlanta

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- SPINNERS—Cupid (Atlantic)
- JOE WALSH—All Night Long (Elektra)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 27-21
- BETTE MIDLER—The Rose (Atlantic) 20-15

Z-93 (WZGC-FM)—Atlanta

- JOE WALSH—All Night Long (Elektra)
- SPINNERS—Cupid (Atlantic)
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol) 23-2
- LIPPS INC.—Funktowntown (Casablanca) 24-10

WBBQ—Augusta

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- SPINNERS—Cupid (Atlantic)
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol) 23-8
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra) 26-19

WFOM—Atlanta

- LITTLE RIVER BAND—It's Not A Wonder (Capitol)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra) 36-31
- MANHATTANS—Shining Star (Columbia) 31-23

WPGA—Savannah

- THE CLASH—Train In Vain (Epic)
- SPINNERS—Cupid (Atlantic)
- MANHATTANS—Shining Star (Columbia) 10-8
- LIPPS INC.—Funktowntown (Casablanca) 1-1

WFLB—Fayetteville

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- SPINNERS—Cupid (Atlantic)
- BETTE MIDLER—The Rose (Atlantic) 23-19
- LIPPS INC.—Funktowntown (Casablanca) 25-21

WMJX (96X)—Miami

- RAY PARKER JR./RAYDIO—Two Places At The Same Time (Arista)
- THE INVISIBLE MAN'S BAND—All Night Thing (Mango)
- JAMES LAST BAND—The Seduction (Polydor) 11-4
- BETTE MIDLER—The Rose (Atlantic) 18-9

Y-100 (WHYI-FM)—Miami

- STYX—First Time (A&M)
- SPINNERS—Cupid (Atlantic)
- AMBROSIA—Biggest Part Of Me (WB) 24-18
- MICHAEL JACKSON—She's Out Of My Life (Epic) 30-22

WLOF—Orlando

- BLONDIE—Atomic (Chrysalis)
- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- ROBBIE DUPREE—Steal Away (Elektra) 30-21
- LIPPS INC.—Funktowntown (Casablanca) 23-10

Q-105 (WRBQ-FM)—Tampa

- ELTON JOHN—Little Jeannie (MCA)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- AMBROSIA—Biggest Part Of Me (WB) 19-10
- GARY NUMAN—Cars (Atco) 6-2

BJ-105 (WBJW-FM)—Orlando

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- LIPPS INC.—Funktowntown (Casablanca)
- PAUL DAVIS—Do Right (Bang) 15-12
- PRETENDERS—Brass In Pocket (Sire) 12-7

WQXQ—Daytona Beach

- CHARLIE DORE—Pilot Of The Airwaves (Island)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- LIPPS INC.—Funktowntown (Casablanca) 20-10
- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 34-24

WAPE—Jacksonville

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- HUMBLE PIE—Fool For A Pretty Face (Atco)
- LINDA RONSTADT—Hurt So Bad (Asylum) 12-10
- PAT BENATAR—We Live For Love (Chrysalis) 19-14

WAYS—Charlotte

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- SPINNERS—Cupid (Atlantic)
- ISLEY BROTHERS—Don't Say Goodnight (T-Neck) 18-10
- LIPPS INC.—Funktowntown (Casablanca) 19-8

WKIX—Raleigh

- SPINNERS—Cupid (Atlantic)
- GLADYS KNIGHT—Landlord (Columbia)
- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol) D-24
- MICHAEL JACKSON—She's Out Of My Life (Epic) D-23

WTMA—Charleston

- SPINNERS—Cupid (Atlantic)
- JAMES LAST BAND—The Seduction (Polydor)
- ROBBIE DUPREE—Steal Away (Elektra) 28-23
- AMBROSIA—Biggest Part Of Me (WB) 10-5

WORD—Spartanburg

- THE CLASH—Train In Vain (Epic)
- SPINNERS—Cupid (Atlantic)
- PAUL McCARTNEY—Coming Up (Columbia) D-20
- LIPPS INC.—Funktowntown (Casablanca) 20-15

WLAC—Nashville

- HUMBLE PIE—Fool For A Pretty Face (Atco)
- WHISPERS—Lady (Solar)
- BETTE MIDLER—The Rose (Atlantic) 12-7
- LIPPS INC.—Funktowntown (Casablanca) 24-16

(WBVQ) 92-Q—Nashville

- SPINNERS—Cupid (Atlantic)
- RUPERT HOLMES—Answering Machine (MCA)
- BETTE MIDLER—The Rose (Atlantic) 15-8
- LIPPS INC.—Funktowntown (Casablanca) 18-14

WHBQ—Memphis

- PAUL McCARTNEY—Coming Up (Columbia)
- SPINNERS—Cupid (Atlantic)
- MANHATTANS—Shining Star (Columbia) 21-16
- RAY PARKER JR./RAYDIO—Two Places At The Same Time (Arista) 29-23

WFLI—Chattanooga

- ELTON JOHN—Little Jeannie (MCA)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 9-6
- BROTHERS JOHNSON—Stomp (A&M) 13-8

WRJZ—Knoxville

- PAT BENATAR—We Live For Love (Chrysalis)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- GARY NUMAN—Cars (Atco) 6-1
- LIPPS INC.—Funktowntown (Casablanca) D-14

WGWOW—Chattanooga

- BOB SEGER/SILVER BULLET BAND—Against The Wind (Capitol)
- EDDIE RABBITT—Gone Too Far (Elektra)
- PHOTOGLO—We Were Meant To Be Lovers (20th Century) 20-15
- ROBBIE DUPREE—Steal Away (Elektra) 22-13

WERC—Birmingham

Records For Older Age Groups Getting Play

• Continued from page 5

contemporary programming so long as some modifications are made. "The music is going softer. There will be less harsh rock'n'roll. You won't hear much of the B-52's or the Clash," he says.

Salamon and Lund are among the many program directors who are aware of Madison Ave.'s interest in older age groups or demographics. This interest has been confirmed in figures just released by Blair Radio, a leading representative of radio station time sales.

Blair reports that among the national time buys it handled for the first quarter of 1980 the 25 to 54 buy was not only the most sought after, but it constituted more than a quarter of all buys: 26.7%, up 3% over buys made a year ago.

The second most popular age group sought is 18 to 34. WNBC's Lund points out that while 25 to 54 may be the most popular buy, 25 to 34 is "the pivotal key" to contemporary programming.

As a result, Lund notes that formats are being modified and are now being called, "adult pop, adult MOR, adult Top 40." He also predicts that country and beautiful music will thrive.

In contrast, men 18 to 24, the age group that is the core appeal of AOR, only interested 1.0% of national advertisers.

Lund, along with other programmers points to teens diminishing in numbers which is why both radio (and ad agencies) are turning their backs on this age group.

The shift to older listeners is also encouraging some formats to aim directly at them. For example, WNEW-AM here is building an older audience with a mix of 1950s-type ballads, big bands and contemporary records such as Frank Sinatra's new three-record set.

Comments: program director Russ Knight: "25 to 54 is our key

bracket. William B. Williams (who is host of the midday 'Make Believe Ballroom') is number one in that age group."

But WNEW's move may be so radical that it is having some resistance. "We're still having some trouble selling the station," notes

Knight, "and the record people, most of whom are younger than this, don't understand what we're doing at all."

Knight is looking for contemporary product which will fit the station's image. He reports having trouble finding such records.

Billboard Chic

If you're looking to inject some positive energy in your wardrobe this year, check out the new Billboard T-Shirt.

It's a total YES in every way! French-Cut for perfect fit; easy-to-care for; ultra-comfortable to wear; 50/50 cotton blend that lasts.

Most important: The five color message that spells-it-all-out for Everybody who's into music. Exclusive here but you got it! Try it on!

Yes is right! Please send me Billboard's new T-Shirt. I'm enclosing \$5.00 (for each, check or money order, no cash, please.) That will include the cost of the shirt, postage and handling, and I am looking forward to receiving it within 4 weeks. Thank you. Sincerely,

Name _____
 Company _____
 Address _____ City _____
 State _____ Zip _____ Phone () _____

Sizes	#of Shirts	\$	Amount
Small (30-32)		\$	
Medium (34-36)		\$	
Large (38-40)		\$	

Total Amount: \$ _____

TO: BILLBOARD T-SHIRT, 2160 PATTERSON ST., CINCINNATI, OHIO 45214

MAY 17, 1980 BILLBOARD

L.A. KUTE-FM

• Continued from page 20

ket-oriented," adds Stevens. "Before, there was a lot of talk."

At KUTE, the lineup is now Chuck Van Horn, Keli Mitchell, Joe Green, Humble Harv, Benny Martinez and Rick Monroe.

KUTE has yet to begin promoting and advertising the change. "Once we get it where we want it," begins Looney. "we'll do some advertising. We'd rather wait and do something when we feel good about the station than have people tune in. We're not ready yet."

To dramatize the difference between the new and the old KUTE, Looney estimates that approximately 60% of what is currently being aired on the station would not have been previously played.

As for KUTE following any trends set by WBLS in New York, Looney states. "We're totally independent here. What New York is doing and what we're doing is totally different. What's successful in New York is not always successful here in Los Angeles."

Changes have also transpired at KGFJ-AM, the other Inner City Broadcasting station in the market. Programmer Alvin John Waples has exited and J.B. Stone has taken his place. Stone refuses to go into details about changes in the format, though it will still have a black emphasis.

"We're placing greater emphasis on great black musical talent," says Stone. "We're playing Wes Montgomery in selected time periods.

(Continued on page 28)

Billboard Album Radio Action

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

Based on station playlist through Wednesday (5/7/80)

Top Add Ons-National

- TED NUGENT—Scream Dream (Epic)
- ALICE COOPER—Flush The Fashion (WB)
- SCOOTERS—Young Girls (EMI/America)
- POINT BLANK—The Hard Way (MCA)

Top Requests/Airplay-National

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- PINK FLOYD—The Wall (Columbia)
- BILLY JOEL—Glass Houses (Columbia)

National Breakouts

- GRATEFUL DEAD—Go To Heaven (Arista)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- D.B. COOPER—Buy American (WB)
- PETE TOWNSHEND—Empty Glass (Atco)

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.

- KBPI-FM—Denver (F. Cody)**
- ALI THOMPSON—Take A Little Rhythm (A&M)
 - BILLY SQUIER—Tale Of The Tape (Capitol)
 - GLASS MOON—(Radio)
 - POINT BLANK—The Hard Way (MCA)
 - D.B. COOPER—Buy American (WB)
 - PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
 - ★ J. GEILS BAND—Love Stinks (EMI/America)
 - ★ CLASH—London Calling (Epic)
 - ★ CHRISTOPHER CROSS—(WB)
 - ★ BILLY JOEL—Glass Houses (Columbia)

- KZEL-FM—Eugene (C. Kovarick/P. Mays)**
- TED NUGENT—Scream Dream (Epic)
 - LOU REED—Growing Up In Public (Arista)
 - TERENCE BOYLAN—Suzy (Asylum)
 - JO JO ZEP—Screaming Targets (Columbia)
 - ALICE COOPER—Flush The Fashion (WB)
 - D.B. COOPER—Buy American (WB)
 - ★ PETE TOWNSHEND—Empty Glass (Atco)
 - ★ BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - ★ PAT TRAVERS BAND—Crash And Burn (Polydor)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

- KLBJ-FM—Austin (G. Mason/T. Quartes)**
- MICHAEL FRANKS—One Bad Habit (WB)
 - DIXIE DREGS—Dregs Of The Earth (Arista)
 - LOU REED—Growing Up In Public (Arista)
 - LEVON HELM—American Son (MCA)
 - FREDDIE HUBBARD—Skagily (Columbia)
 - JON & VANGELIS—Short Stories (Polydor)
 - ★ PETE TOWNSHEND—Empty Glass (Atco)
 - ★ TOURISTS—Reality Effect (Epic)
 - ★ ELVIS COSTELLO—Get Happy (Columbia)
 - ★ FABULOUS THUNDERBIRDS—What's The Word (Chrysalis)

- KRST-FM—Albuquerque (S. Cornish)**
- SPIDER—(Dreamland)
 - ORLEANS—(MCA)
 - BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - ORIGINAL MIRRORS—(Arista)
 - BILLY SQUIER—Tale Of The Tape (Capitol)
 - ★ VAN HALEN—Women And Children First (WB)
 - ★ PAT TRAVERS BAND—Crash And Burn (Polydor)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ ERIC CLAPTON—Just One Night (RSO)

- WMMS-FM—Cleveland (J. Gorman)**
- TED NUGENT—Scream Dream (Epic)
 - FLASH AND THE PAN—Lights In The Night (Epic)
 - ALICE COOPER—Flush The Fashion (WB)
 - STERLING—City Kids (A&M)
 - D.B. COOPER—Buy American (WB)
 - POINT BLANK—The Hard Way (MCA)
 - ★ GRATEFUL DEAD—Go To Heaven (Arista)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ VAN HALEN—Women And Children First (WB)
 - ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

- WYDD-FM—Pittsburgh (J. Kinney)**
- TED NUGENT—Scream Dream (Epic)
 - JAGS—Evening Standards (Island)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ J. GEILS BAND—Love Stinks (EMI/America)
 - ★ BILLY JOEL—Glass Houses (Columbia)
 - ★ JOURNEY—Departure (Columbia)

- WSHE-FM—Miami (N. Mirsky/F. Baum)**
- FLASH AND THE PAN—Lights In The Night (Epic)
 - GRATEFUL DEAD—Go To Heaven (Arista)
 - JUDAS PRIEST—British Steel (Columbia)
 - D.B. COOPER—Buy American (WB)
 - ALICE COOPER—Flush The Fashion (WB)
 - TED NUGENT—Scream Dream (Epic)
 - ★ VAN HALEN—Women And Children First (WB)
 - ★ PINK FLOYD—The Wall (Columbia)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ PAT TRAVERS BAND—Crash And Burn (Polydor)

- ZETA-4 (WINZ-FM)—Miami (R. Parker)**
- TED NUGENT—Scream Dream (Epic)
 - PETE TOWNSHEND—Empty Glass (Atco)
 - ★ GARY NUMAN—The Pleasure Principle (Atco)
 - ★ BLONDIE—Eat To The Beat (Chrysalis)
 - ★ PINK FLOYD—The Wall (Columbia)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

- WHCN-FM—Hartford (E. O'Connell)**
- TED NUGENT—Scream Dream (Epic)
 - ALICE COOPER—Flush The Fashion (WB)
 - PHILIP LYNOTT—Solo In Soho (WB)
 - JUDAS PRIEST—British Steel (Columbia)
 - SORROWS—Teenage Heartbreak (Pavillion)
 - ANDREW GOLD—Whirlwind (Asylum)
 - ★ VAN HALEN—Women And Children First (WB)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ PETE TOWNSHEND—Empty Glass (Atco)
 - ★ JOURNEY—Departure (Columbia)

- WMRM-FM—Philadelphia (J. Bonadonna)**
- TED NUGENT—Scream Dream (Epic)
 - POINT BLANK—The Hard Way (MCA)
 - BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - FIREFALL—Undertow (Atlantic)
 - DIRTY LOOKS—(Stiff/Epic)
 - JON & VANGELIS—Short Stories (Polydor)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ VAN HALEN—Women And Children First (WB)
 - ★ GENESIS—Duke (Atlantic)
 - ★ PINK FLOYD—The Wall (Columbia)

- WGRO-FM—Buffalo (I. Goldfarb)**
- GRATEFUL DEAD—Go To Heaven (Arista)
 - ROBIN LANE & THE CHARTBUSTERS—(WB)
 - JUDAS PRIEST—British Steel (Columbia)
 - TED NUGENT—Scream Dream (Epic)
 - ★ PINK FLOYD—The Wall (Columbia)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ VAN HALEN—Women And Children First (WB)
 - ★ WOLFE—(Polydor)
 - ★ PINK FLOYD—The Wall (Columbia)
 - ★ PETE TOWNSHEND—Empty Glass (Atco)

Western Region

- TOP ADD ONS:**
- TED NUGENT—Scream Dream (Epic)
 - ALICE COOPER—Flush The Fashion (WB)
 - SCOOTERS—Young Girls (EMI/America)
 - STERLING—City Kids (A&M)

- ★ TOP REQUEST / AIRPLAY:**
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - LINDA RONSTADT—Mad Love (Asylum)
 - PINK FLOYD—The Wall (Columbia)
 - JOURNEY—Departure (Columbia)

- BREAKOUTS:**
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
 - GRATEFUL DEAD—Go To Heaven (Arista)
 - D.B. COOPER—Buy American (WB)

KMEL-FM—San Francisco (P. Vincent)

- HUMBLE PIE—On To Victory (Atco)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ LINDA RONSTADT—Mad Love (Asylum)
- ★ JOURNEY—Departure (Columbia)
- ★ BOZ SCAGGS—Middle Man (Columbia)

- KWST-FM—Los Angeles (T. Habbeck)**
- SCOOTERS—Young Girls (EMI/America)
 - TED NUGENT—Scream Dream (Epic)
 - STERLING—City Kids (A&M)
 - ALICE COOPER—Flush The Fashion (WB)
 - ★ PRETENDERS—(Sire)
 - ★ PINK FLOYD—The Wall (Columbia)
 - ★ VAN HALEN—Women And Children First (WB)
 - ★ LINDA RONSTADT—Mad Love (Asylum)

- KPRI-FM—San Diego (J. Summers)**
- GRATEFUL DEAD—Go To Heaven (Arista)
 - TRIUMPH—Progressions Of Power (RCA)
 - TED NUGENT—Scream Dream (Epic)
 - ★ PINK FLOYD—The Wall (Columbia)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ PRETENDERS—(Sire)
 - ★ PAT TRAVERS BAND—Crash And Burn (Polydor)

- KOME-FM—San Jose (D. Jang)**
- DIXIE DREGS—Dregs Of The Earth (Arista)
 - BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - JO JO ZEP—Screaming Targets (Columbia)
 - POINT BLANK—The Hard Way (MCA)
 - PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
 - SCORPIONS—Animal Magnetism (Mercury)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ VAN HALEN—Women And Children First (WB)
 - ★ PINK FLOYD—The Wall (Columbia)
 - ★ JOURNEY—Departure (Columbia)

- KZAP-FM—Sacramento (C. Miller)**
- TED NUGENT—Scream Dream (Epic)
 - JUDAS PRIEST—British Steel (Columbia)
 - GRATEFUL DEAD—Go To Heaven (Arista)
 - SCOOTERS—Young Girls (EMI/America)
 - FIREFALL—Undertow (Atlantic)
 - ALICE COOPER—Flush The Fashion (WB)
 - ★ HEART—Bebé Le Strange (Epic)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ VAN HALEN—Women And Children First (WB)
 - ★ PAT TRAVERS BAND—Crash And Burn (Polydor)

KSJO-FM—San Jose (F. Andrick)

- STERLING—City Kids (A&M)
- ELEVATORS—Front Line (Arista)
- TED NUGENT—Scream Dream (Epic)
- ALICE COOPER—Flush The Fashion (WB)
- PHILIP LYNOTT—Solo In Soho (WB)
- SCOOTERS—Young Girls (EMI/America)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ JOURNEY—Departure (Columbia)
- ★ IAN HUNTER—Welcome To The Club (Chrysalis)

Southwest Region

- TOP ADD ONS:**
- TED NUGENT—Scream Dream (Epic)
 - ORIGINAL MIRRORS—(Arista)
 - SCOOTERS—Young Girls (EMI/America)
 - ALICE COOPER—Flush The Fashion (WB)

- ★ TOP REQUEST / AIRPLAY:**
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - VAN HALEN—Women And Children First (WB)
 - BILLY JOEL—Glass Houses (Columbia)
 - PAT TRAVERS BAND—Crash And Burn (Polydor)

- BREAKOUTS:**
- GRATEFUL DEAD—Go To Heaven (Arista)
 - BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - OZARK MOUNTAIN DAREDEVILS—(Columbia)
 - D.B. COOPER—Buy American (WB)

KZEW-FM—Dallas (D. Miller)

- OZARK MOUNTAIN DAREDEVILS—(Columbia)
- TED NUGENT—Scream Dream (Epic)
- GRATEFUL DEAD—Go To Heaven (Arista)
- D.B. COOPER—Buy American (WB)
- SQUEEZE—Argybargy (A&M)
- SCOOTERS—Young Girls (EMI/America)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ JOURNEY—Departure (Columbia)
- ★ VAN HALEN—Women And Children First (WB)
- ★ BILLY JOEL—Glass Houses (Columbia)

- RTXQ-FM—Dallas (T. Spencer)**
- ORIGINAL MIRRORS—(Arista)
 - KINGBEES—(RSO)
 - BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ JOURNEY—Departure (Columbia)
 - ★ BILLY JOEL—Glass Houses (Columbia)
 - ★ PAT TRAVERS BAND—Crash And Burn (Polydor)

- KATT-FM—Oklahoma City (M. Dempsey/C. Ryan)**
- GRATEFUL DEAD—Go To Heaven (Arista)
 - SCORPIONS—Animal Magnetism (Mercury)
 - ORIGINAL MIRRORS—(Arista)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ LINDA RONSTADT—Mad Love (Asylum)
 - ★ BILLY JOEL—Glass Houses (Columbia)
 - ★ URBAN COWBOY—Soundtrack (Asylum)

Midwest Region

- TOP ADD ONS:**
- TED NUGENT—Scream Dream (Epic)
 - JUDAS PRIEST—British Steel (Columbia)
 - POINT BLANK—The Hard Way (MCA)
 - ALICE COOPER—Flush The Fashion (WB)

- ★ TOP REQUEST / AIRPLAY:**
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - PINK FLOYD—The Wall (Columbia)
 - BILLY JOEL—Glass Houses (Columbia)
 - VAN HALEN—Women And Children First (WB)

- BREAKOUTS:**
- GRATEFUL DEAD—Go To Heaven (Arista)
 - BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - D.B. COOPER—Buy American (WB)
 - SCORPIONS—Animal Magnetism (Mercury)

WWW-FM—Detroit (D. Hunge)

- SCORPIONS—Animal Magnetism (Mercury)
- ALICE COOPER—Flush The Fashion (WB)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- GLASS MOON—(Radio)
- POINT BLANK—The Hard Way (MCA)
- MOTORS—Tenement Steps (Virgin)
- ★ J. GEILS BAND—Love Stinks (EMI/America)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ VAN HALEN—Women And Children First (WB)
- ★ PINK FLOYD—The Wall (Columbia)

- WLUP-FM—Chicago (S. Daniels)**
- JUDAS PRIEST—British Steel (Columbia)
 - GAMBLER—Love & Other Crimes (EMI/America)
 - TED NUGENT—Scream Dream (Epic)
 - TONIO K.—Amerika (Arista)
 - PHILIP LYNOTT—Solo In Soho (WB)
 - D.B. COOPER—Buy American (WB)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ PINK FLOYD—The Wall (Columbia)
 - ★ PRETENDERS—(Sire)
 - ★ VAN HALEN—Women And Children First (WB)

- WLVO-FM—Columbus (S. Runner)**
- TED NUGENT—Scream Dream (Epic)
 - JUDAS PRIEST—British Steel (Columbia)
 - POINT BLANK—The Hard Way (MCA)
 - GRATEFUL DEAD—Go To Heaven (Arista)
 - SCORPIONS—Animal Magnetism (Mercury)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ ERIC CLAPTON—Just One Night (RSO)
 - ★ BILLY JOEL—Glass Houses (Columbia)
 - ★ PINK FLOYD—The Wall (Columbia)

- WFQF-FM—Milwaukee (P. Kelly/E. Dimecic)**
- TED NUGENT—Scream Dream (Epic)
 - BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - SPIDER—(Dreamland)
 - RUSS BALLARD—Barnet Dogs (Epic)
 - ERIC CLAPTON—Just One Night (RSO)
 - BILLY JOEL—Glass Houses (Columbia)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ PETE TOWNSHEND—Empty Glass (Atco)

- KSHE-FM—St. Louis (R. Balis)**
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - TED NUGENT—Scream Dream (Epic)
 - TONIO K.—Amerika (Arista)
 - KINGBEES—(RSO)
 - ORIGINAL MIRRORS—(Arista)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ GENESIS—Duke (Atlantic)
 - ★ JOURNEY—Departure (Columbia)
 - ★ PINK FLOYD—The Wall (Columbia)

Southeast Region

- TOP ADD ONS:**
- TED NUGENT—Scream Dream (Epic)
 - SCOOTERS—Young Girls (EMI/America)
 - ALICE COOPER—Flush The Fashion (WB)
 - FLASH AND THE PAN—Lights In The Night (Epic)

- ★ TOP REQUEST / AIRPLAY:**
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - VAN HALEN—Women And Children First (WB)
 - PINK FLOYD—The Wall (Columbia)
 - ERIC CLAPTON—Just One Night (RSO)

- BREAKOUTS:**
- PETE TOWNSHEND—Empty Glass (Atco)
 - BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - GRATEFUL DEAD—Go To Heaven (Arista)
 - TERENCE BOYLAN—Suzy (Asylum)

WKLS-FM—Atlanta (R. Piombino)

- TED NUGENT—Scream Dream (Epic)
- PETER McIAN—Playing Near The Edge (ARC/Columbia)
- FIREFALL—Undertow (Atlantic)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ URBAN COWBOY—Soundtrack (Asylum)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ ERIC CLAPTON—Just One Night (RSO)

- WROQ-FM—Charlotte (E. Conner)**
- TED NUGENT—Scream Dream (Epic)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ BILLY JOEL—Glass Houses (Columbia)
 - ★ MARSHALL TUCKER BAND—Tenth (WB)
 - ★ VAN HALEN—Women And Children First (WB)

Northeast Region

- TOP ADD ONS:**
- TED NUGENT—Scream Dream (Epic)
 - FLASH AND THE PAN—Lights In The Night (Epic)
 - JUDAS PRIEST—British Steel (Columbia)
 - POINT BLANK—The Hard Way (MCA)

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

- BREAKOUTS:**
- GRATEFUL DEAD—Go To Heaven (Arista)
 - ROBIN LANE & THE CHARTBUSTERS—(WB)
 - BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - JON & VANGELIS—Short Stories (Polydor)

WNEW-FM—New York (M. McIntyre)

- POINT BLANK—The Hard Way (MCA)
- STERLING—City Kids (A&M)
- TED NUGENT—Scream Dream (Epic)
- FLASH AND THE PAN—Lights In The Night (Epic)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ CLASH—London Calling (Epic)
- ★ SQUEEZE—Argybargy (A&M)
- ★ J. GEILS BAND—Love Stinks (EMI/America)

- WCMF-FM—Rochester (T. Edwards)**
- TED NUGENT—Scream Dream (Epic)
 - ROBIN LANE & THE CHARTBUSTERS—(WB)
 - POINT BLANK—The Hard Way (MCA)
 - PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
 - FLASH AND THE PAN—Lights In The Night (Epic)
 - JUDAS PRIEST—British Steel (Columbia)
 - ★ CLASH—London Calling (Epic)
 - ★ PETE TOWNSHEND—Empty Glass (Atco)
 - ★ GENESIS—Duke (Atlantic)
 - ★ VAN HALEN—Women And Children First (WB)

- WLIR-FM—Long Island (D. McNamara/L. Kleinman)**
- JON & VANGELIS—Short Stories (Polydor)
 - LOU REED—Growing Up In Public (Arista)
 - SCOOTERS—Young Girls (EMI/America)
 - TED NUGENT—Scream Dream (Epic)
 - LEVON HELM—American Son (MCA)
 - FLASH AND THE PAN—Lights In The Night (Epic)
 - ★ GRATEFUL DEAD—Go To Heaven (Arista)
 - ★ 3-D—(Polydor)
 - ★ PINK FLOYD—The Wall (Columbia)
 - ★ PETE TOWNSHEND—Empty Glass (Atco)

- WQAZ-FM—Syracuse (E. Levine)**
- TED NUGENT—Scream Dream (Epic)
 - GENESIS—Duke (Atlantic)
 - ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ★ PINK FLOYD—The Wall (Columbia)
 - ★ ERIC CLAPTON—Just One Night (RSO)

- WPLR-FM—New Haven (G. Weingarth/E. Michaelson)**
- TED NUGENT—Scream Dream (Epic)
 - WRECKLESS ERIC—Big Smash (Stiff/Epic)
 - TONIO K.—Amerika (Arista)
 - FLASH AND THE PAN—Lights In The Night (Epic)
 - BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
 - ALICE COOPER—Flush The Fashion (WB)
 - ★ IAN HUNTER—Welcome To The Club (Chrysalis)
 - ★ GRATEFUL DEAD—Go To Heaven (Arista)
 - ★ PETE TOWNSHEND—Empty Glass (Atco)
 - ★ GENESIS—Duke (Atlantic)

- WCOZ-FM—Boston (K. Ingram)**
- TERENCE BOYLAN—Suzy (Asylum)
 - D.B. COOPER—Buy American (WB)
 - FLASH AND THE PAN—Lights In The Night (Epic)
 - JUDAS PRIEST—British Steel (Columbia)
 - TONIO K.—Amerika (Arista)
 - TED NUGENT—Scream Dream (Epic)
 - ★ GRATEFUL DEAD—Go To Heaven (Arista)
 - ★ PETE TOWNSHEND—Empty Glass (Atco)
 - ★ ROBIN TROWER—Victims Of The Fury (Chrysalis)
 - ★ ROBIN LANE & THE CHARTBUSTERS—(WB)

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Radio Programming Detroit WWWW-FM Awaits Holler Magic

DETROIT—Momentum is keeping ABC's WRIF-FM bubbling along. And at WWWW-FM (W-4), which has suffered in this AOR competition, the Shamrock Broadcasting outlet is about to pin its hopes on another new program director.

Frank Holler is due here any day from WKLS-FM (96-Rock) Atlanta with an assignment to turn around W-4's downward trend in Arbitrons and win back some of the listeners who have moved over to WRIF.

It will be a tough one to pull off. WRIF program director Tom Bender has assembled a lineup of the market's top rock DJs (Billboard, Feb. 2, 1980) and "we're out to maximize that lineup," he says.

"We believe in exposure and excitement. Our guys spend a lot of

time on the street," he explains the host of personal appearances made by the on-air staff. "Our goal is simple: to make the station the most exciting in the city," he says.

Bender points out "it's hard to be unique in the music so it's got to be in the delivery." He pays attention to other elements of programming and special programs such as a recent talk show with Ted Nugent.

He also relies heavily on research and points to recently departed research director Fred Jacobs, who has been promoted to director of research and program development for all of ABC's FM stations, as a key factor in this area.

"In two years, Fred and I really developed a symbiotic relationship. He made a big difference in the execution of the station," Bender says. He adds he is looking for a successor.

Meanwhile, W-4 program director Dick Hungate, who has been aboard since Dec. 15, is packing his bags. Hungate, who also hosts a midday show, says, "We did the best we could." Hungate, who came to the Motor City from WMMR-FM Philadelphia, has no plans.

W-4 has trailed downward in the Arbitron ratings last spring from a 6.1 share to 3.9 for January/February while WRIF has moved up steadily from 4.8 a year ago to 7.5 in the January/February Arbitron.

KKSN-AM's Back On Air

PORTLAND, Ore.—"It feels great on the inside and I think it's great out there too." That's the comment from Bob Simmons, program director of KKSN-AM, possibly the newest station in the U.S. after just five weeks on the air.

KKSN was off the air for more than three years after the Federal Communications Commission took the license away from Don Burden's Star Broadcasting.

When it went off the air it was known as KISN-AM and was a Top 40 station. Now back with new owners and still known as "Kiss-en" the station has moved to an AOR format with a heavy dose of oldies.

Simmons who was program director at KOME-FM San Jose, Calif., and has worked at KSAN-FM San Francisco, has put together an on-air lineup drawing from the Bay Area.

Morning man is Phil Buchanan, formerly on KSAN, while afternoon man Steve O'Shea is from KSFX-FM and KFRC-AM San Francisco. Simmons works middays.

Rounding out the staff are Todd Tolces from KTIM-FM San Rafael, Calif., who follows O'Shea; Kathy Sullivan from KFAT-FM Gilroy, Calif., who works a night slot; and David Harper from KZEL-FM Eugene, who works overnight.

\$22.50 Jingles As 'Jock Shots'

LONG BEACH, Calif.—A jingle service, which has been marketing four volumes of music beds, sound effects and other jingles known as "Cheap Radio Thrills," is now offering a special package to aid DJs called "Jock Shots."

The package is being offered by L.A. Air Force here for \$22.50. Everything from a soap opera organist to crowd noises is included in the LP. Some of the material has been culled from the "Cheap Radio Thrills" package.

"Cheap Radio Thrills" include such items as a singing Emergency Broadcasting System test and jingle singers who forget call letters.

For the Record

LOS ANGELES—KFXM in San Bernardino, Calif., is an AM station and the lineup is Rich Watson, Randy Rabbit, Todd Kelly, Craig Powers, Ron Sanchez, Scott Lockwood and Jason McQueen.

WCAM-AM In Camden To Be Sold To Wade

CAMDEN, N.J.—The city of Camden, which for years has been trying to unload its full-time AM-er, WCAM has finally been given the green light by the Federal Communications Commission. The oldest station in Southern New Jersey, which first went on the air in 1926, will be sold to James N. Wade for \$850,000. Wade had been a special assistant to Gov. Milton Shapp of Pennsylvania.

Long a drain on the city treasury, WCAM has been a winner in recent years with an "A Sound For All Seasons" format. Its staples include gospel choir singing and preaching, a nighttime Spanish language music show which has pulled the heavy Hispanic population across the river in Philadelphia and a big band program on Saturdays.

Pat Delsi, who started with WCAM in the early years as a disk jockey and is now its general manager, is credited with turning the station from a liability to a profitable enterprise in recent years. Wade, who lives in Philadelphia, is expected to stick with Delsi's programming.

KKGO-FM Launches Frank Sinatra Show

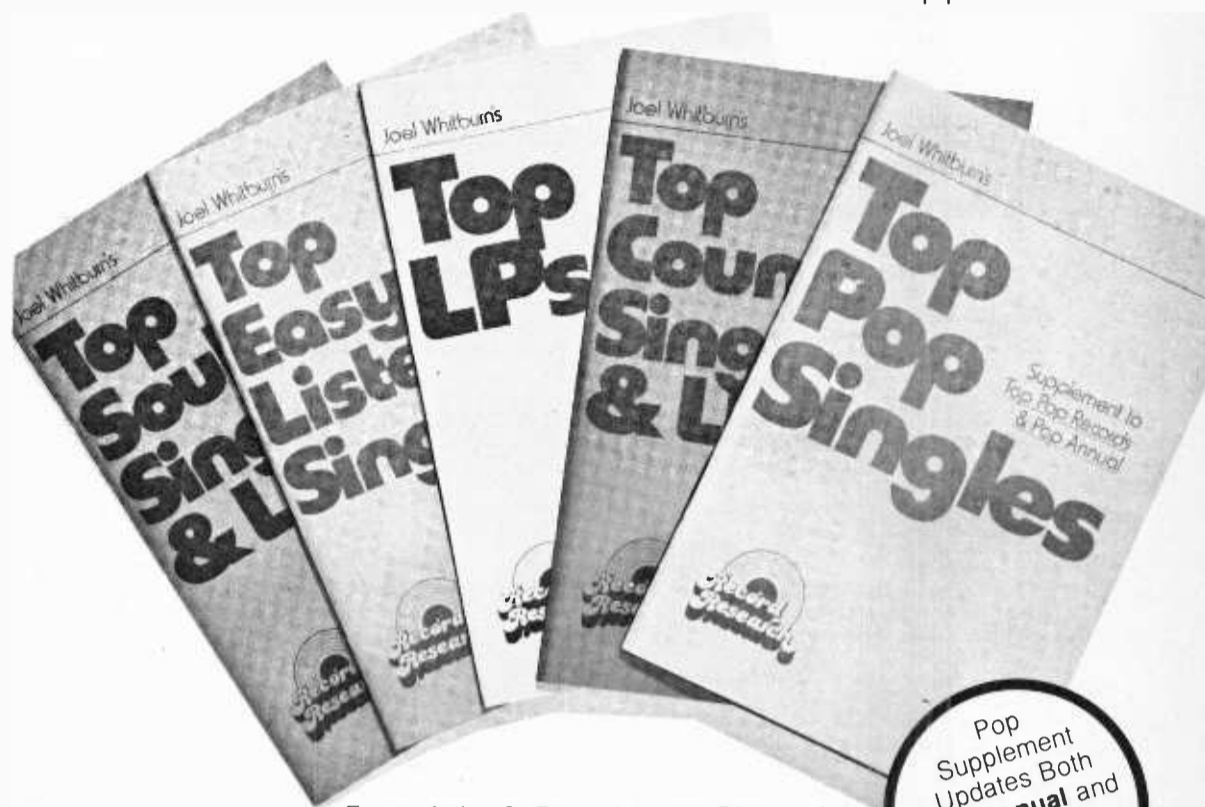
LOS ANGELES—Jazz station KKGO-FM here is the flagship station for Page-Compton Productions' "Sinatra, Compton And Strings," a new weekly two hours featuring the singer and host Paul Compton.

First heard on RKO stations in the mid-1960s, "Sinatra, Compton And Strings" is all new for the 1980s and made its debut Sunday (4) at 6 p.m.

Sinatra has recorded a library of voice tracks exclusively for Compton. These tracks have the singer commenting on his music, his favorite arrangers and lyricists and other elements of his music.

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DATE	WKS	POS	ARTIST - Record Title	SYM	LABEL & No.
2/10/79	20	1	BEE GEES *Tragedy	(1)	RSO 918
4/21/79	19	1	Love You Inside Out	(1)	RSO 925
1/27/79	16	15	BELL & JAMES • Livin' It Up (Friday Night) a) Leroy Bell & Casey James	(2)	A&M 2069
5/26/79	11	39	BELLAMY BROTHERS If I Said You Have A Beautiful Body Would You Hold It Against Me	(1)	Warner 8790
12/22/79	18	23	BENATAR, PAT Heartbreaker	(1)	Chrysalis 2395
2/24/79	15	18	BENSON, GEORGE Love Ballad	(1)	Warner 8759
			BLACKFOOT Highway Song	(1)	Atco 7104 Atco 7207 Atco 14572

Part of sample page from artist section of **Top Pop Singles 1979**

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LPs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Country**	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Soul**	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Easy Listening	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

*Supplement to both Pop Annual and Top Pop books
**'78 and '79 supplements cover both singles and LPs charts

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MAY 17, 1980 BILLBOARD

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	THE ROSE Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
2	2	8	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
3	5	6	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubison, BMI)
4	7	10	DO RIGHT Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
5	3	8	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
6	4	14	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
7	8	6	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
8	6	7	HEART HOTELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
9	9	7	I CAN'T HELP IT Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
10	10	7	LUCKY ME Anne Murray, Capitol 4848 (Chappell, ASCAP)
11	17	3	THEME FROM NEW YORK, NEW YORK Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
12	22	4	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)
13	11	9	AFTER YOU Dionne Warwick, Arista 0498 (Sumac, BMI)
14	19	9	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
15	18	6	SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
16	14	13	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jeddrah/Cass County/Red Cloud, ASCAP)
17	15	9	WHEN THE FEELING COMES AROUND Jennifer Warnes, Arista 0497 (Next Stop Music, ASCAP)
18	23	3	STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
19	12	23	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
20	46	2	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
21	16	13	SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
22	20	12	PILOT OF THE AIRWAVES Charlie Dore, Island 49166 (Warner Bros.) (Ackee, ASCAP)
23	26	5	WONDERING WHERE THE LIONS ARE Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
24	21	12	CATCHING THE SUN Spyro Gyra MCA 41180 (Harlem/Crosssyed Bear, BMI)
25	13	14	ONLY A LONELY HEART SEES Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP)
26	25	5	HURT SO BAD Linda Ronstadt, Asylum 46624 (Elektra) (Vogue, BMI)
27	39	2	ANSWERING MACHINE Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)
28	30	6	THE SEDUCTION James Last Band, Polydor 2071 (Ensign, BMI)
29	24	7	THE GOOD LORD LOVES YOU Neil Diamond, Columbia 1-11232 (All Seasons, ASCAP)
30	28	12	RISE LIKE THE WIND Christopher Cross, Warner Bros. 49184 (Pop "N" Roll, ASCAP)
31	33	6	WALKIN' ON A CLOUD B.J. Thomas, MCA/Songbird 41207 (Home Sweet Home, BMI)
32	NEW ENTRY		AGAINST THE WIND Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
33	50	2	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN Debbie Boone, Warner/Curb 49176 (Southern Nights, ASCAP)
34	34	7	CHINA Dann Rogers, International Artists 503 (Unart/Serendipity, BMI)
35	40	8	GONE TOO FAR Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)
36	43	6	TAKING SOMEBODY WITH ME WHEN I FALL Larry Gatlin, Columbia 1-11219 (Larry Gatlin, BMI)
37	48	2	DALLAS Floyd Cramer, RCA 11916 (Roliam, BMI)
38	35	7	STARTING OVER AGAIN Dolly Parton, RCA 11926 (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)
39	47	4	DANCIN' LIKE LOVERS Mary MacGregor, RSO 1025 (Special, ASCAP)
40	49	2	LADY The Whispers, Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)
41	NEW ENTRY		DREAM STREET ROSE Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)
42	NEW ENTRY		LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
43	NEW ENTRY		MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI)
44	NEW ENTRY		SOMETHING 'BOUT YOU BABY I LIKE Glen Campbell & Rita Coolidge, Capitol 4865 (Colgems-EMI, ASCAP)
45	NEW ENTRY		LIVING WITHOUT YOUR LOVE Imperials, Dayspring 613 (WORD) (Word Music, ASCAP)
46	NEW ENTRY		HAPPY TOGETHER The Captain & Tennille, Casablanca 2264 (The Hudson Bay Music Co., BMI)
47	NEW ENTRY		THE BLUE SIDE Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
48	NEW ENTRY		I'M COMIN' HOME AGAIN Jose Feliciano, Ala 109 (EMP/Time Square, BMI)
49	NEW ENTRY		FUN & GAMES Chuck Mangione, A&M 2236 (Gates, BMI)
50	NEW ENTRY		YOU CAN COME HOME TO ME Frank Weber, RCA 11949 (Live Music, BMI)

MAY 17, 1980 BILLBOARD

Radio Programming

Vox Jox

By DOUG HALL

NEW YORK—Tom O'Hair is the new program director at KQFM-FM (Q-100) Portland, Ore. He succeeds Eric Norberg, who put the station in a new AOR format in August.

O'Hair had recently been doing an air shift on KSAN-FM San Francisco, but he previously programmed that station. He also put KMEL-FM San Francisco in its current AOR format and once worked at the short-lived WQIV-FM New York. O'Hair has worked in the records industry as a promo man at ABC Records and independently.

Program director Steve Roddy has left KULF-FM Houston to become director of programming for Scripps-Howard radio stations. He succeeds E. Karl. Scripps-Howard owns WNOX-AM Knoxville and WMC-AM-FM Memphis and is acquiring WITH-AM-FM Baltimore and KMEQ-AM-FM Phoenix. Roddy is succeeded at Southern Broadcasting's KULF by John Long, who formerly programmed RKO's WHBQ-AM when Dick French was the general manager. Long is working for French again as French is now general manager of KULF.

WLUP-FM morning man Steve Dahl, arch enemy of disco who recorded "Do Ya Think I'm Disco," got a full page of copy—an interview—and a sketch in the current Oui magazine. . . . Jeffrey Jay Weber, operations manager of WAZY-AM-FM Lafayette, Ind., has been named to the board of directors of the Society of Radio Personalities.

Russell Wittberger has left the presidency of Charter Broadcasting Inc. in San Diego but he will remain

in a consulting capacity. Wittberger, before joining Charter in 1978, had been executive vice president and general manager of KCBQ Radio San Diego. . . . Phillip T. Zeni is now vice president of KAAZ-AM, KLPO-FM Little Rock. Zeni had been general manager of both Metromedia stations since January 1980. . . . Bob Slavin moves from being music director at WCOZ-FM Boston to doing full-time air work. Replacing Slavin is Kate Ingram, who has served in music director slots at WCBN-FM Boston and KSAN-FM San Francisco.

David R. Drum becomes station manager at WFFM-FM Braddock, Penn. Drum was the station's general sales manager. . . . Judy Lea is upped to promotion director at KZLA-FM Los Angeles. She was secretary to vice president and general manager Pete Newell. . . . KARA-FM air talent Dan Schow recently did his entire 6:30-9 a.m. morning show from a hang glider suspended over the Santa Clara (Calif.) Valley. In addition to giving a weather report, he also gave a beach report as he could see the Pacific Ocean nearly 60 miles away.

Former bandleader-singer Benny Strong, now managing KAVR-AM Apple Valley, Calif., has added Chuck Cecil's "Swinging Years" syndicated big band program, to KAVR's schedule. It airs 9 p.m. to midnight every Saturday and marks the 47th station subscribing to the show. . . . WKTI-FM Milwaukee has three new air talents. Doug Geren joins, from WJZQ-FM Kenosha, Wis., where he was operations manager. Geren has the morning slot. In middays is Donna Walker, who was with WBCS-FM Milwaukee. Jim Berry, who had been a parttimer, now has the evening, 4 p.m.-10 p.m. shift. . . . KERE-AM Denver recently raised several thousand dollars for the American Cancer Society by having station air talents take to the court on their "asses." The deejays rode donkeys in a basketball game won by the Green Mountain AAA high school champs. Westwood One's syndicated "Off The Record" has been added to the programming of WNEW-FM New York. This marks the 200th outlet for the program. Already carrying the series are KMET-FM Los Angeles, WMET-FM Chicago and KSAN-FM San Francisco.

"Dandy Dan Daniel" has moved into the 5:30 a.m. to 9:30 a.m. slot at WYNY-FM New York. Previously, Daniel had the mid-morning slot. He also hosts the 1 p.m. to 5 p.m. slot on Sundays at WYNY.

Kevin O'Neill joins WDRQ-FM Detroit to do the morning show. He was with Houston's KULF-FM in the 6 p.m. to 10 p.m. slot. . . . CJBX-FM has signed on the air in London, Ontario, Canada with a country format. The lineup is Robert Q, 6 a.m. to 10 a.m.; Vic Foliott, 10 a.m. to 1 p.m.; Robin Geoffrey, 1 p.m. to 6 p.m.; Ron Michaels, 6 p.m. to midnight. The overnights are handled by Pete Leyland, Swing Karen Cooper and Pat Murphy. Foliott is program director. Murphy is music director.

Varner Paulsen is now vice president and general manager of KNEW-AM Oakland, Calif. Paulsen was recently regional vice president for the Metromedia radio divi-

sion. . . . Bill Thompson has left KGU-AM, Honolulu as its early morning personality to go with KKUA-AM in the same time slot, same city. KGU is an MOR station; KKUA a rocker.

Dan Vernon Gates is the new program director at WRCG-AM Columbus, Ga. Gates formerly worked at WPLO-AM Atlanta and hosted the syndicated show, "Country Roads." . . . Brad Hanson moves up to music director at KSKU-FM Hutchinson, Kan. He was air talent and continues to do a weekend shift.

Lee Armstrong moves from operations manager at WNOE-AM-FM New Orleans to program director at WVON-AM Chicago. WNOE is searching for more than a time and temperature air personality. Send resume to Chucker, 529 Bienville St., New Orleans, La. 70130.

Craig Powers is upped to program director at KFXM-AM San Bernardino, Calif. Powers was production assistant. Powers also handles the 3 p.m. to 7 p.m. slot. Rounding out the lineup are Rick Watson, from 6-10 a.m.; Todd Kelly, 10 a.m.-3 p.m.; Randy Rabbitt, 7-midnight; and Ron Sanchez, from midnight to 6 a.m. with Scott Lockwood doing weekends.

Jack Regan is upped to program director at KOAQ-FM Denver. Regan was an airpersonality at the station. Joining KOAQ as air talents are Vic Martin and Nick Sommers. Martin, who has the 5:30 a.m. to 10 a.m. slot, was with KJLA-FM Kansas City, Mo. Sommers, now in the 7 p.m. to midnight shift, was with KTLK-FM and KIMN-FM in Denver.

Jimmy Mack moves to WBCN-FM Boston as assistant music director. Mack was with Polydor Records as national disco promotion administrator. . . . At WRKO-AM Boston, Bill Smith joins as an air personality. He handles the afternoon 2 p.m. to 6 p.m. shift. Smith was at WEEL-FM Boston. . . . Sandy Beach joins KYUU-FM San Francisco as program director, replacing Mike Phillips who is now national program director for the NBC FM Group. Beach was at WKBW-FM Buffalo, N.Y., as program director.

L.A. KUTE-FM

Continued from page 25
We're playing John Coltrane in certain time slots."

Stone would not say anything was wrong with the previous format except the only reason for change was "to take the station to another level" and to extend what was being done previously.

However, the January/February Arbitrons for KGFJ showed the station slipping from a 1.2 to a 1.0 in the 6 a.m. to midnight, Monday through Sunday Arbitron shares.

Air personnel at the station has remained fairly stable: Stone, George Moore, Reggie Utley, Tyrone Nelson, Donnell Boyd and Dick Davis doing gospel. Utley is also the music director.

Traces of the KGFJ of the 1960s and early 1970s are evident in the return of Lucky Pierre, though he won't have an air slot at KGFJ. Looney acknowledges Pierre may have a show on KUTE.

Bubbling Under The HOT 100

- 101—GOT TO BE ENOUGH, Con Funk Shun, Mercury 76051
- 102—HIGH, Skyy, Salsoul 72113 (RCA)
- 103—HANGIN' OUT, Kool & The Gang, De-Lite 804 (Mercury)
- 104—DALLAS, Floyd Cramer, RCA 11916
- 105—OVERNIGHT SENSATION, Jerry Knight, A&M 2215
- 106—CLOUDS, Chaka Khan, Warner Bros. 49216
- 107—GIVE ME SOME EMOTION, Webster Lewis, Columbia 9-50832
- 108—LANDLORD, Gladys Knight & The Pips, Columbia 1-11239
- 109—I CAN SURVIVE, Triumph, RCA 11945
- 110—LET THE MUSIC DO THE TALKING, The Joe Perry Project, Columbia 1-11250

Bubbling Under The Top LPs

- 201—TOMMY TUTONE, Tommy Tutone, Columbia JC 36372
- 202—LONNIE LISTON SMITH, Love Is The Answer, Columbia JC 36373
- 203—SUZANNE FELLINI, Suzanne Fellini, Casablanca NBLP 7205
- 204—JERRY KNIGHT, Jerry Knight, A&M SP 4788
- 205—FLOYD CRAMER, Dallas, RCA AHL1-3613
- 206—FELIX CAVALIERE, Castles In The Air, Epic JE 35990
- 207—HEATH BROTHERS, Live At The Public Theatre, Columbia FC 36374
- 208—PHOTOGLO, Photoglo, 20th Century T-604 (RCA)
- 209—KWICK, Kwick, EMI-America SW 17025
- 210—EDWIN STARR, Stronger Than You Think I Am, 20th Century T-615 (RCA)

Jazz

FOR NEW JMH LABEL

Nashville Big Band Taped

NASHVILLE — Newly formed JMH Records here has released "Big Band Bridge" by the Louis Brown Orchestra, the first big band album recorded in Nashville in a number of years. The 18-member band, including two vocalists, was recorded at Sound Stage Studios and produced by Jeff Hudgins, president of the label. Hudgins' father, Jim, composed all of the material which includes a "then" side and a "now" side.

"This album represents a one-man revolution against the harsh, loud, non-melodic music of today," says Jim Hudgins, a practicing physician in Nashville. "I'm convinced there are lots of us around who long for new songs that have a feel of quality about them, as in the past."

Col's Best Of LPs

NEW YORK—Columbia has issued a series of best of LPs featuring Stan Getz, Eric Gale, Steve Kahn and the Mahavishnu Orchestra, among others.

JMH Records has drawn praise from radio and music people with its debut album. What started out as a local release with one station, WAMB-AM Nashville, playing the record, word soon spread across the country with the record being added on WNEW-AM, New York; WOR-AM, New York; WMAL-AM, Washington; WAYE-AM, Baltimore; WJR-AM, Detroit; KGRB-AM, Los Angeles; KGIL-AM, San Fernando; KMEQ-AM, Phoenix; and others.

"We considered doing an album of big band hits," says orchestra leader Brown, "but that's been done many times. I think a lot of folks prefer the original recordings anyway."

Jeff Hudgins has been on the road promoting the album and the resurgence of big band music, being interviewed by a variety of air personalities including Bob Jones at WNEW, Ed Walker at WMAL and Don Jackson at KWAQ-AM in Sun City, Ariz.

New Jazz Needs Funds

NEW YORK—Producer Joseph Papp is mounting a series of benefit concerts here to help maintain the critically acclaimed New Jazz at the Public Theatre project that has been curtailed due to lack of funds.

New Jazz, which has been offered at the theatre since March 1978, has presented more than 150 concerts featuring stars of the city's thriving loft scene and other contemporary acts, underwritten by the proceeds of Papp's successful Broadway musical, "A Chorus Line," which accounted for 40% of the New Jazz budget. Another 10% of the operating costs were paid for by federal and state grants and a corporate contribution from Warner Communications Inc.

The remaining 50%, however, was drawn from box office receipts.

Since income from "Chorus Line" is dwindling, Papp is attempting to raise money via additional corporate contributions and a series of benefits that begin May 17. So far, artists such as Max Roach, Gil Evans, Jackie McLean and Carla Bley have pledged their talents.

Billboard SPECIAL SURVEY For Week Ending 5/17/80

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	11	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	26	16	16	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
2	1	8	SPYRO GYRA Catching The Sun, MCA MCA-5108	27	22	32	RISE Herb Alpert, A&M SP 4790
3	3	12	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	28	24	10	SONG BOOK ONE Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)
4	4	5	DREAM COME TRUE Earl Klugh, United Artists LT-1026	29	29	59	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
5	5	13	FUN AND GAMES Chuck Mangione, A&M SP-3715	30	NEW ENTRY		ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013
6	6	13	EVERY GENERATION Ronnie Laws, United Artists LT-1001	31	23	27	PIZZAZZ Patrice Rushen, Elektra 6E-243
7	7	11	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	32	33	4	CRAWFISH FIESTA Professor Longhair, Alligator 4718
8	8	5	MONSTER Herbie Hancock, Columbia JC 36415	33	25	5	IN PERFORMANCE Oregon, Elektra 9E 304
9	9	29	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	34	34	6	TIVOLI GARDENS Stepano Grappelli, Joe Pass, Neils Pedersen Pablo D 2312112 (RCA)
10	13	18	HIROSHIMA Hiroshima, Arista AB-4252	35	27	12	PICK 'EM Ron Carter, Milestone M-9092 (Fantasy)
11	11	9	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	36	31	29	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253
12	10	28	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	37	37	2	PORTRAIT Charles Mingus, Prestige P-24092 (Fantasy)
13	12	7	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193	38	38	2	ABERCROMBIE QUARTET Abercrombie Quartet, ECM ECM-1- 1164 (Warner Bros.)
14	14	25	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	39	36	33	8:30 Weather Report, A&M/Columbia PC2-36030
15	15	7	OCEAN LINER Passport, Atlantic SD 19265	40	NEW ENTRY		WE WILL MEET AGAIN Bill Evans, Warner Bros. HS 3411
16	17	4	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373	41	42	3	KITTYHAWK Kittyhawk, EMI/America SW 17029
17	18	4	FOR SURE Woody Shaw, Columbia FC 36383	42	NEW ENTRY		TERRA BRASILIIS Antonio Carlos Jobim, Warner Bros. 2B-3409
18	19	5	NUDE ANTS Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)	43	30	16	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978
19	NEW ENTRY		ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	44	41	23	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
20	20	7	NOMAD Chico Hamilton, Elektra 6E 257	45	43	3	THE BEST OF TOM SCOTT Tom Scott, Columbia JC 36352
21	21	5	ON THE ROAD Count Basie & Orchestra, Pablo D-2312112 (RCA)	46	40	12	CHAIR IN THE SKY Mingus Dynasty, Elektra 6E-248
22	26	3	NOW APPEARING AT OLE MISS B.B. King, MCA MCA-2-8016	47	46	3	AFRICAN MARKET PLACE Dollar Brand, Elektra 6E 252
23	35	2	TAP STEP Chick Corea, Warner Bros. BSK 3425	48	48	2	NITE RIDE Dan Siegel, Inner City IC 1046
24	NEW ENTRY		WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	49	47	4	RAIN FLOWERS Susan Muscarella, Pacific Arts PAC7-137
25	28	11	A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)	50	39	9	I'M COMING HOME AGAIN Carmen McRae, Buddah B2D 6501 (Arista)

Jazz Beat

LOS ANGELES—Trumpeter Woody Shaw is producing his first starring concert in New York Friday (16) at the Symphony Space Theatre. His management agency, MsManagement, is coproducing. Performing with him will be members of his regular quintet: Larry Willis, Carter Jefferson, Stafford James and Victor Lewis plus a string section and horn ensemble.

Tierra, the Latin-jazz-rock band from East Los Angeles, will perform at the Hollywood Bowl with Stanley Clarke. The septet has cut three LPs, with the latest "L.A. Nites" due in May. . . . Dave Brubeck's new quartet now includes Randy Jones on drums, Jerry Bergonzi on tenor and son Chris on bass. . . . Richie Rorne's new Elektra single's titled "Feel" which is out of his debut LP "Deep" due June 23. . . . Chicago's next LP is coming July 14 and was produced by Tom Dowd.

Las Vegas is celebrating Jazz Month with concerts all over town, sponsored by the Las Vegas Jazz Society, the city and the National Endowment for the Arts. . . . Mongo Santamaria plays Frenchy's in Hayward, Calif., June 10. The club celebrated its first anniversary Thursday (8). . . . The Women's Jazz Festival is sponsoring a jazz camp Aug. 3-9 in Kansas City, Mo. It costs \$150.

Jazz a La Carte is a new L.A.-based label whose first three releases feature Terry Gibbs (two LPs) and Della Reese. Backing Della on her live date cut last year are Lou Levy, Kenny Burrell, Bob Cooper, Jimmy Smith, Bob Magnusson and Chile Charles. The Terry Gibbs group on one LP consists of Frank Capp, Marty Harris and Harvey Newmark. The second LP features Bob Cooper, Conti Candoli, Jimmy Smith, Lou Levy and Bob Magnusson. Personal manager Harvey Markowitz is involved with the label which Ray Lawrence Ltd. is distributing and promoting.

Pianist Warren Meyers debuted his new Octagon group at Carmelo's Sunday (11). The group's book consists of originals plus tributes to Charlie Parker, Erroll Garner, Gerry Mulligan and Neal Hefti.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Ellington Orchestra Into South America

LOS ANGELES—With Cootie Williams back in the trumpet section, the Duke Ellington Orchestra conducted by his son, Mercer, will fly to South America in May for concerts in Brazil and Argentina.

The trek follows a visit to Japan earlier this year and will be followed by dates on the West Coast and yet another tour into Australasia. In June, Ellington and his men depart on a European tour which will include the Nice Festival.

A NATIONAL BREAKOUT!

Dan Siegel Nite Ride

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JEFF THOMPSON /
Tower Records / Seattle, WA

" . . . for a new artist's first LP, Dan has achieved outstanding acceptance and great sales . . . We ordered 150 three weeks ago and I'll have to reorder this week."

STEVE STARR /
For The Record / Baltimore, MD

Destined to be one of the 80s classics bringing in the new fusion. Sales off in-store play, sold out our initial order in less than 2 hours!

DOUG KRUG /
The Malt Shop / Denver, CO

One of the things I do all day is listen to new jazz releases—this is one I noticed right away! . . . Nite Ride is especially refreshing and creative at a time when too many LPs are cluttered with production . . . We had to stop playing the record because we kept running out! . . . You can pick any cut—it flows beautifully!

TIM MORTENSEN /
Everybody's Record Company / Eugene, OR

Nite Ride has been our Top-Selling Jazz LP for the last three weeks . . . Hope this week's in-store appearance will catapult him even further . . . I can't say enough about this record!!!

JOE TERRABONE /
Tara Record & Tape Distributors / Atlanta, GA

"Nite Ride has received an overwhelming response at the retail level. This LP has the sales potential of a Bob James or Spyro Gyra . . . In-store play is a must for this auspicious debut!"

DONALD ELFMAN /
Tower Records / Westwood, CA

"Siegel, Ritenour and Klemmer make Nite Ride a winning package . . . We've already reordered twice and it's been out less than a month."

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INNER CITY RECORDS

Disco Business

2 Chicago DJs Spin To a Draw

CHICAGO—A first place tie highlighted the second annual Battle of the Disco Deejays competition here May 3. Approximately 4,000 persons attended the event, staged at the Aragon Ballroom.

Judges decided that deejays Frankie Knuckles and Peter Lewicki would share the competition's top honors. The deejays will split a cash prize of \$500.

Lewicki represented Alfie's, while Knuckles is a deejay here at the Warehouse. Deejays from several area clubs took part in the event.

Judges named Carlos Perez, deejay at the Phoenix, runnerup.

The master of ceremonies for the evening was WGCI-FM program director Barry Mayo. The panel of judges included Bobby Shaw, RFC/Warner Records; Steve Stouff, RCA Records; Marianne Clapatch, Prelude Records and Burt Colman, Pickwick International.

Also: Rocky Jones, Audio Talent record pool; Paul Weisberg, Independent Record Service, and deejays Frank La Pomi and Craig Vargas.

MORE THAN LIGHTS, SOUND July Forum Focuses On Newest Software

NEW YORK—Although light and sound equipment manufacturers will play a significant role in helping to shape the direction of Billboard's Disco Forum VII, Bill Wardlow, the Forum's director stresses that ongoing participation by record label personnel, disco deejays and other people involved with the software end of the business will in no way be diminished.

To emphasize the Forum's commitment to the software segment of the industry, members of Billboard's convention bureau have structured a program of seminars to run in tandem with those geared to the hardware community.

Among the software-oriented seminars to be held throughout the four days of the convention July 14-17 at the Sheraton Center Hotel here are:

- A marketing panel geared to record label marketing specialists as well as to retailers and merchandisers.

- A promotion panel aimed at leading label and independent promotion personnel.

- A panel geared to the problems of record label executives and a&r personnel.

- A panel aimed at concert promoters and dealing with problems of developing live acts in clubs, auditoriums and arenas.

- The importance of independent labels in the changing dance music scene.

- The importance of major labels in today's changing music scene.

- A producer's panel, looking into the challenges facing a&r men working with r&b, rock and AOR products.

- A look at the main elements involved in scheduling live talent, in staging, in structuring advertising and promotional campaigns and in scaling ticket prices.

- A look at how the nation's disco deejays are coping with the new disco fusion sounds.

- A radio panel zeroing in on stations structuring r&b, rock and AOR formats.

- Possible effects of news media attitudes on record sales as they apply to disco, music reviews, performers and critics.

- Challenges facing light and sound equipment manufacturers in adapting disco light and sound equipment to rock clubs.

BMI Lawsuit Hits Pennsylvania Club

NEW YORK—BMI has accused the operators of the Discovery Discotheque in Milmont Park, Pa., of playing copyrighted songs without authorization.

In an action for copyright infringement filed in U.S. District Court, Scranton, Pa., BMI charges that Anne and Anthony Matteredo, operators of the disco played Sylvester Stewart's "Everyday People;" Parts 1 & 2 of the Isley Bros.' "Shout;" Michael Jackson's "Don't Stop Til You Get Enough;" "I Wanna Be Your Lover," by Prince Nelson; "Swearin' To God," by Bob Crewe & Denny Randell; and "Workin' My Way Back To You" by Sandy Linzer & Denny Randell.

BMI seeks statutory damages, attorneys' fees and court costs in the action.

Mobile Operator In Memphis Goes Jazz

NEW YORK—Jazz in a discotheque? At one time the concept would have been unheard of. Today, with the changing directions of dance music formats, the unusual is fast becoming the norm and one enterprising Memphis mobile disco operator is capitalizing on the trend with noteworthy success.

Luther Thompson, who with Memphis radio personality Mike Ware runs a portable disco operation called Disco & More, introduced jazz into his music format several months ago even before the changes in conventional disco music became noticeable.

"The response from audiences was overwhelming," states Thompson. The result was the requests for danceable jazz music began pouring into the offices of Disco & More, and today the works of artists like Ronnie Laws, Herbie Hancock, Ahmad Jamal, Earl Klugh, George Benson, Webster Lewis and David Sanborn are high on the 300-album playlist of Thompson and Ware.

Although jazz dominates Thompson and Ware's catalog of music, it is by no means the only sound they play. Country, new wave, r&b, funk gospel and the sounds of rapping deejays are also important to the repertoire.

As a result, the sounds of Herbie Hancock and George Benson are often meshed in with Blondie, Dolly Parton, Curtis Blow, the Manhattan, Smokey Robinson, Prince and Stephanie Mills.

So popular among Memphis partygoers has the mixed bag of music offered by Disco & More become, that Thompson and Ware are even tapped by conventional disco operators to bring their brand of popular dance music into the clubs.

As a result, in addition to playing the popular venues frequented by mobile operators, Thompson and Ware have also played such clubs as the Players Palace in Jackson, Tenn., the Club Octagon in Holly Springs, Miss., and the Midway Club in Blytheville, Ark.

Further, Disco & More has become a fixture at the sprawling 2001 Discotheque in Memphis where on

Sundays when most other clubs in the area are hard-pressed to fill their space, Thompson and Ware pull in an estimated 700 patrons.

Thompson and Ware's unorthodox method of dance music programming has not only made the pair extremely popular with a wide cross-section of dancing audiences in the 90-mile radius of Memphis where they are based, but it has also made it surprisingly easy for them to receive promotional records from most of the releasing labels.

While the lament by most mobile disco operators is that they are treated like low men on the totem pole of promotional records preference, Thompson and Ware state with pride that they are serviced directly by many of the labels. They are also members of an area disco record pool.

Disco & More plays to crowds of all ages. However, its preference is for an upwardly mobile over 21 audience. To encourage this, Thompson and Ware play all their parties dressed in a formal attire of tie and tails.

The quest for the preferred customer is helped by the fact that Ware who is employed with WHRK-FM in Memphis as an on-air personality and is considered among the best in the area.

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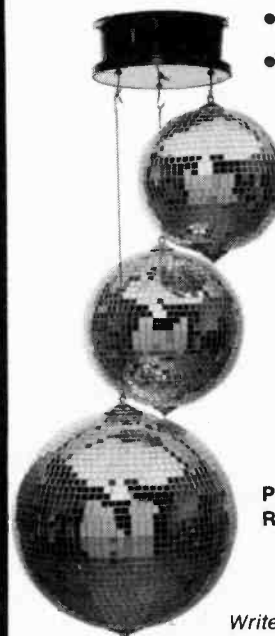
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ATLANTA

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 3 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 7 POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 8 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (MAXI 33)
 - 9 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 10 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 11 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 12 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 13 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 14 WHAT YOU WONT DO FOR LOVE—Denny Corbett—Reflection (12-inch)
 - 15 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)

DETROIT

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 4 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 5 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 6 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 9 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 10 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (MAXI 33)
 - 11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 12 HANG TOGETHER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch)
 - 13 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 14 OVERNIGHT SENSATION—Jerry Knight—A&M (12-inch)
 - 15 YOU'RE ALL THE BOOGIE I NEED/CHECK OUT THE GROOVE—Teena Marie—Motown (LP)

NEW ORLEANS

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE/DANCE—The Player's Association—Vanguard (LP/12-inch)
 - 5 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
 - 6 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 7 FOXES (Soundtrack)—all cuts—Cher/Giorgio/Brooklyn Dreams—Casablanca (LP/12-inch)
 - 8 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 9 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 10 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 11 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 12 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 13 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 14 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 15 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)

PITTSBURGH

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 3 POP POP SHOO WAH/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 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 6 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE/DANCE—The Player's Association—Vanguard (LP/12-inch)
 - 7 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 8 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 9 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 10 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 11 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
 - 12 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 13 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch)
 - 14 BACK TOGETHER AGAIN—Roberta Flack w/Donny Hathaway—Atlantic (LP/12-inch)
 - 15 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)

BALT./WASHINGTON

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 3 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 6 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 7 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 8 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 9 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 10 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway—Atlantic (LP/12-inch)
 - 11 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 12 IS IT LOVE—Machine—Hologram/RCA (12-inch)
 - 13 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
 - 14 LOVE STARTS AFTER DARK—Gene Page w/Charmaine Sylvers—Arista (12-inch)
 - 15 RELEASE—Patti LaBelle—Epic (LP)

HOUSTON

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 3 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 4 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 5 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
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 - 8 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 9 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 10 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 11 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 12 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 13 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 14 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
 - 15 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)

NEW YORK

- This Week**
- 1 LOVER'S HOLIDAY/SEARCHING/GLOW OF LOVE/THE END—Change—Warner/RFC (LP/12-inch)
 - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 5 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 6 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
 - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 9 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 10 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 11 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 12 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 13 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 14 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 15 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)

SAN FRANCISCO

- This Week**
- 1 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 2 WITHOUT YOUR LOVE/ALIVE WITH YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 3 LOVER'S HOLIDAY/SEARCHING/THE GLOW OF LOVE/THE END—Change—Warner/RFC (LP/12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
 - 6 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
 - 7 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (MAXI 33)
 - 8 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 9 TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch)
 - 10 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (12-inch)
 - 11 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 12 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 13 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 14 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 15 IN THE FOREST—Baby O—Baby O Records (12-inch)

BOSTON

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 3 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 4 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 5 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 6 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 7 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway—Atlantic (LP/12-inch)
 - 8 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 9 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 10 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 11 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 12 OVERNIGHT SENSATION—Jerry Knight—A&M (12-inch)
 - 13 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 14 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 15 THE GROOVE—Rodney Franklin—Columbia (12-inch)

LOS ANGELES

- This Week**
- 1 LOVER'S HOLIDAY/SEARCHING/THE END—Change—Warner/RFC (LP/12-inch)
 - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 3 WITHOUT YOUR LOVE/ALIVE WITH YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 4 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT/DANCE IN YOUR PARTS—Erotic Drum Band—Prism (LP/12-inch)
 - 5 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (MAXI 33)
 - 6 PARTY BOYS—Foxy—Disconet (R) (12-inch)
 - 7 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
 - 8 BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch)
 - 9 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 10 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 11 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 12 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 13 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway—Atlantic (LP/12-inch)
 - 14 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
 - 15 IN THE FOREST—Baby O—Baby O Records (12-inch)

PHILADELPHIA

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 3 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 4 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (12-inch)
 - 5 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 6 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway—Atlantic (LP/12-inch)
 - 7 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 8 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
 - 9 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 10 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 12 I REALLY LOVE YOU (Just Can't Help Myself)—Common Sense—B.C. Records (12-inch)
 - 13 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 14 GO ALL THE WAY—The Isley Brothers—T-Neck (LP)
 - 15 IS IT LOVE—Machine—RCA (12-inch)

SEATTLE/PORLAND

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
 - 3 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 4 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 LET'S HAVE A PARTY—Danielle—Casablanca (LP)
 - 7 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 8 FOXES (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 9 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 10 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 11 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 12 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 13 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
 - 14 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 15 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)

CHICAGO

- This Week**
- 1 LOVER'S HOLIDAY/SEARCHING/THE END—Change—Warner/RFC (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
 - 4 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 5 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 6 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 YOU MADE ME DO IT AGAIN/FILL ME UP—Ellen & Ellen—Ovation (12-inch)
 - 9 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 10 GO ALL THE WAY—The Isley Brothers—T-Neck (LP)
 - 11 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway—Atlantic (LP/12-inch)
 - 12 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 13 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 14 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
 - 15 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)

MIAMI

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 3 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 4 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 5 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 6 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
 - 7 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 8 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 9 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
 - 10 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
 - 11 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 12 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 13 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 14 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 15 FUNKYTOWN—Lipps Inc.—Casablanca (12-inch)

PHOENIX

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 3 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 4 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
 - 5 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 6 HOT TO TROT—Laurel Russell Grant—Alvarez (12-inch)
 - 7 ONE, TWO, THREE—Salazar—City Records (12-inch)
 - 8 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 9 BRASS IN POCKET/MYSTERY ACHIEVEMENT—Pretenders—Sire/Warner (LP/12-inch)
 - 10 HIDIN' FROM LOVE—Bryan Adams—A&M (LP)
 - 11 FOXES (Soundtrack)—all cuts—Cher & Giorgio—Casablanca (LP/12-inch)
 - 12 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 13 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 14 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 15 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)

MONTREAL

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 BREAKAWAY—Watson Beasley—CBS (LP)
 - 3 HIDING FROM LOVE—Bryan Adams—A&M (LP)
 - 4 AMERICAN GIGOLO—Blondie & Giorgio—Polydor (LP)
 - 5 FUNKYTOWN—Lipps Inc.—Polydor (LP)
 - 6 I CAN'T CONTROL MYSELF—Teen Beats—Alta (LP)
 - 7 PARADISE GARAGE—The Zebras—Downstairs (LP)
 - 8 ROCK & ROLL—Kryptonite—Downstairs (LP)
 - 9 YOU GOT WHAT IT TAKES—Bobby Thurston—Quality (LP)
 - 10 COME BACK—J. Geils Band—Capitol (LP)
 - 11 TONIGHT—Rachael Sweet—CBS (LP)
 - 12 ECHO BEACH—Martha & the Muffins—Polydor (LP)
 - 13 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
 - 14 OVERNIGHT SENSATION—Jerry Knight—A&M (LP)
 - 15 FAKE—Karen Silver—Quality (LP)

Disco Business

Midnight Magic Is New Miami Report

MIAMI—The Bo Crane Disco Report and sister publication the Black Music Report, have been temporarily incorporated into Midnight Magic, a twice monthly music entertainment report published here by Elaine Marano.

The Bo Crane Report and the Black Music Report were forced by record label cutbacks of advertising budgets to temporarily cease independent publication. Both newsletters offered deejays, club owners, record stores and record label promotional personnel an insight into the hottest dance records being played in black, new wave and conventional discos in the Miami/Ft. Lauderdale area.

Publisher Bo Crane assures that the newsletters will return to independent publication "as soon as advertising budgets are once more relaxed."

Atlantic Goes To A Standard Jacket

NEW YORK—Atlantic Records has introduced a new standard jacket which is being used with all its dance music singles. The jacket was designed by Bob Deffin, Atlantic's art director. It will be used for product appearing under the Atlantic/Atco/Cotillion and custom labels.

The four-color design features a full-size reproduction of a 12-inch disk, with a card clipped to the jacket and reading "Hits from Atlantic, Atco, Cotillion & Custom labels." A large center hole is utilized so that the label of the record inside may be easily seen.

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Disco Mix

By BARRY LEDERER

NEW YORK—Poussez had a sleeper last year titled "Come On And Do It" which turned into a disco hit for the group as well as the clubs. Now recognized as a formidable trio, Poussez releases its second effort on Vanguard Records. It is from the group's latest LP titled, "Leave That Boy Alone."

Exuberant and dynamic tracks match strong harmonies, with electronic effects interspersed with guitar chords heading in the rock field. The flipside "Don't Stop, Keep Moving" is a mid tempo and strident tune with male vocal chanting the title to a bluesy and brassy tune. These above cuts are available as a 12-inch 33 1/3 r.p.m. disk.

"Let's Roller Skate" and "I'll Always Be Your Friend" warrant attention as they maintain a commercial flavor and appeal. Alphonse Mouton, who plays many of the instruments on the album, produced and arranged.

Edwin Starr's latest LP from 20th Century-Fox contains his current 12-inch "Tell-A-Star" which is having some play in the clubs. The album and lead cut are titled "Stronger Than You Think I Am." It has a moving and unifying effect which could be used by some rallying group as their theme song. It has an almost gospel feeling and has its strength in its anthem like appeal.

"Get Up-Whirlpool" is a laidback, funky tune that runs a healthy 8:20 minutes. All the songs were produced and written by Starr. Rick Gianatos did special mixes for "Stronger Than You Think I Am" and "Get Up-Whirlpool."

MCA Records offers Denise LaSalle and "I'm So Hot" from her album of the same name. This selection as well as "Try My Love" and "May The Funk Be With You" are tunes which have good dance floor potential yet need to be re-mixed and extended for better deejay attention.

The artist again shows virtuosity by going from pop to gospel to funk on these tunes, yet always maintaining a high level of vocal assurance.

Distributed by TK are two labels that have product which is a step beyond the usual TK disco fare. Bold Records has the Cichilds with an LP titled "Be True To Your School." Most of the cuts are high energy rock and should find acceptance in those clubs catering to such musical tastes. Selections which seem most palatable include, "Follow The Trend," "These Boots Were Made For Walking" and "Missionary Man." Many of the cuts were written by the artists themselves and this first effort LP was produced by Ann Holloway.

Clouds Records has "Eye Of The Tiger" by the group Tiger Tiger. Though still in a rock format, the group has toned down its sound to a mellowing midtempo feeling that is commercially-oriented especially as seen in the highlight of the LP "Because The Night."

This Patti Smith and Bruce Springsteen favorite is revitalized, and its new spirit and energy could result in reaction not only in the clubs but on the airwaves. A fine rendition is made of "I Can't Get No Satisfaction" and not to be overlooked is "Runaway," a strident and peppery tune with tinges of new wave.

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LP's—Fear; Aurra; Voyage; Poussez; Stacy Lattisaw; Gayle Adams; Jimmy Maelen; Watson Beasley; Sirena; Erotic Drum Band; Randy Crawford; Invisible Man's Band; Denise LaSalle; Third World; Delegation; Slick; Christopher Cross; Watson Beasley.

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Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	8	1	LOVERS' HOLIDAY/SEARCHING/GLOW OF LOVE—Change-Warner/RFC (LP/12-inch) RFC 3438/3435	51	32	20	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203
2	4	11	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	52	41	7	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114
3	3	13	STOMP—Brothers Johnson—A&M (LP) SP-3716	53	53	7	RELEASE—Patti LaBelle—Epic (LP) Je 36381
4	2	11	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	54	54	11	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplemousse—AVI (LP) AVI-6080
5	5	12	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174	55	NEW ENTRY		THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122
6	10	7	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	56	60	5	DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527
7	7	18	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	57	43	11	HIGH/SKYY ZOO—Skyy—Salsoul (LP/12-inch) SA-8532
8	8	10	POP POP SHOO WAW/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch) PPL 1005/PDS-402	58	NEW ENTRY		DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219
9	9	8	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	59	63	6	I REALLY LOVE YOU—(Just Can't Help Myself)—Common Sense—BC Records (12-inch) BC 4005 A
10	13	6	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106	60	65	15	"1-2-3"—Salazar—City Records (12-inch*) CRA 1405
11	15	7	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack W/Donny Hathaway—Atlantic (LP) SD 16013	61	66	11	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch*) SRM 1-3804
12	12	9	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517	62	68	10	YOU MADE ME DO IT AGAIN/FILL ME UP—Elain & Ellen—Ovation (12-inch) OVD 5004
13	14	10	MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch*) MCA-3226	63	78	2	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504
14	6	17	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	64	74	5	IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193
15	11	31	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL 13479	65	80	2	SHOWDOWN—Arpeggio—Polydor (LP) PD 1 6230
16	19	11	WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch) TCD-103	66	44	15	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072
17	24	7	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	67	45	7	WINNERS—Kleeer—Atlantic (LP/12-inch*) SD 19262
18	26	4	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	68	50	12	STANDING OVATION—G.Q.—Arista (12-inch) CP-709
19	31	6	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	69	52	23	DANCE FANTASY—Free Life—Epic (12-inch) NBLP2-7183
20	36	6	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	70	55	10	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035
21	28	11	I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B Records (12-inch) RBDS 2505	71	59	16	NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP/12-inch*) SRK 6084
22	17	14	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	72	67	13	HOT TO TROT—Lourett Russell Grant—Alvarez (12-inch) NC-1001
23	18	9	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD-79431	73	72	22	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355
24	16	12	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635	74	76	3	I GOT LOVE—Peggy Blue—MCA (LP/12-inch*) 3223
25	22	22	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196	75	75	3	SHADY LADY—Strutt & Co.—TK (12-inch) TKD 435
26	23	16	KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-inch) JC 36145/43-11261	76	87	2	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605
27	34	6	HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) YD12025	77	NEW ENTRY		WHAT'S ON YOUR MIND/DON'T LET YOUR CHANGE GO BYE—Watson Beasley—Warner (LP) BSK 3445
28	37	5	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	78	NEW ENTRY		IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (LP) AL 9515
29	38	5	OVERNIGHT SENSATION—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033	79	NEW ENTRY		POWER—The Temptations—Gordy (LP) G8-994
30	40	6	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 2-7206	80	NEW ENTRY		GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223
31	35	14	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6	81	NEW ENTRY		IN THE MOOD TO GROOVE—Aurra—Dream (LP) DA 3503
32	20	11	NOW I'M FINE—Grey & Hanks—RCA/Hologram (LP/12-inch*) AFL1-3477	82	NEW ENTRY		I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177
33	21	17	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch) MLPS-7782	83	46	22	TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP) SD-19257
34	42	7	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	84	49	27	EVITA—all cuts—Festival—RSO (LP) RS-1-3061
35	27	7	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943	85	56	19	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—Solar (LP/12-inch*) BXL1-3521
36	29	6	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806	86	NEW ENTRY		I LOVE YOU DANCER—Voyage—Marlin (LP) 2235
37	30	6	MOMY MOMY—Vinyl Virgins—Reflection (12-inch) MOM 666A	87	57	28	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302
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40	70	2	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	90	73	5	HOT TO TROT—Alfredo De La Fe—Criolla (LP) V 473
41	33	7	TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch) JD 11936	91	81	20	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248
42	69	4	GO ALL THE WAY—The Isley Brothers—T-Neck (LP) FZ 36305	92	82	19	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452
43	79	2	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	93	83	19	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589
44	64	5	HIDIN' FROM LOVE—Bryan Adams—A&M (LP) SP 4800	94	84	31	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205
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48	61	5	LET'S HAVE A PARTY—Danielle—Casablanca (LP) NBLP 7210	98	85	10	GONNA GET ALONG WITHOUT YOU NOW—Viola Wills—Sugar Hill (12-inch)
49	62	4	L'AMOUR TOUJOUR L'AMOUR/FIRST BE A WOMAN—Leonore O'Malley—Polydor (LP) PD-1-6253	99	71	14	REMOVE—Kocky—Windsong/RCA (12-inch) BXL1-3502
50	77	3	CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	100	88	14	TONIGHT'S THE NIGHT—Sharon Paige—Source/MCA (12-inch) SOR-13952

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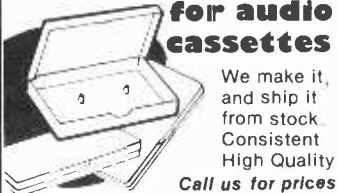
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Billboard® HOT SOUL SINGLES & LPS™

★ STAR Performer — Singles registering greatest proportionate upward progress this week

SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 4		9	LET'S GET SERIOUS— Jermaine Jackson Motown 1469
2	1	11	DON'T SAY GOODNIGHT— Isley Brothers T-Neck 9-2290 (CBS)
★ 3	3	10	LADY—Whispers Solar 11928 (RCA)
★ 4	5	9	LET ME BE THE CLOCK— Smokey Robinson Tamla 54311 (Motown)
5	2	14	DON'T PUSH IT, DON'T FORCE IT— Leon Haywood 20th Century 2443 (RCA)
6	6	10	TWO PLACES AT THE SAME TIME— Ray Parker, Jr. & Raydio Arista 0494
★ 7	8	9	FUNKY TOWN—Lipps Inc.
★ 26	39	6	A LOVER'S HOLIDAY—Change RFC 49208 (Warner Bros)
27	26	12	I'M BACK FOR MORE— Al Johnson w/Jean Carn Columbia 1-11207
28	25	16	WELCOME BACK HOME—Dramatics MCA 41178
29	28	18	BOUNCE, ROCK, SKATE, ROLL— Vaughn Mason & Crew Brunswick 55548
★ 30	36	6	LET THIS MOMENT BE FOREVER— Kwick EMI/America 8037
★ 31	38	7	OVERNIGHT SENSATION— Jerry Knight A&M 4788
32	34	7	WINNERS—Kleer Atlantic 0650

★ STAR Performer — LP's registering greatest proportionate upward progress this week

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	5	5	GO ALL THE WAY—Isley Brothers T-Neck FZ 36305 (CBS)
2	2	11	LIGHT UP THE NIGHT— Brothers Johnson A&M SP 3716
★ 3	6	6	LET'S GET SERIOUS— Jermaine Jackson Motown M7-928R1
★ 4	5	8	ROBERTA FLACK FEATURING DONNY HATHAWAY—Roberta Flack Featuring Donny Hathaway Atlantic SD 16013
5	3	20	THE WHISPERS—The Whispers Solar BXL1-3521 (RCA)
★ 6	7	5	TWO PLACES AT THE SAME TIME— Ray Parker Jr. and Raydio Arista AL 9515
26	27	8	MASS PRODUCTION—Massterpiece Cotillion, SD 5218 (Atlantic)
★ 27	38	4	THE GLOW OF LOVE—Change RFC 3438 (Warner Bros.)
★ 28	37	11	LADY T—Teena Marie Gordy G7-992R1 (Motown)
29	20	11	LOVE SOMEBODY TODAY— Sister Sledge Cotillion SD 16012 (Atlantic)
30	21	14	EVERY GENERATION—Ronnie Laws United Artists LT 1001
31	24	31	BIG FUN—Shalamar Solar BXL1-3479 (RCA)
32	28	11	10½—Dramatics MCA MCA 3196

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 tions, Inc., 1515 Broadway, New York, NY 10036.

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 7369, Billboard Classified, 1515
 Broadway, New York, NY 10036.

General News

New Line By CBS

• Continued from page 1

tered pressing of giant selling pop al-
 bums, and there is also a tape for-
 mat.

In Los Angeles, Bruce Lundvall,
 president of the CBS Records Divi-
 sion, said the formal move into the
 audiophile market now was based
 on the company's developing a
 proper vinyl for these recordings. He
 also said that audiophile versions of
 jazz and classical titles would pro-
 vide new exposure for this music as
 well as aiding catalog merchandise
 which would now be offered with a
 newer sonic quality.

Half-speed mastered pop albums
 have been marketed with growing
 success by independent audiophile
 labels and by A&M Canada. CBS
 becomes the first U.S. major to go
 after this market segment directly.

CBS albums being issued in half-
 speed mastered versions are Bruce
 Springsteen's "Born To Run," Billy
 Joel's "The Stranger," Boston's
 "Boston" and Pink Floyd's "Wish
 You Were Here."

In the digitally-mastered product
 group, where the latest technological
 advance comes into play, debut re-
 leases include three classical albums
 of symphonic works and a jazz al-
 bum by drummer Max Roach.

Mastersound cassette tapes, taken
 from digital masters, will be dubbed
 at special slow ratios using chro-
 mium dioxide tape formulation.

Reportedly, there will be play-
 back of digital master tapes at the
 New York press unveiling. Also ex-
 pected to come in for heavy empha-
 sis is CBS' new disk pressing quality.

All Mastersound disks come off
 the new specially-isolated pressing
 channels. Some of the technical de-
 tails of this new operation include a
 12% increase in vinyl content of
 disks for great playback stability and
 less tendency to warp, and 100% vi-
 sual inspection of all disks.

Special packaging with emphasis
 on reducing warpage and providing
 greater protection for record sur-
 faces, also is being introduced.

CBS's audiophile list price is the
 highest yet unfurled by a major
 company. Angel Records' \$10.98 for
 digital classical disks was the previ-
 ous high mark.

Market research on high-end au-
 dio demographics and growth po-
 tential of this segment has been car-
 ried out by CBS. This information
 also will be publicized.

Digital classical albums to be re-
 leased are Stravinsky's "Pet-
 rouchka," with Zubin Mehta and the
 New York Philharmonic, Rich-
 ard Strauss tone poems conducted
 by Lorin Maazel with the Cleveland
 Orchestra, and the Shostakovich
 Fifth Symphony, a performance by
 Leonard Bernstein and the New
 York Philharmonic.

Osman Will Chair

NEW YORK—Henry Osman, vice
 president of internal audit for Poly-
 Gram Corp., will chair a workshop
 on accounting and auditing practices
 and problems in the record industry
 at the second annual Entertainment
 Industry Conference sponsored by
 the Foundation for Accounting Edu-
 cation at the Warwick Hotel here
 Monday (19).

Registration forms are available
 through the State Society's Founda-
 tion for Accounting Education, 600
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 Mart, 1515 Broadway, New York, NY 10036.

FOR WEEK ENDING MAY 17, 1980



★ Single This Week

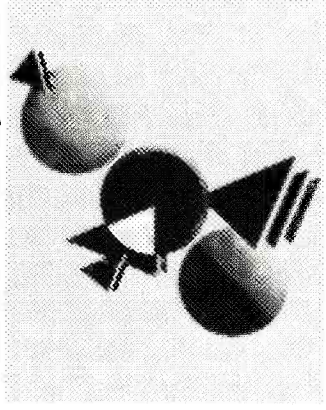
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Change
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CHANGE

Includes A Lover's Holiday/Searching
The End/Angel In My Pocket



The Glow Of Love



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Billboard® DISCO TOP 60™

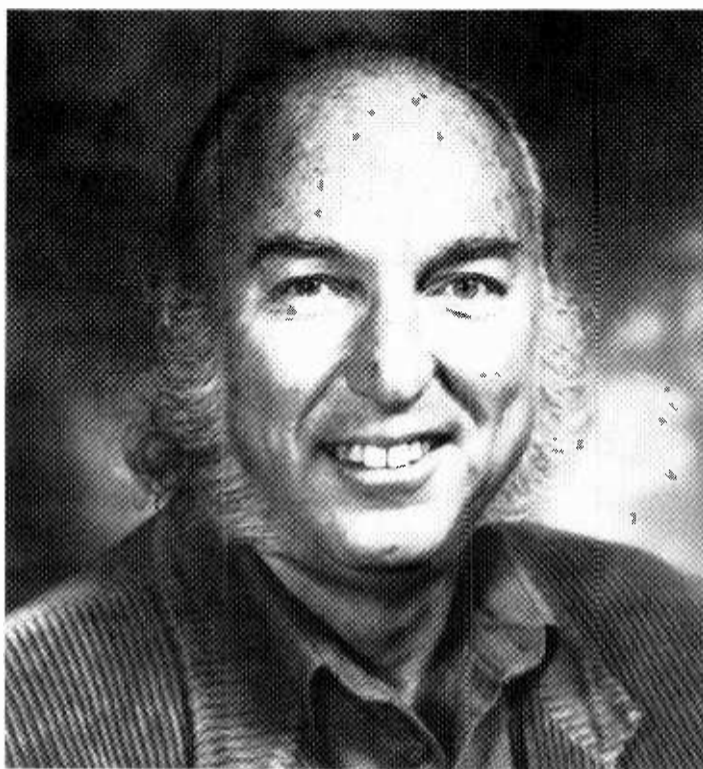
★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	1	LOVER'S HOLIDAY/SEARCHING/GLOW OF LOVE —Change Warner/RFC (LP/12-inch) RFC 3438/3435
★ 2	4	TWO TONS O' FUN —all cuts—Two Tons O' Fun Fantasy (LP/12-inch*) F-9584
3	3	STOMP —Brothers Johnson A&M (LP) SP 3716
4	2	AMERICAN GIGOLO (Soundtrack) —Giorgio & Blondie Polydor (LP/12-inch*) PD 1-6259
5	5	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE — Bobby Thurston Prelude (LP/12-inch*) PRL 12174
★ 6	10	LET'S GET SERIOUS —Jermaine Jackson Motown (LP) M7-928 R1
7	7	TWILIGHT ZONE —Manhattan Transfer Atlantic (LP/12-inch*) SD 19258
8	8	POP POP SHOO WAH —Erotic Drum Band Prism (12-inch) PIP 1005/PDS 402
9	9	BEHIND THE GROOVE —Teena Marie Motown (LP) M-9221R1
★ 10	13	SWEET SENSATION —Stephanie Mills 20th Century (LP/12-inch) T 603/TCD 106

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 31	35	PARTY BOYS —Foxy TK (LP) DASH 30015/Disconet (12-inch*) (R) Vol. 3, Program 6
32	20	NOW I'M FINE —Grey & Hanks RCA/Hologram (LP/12-inch*) AFL1-3477
33	21	ALL NIGHT THING —The Invisible Man's Band Mango (12-inch*) MLPS 7782
★ 34	42	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS — Pretenders Sire/Warner (LP/12-inch*) SRK 6083
35	27	IS IT LOVE —Machine RCA/Hologram (12-inch) JC 11943
36	29	GOT TO BE ENOUGH —Con Funk Shun Mercury (LP) SRM 1-3806
37	30	MONEY MONY —Vinyl Virgins Reflection (12-inch) MOM 666A
38	39	GIVE UP THE FUNK (Let's Dance) —B.T. Express Columbia (LP/12-inch*) JC 36333
39	25	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood 20th Century (12-inch) TCD 105
★ 40	NEW ENTRY	CAN'T BE LOVE—DO IT TO ME ANYWAY —Peter Brown Drive/TK (12-inch) 441

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TOP LPs & TAPE

★ 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 for sales of 500,000 units.

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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
★1		10	BOB SEGER & THE SILVER BULLET BAND ▲ Against The Wind, Capitol S00-12041	★29	40	3	STEPHANIE MILLS Sweet Sensation, 20th Century T-603 (RCA)	56	56	35	KOOL & THE GANG ▲ Ladies Night, De-Lite DSR 9513 (Mercury)	84	77	14	RONNIE LAWS Every Generation, United Artists LT 1001
2		23	PINK FLOYD ▲ The Wall, Columbia PC 2-36183	★30	37	6	CON FUNK SHUN Spirit Of Love, Mercury SRM 1-3806	57	60	6	SWITCH Reaching For Tomorrow, Gordy G8-993M1 (Motown)	85	85	6	JOHN STEWART Dream Babies Go Hollywood, RSO RS-1-3074
3		9	BILLY JOEL ▲ Glass Houses, Columbia FC 36384	★31	NEW ENTRY	NEW ENTRY	SOUNDTRACK The Empire Strikes Back, RSO RS-2-4201	★58	71	5	MANHATTANS After Midnight, Columbia JC 36411	86	72	7	GORDON LIGHTFOOT Dream Street Rose, Warner Bros. HS 3426
4		10	LINDA RONSTADT Mad Love, Asylum 5E-510 (Elektra)	★32	36	6	FRANK SINATRA Trilogy: Past, Present and Future, Reprise 3FS-2300 (Warner Bros)	59	59	16	THE B-52'S The B-52's, Warner Bros. BSK 3355	87	86	34	KENNY ROGERS ▲ Kenny, United Artists LWAK 979
★5	23	3	ERIC CLAPTON Just One Night, RSO RS 2-4202	33	34	8	TRIUMPH Progressions Of Power, RCA AFL1-3524	★60	70	24	MANHATTAN TRANSFER Extensions, Atlantic SD 19258	88	73	18	THE BABYS Union Jacks, Chrysalis CHR 1267
★6	8	5	VAN HALEN Women And Children First, Warner Bros. HS 3415	34	29	11	HEART ● Bebe Le Strange, Epic FE 36371	61	63	22	SOUNDTRACK ● The Rose, Atlantic SD 16010	89	92	29	FLEETWOOD MAC ▲ Tusk, Warner Bros. 2HS-3350
★7	9	14	CHRISTOPHER CROSS Christopher Cross, Warner Bros. BSK 3383	★35	39	6	RAY PARKER JR. AND RAYDIO Two Places At The Same Time, Arista AL 9515	★62	69	5	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980, Epic KE 2-36444	90	90	29	DONNA SUMMER ▲ On The Radio—Greatest Hits Volumes One & Two, Casablanca NBLP 2-7191
★8	11	5	ISLEY BROTHERS Go All The Way, T-Neck FZ 36305 (CBS)	36	31	16	RUSH ● Permanent Waves, Mercury SRM 1-4001	63	65	11	DAVID SANBORN Hideaway, Warner Bros. BSK 3379	91	94	26	Z.Z. TOP ● Deguello, Warner Bros. HS 3361
9	6	38	MICHAEL JACKSON ▲ Off The Wall, Epic FE 35745	37	26	9	SPYRO GYRA Catching The Sun, MCA MCA-5108	64	64	23	SHALAMAR ● Big Fun, Solar BXL1-3479 (RCA)	92	76	22	THE GAP BAND ● The Gap Band II, Mercury SRM 1-3804
★11	12	17	THE BROTHERS JOHNSON ● Light Up The Night, A&M SP 3716	★38	42	15	THE CLASH London Calling, Epic E2-36328	65	67	10	SKYWAY Sky, Salsoul SA 8532 (RCA)	93	83	12	JOHN DENVER Autograph, RCA AQL1-3449
★12	19	5	PRETENDERS Pretenders, Sire SRK 6083 (Warner Bros)	39	32	7	GRACE SLICK Dreams, RCA AFL1-3544	★66	74	6	HUMBLE PIE On To Victory, Atco SD 38-122 (Atlantic)	94	NEW ENTRY	NEW ENTRY	SOUNDTRACK Urban Cowboy, Asylum DP 90002 (Elektra)
★13	15	5	LIPPS, INC. Mouth To Mouth, Casablanca NBLP 7197	40	41	8	SOUNDTRACK Coal Miner's Daughter, MCA MCA-5107	★67	68	6	PETE TOWNSHEND Empty Glass, Atco SD 32-100 (Atlantic)	95	NEW ENTRY	NEW ENTRY	GRATEFUL DEAD Go To Heaven, Arista AL 9508
			BOZ SCAGGS Middle Man, Columbia FC 36106	41	35	9	ELVIS COSTELLO Get Happy, Columbia JC 36347	★68	68	6	FIREFALL Undertow, Atlantic SD 16006				FATRACK

ITD

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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	14	CALL ME —Blondie ● Chrysalis 2414
2	2	14	RIDE LIKE THE WIND —Christopher Cross Warner Bros. 49184
3	3	15	LOST IN LOVE —Air Supply Arista 0479
4	19	8	FUNKYTOWN —Lipps Inc. Casablanca 2233
5	4	24	WITH YOU I'M BORN AGAIN — Billy Preston & Syreeta Motown 1477
6	8	14	SEXY EYES —Dr. Hook Capitol 4831
7	7	10	YOU MAY BE RIGHT —Billy Joel Columbia 1-11231
8	9	8	DON'T FALL IN LOVE WITH A DREAMER —Kenny Rogers w/Kim Carnes United Artists 1345
9	5	18	ANOTHER BRICK IN THE WALL —Pink Floyd ● Columbia 1-11187
10	11	7	BIGGEST PART OF ME —Ambrosia Warner Bros. 49225
11	12	6	HURT SO BAD —Linda Ronstadt Asylum 46624 (Elektra)
12	15	14	CARS —Gary Numan Atco 7211 (Atlantic)
13	14	8	I CAN'T HELP IT — Andy Gibb & Olivia Newton-John RSO 1026
14	13	13	PILOT OF THE AIRWAVES — Charlie Dore Island 49166 (Warner Bros.)
15	17	8	BREAKDOWN DEAD AHEAD — Boz Scaggs Columbia 1-11241
16	18	10	STOMP —The Brothers Johnson A&M 49166

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	39	6	HEADED FOR A FALL —Firefall Atlantic 3657
36	36	8	STARTING OVER AGAIN —Dolly Parton RCA 11926
37	10	12	HOLD ON TO MY LOVE —Jimmy Ruffin RSO 1021
38	21	17	SPECIAL LADY —Ray, Goodman & Brown Polydor 2033
39	46	6	I DON'T WANT TO WALK WITHOUT YOU —Barry Manilow Arista 0501
40	44	7	WE LIVE FOR LOVE —Pat Benatar Chrysalis 2419
41	43	8	WE WERE MEANT TO BE LOVERS —Photoglo 20th Century 2446 (RCA)
42	42	7	LUCKY ME —Anne Murray Capitol 4848
43	47	5	DON'T SAY GOODNIGHT — The Isley Brothers T-Neck 9-2290 (CBS)
44	49	6	LOVE STINKS —The J. Geils Band EMI-America 8039
45	45	7	WHEN THE FEELING COMES AROUND —Jennifer Warnes Arista 0497
46	50	5	LADY —The Whispers Solar 11928
47	51	5	NEW ROMANCE —Spider Dreamland 100 (RSO)
48	54	5	TWILIGHT ZONE —Manhattan Transfer Atlantic 3649
49	60	3	THEME FROM NEW YORK, NEW YORK —Frank Sinatra Reprise 49233 (Warner Bros.)
50	56	5	TWO PLACES AT THE SAME TIME —Ray Parker Jr. & Raydio Arista 0494

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	69	9	IT'S HARD TO BE HUMBLE — Mac Davis Casablanca 2244
70	59	14	OFF THE WALL —Michael Jackson Epic 9-50838
71	NEW ENTRY		ATOMIC —Blondie Chrysalis 2410
72	76	3	MIDNIGHT RENDEZVOUS —The Babys Chrysalis 2425
73	NEW ENTRY		ONE FINE DAY —Carole King Capitol 4864
74	NEW ENTRY		ALL NIGHT LONG —Joe Walsh Asylum 46639
75	85	2	HAPPY TOGETHER —The Captain & Tennille Casablanca 2264
76	NEW ENTRY		BACK TOGETHER AGAIN — Roberta Flack w/Donny Hathaway Atlantic 3661
77	NEW ENTRY		CLONES —Alice Cooper Warner Bros. 49204
78	88	2	KING OF THE HILL —Rick Pinette And Oak Mercury 76049
79	NEW ENTRY		ALL NIGHT THING —The Invisible Man's Band Mango 103 (Island)
80	84	2	INSIDE OF YOU —Ray, Goodman & Brown Polydor 2077
81	91	7	THE GOOD LORD LOVES YOU — Neil Diamond Columbia 1-11232
82	82	3	JUST FOR THE MOMENT — Ray Kennedy ARC/Columbia 1-11242
83	NEW ENTRY		DANCIN' LIKE LOVERS — Mary MacGregor RSO 1025
84	NEW ENTRY		IS THIS LOVE —Dot Traynor

17	20	BRASS IN POCKET —Pretenders Sire 49181 (Warner Bros.)
18	26	AGAINST THE WIND — Bob Seger & The Silver Bullet Band Capitol 4863
19	27	COMING UP —Paul McCartney Columbia 1-11263
20	22	THE ROSE —Bette Midler Atlantic 3656
21	23	STEAL AWAY —Robbie Dupree Elektra 46621
22	25	HEART HOTELS —Dan Fogelberg Full Moon/Epic 9-50862
23	24	DO RIGHT —Paul Davis Bang 9-4808 (CBS)
24	6	FIRE LAKE —Bob Seger Capitol 4836
25	28	TRAIN IN VAIN —The Clash Epic 9-50851
26	30	SHE'S OUT OF MY LIFE — Michael Jackson Epic 9-50871
27	38	LITTLE JEANNIE —Elton John MCA 41236
28	16	I CAN'T TELL YOU WHY —Eagles Asylum 46608
29	32	LET'S GET SERIOUS —Jermaine Jackson Motown 1469
30	31	THE SEDUCTION —James Last Band Polydor 2071
31	33	LET ME BE THE CLOCK — Smokey Robinson Tamla 54311 (Motown)
32	34	WONDERING WHERE THE LIONS ARE —Bruce Cockburn Millennium 11786 (RCA)
33	40	SHOULD'VE NEVER LET YOU GO —Neil Sedaka & Dara Sedaka Elektra 46615
34	35	GEE WHIZ —Bernadette Peters MCA 41210

51	29	WUKKING MY WAY BACK IU YOU/FORGIVE ME GIRL —Spinners Atlantic 3637
52	66	SHINING STAR —Manhattans Columbia 1-11222
53	7	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood 20th Century 2443 (RCA)
54	37	THINK ABOUT ME —Fleetwood Mac Warner Bros. 49196
55	41	ANY WAY YOU WANT IT —Journey Columbia 1-11213
56	63	COMING DOWN FROM LOVE — Bobby Caldwell Clouds 21 (T.K.)
57	65	FOOL FOR A PRETTY FACE — Humble Pie Atco 7216 (Atlantic)
58	58	ROCK LOBSTER —B-52's Warner Bros. 49173
59	72	ANSWERING MACHINE —Rupert Holmes MCA 41235
60	71	TIRED OF TOEIN' THE LINE — Rocky Burnette EMI-America 8043
61	61	HERE COMES MY GIRL — Tom Petty & The Heartbreakers Backstreet 41227 (MCA)
62	55	TOO HOT —Kool & The Gang De-Lite 802 (Mercury)
63	73	POWER —The Temptations Gordy 7183
64	74	IT'S NOT A WONDER —Little River Band Capitol 4862
65	80	RUN LIKE HELL —Pink Floyd Columbia 1-11265
66	57	I PLEDGE MY LOVE —Peaches & Herb Polydor/MVP 2053
67	NEW ENTRY	CUPID —Spinners Atlantic 3664
68	81	LET ME LOVE YOU TONIGHT — Pure Prairie League Casablanca 2266

85	NEW ENTRY	STAND BY ME —Mickey Gilley Asylum 46640
86	87	GONE TOO FAR —Eddie Rabbitt Elektra 46613
87	NEW ENTRY	I ONLY WANT TO BE WITH YOU —The Tourists Epic 9-50850
88	NEW ENTRY	SOMETHIN' BOUT YOU BABY I LIKE —Glen Campbell & Rita Coolidge Capitol 4865
89	NEW ENTRY	LOVE AND LONELINESS —The Motors Virgin 67007
90	NEW ENTRY	A LOVER'S HOLIDAY —Change RFC 49208 (Warner Bros.)
91	62	AND THE BEAT GOES ON —The Whispers Solar 11894 (RCA)
92	93	WHAT'S YOUR HURRY DARLIN' —Ironhorse Scotti Bros. 512 (Atlantic)
93	67	CRAZY LITTLE THING CALLED LOVE —Queen Elektra 46579
94	68	CATCHING THE SUN —Spyro Gyra MCA 41180
95	96	REAL LOVE —The Cretones Planet 45911 (Elektra)
96	48	WHITE HOT —Red Rider Capitol 4845
97	97	KEEP THE FIRE —Kenny Loggins Columbia 1-11215
98	64	FIRE IN THE MORNING — Melissa Manchester Arista 0485
99	75	HOW DO I MAKE YOU —Linda Ronstadt Asylum 46602
100	52	SOLITAIRE —Peter McIan ARC/Columbia 1-11214



★ Single This Week

CALL ME

Blondie

Chrysalis 2414

Give the gift of music.

THE ONLY AUDITED MUSIC BOOK THAT HITS THEM WHERE THEY LIVE AND WORK: BILLBOARD.

Examine all your options for reaching men and women. And when music book demographics are right, uncomplicate the choice.

More than a dozen publications boast ABC-audited figures. But only one adds up to an all-business/no-waste buy... *Billboard*.

Billboard readers make music a way of life. Turning it into a multi-billion-dollar industry—at the forefront of wide-reaching, trend-setting influence. Representing an important advertising audience in harmony with your media plan.

Billboard: The All-Around Music Book

Most music books are read at home. But *Billboard* is read everywhere.

Wherever music people travel, *Billboard's* packed and ready to go. Packed and leading the way with features on every aspect of the music business. Features that *Billboard* readers can't go far without:

- Radio Programming News
- Audio/Video News
- Hardware/Software News
- Tape/Sound Equipment News
- Talent News
- Publishing News
- Hit Record News
- ... and THE MUSIC CHARTS

THE INDUSTRY LIVES BY.

Billboard: The Big Entertainment Book

You can spend more than twice as much for a b/w music book page.* But you can't get to our readers at any price... unless you get to them in *Billboard*.

What does the advertiser get with *Billboard*? More than just the only MUSIC book in THE FOLIO 400... but the ONLY ENTERTAINMENT trade in THE FOLIO 400 as well.**

- #7—Ranked Publication, Total Advertising Sales (Overall Trade Group)**
- #21—Ranked Weekly, Total Sales (Overall Consumer/Trade Group)**

In head-to-head competition, no other music publication comes close. And up against all other magazines, the numbers are far more impressive.

Billboard: The Affluence Book

More impressive because our readers are more impressive. Readers with an attractive, affluent profile. Always showing its best side to the *Billboard* advertiser:

Median Income	\$42,000***
Median Age	34***
% Major Credit Card Users	87***

The kind of profile that attracts FOLIO 400 business. A profile for more than the music/record business in *Billboard's*

own backyard. A profile of full-spectrum product and service buyers, whose purchase power covers lots of ground.

The kind of profile with the kind of power to buy everything. As *Billboard* ads sell everything, from mass merchandise to high-ticket luxuries—for companies like these:
American Airlines • Budget Rent-A-Car • Century 21 • Clairol • Club Med • Columbia Pictures • First L.A. Bank • Greyhound • Omaha Steaks • Pan Am • Pearl Beer • Shasta • Sheraton • Universal Pictures

Billboard readers make their money from the music business. But they spend it with America's business. As *Billboard* records increasing support from scores of American advertisers. National advertisers recording new and affluent reader reaction from their *Billboard* ads.

Billboard: The Influence Book

Billboard ads reach *Billboard* readers who are consumers and then some—some of the most influential managers and top-level executives in the business world today.

As the power elite of the music industry, they live a well-publicized lifestyle: as active as it is trend-setting. And with readers from L.A. to London, from New York to New Zealand—in 103 countries in all—that power elite is a global elite as well.

Billboard: The Readers' Book

Our SRDS listing tells you what a *Billboard* ad costs. It can't tell you what a *Billboard* ad's worth:

To subscribers who pay a rate more than five times that of *Rolling Stone* to get *Billboard* every week.*

To readers who buy 73% of our newsstand distribution every week.****

And *Billboard* boasts a pass-along readership of 4.5 per copy.**** Another indication of how well we get around. And how far readers go to get to us.

Billboard: The Advertisers' Book

For 85 years, readers have made *Billboard* a musical institution. Now media buyers are making us a national institution.

Billboard is music to their ears. The sound of cost-efficient, high-response space buys. A unique addition to the total ad campaign.

Can *Billboard* be music to your ears? Call your nearest *Billboard* sales office today and find out.

Billboard. The music book that's playing your song.

The International Music-Record-Tape Newsweekly

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MIDWEST & CANADA
 150 North Wacker Drive
 Chicago, Illinois 60606
 (312) 236-9818

EAST COAST
 1515 Broadway
 New York, New York 100036
 (212) 764-7350/TELEX 62-0523

SOUTH
 1509 Laurel Street
 Nashville, Tennessee 37202
 (615) 748-8145

Billboard®

* SRDS listings, December 24, 1979; ** Folio, January, 1980; *** Feldman Research Corp.; **** ABC Statement and Billboard research Documentation upon request

14	10	VALIANT JOURNAL Gideon, United Artists LOO 1035
15	17	SMOKEY ROBINSON Warm Thoughts, Tama T8-367M1 (Motown)
16	7	SOUNDTRACK American Gigolo, Polydor PD 1-6259
17	18	DAN FOGELBERG ▲ Phoenix, Full Moon/Epic FE 35634
18	20	GARY NUMAN The Pleasure Principle, Atco SD 38120 (Atlantic)
19	10	JOURNEY ● Departure, Columbia FC 36339
20	21	PAT TRAVERS BAND Crash And Burn, Polydor PD 1-6262
21	14	TOM PETTY & THE HEARTBREAKERS ▲ Damn The Torpedoes, Backstreet 5105 (MCA)
22	6	THE BEATLES Rarities, Capitol SHAL 12060
23	25	GENESIS Duke, Atlantic SD 16014
24	28	JERMAINE JACKSON Let's Get Serious, Motown M7-928R1
25	13	THE WHISPERS ▲ The Whispers, Solar BXL1-3521 (RCA)
26	22	EAGLES ▲ The Long Run, Asylum SE 508
27	15	J. GEILS BAND ● Love Stinks, EMI-America S00 17016
28	30	ROBERTA FLACK FEATURING DONNY HATHAWAY Atlantic SD 16013

42	43	LHIL ALUHH Dream Come True, United Artists LT 1026
43	33	RAY, GOODMAN & BROWN ● Ray, Goodman & Brown, Polydor PD 1-6240
44	57	MICKEY MOUSE ● Mickey Mouse Disco, Disneyland 2504
45	45	PAT BENATAR ● In The Heat Of The Night, Chrysalis CHR 1236
46	54	LITTLE RIVER BAND Backstage Pass, Capitol SWBK 12061
47	47	GROVER WASHINGTON JR. Skylarkin', Motown M7-933R1
48	46	G.Q. Two, Arista AL 9511
49	49	BILLY PRESTON Late At Night, Motown M7-925R1
50	48	WARREN ZEVON Bad Luck Streak In Dancing School, Asylum 5E-509 (Elektra)
51	52	THE JOE PERRY PROJECT Let The Music Do The Talking, Columbia JC 36388
52	58	AMBROSIA One Eighty, Warner Bros. BSK 3368
53	55	BLONDIE ● Eat To The Beat, Chrysalis CHE 1225
54	38	CHUCK MANGIONE ● Fun And Games, A&M SP 3715
55	44	SOUNDTRACK All That Jazz, Casablanca NBLP 7198

70	81	TEENA MARIE, Lady T Gordy G7-992R1 (Motown)
71	82	IAN HUNTER Live/Welcome To The Club, Chrysalis CH2-1269
72	53	KENNY LOGGINS ● Keep The Fire, Columbia JC 36172
73	62	SISTER SLEDGE Love Somebody Today, Cotillion SD 16012 (Atlantic)
74	84	CHANGE The Glow Of Love, RFC RFC-3438 (Warner Bros)
75	50	THE MARSHALL TUCKER BAND Tenth, Warner Bros. HS 3410
76	89	DOLLY PARTON Dolly Dolly Dolly, RCA AHL1-3546
77	88	BRUCE COCKBURN Dancing In The Dragon's Jaws, Millennium BXL1-7747 (RCA)
78	78	FESTIVAL Evita, RSO RS-1-3061
79	75	ROBIN TROWER Victims Of The Fury, Chrysalis CHR 1215
80	80	TEMPTATIONS Power, Gordy G8-994M1 (Motown)
81	66	KENNY ROGERS ▲ The Gambler, United Artists UALA 934
82	51	THE KNACK ● But The Little Girls Understand, Capitol S00 12045
83	61	ANDY GIBB After Dark, RSO RS 1-3069

96	96	BITA ▲ Cornerstone, A&M SP 3711
97	91	BLONDIE ▲ Parallel Lines, Chrysalis CHR 1192
98	146	MICHAEL FRANKS One Bad Habit, Warner Bros. BSK 3427
99	110	ANNE MURRAY Somebody's Waiting, Capitol S00 12064
100	87	LYNYRD SKYNYRD BAND ▲ Gold & Platinum, MCA MCA-2-11008

NEW & HOT

		AIR SUPPLY, Lost In Love Arista AB 4268
		SCORPIONS, Animal Magnetism Mercury SRM 1-3825
		ROBERT FRIPP, God Save The Queen/ Under Heavy Manners Polydor PD 1-4266
		DIXIE DREGS, Dregs Of The Earth Arista AL 9528
		RODNEY FRANKLIN, You'll Never Know Columbia NJC 36122



★ LP This Week

BOB SEGER & THE SILVER BULLET BAND

Against The Wind
Capitol LOO 12041



Give the gift
of music.

ITD

BILLBOARD'S 1980-81 INTERNATIONAL TALENT DIRECTORY

AD DEADLINE:
JUNE 27, 1980

ISSUE DATE:
JULY 26, 1980

**TOP CONCERT
SERVICES
NEVER LET
A BALL DROP.
OR AN
OPPORTUNITY
SLIP BY.**

**SO THEY ADVERTISE
IN ITD. WITH THE
TIMING AND TALENT
THAT SELLS.**

You work the show. *ITD* ads show your work.:

- To Artist Managers and Booking Agents planning their next tour.
- To Regional and National Promoters constantly selecting local services and venues.
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- In the only talent/service guide targeted to the music hitmakers.

Selling your service as no listing can:

- Picking up where your listing leaves off. Picking up new and repeat business for you.
- Packing the sales punch of your own service story as only you can tell it.
- Setting your service apart from your local and regional competition ... whatever your market.
- Talking directly to people who do more than listen ... the direct buyers of your services.
- Doing the job of a personal sales force. All around the world, but at down-to-earth prices.

Putting your sales message into global orbit:

- Working harder and longer to serve your service best. The one-time deductible expense that delivers time after time. **365 days a year.**
- Delivering the worldwide selling power of **Billboard** to you.
- Reaching **every regular Billboard subscriber.** The only talent/services directory that does.

- Assuring your sales message **GUARANTEED INTERNATIONAL DISTRIBUTION** and **PUBLICATION DATE.** Your only music contact book that can.

Putting you in the spotlight:

- In the **portable** reference tool of artist contacts and concert promoters. The one that travels everywhere they do. 365 days a year.
- Where your **free listing** shows your service right under the facilities in your area. Under the appropriate service categories:
STAGING & COSTUMES
CHARTER SERVICES
LIMOUSINES
MUSICAL INSTRUMENTS
SOUND & LIGHTING
UNION LOCALS & TICKETS
REHEARSAL STUDIOS
RESTAURANTS
- Where your personalized ad message impacts with **Billboard's** global sales clout.

Keeping your own marketing ball rolling:

- With your own **quick-reference** source for the whole world of talent. As **Billboard's** year-'round research effort produces the industry's most reliable, readable listings of U.S. and International:
Recording Artists & Managers
Booking Agents & Promoters
Facilities & Fairs, Commercial & Campus

Contact your nearest Billboard ad representative today about: **ITD: Billboard's 1980 INTERNATIONAL TALENT DIRECTORY.** And put a world of talent contacts at your service.



**Billboard's 1980-81
INTERNATIONAL**

**Talent
DIRECTORY** Billboard®

SERVICES

12	LONG —Roberta Flack w/Donny Hathaway Atlantic (LP) SD 16013
13	YOU GAVE ME LOVE —Crown Heights Affair De-Lite (LP/12-inch*) DSR 9517
14	MIDNIGHT MESSAGE —Ann-Margret MCA (LP) MCA 3226
15	FUNKYTOWN/ALL NIGHT DANCING —Lipps, Inc. Casablanca (LP/12-inch*) NBLP 7197
16	IN THE SOCKET —Shalamar Solar (LP/12-inch remix) BXL1-3479
17	WITHOUT YOUR LOVE —Cut Glass 20th Century (12-inch) TGD 103
18	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT —Odyssey RCA (LP/12-inch) AFL 13526/JD 11963
19	IN THE FOREST —Baby O' Baby O' Records (12-inch) BO 1003
20	I'M OK, YOU'RE OK —American Gypsy Importe/12 (MAXI 33) MP 305
21	TAKE YOUR TIME —S.O.S. Tabu (LP/12-inch*) JZ 36332
22	I HEARD IT THROUGH THE GRAPEVINE —P'zzazz Roy B Records (12-inch) RBDS 2505
23	WALK THE NIGHT/LIVE AT THE OUTPOST/DANCING FOR THE MAN —Skatt Bros. Casablanca (LP/12-inch*) NBLP 7192
24	GET DOWN MELLOW SOUND/WE GOT THE GROOVE —Players Association Vanguard (LP/12-inch*) VSD 79431
25	MUSIC TRANCE —Ben E. King Atlantic (45/12-inch*) AT 3635
26	WHAT'S THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP —Jean Carn P.L.R. (LP) JZ 36196
27	KEEP IT HOT —Cheryl Lynn Columbia (LP/12-inch) JC 36145/43-11261
28	HOOKED ON YOUR LOVE —The Fantastic Aleems Panorama (12-inch) YD-12025
29	STARS IN YOUR EYES/GO FOR IT —Herbie Hancock Columbia (LP) JC 36415
30	OVERNIGHT SENSATION —Jerry Knight A&M (12-inch) SP 12033
31	FOXES (Soundtrack) —all cuts—Cher/Giorgio Casablanca (LP) NBLP 2-7206

42	GO ALL THE WAY —The Isley Brothers T-Neck (LP) FZ 36305
43	JUST HOW SWEET IS YOUR LOVE —Rhyze SAM (12-inch) S-12332
44	HIDIN' FROM LOVE —Bryan Adams A&M (LP) SP 4800
45	WHAT YOU WON'T DO FOR LOVE —Denny Corbett Reflection (12-inch) CBL 127
46	LOVE STARTS AFTER DARK —Gene Page w/Charmaine Sylvers Arista (LP/12-inch*) AB 4262
47	LOVE WAVES/I DON'T WANT TO BE WITH NOBODY ELSE/99½ —Alton McClain & Destiny Polydor (LP) PD 1 628
48	LET'S HAVE A PARTY —Danielle Casablanca (LP) NBLP 7210
49	L'AMOUR TOUJOUR L'AMOUR/FIRST BE A WOMAN —Lenore O'Malley Polydor (LP) PD 1-6253
50	CLOUDS —Chaka Khan Warner (LP/12-inch*) BSK 3385
51	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got) —Debbie Jacobs MCA (LP/12-inch*) MCA 3203
52	MANHATTAN SHUFFLE —Extensions From Area Code (212) Friends & Co. (LP) FS 114
53	RELEASE —Patti LaBelle Epic (LP) JE 36381
54	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE —Le Pamplemousse AVI (LP) AVI 6080
55	THE GROOVE —Rodney Franklin Columbia (LP/12-inch*) JC 36122
56	DANCE OF LOVE/FEELING GOOD —Mandrill Arista (LP) AL 9527
57	HIGH/SKYY ZOO —Skyy Salsoul (LP/12-inch) SA 8532
58	DYNAMITE/JUMP TO THE BEAT —Stacey Lattisaw Atlantic (LP) 5219
59	I REALLY LOVE YOU (Just Can't Help Myself) —Common Sense BC Records (12-inch) BC 4005 A
60	"1-2-3" —Salazar City Records (12-inch*) CRA 1405

RCA (12-inch) JD 11936

CHANGE
Includes A Lover's Holiday/Searching
The End/Angel In My Pocket

The Glow Of Love

RFC

Single This Week

**LOVER'S HOLIDAY/
SEARCHING/GLOW OF LOVE**

Change
Warner/RFC RFC 3438/3435

Give the gift of music.

Best Selling Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	27	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
2	4	10	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
3	2	62	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
4	3	18	BRAHMS: Four Symphonies Chicago Symphony (Solti) London CSA 2406
5	5	23	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
6	NEW ENTRY		PAVAROTTI'S GREATEST HITS London, PAV 2003/4
7	NEW ENTRY		BARTOK: Piano Concertos Pollini, DG 2530-901
8	7	23	MUSIC OF TELEMANN: Galway RCA ARL1-3488
9	NEW ENTRY		DEBUSSY: Images London Symphony Orchestra (Previn) Angel Digital DS-37674
10	12	88	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
11	NEW ENTRY		MUSIC FROM KRAMER VS. KRAMER Columbia M35873
12	8	53	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
13	NEW ENTRY		BOLLING: Guitar & Jazz Concerto Romero & Shearing, Angel Digital DS 37327
14	10	14	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel) Telarc Digital 10041
15	NEW ENTRY		HANDEL: Ariodante Baker, English Chamber Orchestra (Leppard) Philips 6769-025
16	17	83	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
17	18	23	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
18	6	10	MEHTA BOLERO: L.A. Philharmonic London CS 7132
19	NEW ENTRY		BERG & STRAVINSKY: Violin Concertos Perlman, Boston Symphony Orchestra (Ozawa) DG 2531-110
20	13	18	BRAHMS: Violin Concerto Perlman, Chicago Symphony (Giulini) Angel Q-37286
21	9	10	STRAUSS: The Egyptian Helen Jones, Kastu, Hendricks, Detroit Symphony Orchestra (Dorati), London OSA 13135
22	NEW ENTRY		ARIA ALBUM: Frederica Von Stade Philips 9500-716
23	NEW ENTRY		DVORAK: Symphony No. 8 Chicago Symphony Orchestra (Giulini) DG 2531-046
24	11	5	THE GREATEST HITS OF 1721 Philharmonia Virtuosi (Kapp) Columbia M 35821
25	15	14	RAVEL: Bolero Boston Symphony (Ozawa) DG 2530-475
26	38	23	MAHLER: Symphony No. 5 London Philharmonic (Tennstedt), Angel 3883-ZB
27	29	31	BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421
28	27	23	BEETHOVEN: Symphonies 8 & 9 Berlin Philharmonic (Karajan), DG 2707 109
29	14	14	BERG: Lulu Orchestre de l'Opera de Paris (Boulez) DG 4711 024
30	16	10	PUCCINI: Suor Angelica Sutherland, Ludwig, Buchanan, National Philharmonic Orchestra (Bonyng), London OSA 1173
31	21	14	ENCORES: Itzhak Perlman Angel SZ-37560
32	37	97	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
33	36	70	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hedguier, Columbia M 35128
34	40	223	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
35	26	5	TOMITA'S GREATEST HITS RCA ARL 1-3439
36	28	5	SCHUMANN: Carnaval Humoresque (Davidovich) Philips 9500 667
37	31	5	SWITCHED ON BRANDENBERG Wendy Carlos, Columbia
38	30	5	JOHN WILLIAMS PLAYS MANUEL PONCE Columbia M 35820
39	35	5	BACH: Musical Offering Academy of St. Martin the Fields (Marriner) Philips 7300 708
40	24	40	MEDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003

MAY 17, 1980 BILLBOARD

Classical

POLYGRAM NOW THE LINE'S OWNER

Firm London Label Distribution

By ALAN PENCHANSKY

CHICAGO—PolyGram Classics Inc. has mapped a strategy calling for phased introduction of the London Records catalog through PolyGram distribution channels. The giant London and affiliated label product line is today owned by PolyGram.

According to Jim Lewis, PolyGram Classics vice president of marketing, plans call for PolyGram Distribution to be stocking virtually all London catalog titles in time for the fall selling season. Today, dealers are ordering from a hot product list of about 400 titles, much less than half of the number formerly available.

London has been one of the top selling U.S. classical lines, and questions about availability of product followed the PolyGram absorption.

However, PolyGram is assuring a speedy restoration of virtually the entire line.

The stocking effort will reportedly be accomplished in several stages. Dealers are shortly to receive a new list of 300-400 additional titles, to be followed by another group of titles in mid-summer, according to PolyGram executives.

PolyGram also has begun production at its pressing plants of new London releases. And the takeover also involves transfer of metal production parts for London catalog product from England to PolyGram pressing sites.

The PolyGram takeover of Decca/London and affiliated labels, occurring earlier this year, resulted in the shutdown of the Decca pressing operation in England.

Philips presses in the Netherlands are manufacturing London product today. The first albums include the new digital Berlioz "Symphonie Fantastique" with Mehta and the New York Philharmonic and the Solti/Chicago "Fidelio," the first digital opera recording.

PolyGram also will distribute millions of dollars of existing London inventory still remaining in this country.

According to Lewis, the magnitude of the changeover dictated that the catalog be reintroduced in phases. "To build up the stock was such a large logistical project that we started with a group of 400 titles," he explains.

Prior to the PolyGram takeover the London catalog ran to about 2,000 line items, including LPs and tapes. Lewis says comparable levels will be maintained.

Available to dealers at this time are some of the top selling classical titles, including London product that is pressed in the U.S. This includes albums such as "Pavarotti's Greatest Hits" and "Mehta Bolero."

Also coming under the PolyGram Classics umbrella will be certain London pop albums, including the important Rolling Stones catalog.

In the Decca buyout, the company's Middlesex, England, tape duplicating facility also changed hands. This facility will reportedly continue to be a source for London prerecorded cassettes.

PolyGram is known to be exploring the desirability of universal packaging of London albums, a method used by DG and Philips. However, plans call for U.S. made album covers and import pressings to continue to be collated domestically.

Servor Corp., in New Jersey, will continue to be the collating and central warehousing site for London product. The merchandise then moves to PolyGram warehouses on both coasts and in Indianapolis.

Another aspect of the PolyGram takeover is the continuation of London's Telefunken distribution deal. According to Lewis, the full complement of Telefunken titles will be made available by fall.

Telefunken disks are pressed by Teldec, West Germany, which was partly owned by Decca. However, the label is a separately owned entity, independent of the Decca purchase.

Particularly close to the London restructuring is John Harper, recently named PolyGram Classics marketing/promotion manager. Harper is a former London Records national sales manager.

According to Harper, several million dollars in old London stock continues to filter back from independent distributors who formerly handled the line.

Assures Harper: "No one is going to be able to say that PolyGram's taken the London line and cut it to pieces. We will have the entire line available well in time for the fall season."

Canada Distrib Set

NEW YORK—Tone of Canada has been named the distributor in that country of Caedmon's line of Arabesque classical releases.

The label recently introduced 21 albums in the series and expects to add 31 more in August, according to Box Knox, marketing and sales director.



MUTI SIGNS—The Philadelphia Orchestra's next music director Riccardo Muti meets one-to-one with fans at his first U.S. autograph signing session, staged recently at Sam Goody's Chestnut St. store in Philadelphia. Looking on is Angel Records East Coast artist relations head Tony Caronia.

24th Casals Puerto Rican Festival Resumes June 10

NEW YORK—The 24th season of the Festival Casals of Puerto Rico gets underway June 10 with its musical director, Jorge Mester, and cellist Zara Nelsova in a performance of Bloch's "Schelomo."

Cancelled in 1979, the festival is rebounding this year under the wing of a new Puerto Rican government agency, the Administration for Arts and Culture.

The 1980 edition, which runs through June 20 in San Juan, will include such artists as Ruggiero Ricci, Justino Diaz, Carlos Barbosa-Lima, Carrick Ohlsson, Odon Alonso, Victoria de los Angeles, Ivonne and Guillermo Figueroa.

Also: Irama Vallecillo, Antonio Barasorda, Henry and Luz Hutchinson, the Beaux Arts Trio, the American Brass Quintet, John Barnett, Sergiu Comissiona and the Festival Orchestra.

These chamber and solo recitals will be augmented by evening concerts, master classes, special children's programs and free lunchtime performances.

According to the late Pablo Casals' original design, notes Eugenio H. Fontanes, chairman of the board, performances will take place in historic buildings, town plazas, shopping centers, at Hotel El Convento, Plaza Las Americas and the Papia.

Classical Notes

Leonard Bernstein will make a special contribution to the Sixth Van Cliburn International Piano Competition in the form of a new solo piano composition. Dates of the event are May 17-31, 1981. The new piano piece is to be performed by all contestants in the semi-final round. . . . Dates of the Fourth Latin American Teresa Carreno Piano Competition, held in Caracas, Venezuela, are this Nov. 11-22.

The Oakland Symphony Orchestra will be led by Calvin Simmons in a series of concerts at the Bay Area's Concord Pavilion in August. The Pavilion has given Simmons the title of music director. . . . The Aspen Music Festival tees its in-depth tribute to composer William Schuman June 29 with the "American Festival Overture." More than a dozen of Schuman's major works will have been heard before the close of the eight-week summer festival.

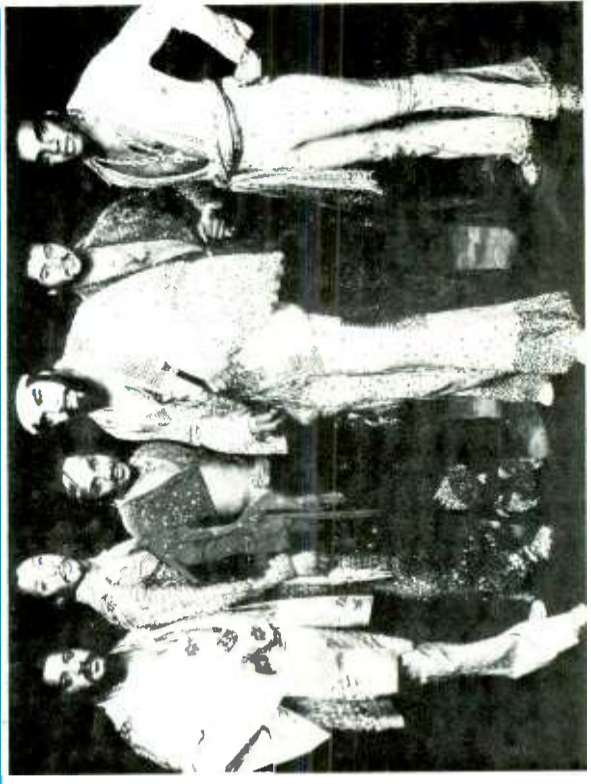
Filming is about to be completed on a new Columbia Pictures release starring Richard Dreyfus in the role of a young concert pianist and set against the backdrop of a piano competition. The film, promising to continue the trend of classical music exposure through major motion picture releases, is titled "Competition."

A solo piano arrangement of Stravinsky's "Rite Of Spring," recorded by Dickran Atamian for RCA. . . . Moss Music Group will issue a new Canadian Brass album titled "Unexplored Territory." The brass quintet is joined by several musical "friends," including guitarist Liona Boyd and the late composer Don Gillis. . . . Boston Symphony concertmaster Joseph Silverstein has a new solo album released by Sound Environment Recording Corp., a Lincoln, Neb.-based label. Silverstein plays sonatas of Edvard Grieg, partnered by pianist Harriet Shirvan.

9	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60				
9	10	11	14	14	15	18	17	13	16	13	11	22	27	32	21	24	12	44	19	10	7	10	33	34	35	36	37	38	37	37	38	38	39	40	41	42	43	44	45	46	47	48	48	47	48	49	50	51	52	53	54	55	56	57	58	59	60
GOT TO BE ENOUGH—Con Funk Shun Mercury 76051	SWEET SENSATION—Stephanie Mills 20th Century 2449 (RCA)	SHINING STAR—Manhattans Columbia 1-11222	STOMP—Brothers Johnson A&M 2216	MINUTE BY MINUTE—Peabo Bryson Capitol 4844	ALL NIGHT THING—Invisible Man's Band Mango 103 (Island)	GOTTA GET MY HANDS ON SOME—Fatback Spring 3008 (Polydor)	INSIDE OF YOU—Ray, Goodman & Brown Polydor 2077	HIGH—Sky Salsoul 72113 (RCA)	WE OUGHT TO BE DOIN' IT—Randy Brown Chocolate City 3204 (Casablanca)	LANDLORDS—Gladys Knight & The Pips Columbia 1-11239	CLOUDS—Chaka Khan Warner Bros. 49216	POWER—Temptations Gordy 7183 (Motown)	REACH YOUR PEAK—Sister Sledge Cotillion 45013 (Atlantic)	RIGHT IN THE SOCKET—Shalamar Solar 11929 (RCA)	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band Mercury 76037	BACK TOGETHER AGAIN—Robertia Flack with Donny Hathaway Atlantic 3661	AND THE BEAT GOES ON—Whispers Solar 11894 (RCA)	HOLD ON TO MY LOVE—Jimmy Ruffin RSO 1021	AFTER YOU—Dionne Warwick Arista 0498	TONIGHT I'M ALRIGHT—Narada Michael Walden Atlantic 3655	STANDING OVATION—G.O. Arista 04583	YOU ARE MY FRIEND—Sylvester Fantasy 883	OFF THE WALL—Michael Jackson Epic 9-50838	TAKE YOUR TIME—S.O.S. Band Tabu 9-5522 (CBS)	THAT THANG OF YOURS—John & Arthur Simms Casablanca 2251	COMING DOWN FROM LOVE—Bobby Caldwell Clouds 21 (T.K.)	JUST US—Two Tons Of Fun Fantasy/Honey 888	I CAN'T GO ON LIVING WITHOUT YOU—Tavares Capitol 4846	WE'RE GOIN' OUT TONIGHT—Cameo Chocolate City 3206 (Casablanca)	BABY, THIS LOVE THAT WE'VE FOUND—Heat MCA 41203	YOU AND ME—Rockie Robbins A&M 2231	STARS IN YOUR EYES—Herbie Hancock Columbia 1-11236	THE GROOVE—Rodney Franklin Columbia 1-11252	SHEET MUSIC—Barry White Unlimited Gold 9-1415 (CBS)	GIVE UP THE FUNK—B.T. Express Columbia 1-11249																						

5	6	8	7	28	35	12	5	13	17	6	2	4	27	24	4	23	11
SPIRIT OF LOVE—Con Funk Shun Mercury SRM 1-3806	TWO—G.O. Arista AL 9511	LIPPS, INC.—Mouth To Mouth Casablanca NBLP 7197	SWEET SENSATION—Stephanie Mills 20th Century T 603 (RCA)	OFF THE WALL—Michael Jackson Epic FE 35745	AFTER MIDNIGHT—Manhattans Columbia JC 36411	HOT BOX—Fatback Spring SP1-6726 (Polydor)	RAY, GOODMAN & BROWN—Ray, Goodman and Brown Polydor PD 1-6240	GAP BAND II—Gap Band Mercury SRM 1-3804	SKYWAY—Sky Salsoul SA 8532 (RCA)	PARADISE—Peabo Bryson Capitol S00 12063	SKYLARKIN'—Grover Washington Jr. Motown M7-933R1	THE BLUE ALBUM—Harold Melvin & The Blue Notes Featuring Sharon Paige Source SOR 3197 (MCA)	POWER—Temptations Gordy G8-994M1 (Motown)	DREAM COME TRUE—Earl Klugh United Artists LT 1026	CAMEOSIS—Cameo Casablanca CCLP 2011	REACHING FOR TOMORROW—Switch Gordy G8-993M1 (Motown)	YOU'LL NEVER KNOW—Rodney Franklin Columbia NJC 36122

5	8	7	28	35	12	5	13	17	6	2	4	27	24	4	23	11
SUGARHILL GANG—Sugarhill Gang Sugarhill SH 245	SPYRO GYRA—Catching The Sun MCA MCA 5108	TWO TONS OF FUN—Two Tons Of Fun Fantasy F 9584	ANGEL OF THE NIGHT—Angela Bofill Arista/GRP GRP 5501	LADIES NIGHT—Kool & The Gang De-Lite DSR 9513 (Mercury)	WINNERS—Kleer Atlantic SD 19262	MONSTER—Herbie Hancock Columbia JC 36415	FUN AND GAMES—Chuck Mangione A&M SP 3715	8 FOR THE 80'S—Webster Lewis Epic NJE 36197	RELEASED—Patti LaBelle Epic JE 36381	1980—B.T. Express Columbia JC 36333	NOW APPEARING AT OLE MISS—B.B. King MCA MCA2-8016	PRINCE—Prince Warner Bros. BSK 3366	BRASS CONSTRUCTION 5—Brass Construction United Artists LT 977	BACK FOR MORE—Al Johnson Columbia NJC 36266	LIVE AND UNCENSORED—Millie Jackson Spring SP 2-6725 (Polydor)	1980—Gil Scott-Heron & Brian Jackson Arista AL 9514



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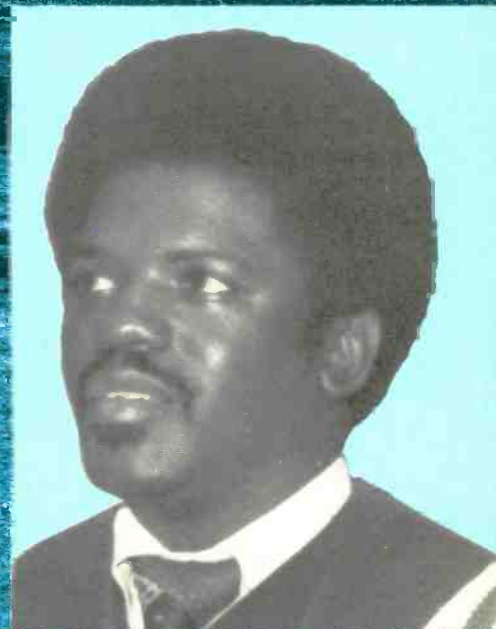
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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	7	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
2	4	7	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
3	5	7	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
4	7	7	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
5	2	7	MUSIC MACHINE Candle, Birdwing BWR 2004
6	6	7	NEVER THE SAME Evie Tornquist, Word 8806
7	3	7	YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
8	15	7	HOLD ON TIGHT Sweet Comfort Band, Light LS 5762
9	8	7	HEED THE CALL The Imperials, Dayspring DST 4011
10	10	7	NO COMPROMISE Keith Green, Sparrow SPR 1024
11	11	7	FORGIVEN Don Francisco, New Pax NP 33042
12	12	7	LIVE Dallas Holm & Praise, Greentree R 3441
13	13	7	ROAR OF LOVE 2nd Chapter Of Acts, Sparrow SPR 1033
14	14	7	THE VERY BEST OF THE VERY BEST Bill Gaither Trio, Word WSB 8804
15	9	7	PRaise III Marantha Singers, Marantha MM0048
16	16	7	SLOW TRAIN COMING Bob Dylan, Columbia FC 36120
17	17	7	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
18	18	7	COME TO THE QUIET John Michael Talbot, Birdwing BWR 2019
19	19	7	ALL THAT MATTERS Dallas Holm & Praise, Greentree R 3558
20	20	7	TOWARD ETERNITY Matthew Ward, Sparrow SPR 1014
21	32	7	RAINBOW'S END Resurrection Band, Star Song SSR 0015
22	22	7	WINDBORNE Bob & Joy Cull, Chalice CRT 1030
23	21	7	HAPPY MAN B.J. Thomas, Myrrh MSB 6593
24	23	7	AMY GRANT Myrrh MSB 6586
25	27	7	MIRROR Evie Tornquist, Word WSB 8735
26	24	7	HOME WHERE I BELONG B.J. Thomas, Myrrh MSB 6574
27	25	7	MANSION BUILDER 2nd Chapter Of Love, Sparrow SPR 1020
28	30	7	IN THE AIR Isaac Air Freight, A&S MM0060
29	29	5	THE MISFIT Erick Nelson & Michele Pillar, A&S MM 0057
30	28	7	GENTLE MOMENTS Evie Tornquist, Word WST 8714
31	31	5	HIDE AWAY Brush Arbor, Myrrh MSB 6624
32	26	7	SIR OLIVER'S SONG Candle, Birdwing 2017
33	33	7	WE ARE PERSUADED Bill Gaither Trio, Word WSB 8829
34	34	7	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
35	35	7	PRaise STRINGS III Marantha MM0054
36	37	7	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird MCA 3187
37	36	7	THE LORD'S SUPPER John Michael Talbot, Birdwing BWR 2013
38	38	7	THE MASTER & THE MUSICIAN Phil Kaegy, New Song NS 006
39	NEW ENTRY		THE MISFIT Erick Nelson & Michele Pillar, A&S MM-0048
40	40	7	LOVE EYES Jaime Owens-Collins, Light LS 5736

Gospel

Robinsons Succeed Via Her Songwriting

By ROSE CLAYTON

MEMPHIS—Charles Robinson, who worked in Mercury Records' Chicago office in sales and administration for five years, has established his own Sounds Of A Miracle record label because of his faith in his wife Earnestine's talent as a songwriter.

"We did everything wrong in the book and we were still successful," Robinson notes when discussing the formation and progress of his independent company.

Earnestine Robinson, who never believed herself to be "musically inclined," composed an Easter cantata while working on a church play. "A librarian has told me I am the first black woman to have ever composed an original cantata," she says.

The Memphis Community Singers performed the complete cantata locally, and audiences were so responsive to one of the songs that the group continued to perform it after the Easter season on their tours throughout the South. The song "Hosanna" was also performed at a Gospel Festival in Los Angeles.

"People liked the music and they continually asked for it," says Robinson. "so, that's the reason we thought of making the album. People wanted the music and we didn't have a way to get it to them."

Robinson formed a publishing company, printed sheet music and made it available, without cost, upon request.

Earnestine Robinson continued to write in her own style which she calls, "easy listening gospel. It's a blend of classical, contemporary and pop gospel, or so I've been told," she says.

As the music continued to be performed, the demands increased, and the idea of producing an album containing a variety of different types of songs was conceived.

Robinson went to Bill Galore, who owns an independent label at American Sounds Recording Studio, for aid in producing the album.

Earnestine Robinson wrote, arranged, and produced the nine songs on the album. Although she does not consider herself to be a recording artist, she sang three of the selections. The Memphis Community Singers and Ruth Davis, who had been under contract to Stax Records, performed the remaining numbers.

The Robinsons handled distribution themselves. They produced commercial spots for the local cable tv station WPTY. Since everything at the station was on a variable cost, it was a practical avenue. They ran the commercial for six months and a reorder of the original pressing was necessary.

"We enjoyed a good amount of individual sales, but the cost of advertising, the return cost, and everything was too much. We didn't have enough money to increase the volume," says Robinson.

A Girard Songbook

NASHVILLE—Dunamis music has released a double songbook by Chuck Girard titled "Take It Easy/Written On The Wind." The book is a combination of 19 self-penned songs taken from Girard's last two solo albums for Good News Records, along with a full page color photograph spread. All musical arrangements were made by Leonard Moss. It is the third Girard songbook released by Dunamis and distributed by Word Inc.

WORLD EYING 5 KEY AREAS

NASHVILLE—The World Music Group is placing a major emphasis on music in 1980 in five key areas as it brings the value of the song to the attention of the Christian market, according to Dan Johnson, vice president of marketing.

Backed with a large promotional and advertising effort, the area includes new and improved Singtrax accompaniment tapes, new non-choral personality song books, the New Church Hymnal, enlargement of its New Choral Music Review Service and new intensity for seminars and workshops.

With a 30% increase in music sales last year along, Johnson says they firmly believe today's gospel music has the most potential of any music form.

To mobilize the interest of its 25 sales representatives, Word Music Group has also bowed a new Music Merchandising For Dollars promotion providing cash prizes to the representatives with the best merchandising displays in retail outlets.

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MAY 17, 1980 BILLBOARD

VACATION CARDED FOR JUNE

ZZ Top Attracts 800,000 Fans On Its 78-Day Tour Since Nov.

By ROMAN KOZAK

NEW YORK—After a three-year layoff, ZZ Top, one of America's top touring bands, is back with a vengeance. It has played to an estimated 800,000 fans since its current tour started last Nov. 20.

The band also went to Europe for a promotional trip, and while in Germany appeared on the "Rockpalatz" television program seen through Europe and the Soviet Union via Eurovision.

One of the hardest working bands in the business, ZZ Top played 78 dates between the start of the tour and its trip to Europe in mid April, working the largest indoor halls in each market.

Now it is back on the road again. Plans call for the band to take June off. Then it is stadium shows through July and August, concert tours of Europe and Japan, a new LP and more U.S. dates into 1981. The band is booked by ATI.

Its record company is Warner Bros., which released "Deguello," the band's first LP for the label last fall. Prior to that, ZZ Top recorded for London Records. To get out of its contract with London was one of the motivations for taking three years off, say the band members.

"We finished our business relationship with London during our



Billboard photo by Chuck Pulin

In Reply: Dusty Hill, Billy Gibbons and Frank Beard, the three members of ZZ Top, respond to questions during a recent interview in New York.

time off, which was convenient for us, since most of the time we were not even in the country," says Dusty Hill, bass player and vocalist.

The other two members of the trio are Billy Gibbons, guitarist and vocalist and drummer/percussionist Frank Beard. The trio, all from Texas, has been playing together 10 years.

"We just traveled around individually, but we never did break up," continues Hill. "It was just that our time off went longer than we thought it might at first. But changing the record label, then getting together writing new material, rehearsing and recording it took that long."

Coming back on the road, the band members have noticed a change in their audience.

"There is a younger faction coming to the shows now," says Gibbons. "In the tour in 1976 the average age was 20 to 30. It seems our appearances this year have brought out a younger audience along with our older fans. It is down to 13-year-olds, which makes for a lively mix."

"I think across the board the people who are into music in the '80s have turned a page, and its back to what playing is all about. There is also such a wealth of talent being fertilized now."

"You can see it in this town (New York) alone. There are about a dozen clubs that feature new talent. And it is all coming back to (basic) playing. This is why this tour is so

satisfying. We have managed to streamline our show and get back to playing."

Though the current ZZ Top show features a video segment, and the stage is lit by 400,000 fiber-optic lights, this for ZZ Top is a streamlined tour. When the band was last out in 1976, it traveled with a live buffalo, a longhorn steer, two rattlesnakes and six buzzards.

"The tour we did in 1976 was probably the largest road show ever put together, which almost left us completely berserk," remembers Gibbons. "It came to the point where you had to either unsaddle that pony or shoot it. We were definitely at a crossroads and the break did help."

"The buffalo and the steer are still alive but this time we left them home. Frankly we got a little jealous that they were traveling in better conditions than we were," he notes. In 1976 the group traveled with 11 trucks, including air conditioned trailers for the animals. This time out it is down to four trucks.

Jamaica's 3d Festival Booked For June 30

NEW YORK—Reggae Sunsplash, Jamaica's third annual music festival, is set for June 30-July 5 in Kingston, Jamaica.

Artists to appear at the festival include Peter Tosh, Jimmy Cliff, Burning Spear, Dennis Brown, Ras Michael & the Suns of Negus and Gregory Isaacs. In addition, Synergy

Crowell's New Goal: Scoring As Singer

By KIP KIRBY

NASHVILLE—In the last four years, songwriter Rodney Crowell has plastered his name onto enough successful songs to fill up a self-made greatest hits package. Except that unfortunately, none of the hits happened to be by him, a situation he's hoping will change with the release of his new Warner Bros. album. "But What Will The Neighbors Think?"

Crowell says he likes having his tunes covered by other artists: "You don't look a gift horse in the mouth. I figure the more people who hear my songs—no matter who's doing them—the more people will discover that I'm the one responsible for writing them. I believe it's made me more accessible to radio."

Crowell's debut album for Warner Bros., "I Ain't Living Long Like This," saw three of its tunes go on to become big hits for artists in different fields. The Oak Ridge Boys took "Leaving Louisiana In The Broad Daylight" to the top of the country charts recently, as did Waylon Jennings with Crowell's "I Ain't Living Long Like This." And the Dirt Band scored a number 13 spot on the Hot 100 pop chart with his "An American Dream" (also the title cut for the group's latest LP).

Now, however, Crowell is ready to set the wheels in motion for his own artist career. The new album, his second, is called "But What Will The Neighbors Think?" and was coproduced by Crowell and Craig Leon, whose credits include the first Ramones album and Moon Martin's "Escape From Domination." Crowell feels this project shows more vocal texture and rock influences than his first LP.

"I deliberately chose songs of mine with pop flavor. I thought it would be interesting if I took my own particular songwriting talents and put them into a rock setting." The result? Closer to the way Crowell says he envisions himself as an artist: "Of course, artists are never completely satisfied, but I do like this new record because I felt much

more in control of my singing this time."

The album is a step removed from the California country sound of his days as a former member of Emmylou Harris' Hot Band. Laced with titles such as "Here Come The '80s," "It's Only Rock 'n Roll" and "Blues In The Daytime," the new album showcases a different side of Crowell's artistry.

Crowell switched hats last year when he went into the studio and



Rodney Crowell: sets the wheels in motion for his own artist career.

produced wife Rosanne Cash's debut Columbia album which was received with widespread critical acclaim. Moving from songwriting into production wasn't difficult, Crowell recalls. "The trick is knowing when to take over and when not to interfere. You've got to keep from getting too deeply involved—especially when it's your own album."

Cash's first single off her album also was a Crowell composition titled "Ain't No Memories Hangin' Round," which launched her firmly in the country/rock market.

In May, Crowell and his band, the Cherry Bombs, leave on a showcase tour throughout the U.S., with key clubs now being coordinated by Warner Bros. In the band will be several of the well-known musicians who played on "But What Will The Neighbors Think?"

And recently, Crowell sat in with new wave group the Pretenders at a Palomino Club date in L.A. "It was great," says Crowell with a chuckle. "I think they really wanted me to be their interpreter!"

Temptations Back To Motown After 3 Years

By CARY DARLING

LOS ANGELES—The Temptations have, in a sense, come home. The quintet is back on Motown after spending three years without a hit on Atlantic. Berry Gordy co-produced the band's latest album, "Power," just as he had produced many of the Temptations' early hits.

Also, the title track is a politically aware uptempo song which brings to mind the band's string of commentary hits in the early 1970s.

However, the Temptations don't see any of this as a step backward. "It seems like Motown and the Temptations just have the right combination," says Otis Williams, second tenor and baritone. "By no means am I knocking Atlantic but at certain places you don't have the

right chemistry. And that was the case there."

As for "Power," it was written by Gordy and they view it as a one of a kind song. "Power" came about as a sealing of the union between Motown and us," notes member Richard Street. "It was a special song Gordy had written and had us in mind even when we weren't here. And when we did come back, it just fell together."

"That's probably why that's the only type of tune like that on the album and that's probably the only type of tune you're going to hear like that for a long time from us," adds Williams.

The remainder of the LP has non-political overtones and half the al-

bum consists of ballads. "Ballads have been the Temptations' mainstay," comments tenor Glenn Leonard.

"It's just men singing to the women," says Dennis Edwards. "We'll never stop singing about that."

"We've always loved ballads," says Williams. "Every album we've ever had has had a lot of ballads on it."

Without a top 40 hit since 1975, the Temptations are known to the general public for such older material as "My Girl," "Just My Imagination" and "Papa Was A Rolling Stone" as opposed to its more recent product. However, the group doesn't feel its hit-studded past will prove to

be an insurmountable barrier even though the public associate it solely with another era.

"That goes with being the Temptations. You can't live it down because it's history," states Williams.

"It's heritage," notes bass singer Melvin Franklin. "It's nothing to try to get away from."

Williams continues: "A couple in Texas got married to our song 'Let Me Count The Ways' from 'The Temptations Do The Temptations.' That's a compliment. To take it from that, not to sound morbid, but when we were in South Africa, a girl died and she requested a Temptations album be buried with her. When people take you to the altar or the
(Continued on page 60)

INDIANAPOLIS FEST IN JUNE

INDIANAPOLIS — Ella Fitzgerald, Henry Mancini, Eugene Fodor, Count Basie, Danny Davis & the Nashville Brass, Herbie Mann, Donna Fargo and the Bill Gaither Trio are headliners for the first annual Indianapolis All Star Music Festival, June 14-20. The popularly-priced concerts will be given at the 8,000-seat Indianapolis Sports Complex downtown.

The Indianapolis Symphony Orchestra and the mayor's office are combining in the launch of the new festival. It opens with an all-Tchaikovsky classical program and closes with Henry Mancini conducting for singer Sarah Vaughan in a pops concert.

Country, big band, jazz and gospel concerts also are slated. Other performers are Dizzy Gillespie, Lorin Hollander, the New Christy Minstrels, the Tommy Dorsey Orchestra, Nancy Wilson, Cynthia Clawson, Larnell Harris, the Kingston Trio and Up With People. Tickets are priced at \$4, \$6 and \$10.

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Talent In Action

JUDY COLLINS
Civic Auditorium,
Santa Monica, Calif.
Tickets: \$10.50, \$9.50

Collins covered a wide range of tunes in a classy performance here April 25, as she sought to please fans of her long ago folkie period and those who prefer her snazzier, more uptown tunes.

The show reflected the singer's recent career shift from the '60s and early '70s, when she introduced works by such vital new pop songwriters as Joni Mitchell and Randy Newman, to today, when she seems most comfortable with tunes from established Broadway and film hits.

The nearly two-hour performance omitted Mitchell's "Both Sides Now," for example, but included Bette Midler's "The Rose" and Kermit the Frog's "The Rainbow Connection" as well as songs from Stephen Sondheim's Broadway hits "A Little Night Music" and "Sweeney Todd."

Collins did find room for a pair of tunes by fledgling pop songwriter Hugh Prestwood, who has a knack for ingratiating melodies and poignant storylines. She performed "Hard Times For Lovers," the title track of her last album, and "Almost Free," a tune from her new Elektra LP, "Running For My Life."

A year ago after watching Collins struggle through an off-key version of "Hard Times For Lovers" on "Saturday Night Live," some wondered if the singer was past her prime vocally; if her gifts of purity and control had been diminished by time. But here Collins was in excellent voice, singing with ease and confidence.

While less secure singers might have sought the insurance of an oversize string section, Collins was backed only by her pianist-musical conductor Ken Bischel and a three-man rhythm section. On several numbers she sang with almost no backup. And Collins boldly capped a number

of tunes by reaching for—and hitting—difficult high notes.

Collins' decision to sing with such little backup was a daring and admirable one, but she should consider using her band a bit more extensively to keep the show from taking on a coldly perfect recital hall ambience.

But the range in the 20-tune set, which was divided into two 55-minute halves, was impressive. Collins skillfully balanced a funky, bawdy tune like Peter Allen's "I Could Really Show You Around" with a dramatic reading in French of Jacques Brel's "Marieke."

She moved with ease from folk rock classics like "City Of New Orleans" and "Someday Soon" to plaintive ballads like "Send In The Clowns" and "Amazing Grace."

Collins saved the latter song for the encore and persuaded the audience to sing along without any trouble. **PAUL GREIN**

RAY CHARLES
Stone, San Francisco
Admission: \$10.50

The most prestigious booking so far for this new 700-seat club on the Broadway Strip brought in nearly full houses for all eight shows April 25-28.

Backed by his rhythm section and 13 horns, the "Genius" did 11 tunes by himself, with the Raelettes taking two solo numbers after making an entrance halfway through the set. The band had warmed up the crowd with two instrumentals before the star was introduced.

Beginning with "Margie," Charles worked his way through a well balanced set that included upbeat oldies like "Busted" and "Hit The Road Jack," gentle classics like "Georgia" and "I Can't Stop Loving You," contemporary stylings like "I Can See Clearly Now" and even show tunes like "Oh What A Beautiful Morning" and "Some Enchanted Evening." It was, in fact, the latter two tunes were the most remarkable of all,

proving as they did the singer's ability to turn the most soppy material into true Charles soul originals.

Though it was apparent every step of the one-hour show was tightly preprogrammed, Charles still effortlessly managed to make each song drip with soulfulness. In terms of vocal expressiveness, he remains a wonder of the Western world. **JACK McDONOUGH**

JOHNNY TILLOTSON
Country Club, Los Angeles
Admission: \$5

Tillotson drew only half a house on the closing night of his two-night stand here, but this is not to say that he played to a small crowd. For this new country palace holds 1,000 and has everything for audience and artist alike—atmosphere, excellent sound and lighting.

Tillotson took five minutes of his 70-minute set April 27 to acknowledge it, calling the cavernous Country Club "the best spot I ever worked."

And work he did. Attired in a white three-piece sequined suit, the veteran performer dished up 17 tunes in all, running the gamut from country (Hank Williams' "I'm So Lonesome I Could Cry" and his own "It Keeps Right On Hurtin'") to straight rock ("Running On Empty") to blues ("Good Time Charley") to ballads ("Every Road Leads Me Back To You").

Superb support was garnered from the four sidemen—Bob Farrell, keyboards-synthesizer-arranger; Jay Mithaver, drums; John Chico Pechickian, lead guitar; and Jeff Roden, bass—which partly accounted for the fact that the diminutive Tillotson drew warm response from the audience at the end of each tune, holding it mesmerized from opener to closer.

His approach is spontaneous and loose (at one point in the show, he got down on his knees to kiss an adoring woman patron seated at the foot of the stage) and Tillotson's fine fettle, vocally and physically, paid off handsomely for him. **JOE X. PRICE**

Talent Talk

At a recent Columbia, S.C., appearance, **Kenny Rogers** tossed a tambourine into the audience and hit a ringer around the neck of Gov. **Dick Riley**, unbeknownst to Rogers. Riley now has the tambourine on display in his office. . . . **Omega**, led by **Reni & Bill Slais**, formerly of **Elvin Bishop**, will spend the next 13 weeks touring military installations. Reni is working on a project for a solo LP, with **Jim, David & Bruce Spaulding** producing. Omega has been together for two years and former alumni include **Mickey Thomas**, lead singer for Jefferson Starship, **Eric Franklin**, percussionist for Donna Summer's band and **Dave Grover** of the Michael Walden band.

About 15 acts, including England's **Gang of Four**, played a free concert at Central Park in New York May 3 as part of the Rock Against Racism campaign. To raise the money for the show, organizers earlier in the year held benefits at local

new wave clubs, while the equipment for the show was donated by musicians themselves.

The free concert drew a steady crowd of about 8,000 fans with some leaving and others arriving during the show's eight-hour run. There were no incidents, the equipment didn't break down (as it did last year), and the show ended 20 minutes early. Among the bands that played were **Startoon**, the **Ants**, **Hughes Blues**, **Mass Appeal**, the **Heat**, **Bad Brains**, **Panic Squad**, the **Stilletos**, the **Senders** and **Karen Liscoe**, among others.

The **Cars' Rick Ocasek** and **Rick Derringer** were among the musicians helping model **Bebe Buell** make her recording debut with an LP titled "Covers Girl," which, says Buell, will be a "parody on the fashion industry," and a "girls' 'Pinups,'" consisting of obscure but worthy tunes of the early '60s redone for the '80s. **ROMAN KOZAK & SHAWN HANLEY**

K-tel Promoting a Country Concert At Jersey Stadium

• Continued from page 1

bitious project undertaken todate by K-tel's eight-month-old entertainment division, which previously produced a **Sammy Davis Jr.** special for Home Box Office.

Kagan says that in addition to providing much of the financing for the country show, K-tel also is involved in promotion, packaging, and liaison with the record companies. Scarza and Fitzgerald are more involved in the logistics and production side. Fitzgerald and Scarza previously produced the "World's Largest Indoor Country Show" which was seen by 70,000 at the Pontiac Silverdome in April 1978.

Other acts to appear on "Country

Sunday" include **Ruth Carter**, the **Oak Ridge Boys**, **Don Williams**, **Lacy J. Dalton**, **Asleep At The Wheel** and **Eddie Rabbitt**. Tickets are priced at \$14, \$12 and \$10.

Elfenbein says the main function of K-tel's entertainment division will be to create programming for tv, either network, syndicated or cable. It will also sell the programs abroad. He says that since K-tel's greatest experience so far has been with music, it will be concentrating primarily on music-related programs.

K-tel will also be open to projects in radio and theatre, though it is not currently involved in these areas, say Kagan and Elfenbein. The entertainment division is run by Kagan from New York. He reports to Elfenbein in Winnipeg.

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BOB SEGER/ROCKETS —Bill Graham Presents, Colis., Oakland, Calif., May 2 & 3 (2)	22,911	\$7.50-\$9.50	\$207,610*
2	JOURNEY/BABYS —Steller Productions/JAM Productions, Freedom Hall, Louisville, Ky., May 2	19,400	\$8.00-\$9.00	\$169,216*
3	FLEETWOOD MAC/CHRISTOPHER CROSS —Albatross Productions, Colis., Portland, Oreg., April 30	11,000	\$12.50-\$11.50	\$137,238*
4	FLEETWOOD MAC/CHRISTOPHER CROSS —Albatross Productions, Edmonson Pavilion, Seattle, Wa., May 1	9,215	\$11.50-\$12.50	\$114,188*
5	BOB SEGER/ROCKETS —Avalon Attractions/Marc Berman Concerts, Sports Arena, San Diego, Calif., April 30	11,590	\$8.75-\$9.75	\$107,189*
6	JOURNEY/BABYS —Mid-South Concerts, Colis., Memphis, Tenn., April 30	11,999	\$7.50-8.50	\$94,176
7	GRATEFUL DEAD —Monarch Entertainment/Cellar Door Concerts, Colis., Hampton, Va., May 2	10,575	\$7.50-\$8.50	\$81,799
8	JOURNEY/BABYS —Sound Seventy Productions, Municipal Aud., Nashville, Tenn., May 3	9,900	\$7.50-\$8.50	\$80,908*
9	FRANK ZAPPA —Frank J. Russo, Inc., Civic Center, Providence, R.I., May 2	9,162	\$7.50-\$8.50	\$72,750
10	VAN HALEN/RAIL —Don Law Co., Colis., Yarmouth, Mass., May 3	7,200	\$10	\$70,810*
11	ZZ TOP/PURE PRAIRIE LEAGUE —Don Law Co., Civic Center, Springfield, Mass., May 1	8,200	\$7.50-\$8.50	\$66,985*
12	RUSH/38 SPECIAL —Sunshine Promotions, Arena, Columbus, Ohio, April 29	7,230	\$7.50-\$8.50	\$60,565
13	ZZ TOP/PURE PRAIRIE LEAGUE —Ruffino & Vaughn, Colis., Uniondale, N.Y., May 2	6,424	\$8.50-\$9.50	\$60,270
14	REO SPEEDWAGON/POINT BLANK —Star Date Productions, Arena, Greenbay, Wisc., April 29	7,100	\$7.50-\$8.50	\$54,304*
15	GRATEFUL DEAD —Monarch Entertainment/Beach Club Booking/Entam, Colis., Greensboro, N.C., May 1	6,403	\$7.50-\$8.50	\$53,831
16	CHEAP TRICK/OFF BROADWAY —Sunshine Promotions/Celebrations Productions, A.C.C., Notre Dame, S. Bend, Ind., April 29	5,932	\$7.50-\$8.50	\$48,359
17	WAYLON JENNING/CRICKETS —Sunshine Promotions, Univ., Cincinnati, Ohio, April 30	5,557	\$7.50-\$8.50	\$46,330
18	RUFUS & CHAKA/BROTHERS JOHNSON/NARADA MICHAEL WALDEN —Landmark Productions/Al Haymon, Aud., Milwaukee, Wisc., May 1	4,735	\$9.50	\$44,983
19	LORETTA LYNN/JIM STAFFORD —Concord Pavilion, Pavilion, Concord, Calif., May 4	5,957	\$6.50-\$8.50	\$44,485
Auditoriums (Under 6,000)				
1	FRANK ZAPPA —Frank J. Russo, Inc., Music Hall, Boston, Mass., May 3 (2)	8,450	\$8.75-\$9.75	\$81,667*
2	PETER, PAUL & MARY —Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., May 2 & 3 (2)	6,574	\$8.50-\$12.50	\$73,526
3	FRANK ZAPPA —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., April 29 (2)	6,144	\$8.50-\$9.50	\$54,976*
4	SPYRO GYRA/FLYGT —Agora Productions, Front Row Theatre, Cleveland, Ohio, May 2 (2)	5,166	\$7.75	\$40,009*
5	GRATEFUL DEAD —Monarch Entertainment/Chesapeake Productions, Fox Theatre, Atlanta, Ga., April 29	3,921	\$8.50-\$9.50	\$37,062*
6	FRANK ZAPPA —Frank J. Russo, Inc., Civic Center, Portland, Ma., May 4	4,477	\$8-\$9	\$35,413
7	GIL SCOTT-HERON/PATRICE RUSHEN —Tara Productions, Zellerbach Aud., U.C., Berkeley, Calif., May 3	4,200	\$8.50-\$9.50	\$35,000*
8	Z Z TOP —Monarch Entertainment, Capital Theatre, Passaic, N.J., May 4	3,347	\$9.50-\$10.50	\$34,040*
9	GEORGE CARLIN/TRAVIS & SHOOK —Performing Arts Center, Milwaukee, Wisc., May 4 (2)	3,425	\$9-\$10	\$33,908
10	GEORGE CARLIN/TRAVIS & SHOOK —Landmark Productions/P.C.M.I., Carlton W., Greenbay, Wisc., May 1 (2)	1,940	\$14-\$18	\$32,344
11	GRATEFUL DEAD —Monarch Entertainment/Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., April 28	3,385	\$8.50-\$9.50	\$30,847
12	GRAHAM NASH/LEAH KUNKEL —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., May 4	3,400	\$8.75	\$29,164
13	GIL SCOTT-HERON —Tara Productions, Civic Aud., Santa Monica, Calif., May 1	3,000	\$8.75-\$9.75	\$27,750*
14	PRETENDERS/NECESSARY —Ron Delsener Productions, Palladium, N.Y.C., N.Y., May 3	3,400	\$7.50-\$8.50	\$27,500
15	CHUCK MANGIONE —Frank J. Russo, Inc., Civic Center, Portland, Ma., April 30	3,014	\$7.50-\$8.50	\$27,123
16	CRUSADERS/RANDY CRAWFORD —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., May 2	3,175	\$8.75	\$25,753
17	CHARLEY PRIDE/RAZZY BAILEY —Feyline Presents/Concert Express, Rainbow Music Hall, Denver, Co., May 3	2,452	\$10-\$11	\$25,229
18	EDDIE RABBITT/MARGO SMITH —Lance Barrow Presents, Mem'l Aud., Wichita Falls, Tx., May 4	2,727	\$7.50-\$8.50	\$22,209*

WILL SUPPORT COMMON FORMAT

Sony & Studer Collab On Digital

• Continued from page 1

and Kenny Loggins are due to use Sony digital recorders for new projects.

Another AES-related development had SPARS, the Society of Professional Audio Recording Studios which now consists of 36 major national recording studios, firm up a three-day, intensive seminar devoted to audio recording for video. It's been scheduled for June 17-19 at the New York Hilton Hotel.

A consensus at the day-long SPARS convention held Monday (5) at the Los Angeles Biltmore Hotel, which drew some 200-250 attendees, was that video will play a key role in the future of recording studios.

In fact, studio owners and operators believe that more opportunity lies with video for the near term as digital recording at the widespread, general studio level is still perceived as some five years away. Most studio owners at the SPARS convention felt that digital still has to hurdle economic and standardization considerations.

The Sony and Studer agreement to support a common format in stationary-head digital audio recording, according to officials of both firms, is an attempt to hasten world acceptance and standardization of digital recording.

Studer will have access to Sony's advanced digital tape recorder technology and Studer, regarded as a prime multi-track analog tape machine manufacturer, will add digital hardware to its line sometime in 1981.

The two firms also say they expect to explore possibilities for mutually utilizing their technology and know-

how for future research and development in the expected wide range of digital audio applications.

At this point, the only specifications made available relating to the new digital format jointly supported by Sony and Studer are that the format was developed to cover a wide range of applications in professional digital audio with channel numbers ranging from 2 to 48, and that the format includes newly developed and highly efficient codings for error protection and high-density recording.

What makes the Matsushita digital system important, according to the firm, is that the initial recording of the program right through to the final stage of master disk cutting can be done entirely in the digital domain with the system.

The system consists of a four-channel, 1/4-inch tape recorder, digital editor, digital mixer and digital delay/pre-monitor unit.

No price has been set but the system will be available for delivery in 1981.

Among specifications are a reported bandwidth capability of 20 Hz to 20 kHz, a dynamic range capability of 90 dB minimum, a sampling

frequency of 50.4 kHz, and a 16-bit linear sampling level. Tape speed is 15 i.p.s. with a 10 1/2-inch reel holding up to a one-hour program.

The Walt Disney Productions' purchase involves four digital recorders from 3M for use in developing all soundtracks for Disney's forthcoming EPCOT Center project.

The two 32-channel and two 4-channel recorders, plus a 3M digital editor, are being used by audio technicians at Disney's WED Enterprises in Glendale, Calif., Disney's design and engineering branch.

The EPCOT Center is scheduled to open in October of 1982 at Disney's Florida complex. It's planned as a showcase for future concepts and will introduce the visiting public to such advanced technology as digital recording.

Disney will also employ the system for complex soundtracks. Its recent "The Black Hole" soundtrack used some digital recording.

3M indicates that 20 3M digital recorders (32 and/or 4-track), nearly 10 electronic digital editing systems, and more than six digital delay or preview units are in studio use worldwide now.

(Continued on page 53)

JOE BLANTON PROSPERS

Tulsa Tape Wholesaler Sees 7-Figure 1980 Sales

TULSA—Joe Blanton expects his 10,000 square foot warehouse to turn over between two and three million units of prerecorded tape in the next 12 months.

Blanton's seven-figure projections

are remarkable in that he sells primarily overstocks, budget and custom tapes through "several hundred distributors" across the U.S.

Blanton's volume is based on the theory that a lot of small orders handled intelligently provide a solid business base. His sources include buys from schlock wholesalers, label deletions and cutouts, Canadian-manufactured product and even some product custom duplicated for his operation.

He started small. After several years of selling wigs, Blanton saw the "rug" business eroding in 1971 and started selling "some pre-1972" oldies tapes along with cutouts and budget out of the trunk of his Mark III Lincoln Continental.

He startled the industry in 1974 when he supplied the 144 Walgreen drug stores with 1,000 pieces each of his inventory, backed with full page ads in the Chicago Tribune, advertising \$2.99 each or two for \$5.

Blanton today through his network of distributors serves primarily "mom and pop" retail locations, along with job lot sales direct to chains who want to stage tape promotions. He recently offered major chains like Western Auto, May Drugs and the Gibson stores a special \$7.95 tv-marketed promotion featuring 24 country hits, especially duplicated for him by CBS.

Word-of-mouth has nurtured Blanton's distribution network. Blanton works closely with novice distributors, even sending in a representative to help the newcomer get started properly. Depending on the quantity of up to 100 units, his price to a distributor selling accounts in the vicinity that product to retail at \$3.99 up to \$4.95.

Blanton sees a steady sales increase for his type of operation for some time. He's still selling 8-tracks in substantial quantities, but is noting the steady build in cassette volume.



BAKER'S BANQUET—Producer Roy Thomas Baker, second from left, is all smiles as he inspects his Ampex Golden Reel Awards honoring the production of Journey's two platinum LPs—"Infinity" and "Evolution." Con Merten, second from right, manager of Cherokee Recording Studios, Los Angeles, where both disks were recorded, seems equally pleased. Shown, from left, are Stan Paris, Ampex representative; Baker, Merten and Kim McKenzie, Ampex rep.

Cross Digital Single

• Continued from page 16

confesses. "A lot of it seems unmusical to me. Scott and the band are very musical, but a little bit on the bizarre side."

Here again Omartian's old image posed problems. "Scott had heard a lot of my records and was a little frightened at first," says the producer. "The trouble being a producer is that people bag you and don't see you moving from one form to another."

"Hopefully I'll be able to show them there's another side there; that I'm not going to ruin someone else's trip. You have to be very careful not to interject too much of your own input into the artist's music."

According to Omartian, Christopher Cross had been trying to get to Warner Bros. for six years, sending tapes in. The demo Cross made in Austin of "Ride Like The Wind" used only a four-piece rhythm section, but Omartian expanded on the concept.

"We added horns and strings and a four-on-the-floor bass drum, because at the time we cut it, disco was still in its heyday. All of that helped smooth it out, before it stumbled a bit."

One of the record's most obvious hooks is the backup vocal fills by the ubiquitous Michael McDonald, who's also been heard on recent hits by Nicolette Larson and Kenny Loggins. "Poor guy," says Omartian. "he's ended up on everybody's record. I've known him for a long time and asked it he wouldn't mind. He came down, didn't even want to be paid."

The all-star supporting cast on Cross' debut LP also includes Eagle Don Henley, J.D. Souther and Valerie Carter. For the next Cross al-

bum, Omartian projects "a little harder edge" and more involvement by Cross on lead guitar.

While at Warner Bros. Omartian has also produced Crackin', which has since been dropped by the label, and Roger Voudouris, who had a top 20 hit the first time out with "Get Used To It." WB vice president Ted Templeman signed Voudouris, but paired him with Omartian because the artist needed help in his songwriting.

Omartian, who is heavily involved in the gospel idiom, also does outside production work for Word and other labels. He just produced the "One More Song For You" for the Imperials, a group which recently won a Grammy for best inspirational performance. Omartian has also arranged for Andrae Crouch, a former Light Records act now signed to WB.

(Continued on page 53)

Sound Broadcast Show In The U.K.

LONDON—The fifth Sound Broadcasting Equipment Show, sponsored by Audio & Design (Recording) Ltd., in association with the periodical Radio Month, is to be staged in Birmingham Sept. 30 this year.

Admission is again restricted to invitation only "to insure the professional standards set in previous years." The concentration on sound only, as opposed to the bigger show amalgam of video and sound, is seen as of special advantage to broadcasters. Companies already booked to exhibit include: MCI (U.K.), Shure, Calrec, Neve, Tannoy, Racial Zonal and Studio Sound.

STARTING IN ENGLAND

Intl Digital Standardization Considered

LONDON—The Assn. of Professional Recording Studios here will coordinate the activities of a special working party looking into prospects of U.K. studios adopting an international digital standard, should one prove feasible.

Members of the party will meet regularly from now on to sort out what action can be taken to resolve the problems of digital harmonization. An inaugural exploratory meeting of international manufacturers and prospective uses of digital

equipment was held in London in February, checking out terms of reference for the working party.

The Assn.'s view: "There are some four digital systems currently under evaluation, and several more under wraps as yet. So multi-track studios are faced with the problem of which one to install. None of the present systems is compatible with one another, so digitally-encoded tapes can't be passed from studio to studio with the freedom enjoyed with analog masters."

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STUDIO TRIO—Grammy winner Maurice White, left, visits the Automatt recording studio complex in San Francisco to enlist the aid of Herbie Hancock for the upcoming *Earth, Wind & Fire* album. Hancock is at the facility working on a new Columbia LP. From the left: White, Hancock and Verdeen White.

NEW BUILDING COMING

Ripp's Companies In L.A. Undergo Major Expansion

LOS ANGELES—Artie Ripp's group of companies here in suburban Studio City, which include Fidelity Recording Studio, Family Productions and Home Grown Music, are expanding their facilities.

The recording studio, Fidelity, is where the production company operates from and contains two rooms—A and B.

According to Joel Soifer, chief engineer, studio A contains an MCI custom transformerless JH-542-C, 42 in./32 out console. Stephens tape recorder with the capability to go 32-track, and UREI Time-Alligned 813 studio monitors.

Studio B contains a custom transformerless console with an Ampex MM 1200 24-track tape recorder.

Also on hand are three Ampex ATR 100 two-tracks and Otari MX5050 1/2- and 1/4-track machine.

Echo, reverb and delay systems consists of EMT 250 digital reverb, EMT TS-140 tube mono echo plate, AKG BX-20 reverb plate and EMT TS-140 stereo echo plate.

Other signal processing equip-

ment includes Marshall Time Modulator, Eventide Harmonizer and DDL, Audio Design Vocal Stresser, eight Roger Mayer noise gates, two UREI LA3A and four UREI 1176 limiters, Roger Mayer stereo limiters, and 24 B&B parametric EQs.

Dimensions of Studio A are 17 feet by 30 feet with the room also containing three isolation booths. Studio B is 25 feet by 25 feet and it contains three isolation booths.

Available instruments include a Yamaha acoustic grand piano, Mason and Hamlin acoustic grand piano, Yamaha electric grand, Hammond B-3 with Leslie, ARP string ensemble and Fender Rhodes.

One additional benefit to the studio complex, according to Ripp, is a special "work room" containing piano where producer, songwriter and/or artist can retreat to for the creative process.

Another element to the group of companies and the recording studios are rehearsal facilities.

"Everything is under one roof," Ripp points out.

Artists who have used Fidelity recently include Bugs Tomorrow and 707, both on the Casablanca roster now.

While many of Family Productions artists do use the facility, emphasizes Ripp, the studio is available to outside clients.

Family Productions will be located at a new site shortly in Studio City which is now being readied. That facility will contain offices and rehearsal studios and will also be the site of a mixdown suite.

Family Productions is also eyeing expansion into video.

JIM McCULLAUGH

Sony & Studer

• Continued from page 52

3M demonstrated a cross-fade capability using prototype electronics as an option for its electronic digital editing system which was demonstrated for the first time in the U.S. at the AES.

Availability of that option is targeted for this year.

New Silo Store For Las Vegas

PHILADELPHIA—Silo, Inc., the locally-based chain of 52 audio and appliance stores spread among Eastern and Western states, will expand into Nevada for the first time.

A \$700,000 permanent mortgage obtained by Pro-Gressive Mortgage Corp. will facilitate the construction of a proposed 25,000 square foot retail showroom and office-warehouse building in Las Vegas.

The property is under long-term lease to Silo, whose retail stores are located in Pennsylvania, New Jersey, Delaware, New Mexico, Arizona, Colorado and California.

Originally founded here in 1945, the company was merged six months ago into Cyclops Corp., a building supplies manufacturer based in Pittsburgh, in a transaction valued at \$35 million. Operated as a subsidiary of Cyclops, Silo expects to add at least four more stores this year in addition to the Las Vegas operation.

Discwasher Makes 1st Vocal Record

CHICAGO—Discwasher Recordings has produced its first album of vocal music. The album features pianist/singer Kenny Moore performing eight of his own compositions with backup singers, horns, keyboards, guitar, drums and percussion.

Moore is known as Tina Turner's accompanist, and also a studio veteran with some of the top names in rock and r&b. Also featured on the album is percussionist Bobbye Hall.

The digital recording, slated for fall release, will be the seventh album from Discwasher, all produced by Jeffrey Weber. The record will be plated and pressed in Japan.

Parts of the album were recorded before an invited studio audience, including a group of Discwasher sales representatives. The recording, made at Ocean Way Recorders in Hollywood, Calif. in April, was made with digital equipment supplied by Soundstream.

Audiophile Recordings

THE ORCHESTRA—Foundation For New American Music, FNAM1, distributed by Audio-Source, \$15 list.

Productions which offer a natural perspective on the music without excessive doctoring of balances win audio enthusiast's kudos, and it's this method that's expoused here. This is a live taping of last year's debut concert by the creative ensemble of L.A. studio musicians, the Orchestra, a group made up of 87 virtuoso players, performing concert pieces—many classical sounding—by leading L.A. film and commercial music composers. There's almost total avoidance of spotlighting, sweetening and other forms of gain manipulation in this production, and the result is a true feeling of being in the concert hall. Dynamic range is extended and imaging and depth improved through this style of work, even if some of the instruments naturally must sound more removed than others from the listener. Pressing is domestic, but the high list price may be justified because of the numbered "limited edition."

HANDEL: WATER MUSIC & ROYAL FIREWORKS SUITES—Anthony Newman, organ, Digi-tech 103, distributed by Sine Qua Non, \$11.98 list.

It seems like it might have been a good idea to adapt the familiar Handel works to the sonorities of the organ, but the project is flawed on several grounds. Newman can be a stimulating interpreter with often controversial idea on baroque performance. Here, however, he's on the bland side, seeming to experiment as he goes along, without the compensating element of inspired improvisation. Sound is good, if not outstanding, and organ buffs are given no data on the instrument other than it's "historic." A Soundstream digital recording, we are told on the jacket that the imported pressing is made in Canada. On the label it says, "Made in U.S.A."

★ ★ ★
"FUR ELISE" AND OTHER BEAUTIFUL FLOWERS OF PIANO MUSIC—John O'Connor, Denon OX7177ND, distributed by Discwasher, \$15 list.

Ultra-clean recording with distortion at the

vanishing point is this digital disk's technical recommendation. The microphoning is close-in, which may tend to give certain registers prominence over others. Generally, however, it's a musical production.

Audiophile recordings for review should be sent to Alan Penchansky, Chicago, Is Horowitz, New York, or Jim McCullaugh, L.A.

Digital Single

• Continued from page 52

And Omartian cut two contemporary Christian albums of his own for ABC (where he served as staff producer in 1976-77, while Steve Barri was vice president of a&r). Omartian and his wife Stormie have cut two more such albums for Word's Myrrh label, the latest of which is "The Builder."

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MAY 17, 1980 BILLBOARD

Studio Track

LOS ANGELES—Sound Labs sees Natalie Cole overdubbing for a new project, Michael Masser the producer, Michael Lietz at the console; Diana Ross also overdubbing with Masser producing; and Armin Steiner engineering Dolly Parton.

Haywood Collins mixing the Touch at Excalibur Studios, with John Serry also tracking and overdubbing there.

Tommy LiPuma producing Neil Larsen at Crimson, Tom Flye and Terry Becker manning the board.

Action at Davlen: the Jacksons recording strings and horns for CBS, Tom Perry engineering with Ross Pallone assisting; Michael Masser cutting basic tracks with Diana Ross, Chris Desmond engineering, Jeff Borgeson assisting; and the Average White Band recording horns, vocals and piano with David Foster producing, Humberto Gatica engineering, Ernie Sheesley assisting, for Arista.

At Can-Am Recorders, Jerry Marcellino finishing up a single on Mercury act Halloween.

JAM sees: Brooklyn Dreams overdubbing for its next Casablanca LP; John Hiatt wrapping up a new MCA album, Denny Bruce producing; Denny Correll doing lead vocals for his second solo LP, Skip Konte producing, Willie Harlan engineering; and the Friends Band doing overdubs, Scott Spain engineering.

LaRue working on a third Capitol LP at Cry-

tal, Jai Winding producing, Jeremy Smith and George Tutko engineering.

At Golden Age, Mike Pinera working on a second Capitol solo LP, Carl Lange engineering. Luther Waters producing the Waters Sisters there also for Arista, Lange at the console. And the Originals featuring Stevie Wonder are wrapping up a single for Motown.

Howard Gale joins Scott/Sunstorm Recording Studios as mixing and recording engineer. A 17-year veteran, he was formerly with the ABC Recording Studios.

Action at Group IV: scoring for "Xanadu," for Universal Studios featuring Olivia Newton-John and Gene Kelly, Dennis Sands, Greg Orloff and Gary Fradkin engineering; Angelo Bond and Teddy Randazzo producing the Temptations for Motown; Norman Granz producing Sarah Vaughan, Steve Williams engineering; and Granz also producing Freddie Hubbard, Clark Terry and Oscar Petersen for Pablo, Steve Williams and Dave Mancini assisting.

Composer Michael Post completing scoring for "Hill Street Station," an MTM Enterprises pilot for NBC-TV at Evergreen Recording Studios.

Roby Porter producing Air Supply at Larabee, Jim Milton engineering, Linda Corbin assisting. Charo also in mixing with Randy Tomnaga at the console.

Kendun action: Quincy Jones producing George Benson, Bruce Swedien and Ralph Osborn engineering; Mike Flicker, producer, super-

vising a new Heart single for Epic, John Golden the mastering engineer; and Norman Connors producing Marilyn McCoo and Billy Davis Jr. for CBS, Jackson Schwartz at the board with Ron Alvarez assisting.

* * *

Night Chills Production Co. recording and mixing the soundtrack for its upcoming film "Blood Weeding" at Kingdom Sound Studios, Syosset, N.Y., Alexander and Mark Pescanov producing, Clay Hutchinson at the board, and Scott Powers assisting.

CBS Recording Studios, Nashville, did some of the work on the Warner Bros. soundtrack of "Honeysuckle Rose" with Willie Nelson doing overdubs. CBS engineer Ronnie Dean was at the board.

Oregon's Wheatfield cutting an LP for Oval Records at Villa Recorders, Modesto, Calif., Norton Buffalo producing, Jim Gaines engineering.

Recent Road 80, a mobile rig now basing out of Scarsdale, N.Y., work includes a two-month stint with Orleans for MCA in Woodstock, N.Y., with Robin Lumley producing and Neil Kernon engineering. The Road 80 truck has undergone a complete refurbishing including the addition of a Trident 48-input console, dual MCI 24-track recorders with SMPTE interlock and time-aligned monitors.

Guitarist Ryo Kawasaki recording an LP for CBS International with Jim McCurdy at New York's Sound Ideas. McCurdy also recording

trombonist Sigaharu Muhai for PMC/Nippon Columbia. Engineer Rick Rowe also there doing vocal overdubs with Evelyn "Champagne" King for RCA with producer T. Life.

Carl Davis producing Gene Chandler's upcoming 20th Century-Fox LP at Chicago's Universal with Bill Bradley engineering. . . . Also in Chicago at Acme Studios, an 8-track facility, is Ellen McIlwaine with former Cream bassist Jack Bruce working on an LP. Producer is studio owner Michael Rasfeld.

Soundmixers action: the Blues Brothers working on its new Atlantic LP as well as the soundtrack to their upcoming film, Bob Tischler producing, Jay Krugman engineering and Eddie Garcia assisting; Tim Bomba at the board for the Panic Squads' initial EP; and Chrysalis artist Frankie Miller wrapping up sessions with John Jansen at the board.

* * *

At Nashville's Music City Music Hall, Chet Atkins producing himself, engineer Bill Vandevort assisted by Dan Dea; Jerry Bradley and Dave Rowland co-producing a Dave & Sugar LP, Bill Harris behind the board with help from Dea; Jim Ed Brown and Helen Cornelius cutting tracks under direction of Tom Collins, Harris and Dea engineering; and both Floyd Cramer and Jerry Reed are producing themselves with engineer Harris.

Jerry Clower, produced by Snuffy Miller, laying down tracks at Bradley's Barn in Nashville.

Fred Carter, also there, directing Levon Helm's new LP, Joe Mills engineering with assistance from Bobby Bradley on both projects.

Lynn Anderson doing tracks and overdubs at Nashville's Creative Workshop, produced by Steve Gibson with engineer Rich Schirmer. Producer/engineer Kyle Lehning working on overdubs with artist Dan Seals also.

At Nashville's Sound Shop, Brad Shapiro produced new LP projects for both Millie Jackson and Johnny Taylor, with engineer Ernie Winfrey, Winfrey at the boards and Bob Montgomery overseeing LP projects for Kenny Dale, Eddy Arnold and Razyzy Bailey. And Buddy Killen producing T.G. Sheppard LP, Winfrey engineering.

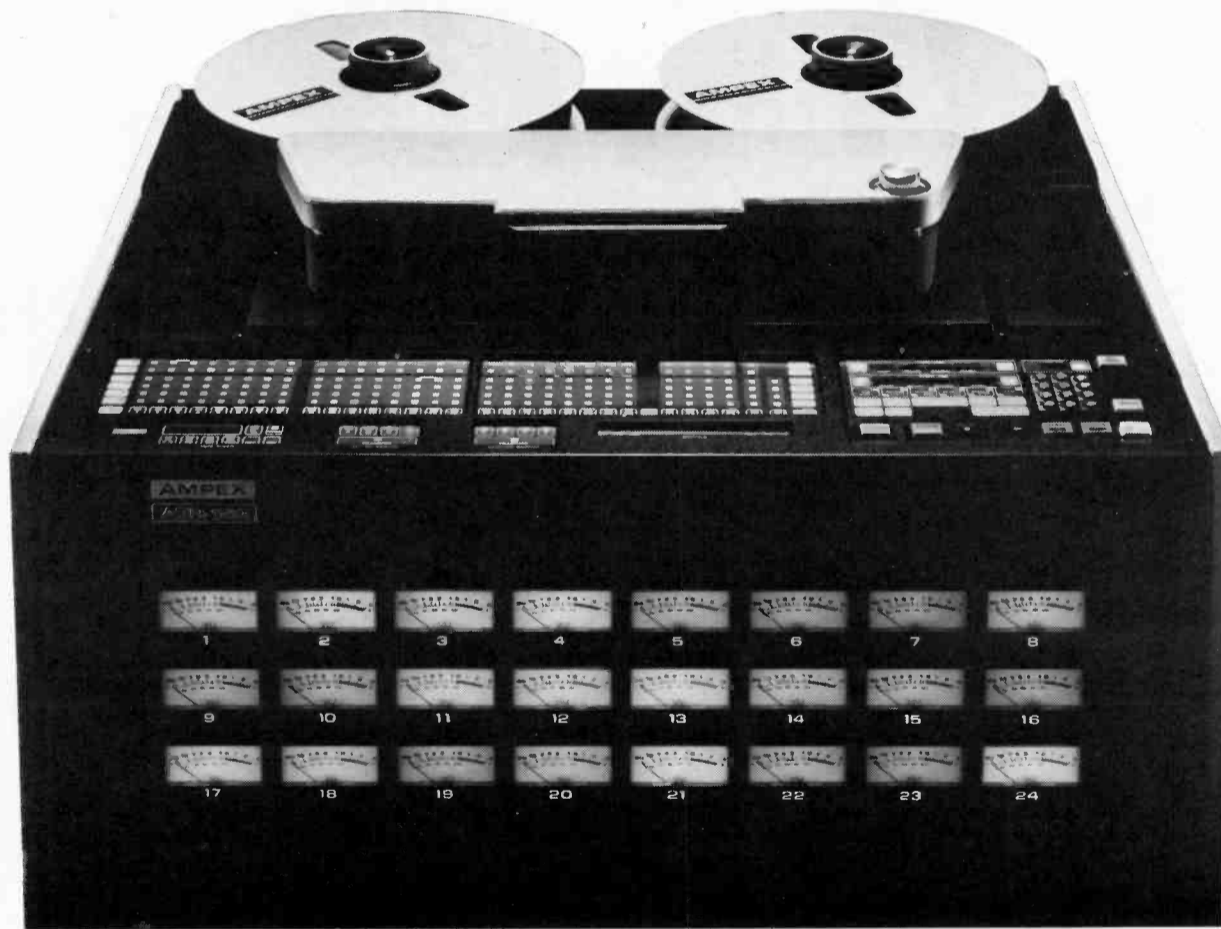
In Muscle Shoals, Ala., Brad Shapiro and Millie Jackson coproducing Jackson's new LP, Steve Melton engineering, Mary Beth McLemore assisting.

Grammy winning producer Larry Butler at Jack Clement, Nashville, producing Hank Thompson for MCA, Billy Sherrill engineering.

Jeffery Santiago producing Hot Ash at Triad, Fort Lauderdale, Fla., Michael Laskow at the board with Vince Oliveri engineering and Robert Corti assisting.

At Bill Lowery's Southern Tracks Studios, Atlanta, Billy Joe Royal completing a new LP with Robert Nix producing, Doug Johnson engineering.

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Arizona Studio Does It All— Booking Included

By AL SENIA

TEMPE—AXTZ Inc., has unveiled a new, expanded recording studio here and has begun an effort to gain increased exposure for local Arizona musicians through various promotional services.

"Our primary focus, at least initially, is the local performer," Terry Garrett, a company vice president explains. "We're trying to be operational in all aspects of the business."

AXTZ is now offering bands complete booking, management, promotion and recording services. Garrett says the success of the promotional end of the business helped finance the expansion of the recording studio.

Once offering only a smaller, 8-track studio, AXTZ now offers a 16-track studio featuring an Ampex MM 1100 multi-track, Tangent 3216 mixing console, TEAC 1/2 and 1/4-track tape decks, Lexicon prime time digital delay, a Wurlitzer baby grand and both Neumann and Sennheiser microphones.

The company has also begun booking some of its client bands into local clubs like Dooley's in Tempe, the Celebrity Theatre in Phoenix, Symphony Hall in Phoenix and Ardrey Auditorium in Flagstaff.

Usually, the musicians are support acts for touring groups or are appearing in benefit concerts for organizations like the Arizona Easter Seals Foundation.

Among the acts signed with AXTZ are Bill Hallock, who has played country rock on the Southwestern club circuit for about a decade; Marty Mitchell, an Alabama musician who moved from a country to a "western rock" sound; and Nitehawk Diner, a five-man country rock band.

AXTZ is also promoting a May 20 appearance by Hoyt Axton in the Scottsdale Center for the Arts. Axton is described as a friend of the four principal partners of AXTZ: Garrett, Tom Mortensen, Gary Springer and Mark Anderson.

Mortensen hopes his "comfortable, flexible and affordable" recording studio will aid in making Phoenix develop as more of a "center for the arts" in the Southwest.

RCA Campaign On Jennings LP

NASHVILLE—RCA Records is readying a promotional campaign to reinforce its release this month of "Music Man," Waylon Jennings' first LP release for the year.

The label's marketing strategy calls for a combination of radio, print and point-of-purchase efforts geared for selected markets where Jennings has proven strength, including the Southeast and Southwest. Supplemental emphasis at the consumer and trade print advertising level is planned as well.

Display materials center around the album's cover art which features a collage of photos framed by the word "Waylon." RCA is making available four-color posters with the cover graphics, along with a four-color logo centerpiece. "Music Man" will also be showcased in intensive cross promotional efforts, using RCA marketing tools in conjunction with national western wear displays in various retail outlets.

RCA has additionally arranged for a large print buy in the month of June involving 10 consumer publications nationally, supported by strong sales incentives from the label's sales force (as part of its spring "Kickin' Country" program).



Top Gal: Crystal Gayle holds her top female vocalist award with veteran singer Kitty Wells by her side.



Triple Winner: Larry Gatlin holds his three Hat trophies won at the recent 15th annual Academy of Country Music Awards presentation. He is embraced by Dottie West on the left and Barbi Benton. Gatlin was named top male vocalist and he also won the top single and LP awards.

AWARDS FLAP CBS Pleased, But Others Say Admitted Bloc Voting Is Unfair

• Continued from page 5

dated Rick Blackburn, local vice president for CBS Records.

"There should be a limit to the number of record company members allowed into membership," comments Joe Galante, local vice president at RCA Records. He plans to discuss "alternatives" with RCA artists: "We definitely plan to encourage our acts not to participate in the future."

Compared with the CBS membership total of 300, RCA has some 35, MCA "less than 40," Warner Bros. "about 13," Elektra some 16 and Capitol/EMI/UA approximately 14.

Some of the label executives indicate they might ask for an audit. The

Academy has claimed to have 2,000 members and has also reported a membership of 2,400.

"There needs to be a change in voting procedure so awards can be a general reflection," states another label executive, while the Nashville head of that label resignedly replies, "It's history now."

Stan Byrd, promotion director of Warner Bros. in Nashville criticizes what he terms the organization's "lackadaisical approach" to the awards row.

"It's like a little club," remarks Jimmy Bowen, Elektra/Asylum Records, vice president, referring to the Academy's awards procedure.

Roy Wunsch of the Nashville CBS operation describes his label's balloting process: "We have a list of people who are up for awards, and that's sent to the field organization. They give us their votes back by mail. Our people are free to do what they want, but we encourage them to vote for acts they're affiliated with."

"Nobody has a controlling interest," says the Academy's executive secretary Fran Boyd. "If CBS had 51%, then I'd be concerned."

Boyd claims the reaction isn't new. "We have this every year after every show. I can remember when we got accused of being dominated by Capitol because their artists won, then another year we were accused of being MCA-oriented because they won. When Kenny Rogers swept, they called it the UA Show."

Regarding membership qualifications, Boyd notes, "We've never said anybody couldn't have as many members as they wanted. I don't know what the answer is. All I'm getting is just flak."

One positive point came in the ratings. Gene Weed, the show's director, notes the prime time NBC telecast averaged a hefty 36 share, starting with a 22 and ending with a 38. It won over such ABC shows as "Barney Miller," "The Ropers" and "20/20," and CBS programs, "Barnaby Jones" and "The Contender."

"I was more upset about the production of the show and how badly Barbara Mandrell and the Oak

Ridge Boys sounded because they couldn't hear their tracks," comments Jim Foglesong, president of MCA Records, Nashville. "What happened was unfortunate—and I'm sure they (the Academy) are doing a lot of looking at themselves and awards to avoid this happening again."

Production flaws frequently marred the two-hour broadcast, aired from the Good Time Theatre at Knott's Berry Farm near Los Angeles. Hollywood flash is a rarely successful bed partner with country music, and this show was no exception.

Canned laughter and canned applause were used to bolster the real thing (though there were no disclaimers carried about the augmented audio). Some of the Hollywood presenters flubbed names of nominees and showed little knowledge of country music.

The show's high points came with a moving performance by the Charlie Daniels Band and a special artist of the decade award to Loretta Lynn, presented by her sister Crystal Gayle and her mother.

Pioneers Invited To CMA Festivity

NASHVILLE—The Country Music Assn. has invited more than 200 industry pioneers to attend the annual CMA family reunion this year in Nashville.

Many of those invited will also appear on the Fan Fair reunion show June 14. This show is written and produced for the CMA by DJ Hall of Famer Biff Collie.

On June 13, the CMA is sponsoring a dinner and show at Two Rivers mansion especially for the "reunionaries." With all members later attending a performance of the "Grand Ole Opry."

Following the reunion show, the Country Music Foundation will host a reception for the reunion guests at the Country Music Hall of Fame.

Musicians' Pay Up, Going Higher

By KIP KIRBY

NASHVILLE—According to statistics for 1979, Nashville musicians saw their earnings on the increase. And, says AFM Local 257's president Johnny DeGeorge, if the first quarter of 1980 is any indication, this year will be even better.

"We're already showing an increase over this time period from last year," DeGeorge reveals. "Our membership's gross earnings off master recording sessions is running almost 10% above the first three months of 1979."

One reason for the strong showings in the last two years is the increasing television work and production coming into Nashville, DeGeorge believes.

"I foresee a healthy year for musicians locally. Jingles are on the rise, and from all indications, tv looks like it's coming on strong."

With approximately 3,000 members in the Nashville chapter, the Local reports a total of \$7,109,441.23 in gross wages paid to area musicians. This covers every category from recording to concerts, from tv

to films, from symphonies to syndicated shows.

A closer breakdown indicates that \$3,410,547.03 was paid out to musicians working on master studio sessions, with an additional \$237,063.48 brought in from studio demos.

Network tv accounted for \$1,050,397.50 earned by union members here and tv/radio jingles sessions garnered \$534,193.60 in wages.

Motion pictures, television film and syndicated videotaped productions earned a substantial wage revenue of \$1,085,821.98.

All other moneys accrued by members was spread among such classifications as local and network radio appearances, theatrical engagements, symphonies, electrical transcriptions and jingle residuals.

A new tv scale contract agreement has just been negotiated by the AFM nationally and is in the process of being ratified. If passed, this will be the current rate of payment for member musicians by approximately 10%.

Newsbreaks

• MUNICH, Germany—RCA artist Sylvia debuts on European television Friday (16) on the Bavarian network show, "Country Music." Sylvia is performing her first U.S. single, "You Don't Miss A Thing" and "Cry, Baby, Cry." The appearance was arranged by Siegel Music, German subpublisher for Pi-Gem Music, and Tom Collins, her producer.

• NASHVILLE — WSAI-AM Radio in Cincinnati named Cabin Fever its regional winner in the "Country Star Of The Future" promotion being sponsored by Austin, Nichols & Co., Inc. of New York. Cabin Fever is one of 20 finalists in the three-month talent search, which culminates June 7-8 at the Wild Turkey Jamboree of Country Music festival in Columbia, Tenn. The group will compete for \$20,000 in prize money before a panel of judges representing ASCAP, BMI, SESAC, the Nashville Songwriters Assn. International and Country Music magazine.

• AUSTIN, Tex.—Faron Young and the Country Deputies are sched-

uled for the annual Willie Nelson Fourth of July picnic here. Also booked are Merle Haggard and Ray Price.

• NASHVILLE—RCA Records has reissued its 1973 John Wayne LP, "America, Why I Love Her," the only album the actor ever recorded. Renewed interest in the LP was sparked in L.A. at KLAC-AM, according to the label, which decided to re-release it "in the face of growing national interest." Promotional strategy includes full-page ads at trade and consumer levels.

• TORONTO—The "Grand Ole Country" television show hosted by singer Ronnie Prophet is entering its sixth season with a new title: "The Ronnie Prophet Show." Sy True, producer of the CTV network program originating in Toronto, visited Nashville to line up guests who will appear on the 24 upcoming segments. Prophet also returned to Nashville to tape "That Nashville Music" with Pam Tillis and Del Reeves, following his appearance at the Wembley Fest in London.

LANGUAGES HILKA FORTE

NASHVILLE — The multi-linguistic talents of IBC artist Hilka are standing her in good stead in several foreign countries where her records are being released through the label's overseas licensing agreements.

Carrusel-RCA is planning a French version of "I Just Wonder Where He Could Be Tonight," written and performed by Hilka, while a German translation of her "Who Were You Thinkin' Of" is scheduled for release in Germany, Austria and Switzerland.

The same song will have an English version for Canada and the Netherlands. RCA in Australia is issuing Hilka's English rendition of "I Just Wonder Where He Could Be Tonight."

Hilka's records are released in Germany on Carrere-Polydor, with the same company handling her Austrian and Swiss distribution. Fleet-Ariola in the Netherlands covers her releases, and in Scandinavia, Hilka appears on S.O.S. (Sounds Of Scandinavia). Carrere-Polydor is sponsoring the artist's summer 1980 promotional tour of Germany, including tv and radio appearances.

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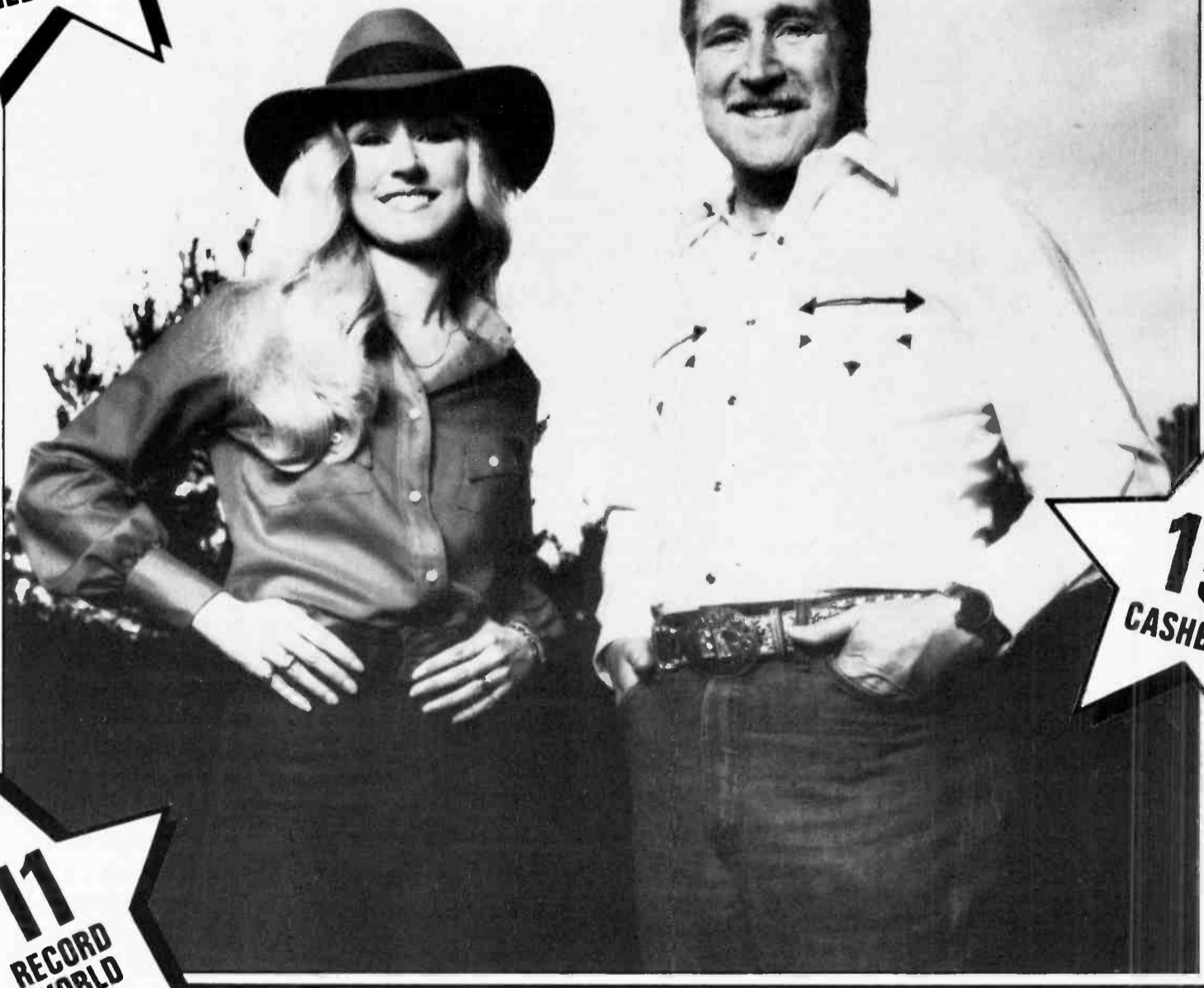
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			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.								
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	10	GONE TOO FAR—Eddie Rabbitt (E. Stevens, E. Rabbitt, D. Malloy), Elektra 46613 (Deb/Dave/Briarpalch, BMI)	35	45	6	MAKE MINE NIGHT TIME—Bill Anderson (C. Putnum, M. Kossler), MCA 41212 (Tree/Cross Keys, BMI/ASCAP)	69	70	4	A STRANGER IN MY PLACE—Orion (K. Rogers, K. Vassey), Sun 1152 (Devon/Amos/Flea Show, BMI)
2	4	10	THE WAY I AM—Merle Haggard (S. Throckmorton), MCA 41200 (Cross Keys, ASCAP)	36	36	8	AGE/WORKIN' AT THE CARWASH BLUES—Jerry Reed (J. Croce)/(J. Croce), RCA 11944 (Blendingwell, ASCAP)/(Blendingwell, ASCAP)	70	79	3	SATURDAY NIGHT IN DALLAS—Kenny Seratt (V. Stoball/D. Groom), MDJ 1003 (Seran/Milhouse, BMI)
3	7	9	STARTIN OVER AGAIN—Dolly Parton (D. Summer, B. Sundano), RCA 11926 (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)	37	46	6	SHE'S MADE OF FAITH—Marty Robbins (M. Robbins), Columbia 1-11240 (Mariposa, BMI)	71	81	3	EVEN A FOOL WOULD LET GO—Charlie Rich (K. Chater/T. Snow), Epic 9-50869 (Chappell/Unichappell, ASCAP, BMI)
4	8	8	GOOD OLE BOYS LIKE ME—Don Williams (B. McDill), MCA 41205 (Hall-Clement, BMI)	38	38	8	THE REAL BUDDY HOLLY STORY—Sonny Curtis (S. Curtis), Elektra 46616 (Skol, BMI)	72	82	3	THE MAN WHO TAKES YOU HOME—Bobby G. Rice (E. Conley), Sunbird 5108 (Blue Moon/April, ASCAP)
5	5	11	MORNING COMES TOO EARLY—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 11927 (Pi-Gem, BMI)	39	50	6	RODEO EYES—Zella Lehr (J. Belland), RCA 11953 (Atlantic, BMI)	73	80	4	UNTIL YOU—Terry Bradshaw (J. Clutchfield, C. Cloninger), Benson 2001 (Duchess/Leeds, BMI)
6	10	7	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers with Kim Carnes (K. Carnes, D. Ellingson), United Artists 1345 (Appian/Almo/Quixotic, ASCAP)	40	40	7	FIFTEEN BEERS—Johnny Paycheck (S. Davis, B. Davis), Epic 9-50863 (Algee, BMI)	74	32	11	TAKING SOMEBODY WITH ME WHEN I FALL—Larry Gatlin & the Gatlin Brothers Band (L. Gatlin), Columbia 1-11219 (Larry Gatlin, BMI)
7	9	10	TEMPORARILY YOURS—Jeanne Pruett (B. Fischer, S. Throckmorton), IBC 0008 (Bobby Fischer ASCAP/Tuff, BMI)	42	42	7	LOVE IS A WARM COWBOY—Buck Owens (B. Owens), Warner Bros. 49200 (Tree, BMI)	75	33	15	A LESSON IN LEAVIN'—Dottie West (R. Goodrum/B. Maher), United Artist 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
8	12	6	MY HEART/SILENT NIGHT (After The Fight)—Ronnie Milsap (J. Schweers, C. Quillen, D. Phimmer), RCA 11952 (Chess, ASCAP/Pi-Gem, BMI)	43	47	7	YOU'RE IN LOVE WITH THE WRONG MAN—Mundo Earwood (M. Earwood), GMC 109 (Music West of the Pecos, BMI)	76	75	4	I CAN HEAR KENTUCKY CALLING ME—Osborne Brothers (F. Bryant, B. Bryant), CMH 1524 (House Of Bryant, BMI)
9	1	12	BENEATH STILL WATERS—Emmylou Harris (D. Frazier), Warner Bros. 49164 (Acuff-Rose, BMI)	44	64	3	FRIDAY NIGHT BLUES—John Conlee (S. Throckmorton/R. VanHoy), MCA 41233 (Cross Keys/Tree, ASCAP, BMI)	77	87	2	DIM THE LIGHTS AND POUR THE WINE—Red Steagall (B. Morrison, J.M. Harris), Elektra 46633 (Music City, ASCAP)
10	11	9	IT'S HARD TO BE HUMBLE—Mac Davis (M. Davis), Casablanca 2244 (Songpainters, BMI)	45	52	6	EVANGELINA—Hoyt Axton (H. Axton, K. Higginbotham), Jeremiah 1005 (Lady Jane, BMI)	78	34	10	I CAN'T CHEAT—Larry G. Hudson (L.G. Hudson), Mercury 57015 (Larry G. Hudson, BMI)
11	15	7	I'M ALREADY BLUE—The Kendalls (B. McDill), Ovation 1143 (Hall-Clement, BMI)	46	53	5	WEIGHT OF MY CHAINS—Tompall And The Glaser Bros. (J. Payne), Elektra 46595 (Tompalland/Clancy, BMI)	79	37	8	LOVIN' A LIVIN' DREAM—Ronnie McDowell (B. Killen, R. McDowell), Epic 9-50857 (Tree/Strawberry Lane, BMI)
12	16	8	ONE DAY AT A TIME—Cristy Lane (M. Wilkin, K. Kristofferson), United Artists 1342 (Buckhorn, BMI)	47	55	4	I CAN SEE FOREVER LOVING YOU—Foxfire (D. Miller, R. Allison), Elektra/Curb 46625 (Tuningfork, BMI)	80	80	NEW ENTRY	KAW-LIGA—Hank Williams Jr. (H. Williams, F. Rose), Elektra 46636 (Milene, ASCAP)
13	13	10	SHE JUST STARTED LIKING CHEATIN' SONGS—John Anderson (K. Robbins), Warner Bros. 49191 (Pi-Gem, BMI)	48	48	6	IF THERE WERE ONLY TIME FOR LOVE—Roy Clark (W. Moss), MCA 41208 (Mimosa/Wormwood, BMI)	81	81	NEW ENTRY	FUNNY HOW TIME SLIPS AWAY—Danny Davis and Willie Nelson (W. Nelson), RCA 11999 (Tree, BMI)
14	18	5	TRYING TO LOVE TWO WOMEN—The Oak Ridge Boys (S. Throckmorton), MCA 41217 (Cross Keys, ASCAP)	49	60	2	TRUE LOVE WAYS—Mickey Gilley (N. Petty, B. Holly), Epic 9-50876 (Wren, BMI/MPL Comm., ASCAP)	82	82	NEW ENTRY	THE ROCK I'M LEANING ON—Jack Greene (C.C. Ryder/V.L. Hayward), Frontline 706 (Window, BMI)
15	20	7	LUCKY ME—Anne Murray (C. Black, R. Bourke), Capitol 4848 (Chappell, ASCAP)	50	58	4	THE CHAMP—Moe Bandy (D. Kirby, W. Robb), Columbia 1-11256 (Baray, BMI/Cross, ASCAP)	83	83	NEW ENTRY	LOST IN AUSTIN—Freddie Weller (B. Cason/F. Weller), Columbia 111266 (Buzz Cason, ASCAP/Young World, BMI)
16	2	12	TWO STORY HOUSE—George Jones & Tammy Wynette (G. Tubb, D. Lindsey, T. Wynette), Epic 9-50849 (ATV/First Lady, BMI)	51	59	4	IT DON'T HURT TO DREAM—Sylvia (C. Quillen, D. Pate, J. Pate), RCA 11958 (Chess/ASCAP, Pi-gem/BMI)	84	84	NEW ENTRY	ROSES AIN'T RED—Dianne Pfeifer (D. Pfeifer), Capitol 4858 (Brightwater/MCA, ASCAP)
17	17	10	AFTER HOURS—Joe Stampley (M. Pendarvis, J. Carnes), Epic 9-50854 (Baray/Tree, BMI)	52	65	4	TEQUILA SHEILA—Bobby Bare (S. Silverstein M. Davis), Columbia 1-11259 (Horse Hair/Evil Eye, BMI)	85	85	NEW ENTRY	ONE GOOD REASON—Melissa Lewis (D. Zepf, T. Webb, M. Phillips), Door Knob 80129 (Limmo, BMI)
18	6	11	LET'S GET IT WHILE THE GETTIN'S GOOD—Eddy Arnold (B. Springfield), RCA 11918 (House Of Gold, BMI)	53	67	2	YOU WIN AGAIN—Charley Pride (H. Williams), RCA 12002 (Fred Rose, BMI)	86	86	3	I'M GONNA LOVE YOU TONIGHT—Becky Hobbs (S. Hobbs), Mercury 57020 (Al Gallico, BMI)
19	27	7	SMOOTH SAILIN'—T.G. Sheppard (S. Throckmorton, C. Putnam), Warner/Curb 49214 (Tree, BMI)	54	71	2	IT'S TRUE LOVE—Conway Twitty & Loretta Lynn (R. Goodrum), MCA 41232 (Chappell/Sailmaker, ASCAP)	87	87	NEW ENTRY	LITTLE GIRLS NEED DADDIES—Sherry Brane (D.D. Smallwood), Tejas 1015 (Taylor Made, BMI)
20	28	6	TAKE ME IN YOUR ARMS AND HOLD ME—Jim Reeves & Deborah Allen (C. Walker), RCA 11946 (Rightsong, BMI)	55	NEW ENTRY	BAR ROOM BUDDIES—Merle Haggard and Clint Eastwood (M. Brown, C. Crofford, S. Dorff, S. Garrett), Elektra 46634 (Peco/Warner-Tamerlane/Bronco, BMI)	88	88	NEW ENTRY	CHANGING ALL THE TIME—La Costa (N. Chinn/M. Chapman), Capitol 4830 (Chinnichap, BMI)	
21	24	11	DIANE—Ed Bruce (R. Rogers), MCA 41201 (Newkeys/Sugarplum/Sister John, BMI)	56	68	3	LET'S PUT OUR LOVE IN MOTION—Charly McClain (B. Morrison/J. MacRae/L. Rogers), Epic 9-50813 (Southern Nights, ASCAP)	89	89	2	CATHY'S CLOWN—Springer Brothers (D. Everly, P. Everly), Elektra 46622 (Acuff-Rose, BMI)
22	23	9	PASS ME BY (If You're Only Passing Through)—Janie Fricke (H. Hall), Columbia 1-11224 (Hallnote, BMI)	57	63	4	YOU FILL MY LIFE—Juice Newton (O. Young), Capitol 4856 (Sterling/Addison Street, ASCAP)	90	90	2	NOT A DAY GOES BY—Anna Sudderth (B. T. Sudderth, A. Calli), Verite 801 (Stick-Horse, BMI)
23	26	9	SHOTGUN RIDER—Joe Sun (L. Henley, J. Slate, J. Hurt), Ovation 1141 (House Of Gold, BMI)	58	14	14	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN—Debby Boone (B. Morrison, D. Hupp), Warner/Curb 49176 (Southern Nights, ASCAP)	91	91	4	MOLLY (AND THE TEXAS RAIN)—Sonny Wright (F. Chaudier), Door Knob 80-128 (WIG) (Door Knob, BMI)
24	30	6	HE STOPPED LOVING HER TODAY—George Jones (B. Braddock, C. Putnum), Epic 9-50867 (Tree, BMI)	59	77	2	THE BLUE SIDE—Crystal Gayle (D. Lasley, A. Willis), Columbia 1-11270 (Almo/ASCAP/Irving, BMI)	92	92	7	CLING TO ME—Jerry Wallace (S. Reed), Door Knob 80-127 (WIG) (Chip 'N' Dale, ASCAP)
25	29	7	NEW YORK WINE AND TENNESSEE SHINE—Dave & Sugar (W. Holyfield), RCA 11947 (Maplehill/Vogue, BMI)	60	61	5	I'M NOT THROUGH LOVING YOU YET—Pam Rose (C. Twitty, L.E. White), Epic 9-50861 (Twitty Bird, BMI)	93	93	10	DALLAS—Floyd Cramer (J. Immel), RCA 11916 (Roliram, BMI)
26	31	6	TELL OLE I AIN'T HERE—Moe Bandy & Joe Stampley (W. Kemp), Columbia 1-11244 (Tree, BMI)	61	62	7	STAY UNTIL THE RAIN STOPS—Kathy Carlile (W. Carson, B. Owens, R. Reno), Frontline 705 (IRS) (Screen Gems/Colgem Ink, BMI)	94	94	12	I DON'T WANT TO LOSE—Leon Everett (R. Murrach, T. Lewis), Orlando 106 (PMS) (Blackwood/Magic Castle, BMI)
27	35	5	TOO OLD TO PLAY COWBOY—Razzy Bailey (D. Morrison, D. Kirby), RCA 11954 (House Of Gold/Cross Keys, BMI, ASCAP)	62	19	11	YOU LAY A WHOLE LOT OF LOVE ON ME—Con Hunley (F. Borders, H. Beach), Warner Bros. 49187 (Tree/Stickbuddy, BMI)	95	95	13	STANDING TALL—Billie Jo Spears (L. Butler, B. Peters), United Artists 1336 (Blackwood/Ben Peters, BMI)
28	41	6	BEDROOM BALLAD—Gene Watson (J. Allen), Capitol 4854 (Tree, BMI)	63	22	10	I JUST HAD YOU ON MY MIND—Billy "Crash" Craddock (S. Richards), Capitol 4838 (Ensign, BMI)	96	96	6	TAKE ME TO YOUR HEART—Del Reeves (R. Bourke, G. Dobbins, R. Kiang), Koala 584 (Chappell/Rightsong, ASCAP/BMI)
29	39	7	LOVE, LOOK AT US NOW—Johnny Rodriguez (M. Newbury), Epic 9-50859 (Acuff-Rose, BMI)	64	74	3	J.R.—B.J. Wright (B.J. Wright/D. Lee/J. Meador/D. Hall), Soundwaves 4604 (Hikit, BMI)	97	97	5	THREE WAY LOVE—The Shoppe (J. Clark Wilcox), Rainbow Sound 8019 (Soro, SESAC)
30	43	5	HE WAS THERE (When I Needed You)—Tammy Wynette (S. Richards), Epic 9-50868 (First Lady/Muscle Shoals, BMI)	65	73	3	RIVER ROAD—Crystal Gayle (S. Tyson), United Artists 1347-Y (Chappell/Newtonville, ASCAP)	98	98	9	DOWN IN THE QUARTER—Tommy Overstreet (S. Tackett), Elektra 46600 (Kidron/Little Windy, BMI)
31	44	4	YOUR BODY IS AN OUTLAW—Mel Tillis (B. Rabin), Elektra 46628 (Sawgrass, BMI)	66	25	10	DEALIN' WITH THE DEVIL—Eddy Raven (E. Raven, S.D. Shaler), Dimension 1005 (Diversified) (Milene, ASCAP/Acuff-Rose, BMI)	99	99	3	DADDY PLAYED HARMONICA—Jerry Dycke (J. Dycke), Churchill 7757 (Chiplin, ASCAP)
32	51	3	MIDNIGHT RIDER—Willie Nelson (G. Allman), Columbia 1-11257 (No Exit, BMI)	67	66	5	BULL RIDER—Johnny Cash (R. Crowell), Columbia 1-11237 (Jolly Cheeks, BMI)	100	100	6	DO YOU WANNA SPEND THE NIGHT—Mitch Goodson (E. Raven), Partridge Records 011 (Milene, ASCAP)
33	21	9	LIKE STRANGERS—Gail Davies (B. Bryant), Warner Bros. 49199 (House Of Bryant, BMI)	68	78	3	HAVE A GOOD DAY—Henson Cargill (D. Kirby/H. Bynum), Copper Mountain 589A-2 (IRDA) (Cross Keys/Anditt Invasion, ASCAP, BMI)				
34	49	4	LOSING KIND OF LOVE—Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 1-11253 (Algee, BMI)								

THE KENDALLS

11
BILLBOARD



15
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“I’M ALREADY BLUE”

*Sincere Thanks,
Royce & Jeannie*

ovation
RECORDS 

CHICAGO NASHVILLE BEVERLY HILLS LONDON



HALL POPS—Tom T. Hall, center, making his debut as host of "Pop Goes The Country," gets a little assist in juggling from Terry Bradshaw, left, and Hall's RCA labelmate Zella Lehr.

Switch To Country Proves Prudent For Mass. Station

Continued from page 20

frequently overlooked album cuts during morning/afternoon rotation, often playing two or three back-to-back numbers off an LP by the same artists, alternating traditional and contemporary performers, and increasing airplay for Southern country-rock groups which Wilson claims are often ignored by Northeast radio.

"If you look at our playlist in black and white, I guess we're a downright programmer's nightmare," says Wilson. "It doesn't look like it would work, but it does. We play everything, from Debby Boone to David Allan Coe, from Marshall Tucker to Ernest Tubb. We're experimenting with using the techniques of free-form rock radio for country."

WQVR carries a full-time staff of four, including its two air personalities, program director Russ Dowd and Wilson. It covers parts of Massachusetts and Connecticut, and schedules taped country shows from Peters Production in the evening.

As part of its attempt to dig in more solidly to the community around Worcester, Q-100 is involving itself with promoting country concerts. It arranges for an area non-profit organization to sponsor each show, the first of which this month drew a sellout audience to see Warner Bros. artist Big Al Downing.

On June 28, WQVR and the local police department will host a live concert by Johnny Paycheck. The station is also tying in with Indian Ranch campgrounds for a summer series of 16 outdoor concerts, featuring such guests acts as Kitty Wells, Ferlin Husky, Ernest Tubb and Downing.

The key to Q-100's success, how-

'200 Years' For ABC-TV Skein

NASHVILLE—"The 200th Anniversary Of Nashville," a two-hour country music spectacular spotlighting every living performer who has appeared at the "Grand Ole Opry," will be a future ABC-TV special. Pierre Cossette Productions has set this special in association with the Nashville Bicentennial Committee, the state of Tennessee and the city of Nashville.

Walter Miller will produce and direct "The 200th Anniversary Of Nashville," which has been projected by Cossette as the biggest country music show in the history of tv. The special will tape from Sept. 14-19 with principal locations at both the original "Grand Ole Opry" (Ryman Auditorium) and the new Opryland facilities.

ever, Wilson believes lies in album-oriented country programming: "I think this is going to be the new way to go in modern country radio. I want to appeal to everybody from bikers to little old grandmothers. We're trying to change country demographics and prove that this music has something for every listener."

Reeves, Lyndell To Koala Label

NASHVILLE—Del Reeves and Liz Lyndell are the first two artists signed to newly-formed Koala Records located in Hendersonville, Tenn.

"Take Me To Your Heart," the label's first release by Reeves, received additional support from Koala's president, Wes Sanborn, who accompanied the artist on a promotional junket throughout the Southeast.



By GERRY WOOD

"Gone Too Far" by Eddie Rabbitt has gone as far as it can go—all the way to No. 1 on the Billboard Hot Country Singles chart.

Other prime movers include "The Way I Am" by Merle Haggard, a strong 2; Dolly Parton leaping from 7 to 3 with "Startin' Over Again," Don Williams a healthy jump from 8 to 4 with "Good Ole Boys Like Me," Jeanne Pruett showing her career has rebounded for real as her "Temporarily Yours" slides up to 7, just a slot behind the Kenny Rogers/Kim Carnes pairing, "Don't Fall In Love With A Dreamer." Ronnie Milsap and Mac Davis round out the hot movers in the top 10.

Other single chart prime movers include the Kendalls, Cristy Lane, the Oak Ridge Boys, Anne Murray, T.G. Sheppard, Jim Reeves/Deborah Allen, George Jones, Moe Bandy & Joe Stampley, Razy Bailey, Johnny Rodriguez, Gene Watson, Tammy Wynette, Mel Tillis, Lacy J. Dalton, Zella Lehr, Willie Nelson, Sissy Spacek, Mickey Gilley, John Conlee, Bobby Bare, Charley Pride, Charly McClain, Conway Twitty/Loretta Lynn, and Crystal Gayle.

Hot new entries include the unlikely duo of Merle Haggard and Clint Eastwood with "Bar Room Buddies," a potent debut at 55 star; "Kaw-Liga" by Hank Williams Jr. and "Funny How Time Slips Away" by Danny Davis and Willie Nelson.

Charley Pride becomes king of the hill on the Billboard Hot Country LPs as "There's A Little Bit Of Hank In Me" reaches the top spot. Other prime movers include Ronnie Milsap at 4, Mac Davis at 7, Dolly Parton, Dottie West, Lacy J. Dalton, Danny Davis/Willie Nelson, Cristy Lane, Bobby Nare, Willie Nelson, Merle Haggard, the Oaks, and Anne Murray entering at the 38 slot.

Nashville Scene

The televised Academy Of Country Music Awards show presented its song of the year to the artist who recorded it and not the writers. "It's A Cheatin' Situation," recorded by Moe Bandy, was selected as song of the year, and it was Bandy who accepted the award, not writers Curley Putman and Sonny Throckmorton. Needless to say, the Nashville Songwriters Assn. International, of which both Putman and Throckmorton are members, is livid. According to executive director Maggie Cavender, the award should be presented to the writers, not the performer, which causes confusion on the part of the public, who would naturally assume that Bandy wrote the song.

Hot on the heels of the ACM award show, the Country Music Assn. announced that its CBS-TV televised awards show will take place Oct. 13 live in Nashville. The 14th annual show will be produced by Bob Precht and sponsored again by Kraft. Like last year, 10 awards will be presented.

"The Nashville Country Pop Festival" taped at the Grand Ole Opry House here will air on Home Box Office in June. The special is hosted by Barbara Mandrell and Larry Gatlin and features the talents of Lynn Anderson, Johnny Paycheck, Jim Stafford, Roseanne Cash and Johnny Rodriguez. It was produced by Carolyn Raskin.

Getting back to the ACM Awards, the high point of the evening was the Charlie Daniels Band's new song, "In America," which evoked a lengthy standing ovation by the industry-laced audience. Daniels will begin recording his next Epic album shortly, and will embark on a major tour.

"Move It On Over," a Hank Williams song that was a rock hit for George Thorogood and the Destroyers, has been recorded by Hank Williams Jr. on his next album, complete with a funky horn section. Also on Williams' new album, scheduled for release later this month on Elektra, is a new song called "Dinosaur" which could well become a new anthem for country music lovers.

August is the target date for the unveiling of the newly remodeled Exit/Inn. With more than a quarter of a million dollars being poured into the club, the "new" Exit will be larger and more spacious, and surely Nashville's premier listening room.

Gary Buck, long-time member of the Four Guys, has left the group to pursue a solo career. However, the remaining members of the group will not change the name to the Three Guys. Glen Bates, Brent Burkett and Sam Wellington will be auditioning a replacement to keep the name intact.

Scene readers in the Northeast can catch a giant country show at Giants Stadium in New Jersey Meadowslands June 1. Scheduled to appear are Don Williams, Eddie Rabbitt, Lacy J. Dalton, Waylon Jennings, Tammy Wynette, the Oak Ridge Boys and Asleep At The Wheel. The show starts at 12 noon and will conclude at 7 p.m. Titled "Country Sunday," ticket prices range from \$14 to \$10. The show is promoted by Scarza/Fitzgerald Productions.

The next single from the "Bronco Billy" soundtrack will be Penny DeHaven's "Bayou Lullabye." The soundtrack was produced by Snuff Garrett and is on Elektra Records.

Elektra's Rock Killough recently performed two nights at Mississippi Whiskers, playing to enthusiastic crowds. In the audience the first night for both shows was Hank Cochran, the man responsible for discovering Killough's song-writing talents and bringing him to Nashville. Killough's album, by the way, features the expert playing of guitarist Billy Earl McClelland, who has his own album also on Elektra.

Charlie Daniels made a personal statement when he introduced "In America," one of his newest original songs, on the Academy of Country Music awards show May 1 in Los Angeles. Although Daniels hasn't recorded the tune, he felt it would contribute a "much needed" pro-America sentiment to the viewing audience across the country.

Having had his troubles in the air recently, Rex Allen Jr. also had road troubles when gusty winds recently swept his bus off the interstate near Hayes, Kan. "We were headed home from a west coast tour," says Allen, "and ran right into a blizzard. It was warm on the bus, so we decided to spend the night right where we were." The next day, Allen and the band dug their way out of the snowbank and headed home.

Billboard

Billboard SPECIAL SURVEY
For Week Ending 5/17/80

Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	3	11	THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride, RCA AHL1-3548
2	1	5	GIDEON—Kenny Rogers, United Artists LOO 1035
3	2	55	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
★	6	7	MILSAP MAGIC—Ronnie Milsap, RCA AHL 1-3563
5	4	11	SHRINER'S CONVENTION—Ray Stevens, RCA AHL1-3574
6	7	8	COAL MINER'S DAUGHTER—Soundtrack, MCA 5107
★	10	5	IT'S HARD TO BE HUMBLE—Mac Davis, Casablanca NBLP 7207
8	8	18	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
9	9	75	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
10	12	11	TOGETHER—The Oak Ridge Boys, MCA 3220
11	11	11	HEART & SOUL—Conway Twitty, MCA 3210
12	5	34	KENNY—Kenny Rogers, United Artists LWAK-979
★	14	2	DOLLY DOLLY DOLLY—Dolly Parton, RCA AHL1-3546
★	19	8	LACY J. DALTON, Columbia NJC 36322
★	16	10	SPECIAL DELIVERY—Dottie West, United Artists LT-1000
★	22	11	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHL1-3549
17	17	27	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
18	18	6	LOVE HAS NO REASON—Debby Boone, Warner/Curb BSK 3403
19	23	32	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
20	15	16	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
★	29	7	DOWN & DIRTY—Bobby Bare, Columbia JC 36323
★	30	106	STARDUST—Willie Nelson, Columbia JC 35305
★	28	4	ASK ME TO DANCE—Cristy Lane, United Artists LT-1023
★	24	21	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
★	33	3	THE WAY I AM—Merle Haggard, MCA 3229
★	26	25	CLASSIC CRYSTAL—Crystal Gayle, United Artists LOO-982
★	27	26	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	28	20	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
★	29	13	YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408
★	30	32	ENCORE!—Jeanne Pruett, IBC 1001
★	31	31	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
★	32	27	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
★	46	58	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
★	34	34	LOVELINE—Eddie Rabbitt, Elektra 6E 181
★	35	37	LORETTA—Loretta Lynn, MCA 3217
★	36	36	THE BEST OF EDDIE RABBITT, Elektra 6E-235
★	37	38	FAVORITES—Crystal Gayle, United Artists LOO 1034
★	38	NEW ENTRY	SOMEBODY'S WAITING—Anne Murray, Capitol SOO 12064
★	39	24	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★	40	35	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
★	41	39	PORTRAIT—Don Williams, MCA 3192
★	42	40	AUTOGRAPH—John Denver, RCA AQL 1-3449
★	43	43	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
★	44	41	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★	45	44	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
★	46	42	CRYING—Stephanie Winslow, Warner/Curb BSK 3406
★	47	47	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
★	48	49	THE GAME—Gail Davies, Warner Bros. BSK 3395
★	49	45	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol SOO12112
★	50	48	OL' TS IN TOW I—Tom T. Hall, RCA AHL1-3495

British Director For Tulsa Fete

TULSA—Rick Gardner, producer/director for the BBC, has been selected to direct the Tulsa Country Music Festival scheduled for May 16-17 for Showtime. The show will be filmed at various sites

around Tulsa including the Assembly Center, Performing Arts Center, Cain's Ballroom, the Gilcrease Museum and the outdoor Green, during the city's International Mayfest '80.

International

IFPI Reports Worldwide Piracy Losses Now Twice 1978 Figures

• Continued from page 1

RIAA's cooperation with the FBI, for example, led to charges being made against the Sam Goody retail firm, in a case that has shaken the American record industry.

And what IFPI calls "significant progress" has also been made throughout Europe. Says the report, "Although the level of piracy in Portugal, Italy and Greece remains fairly high, piracy in the major territories—notably Germany, Britain and France—is well below 10% of the total market.

"The main reasons for the progress in containing the problem has been the formation of anti-piracy teams by the record industry associations in each country, as well as close cross-border cooperation."

In France, the anti-piracy drive conducted by the Syndicat National de l'Edition Phonographique et Audio-Visuelle has been intensified, working closely with the French authors society, SDRM.

A public relations campaign has stimulated consumer awareness of the problem, and good relations have been established with customs and police authorities.

In Germany, raids by federal and state police last year saw the seizure of more than 100,000 infringing copies of sound recordings. The local group of IFPI is active in pursuit of illegal operators.

In Britain, the level of piracy is thought to be below 5% thanks to intensive activity by the British Phonographic Industry. The majority of cases investigated by this body's anti-piracy division involve the manufacture and sale of bootleg material, and the much publicized "Operation Moonbeam" (Billboard, Sept., 1979) effectively ended the large-scale operations of a bootlegging syndicate.

But, says IFPI, there's still a continuing problem over pirate cassettes imported from Singapore.

In Italy, the anti-piracy drive by the Associazione dei Fonografici and the Societa Italiana degli Autori ed Editori resulted in more than 550 raids last year, netting some 500,000 counterfeit and pirate tapes. But this enthusiasm has led to a court backlog—only 50 judgments were handed down in 1979—and many cases may be extinguished by amnesty, it's feared.

The majority of prosecutions are still based on violation of authors' rights, forging of the Societa Italiana degli Autori ed Editori stamp and the sale of industrial products with false markings.

In Holland, IFPI sees the fact that prosecutions are now being brought for fencing stolen goods as a "most promising" development. The Dutch group of the Federation reports that the main piracy problems stem from bootlegging, and the importation of pirate cassettes from Singapore. Relatively few counterfeit tapes have been found on the market.

In Spain, the increasingly serious problem of misleading soundalikes is worrying the local manufacturers and copyright owners. In Scandinavia, close cooperation between the various record industry associations and the authors' societies have yielded several successful court cases against illegal operators.

Elsewhere in Europe, notes IFPI, the countries most seriously affected by piracy are Portugal and Greece.

In the latter, the local group of the

Federation has formed a new anti-piracy team which is enjoying close cooperation with the police. Athens' Central Police Office has instructed all its departments to assist in the drive against pirates. At present, approximately 5,000 cassettes a week are being seized by the authorities.

In Portugal, the local IFPI group and the Sociedad Portuguesa de Autores have linked in a concerted campaign to flush out illegal operators. And a new copyright bill, providing for higher penalties and giving producers of phonograms specific rights, has been approved

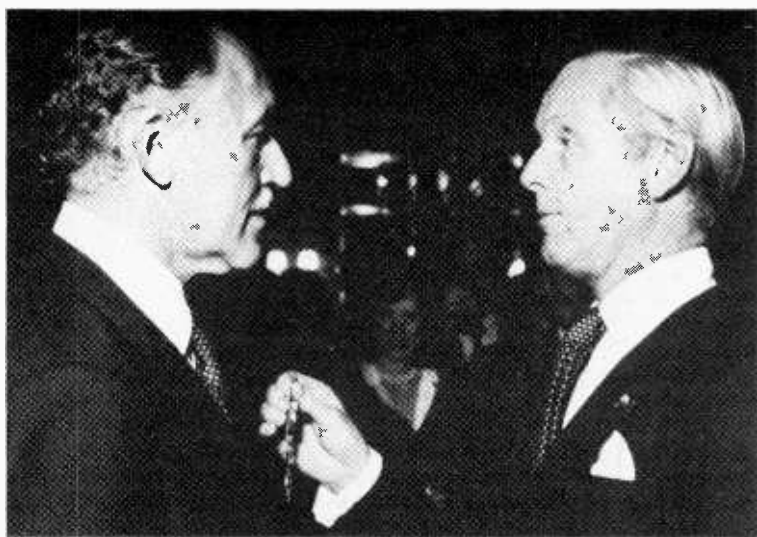
by the Cabinet, and is expected to pass into law in the near future.

This, it's hoped, will bring down piracy to what IFPI calls a "reasonable" level.

Outside Europe, the Federation's most worrying region is the Far East. Says the report: "Lack of legislation and an unwillingness to enforce what legislation does exist have been the main reasons behind the hitherto appalling high level of piracy."

But IFPI says some progress has been made in the past three years, specifically in Hong Kong, where

(Continued on page 64)



ROYAL AWARD—PolyGram Group president Coen Solleveld, left, is invested as an officer of the Order of Oranje Nassau, by Dutch consul general, Jonkheer Leopold Quarles van Ufford, in a ceremony at the latter's home in New York. The prestigious order was established in 1892 to recognize the outstanding contributions of both Dutch nationals and non-Dutch citizens to the Dutch Crown and the Netherlands.

New Lopez Post Oversees Phonogram, Polydor In U.K.

LONDON—PolyGram's recruitment of Ramon Lopez, announced last week, provides the ex-EMI executive (Billboard, April 5, 1980) with responsibility for all the major's disk interests here.

As managing director of PolyGram Record Operations U.K.—and that's a newly created post—Lopez, 38, reports to David Fine, chief executive of PolyGram Leisure. Notes Fine, "Purchase of the Decca Record Co. and expansion of television marketing activities has made considerable demands on U.K. management.

"To consolidate and develop our U.K. record interests, it is necessary to strengthen management at senior level."

He emphasizes that the three British-based companies, Polydor, Phonogram and Decca, would continue to maintain separate identities, and that the responsibilities of Tony Morris, managing director of Polydor, and Ken Maliphant, managing director of Phonogram, would be unchanged.

"They will simply be reporting to Ramon Lopez instead of me," comments Fine. He adds that the possibility of appointing a managing director for the Decca U.K. operation is now under consideration.

Although the appointment of Lopez, who has strong a&r affinities, is seen as a move to develop repertoire for the Decca company, PolyGram will also be looking to him to animate the a&r operations of Phonogram and Polydor. He will also be strongly involved on the sales side, and in the tv marketing.

"I'm very enthusiastic about this appointment," Fine comments, "because Ramon Lopez is very much a&r oriented, and we are determined to be leaders on the a&r side in the U.K. now that we have such strength in the market."

Lopez will be based initially in the Phonogram offices, but as part of the general restructuring of the PolyGram operations, he'll eventually move into headquarters in St. George St., Hanover Square, in central London, when modifications and extensions to the premises are completed.

Spanish-born Lopez, who takes up his appointment Monday (12), was formerly managing director of EMI Records U.K., but resigned "for personal reasons" at the end of March. Prior to his U.K. appointment for EMI, he was managing director of EMI International operations.

Acts Cancel South Africa Concerts; Some No Shows

By DON ALBERT

JOHANNESBURG—South African impresarios have had a hard time lately, with several non-appearances of foreign artists booked to perform here.

Some have cancelled, and others just haven't bothered to turn up. Among the latter: Brook Benton, who was booked to appear with the Platters. When he didn't arrive, the group took over the headlining spot—but were not attraction enough to draw the crowds. The tour was eventually cancelled.

O.C. Smith was another who was advertised to perform in South Africa, with the proceeds of his show to go to a senior citizens home and drug rehabilitation center in the black township of Soweta. Audiences are still wondering what happened to Smith.

Chubby Checker, meanwhile, met with ticket buyers' indifference, and cancelled the rest of his tour. While here, however, he cut a single with

his own backup band, and co-produced it with Gary Cutler and Patric Van Blerk.

The A side is a new wave-cum-rockabilly entry entitled "Don't Put Me On Hold," coupled with a soul ballad, "The Way That You Touch Me." Rights for South Africa and Zimbabwe are held by AVC Record & Tape Co.; Checker has it for the rest of the world.

Artists who did make it to South Africa, and who have enjoyed much success as a result, include Johnny Mathis, Isaac Hayes, Jimmy Smith, the Temptations and the controversial Millie Jackson.

Others who pulled out: the Osmonds, Billy Preston and Hugh Masakela.

And there's been one unfortunate incident involving U.S. soul singer Betty Wright (Billboard, May 10, 1980). She and her band were scheduled to appear on the Pop Shop tele-

(Continued on page 63)

WITH AD AGENCY

Ariola Parent Tries Direct Mail Venture

LONDON—The growing feeling among industryites here that efforts must be made to simulate record sales in basically untapped sections of the market has led to a Barry Manilow package being advertised on British television, through a newly formed direct mail company.

"The Very Best Of Barry Manilow," a two-album set retailing at approximately \$12.40, has been launched on Thames TV (serving the London area) with a series of two minute commercials—longest spots taken to promote a record.

Behind the move is a new company, Teldec, a joint venture between the Hutton advertising agency and NBRC, the U.K. subsidiary of Bertelsmann, parent company of Ariola and Arista.

Emphasizing the need to get into different marketing areas, Andrew Pryor, managing director of NBRC's marketing wing, says the idea is to create on television a selling situation similar to the Reader's Digest or World Records operations.

"Our view is that there's a vast market for records among consumers who have some equipment to play disks, but no real inclination to buy software regularly. If we go direct to this market via tv, we can build a much broader base for the industry.

"There's no doubt that successful television direct-response albums in the past have yielded increased sales of that artist's product at a general retail level," says Pryor, undoubt-

edly aware of the antipathy which may greet the Hutton/Eurodisc venture among mainstream dealers.

The Manilow campaign is later to be rolled into other U.K. tv regions. Previous efforts at direct-sale through television have included a Byrds album (CBS) and a Nana Mouskouri package (PolyGram).

But this is a different campaign, in that Thames TV has asked Teledisc to promote a music product each month for a year ahead, and the station will sell airtime at a discounted rate in return for a share of the profits.

Certainly, two-minute commercials are longer than the average ad spots in the U.K., the extra time taken up with messages about how the tv order scheme works, and how potential customers can pay the advertiser, including credit card arrangements.

Orchestra \$\$

LONDON—The General Accident Insurance group is to sponsor the Scottish National Orchestra to the tune of around \$200,000 for a countrywide tour. Under the scheme, said to be the biggest U.K. trek backed by a business organization, the orchestra visits a minimum 16 centers next year. The Scottish aggregation, which is conducted by Sir Alexander Gibson, has already received half the money from the sponsors.

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BRITAIN

(Courtesy of Music Week)
As of 5/13/80
SINGLES

This Week	Last Week	Title
1	1	GENO, Dexy's Midnight Runners, Parlophone
2	15	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
3	2	COMING UP, Paul McCartney, Parlophone
4	3	CALL ME, Blondie, Chrysalis
5	4	SILVER DREAM MACHINE, David Essex, Mercury
6	5	TOCCATA, Sky, Ariola
7	13	THE GROOVE, Rodney Franklin, CBS
8	23	GOLDEN YEARS, Motorhead, Bronze
9	31	NO DOUBT ABOUT IT, Hot Chocolate, Rak
10	11	MY PERFECT COUSIN, Undertones, Sire
11	19	I SHOULD'VE LOVED YA, Narada Michael Waldon, Atlantic
12	10	CHECK OUT THE GROOVE, Bobby Thurston, Epic
13	6	KING/FOOD FOR THOUGHT, UB 40, Graduate
14	36	HOLD ON TO MY LOVE, Jimmy Ruffin, RSO
15	25	DON'T MAKE WAVES, Nolans, Epic
16	8	SEXY EYES, Dr. Hook, Capitol
17	NEW	MIRROR IN THE BATHROOM, Beat, Go Feet
18	7	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners, Atlantic
19	12	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood, 20th Century
20	20	WHEELS OF STEEL, Saxon, Carrere
21	30	FOOL FOR YOUR LOVING, Whitesnake, United Artists
22	9	TALK OF THE TOWN, Pretenders, Real
23	27	THE GREATEST COCKNEY RIP OFF, Cockney Rejects, Zonophone
24	16	MY OH MY, Sad Cafe, RCA
25	NEW	SHE'S OUT OF MY LIFE, Michael Jackson, Epic
26	29	BREATHING, Kate Bush, EMI
27	32	STARING AT THE RUDE BOYS, Ruts, Virgin
28	39	LET'S GO ROUND AGAIN, Average White Band, RCA
29	14	NIGHT BOAT TO CAIRO (EP), Madness, Stiff
30	NEW	JUST CAN'T GIVE YOU UP, Mystic Merlin, Capitol
31	38	THIS WORLD OF WATER, New Music, GTO
32	35	FOREST, The Cure, Fiction
33	28	NE-NE-NA-NU-NU, Bad Manners, Magnet
34	34	TAKE GOOD CARE OF MY BABY, Smokie, Rak
35	NEW	YOU GAVE ME LOVE, Crown Heights Affair, Mercury
36	NEW	THE BUCKET OF WATER SONG, Four Bucketeers, CBS
37	24	MISSING ROADS, Selector, 2-Tone
38	22	KOOL IN THE KAFKIAN, B.A. Robertson, Asylum
39	NEW	POLICE AND THIEVES, Junior Murvin, Island
40	17	DANCE YOURSELF DIZZY, Liquid Gold, Polo

ALBUMS

This Week	Last Week	Title
1	1	SKY 2, Sky, Ariola
2	3	THE MAGIC OF BONEY M, Atlantic/Hansa
3	2	GREATEST HITS, Rose Royce, Whitfield
4	5	GREATEST HITS, Suzi Quatro, Rak
5	4	DUKE, Genesis, Charisma
6	6	12 GOLD BARS, Status Quo, Vertigo
7	7	THE BOBBY VEE SINGLES ALBUM, United Artists
8	8	HYPNOTIZED, Undertones, Sire
9	12	BY REQUEST, Lena Martell, Ronco
10	9	HEAVEN & HELL, Black Sabbath, Vertigo
11	14	EMPTY GLASS, Peter Dinklage, Atco
12	11	THE BARBARA DICKSON ALBUM, Barbara Dickson, Epic
13	13	WHEELS OF STEEL, Saxon, Carrere
14	19	SOMETIMES YOU WIN, Dr. Hook, Capitol
15	NEW	CHAMPAGNE & ROSES, Various, Polygram
16	10	IRON MAIDEN, Iron Maiden, EMI
17	NEW	GOLDEN MELODIES, National Brass Band, K-tel
18	18	REGGATA DE BLANC, Police, A&M
19	15	SNAKES & LADDERS, Gerry Rafferty, United Artists
20	28	17 SECONDS, Cure, Fiction
21	22	OFF THE WALL, Michael Jackson, Epic
22	16	PRETENDERS, Pretenders, Real
23	30	ANIMAL MAGNETISM, Scorpions, Harvest
24	21	FACADES, Sad Cafe, RCA
25	20	ONE STEP BEYOND, Madness, Stiff
26	NEW	SPORTS CAR, Judie Tzuke, Rocket
27	NEW	JUST ONE NIGHT, Eric Clapton, RSO
28	NEW	THE CORRECT USE OF SOAP, Magazine, Virgin
29	17	BRITISH STEEL, Judas Priest, CBS
30	27	OUTLANDOS D'AMOUR, Police, A&M
31	31	TEARS & LAUGHTER, Johnny Mathis, CBS

This Week	Last Week	Title
32	33	TELL ME ON A SUNDAY, Marti Webb, Polydor
33	36	HEARTBREAKER, Matt Monro, EMI
34	40	MARAUDER, Magnum, Jet
35	23	BRAND NEW AGE, U.K. Subs, Gem
36	29	SOLO IN SONG, Philip Lynott, Vertigo
37	NEW	BABY'S GOT A GUN, Only Ones, CBS
38	NEW	THE LAST DANCE, Various, Motown
39	24	COUNTRY NUMBER ONE, Don Gibson, Warwick
40	NEW	ORCHESTRAL MANOEUVRES IN THE DARK, Dindisc

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 4/30/80
SINGLES

This Week	Last Week	Title
1	1	CALL ME, Blondie, Chrysalis
2	2	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
3	3	CARS, Gary Numan, Beggars Banquet
4	5	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
5	4	FUNKYTOWN, Lipps Inc., Casablanca
6	7	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown
7	19	SEXY EYES, Dr. Hook, Capitol
8	16	RAPPER'S DELIGHT, Sugarhill Gang, Quality
9	NEW	SPECIAL LADY, Ray, Goodman & Brown, Polydor
10	6	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
11	NEW	I PLEDGE MY LOVE, Peaches & Herb, Polydor
12	11	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers with Kim Carnes, United Artists
13	10	ROCK LOBSTER, B-52s, Warner Bros.
14	14	RIDE LIKE THE WIND, Christopher Cross, Warner Bros.
15	NEW	HIM, Rupert Holmes, MCA
16	8	PILOT OF THE AIRWAVES, Charlie Dore, Island
17	13	LOST IN LOVE, Air Supply, Wizard
18	9	VIDEO KILLED THE RADIO STAR, Buggles, Island
19	NEW	BRASS IN POCKET, Pretenders, Sire
20	18	HEARTBREAKER, Pat Benatar, Chrysalis

ALBUMS

This Week	Last Week	Title
1	1	THE WALL, Pink Floyd, Columbia
2	2	GLASS HOUSES, Billy Joel, Columbia
3	3	AGAINST THE WIND, Bob Seger, Capitol
4	4	DUKE, Genesis, Atlantic
5	17	UNCUT, Power Blues, RCA
6	5	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.
7	9	B-52s, Warner Bros.
8	10	IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis
9	12	THE PLEASURE PRINCIPLE, Gary Numan, Beggars Banquet
10	14	PRETENDERS, Pretenders, Sire
11	6	DAMN THE TORPEDOES, Tom Petty & The Heartbreakers, MCA
12	11	METRO MUSIC, Martha & The Muffins, Virgin
13	13	BROKEN ENGLISH, Marianne Faithfull, Island
14	7	LONDON CALLING, Clash, Epic
15	15	THE LONG RUN, Eagles, Asylum
16	16	MAD LOVE, Linda Ronstadt, Asylum
17	8	LOVE STINKS, J. Geils Band, EMI
18	20	RARITIES, Beatles, Capitol
19	18	MIDDLE MAN, Boz Scaggs, Columbia
20	NEW	GREATEST HITS VOL. 2, Abba, Atlantic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 5/12/80
SINGLES

This Week	Last Week	Title
1	1	WEEKEND, Earth & Fire, Vertigo
2	4	DER NIPPEL, Mike Kruger, EMI
3	3	SUN OF JAMAICA, Goombay Dance Band, CBS
4	2	IT'S A REAL GOOD FEELING, Peter Kent, EMI
5	7	I SEE A BOAT OF THE RIVER, Boney M, Hansa
6	5	BOAT ON THE RIVER, Styx, A&M
7	NEW	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
8	10	QUE SERA MI VIDA, Gibson Brothers, Polydor
9	9	OH SUSIE, Secret Service, Teldec
10	8	THE BALLAD OF LUCY JORDAN, Marianne Faithfull, Island
11	6	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
12	12	RAPPER'S DELIGHT, Sugarhill Gang, Metronome
13	19	D.I.S.C.O., Ottawa, Polydor
14	27	ROCK 'N ROLL IN OLD BLUE JEANS, Tommy Omer, Ariola
15	11	THEATER, Katja Ebstein, Ariola
16	15	DAVID'S SONG, Kelly Family, Polydor

This Week	Last Week	Title
14	14	ABSCHIED IST EIN BIBCHEN WIE STERBEN, Katja Ebstein, Ariola
18	NEW	CALL ME, Blondie, Chrysalis
19	25	DER WILDE WILDE WESTEN, Truck Stop, Metronome
20	NEW	AND THE BEAT GOES ON, Whispers, Solar
21	16	SPACER, Sheila & B. Devotion, Carrere
22	24	PAN, Costa Cordalis, CBS
23	23	SAN FRANCISCO BAY, Smokie, Rak
24	18	RAP-O-CLAP-O, Joe Bataan, Salsoul
25	21	AMERICA, Gianna Nannini, Metronome
26	17	LADY OF THE DAWN, Mike Batt, CBS
27	20	COWARD OF THE COUNTY, Kenny Rogers, EMI
28	30	GIVE ME MORE, Teens, Hansa
29	13	TOUCH TOO MUCH, AC/DC, Atlantic
30	22	WIE FREI WILLST DU SEIN, Bernhard Brink, EMI

ALBUMS

This Week	Last Week	Title
1	1	THE WALL, Pink Floyd, Harvest
2	3	THE MAGIC OF BONEY M, Hansa
3	15	TRAEUMEREIEN, Richard Clayderman, Telefunken
4	4	DER NIPPEL, Mike Kruger, EMI
5	10	DUKE, Genesis, Charisma
6	2	THE TEENS TODAY, Teens, Hansa
7	6	INSEL DER ZARTLICHKEIT, Demis Roussos, Polygram
8	NEW	NOCH ERINIMAL MIT GEFUEHL, Rudi Schurike, Polygram
9	8	HIGHWAY TO HELL, AC/DC, Atlantic
10	7	CORNERSTONE, Styx, A&M
11	11	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
12	9	LOVE LETTERS, Pat Boone, K-tel
13	13	UNBEHAGEN, Nina Hagen Band, CBS
14	5	BROKEN ENGLISH, Marianne Faithfull, Island
15	NEW	ANIMAL MAGNETISM, Scorpions, EMI
16	14	GIUITAR ROMANTICA, Francis Geya, Polygram
17	NEW	VOICE OF AMERICA, John Denver, RCA
18	NEW	GONE TO EARTH, Barclay James Harvest, Polydor
19	16	EVE, Alan Parsons Project, Arista
20	NEW	DISCOVERY, Electric Light Orchestra, CBS

ITALY

(Courtesy Germano Rusiccio)
As of 5/6/80
ALBUMS

This Week	Last Week	Title
1	1	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA
2	2	THE WALL, Pink Floyd, Harvest/EMI
3	3	UFFA UFFA, Edoardo Bennato, Ricordi
4	4	INNAMORARSI ALLA MIA ETA, Julio Iglesias, CBS/CGD-MM
5	9	REGGATA DE BLANC, Police, A&M/CGD-MM
6	6	SENSITIVE AND DELICATE, Steven Schlaks, Baby/CGD-MM
7	5	INFERNO, Keith Emerson, Cinevox/Ricordi
8	7	ATTILA, Mina, PDU/EMI
9	8	VIVA, I Pooh, CGD-MM
10	12	ALBUM IN CONCERTO, Guccini E I Nomadi, EMI
11	10	VIVA L'ITALIA, Francesco de Gregori, RCA
12	11	NEW TROLLS, New Trolls, Warner Bros./WEA
13	20	THE AGE OF PLASTIC, Buggles, Island/Ricordi
14	13	GET THE KNACK, Knack, Capitol/EMI
15	14	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
16	NEW	NERO A META, Pino Daniele, EMI
17	16	ROBINSON, Roberto Vecchioni, Ciao/CGD-MM
18	NEW	SONG SOLO CANZONETTE, Edoardo Bennato, Ricordi
19	NEW	DUKE, Genesis, Charisma/Polygram
20	15	BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM

MEXICO

(Courtesy Enrique Ortiz)
As of 5/2/80
SINGLES

This Week	Last Week	Title
1	1	HE VENIDO A PEDIRTE PERDON, Juan Gabriel, Ariola
2	2	QUE NO, Pedro Marin, Gamma
3	6	COMO YO TE AMO, Raphael, Gamma
4	7	SIN AMOR, Ivan, Melody
5	NEW	FUNKYTOWN, Lipps Inc., Polydor
6	5	SI ME DEJAS AHORA, Jose-Jose, Ariola
7	NEW	ERES, Napoleon, Raff
8	4	POR SI VOLVIERAS, Jose Luis Rodriguez, Musart
9	NEW	DANCE YOURSELF DIZZY, Liquid Gold, Musart
10	3	SE TE FUE VIVA LA PALOMA, Manola Torres, CBS

International

BPI Pursuing Fresh Pirate Activity In U.K.

By PETER JONES

LONDON—West End street traders here selling counterfeit cassettes, shopowners handling pirated cassettes of Indian music and the unearthing of Presley bootlegs from the U.S. and "high-grade counterfeits" of Beatles' cassettes are all part of a recent flurry of activity in the British Phonographic Industry's battle against piracy.

The distributor of counterfeit Beatles cassettes "1962-1966" and "1967-1970" was Iain Cameron Wallace, of Yorkshire, who gave an undertaking in the High Court to pay \$5,000 costs to BPI and agreed not knowingly to handle counterfeit material again.

After this hearing, John Deacon, BPI director general, said: "We're very concerned indeed that high grade counterfeits have started circulating again in the U.K."

Rex Martin, of Cheltenham, appeared in the High Court after BPI lawyers, armed with a warrant, found Elvis Presley bootlegs at his home. This raid, following lengthy investigation, also revealed that Martin had equipment for making bootleg videos.

Martin undertook not to make, sell or distribute bootleg recordings again, pending a full trial at a date to be fixed.

Both bootlegs and counterfeits were found when the BPI team swooped on the premises of the Bonaparte Records wholesale and retail organization, and the homes of two of its directors.

Product taken away included albums by Blondie, David Bowie, Dire Straits, Talking Heads, Elvis Costello, Van Morrison, the Tubes and the Rolling Stones.

Following the granting of the special Anton Piller orders, the BPI squad went to the company's head office in London, to two of its retail outlets in Croydon and Bromley and to the homes of Stephen and Guy Melhuish, Bonaparte directors.

It was said that Bonaparte had extensively advertised its bootleg and counterfeit albums in the weekly consumer paper, New Musical Express. The Melhuish brothers have given High Court undertakings not to handle bootlegs or counterfeits during a three-week adjournment of the hearing of their case.

Illegally manufactured cassettes of Indian music were said to be on show at Oberoi's Gift Shop and Oberoi's Sweet Center in Southall, an area with a high Indian/Pakistani immigrant population.

Pushpinder Khandpur, his wife Swinder Kan and Harjit Singh Oberoi appeared in court and consented to judgement of around \$15,000 damages for selling pirate cassettes. The proceedings against the three actually started four years ago.

Pushpinder Khandpur has already paid BPI some \$12,000 in costs in respect of contempt of court proceedings instituted by BPI after he had broken previous High Court undertakings.

The three defendants also gave undertakings in court not to infringe copyrights in EMI's sound recordings and artworks, not to pass off and not to infringe EMI's trade mark.

Street trader George Kiouritzides, of Beckenham, Kent, appeared in the High Court after BPI investigators watched him selling counterfeit cassettes at various street retail outlets along London's Oxford Street.

Included in his product on display were tapes by Santana, Cat Stevens and Paul Simon, plus the "Saturday Night Fever" soundtrack.

The court ordered an enquiry into damages and granted injunctions restraining Kiouritzides from handling counterfeit recordings and costs were also awarded. He has been ordered to name this various suppliers.

French Confab Criticizes U.S. Radio As Restrictive

PARIS—Delegates at a meeting organized by the French Culture Commission, but staged in Brussels, criticized certain aspects of the American entertainment industry for "attempts to restrict the appearances of foreign artists and curb dissemination of popular French music."

And the meeting drew attention to what it called "the failure" of U.S. radio and television to broadcast French-language songs, suggesting "this restrictive attitude is a vicious form of protectionism, and a menace."

It was suggested that the reasons for restriction were "pure commercialism." Programs often were not planned on the basis of artistic value but simply from a commercial angle.

The meeting called on governments of countries where these practices are evident to pass legislation which would end them and assure the "free circulation of foreign music." The meeting insisted: "Composers have a right of access to the public in all territories and the public has a right to listen to all kinds of music."

Clearly in militant mood, the meeting further demanded that international watch committees should be set up, and including listeners' organizations, not so much to try and control programs but to

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International

Now Court Test For African Artist Deals

By RON ANDREWS

NAIROBI—With decreasing record sales in the past few months of economic setbacks in Kenya, there has been a mad scramble for anything marketable.

One local company has managed to stay ahead by being involved in the manufacture of Kiswahili records from Tanzania, and of Lingaja records from Zairean bands resident in Kenya.

In both of these cases, questions as to contractual rights of the company have arisen, and it appears that artist contracts will finally be put to the test in this area.

The music trade in Africa is bedeviled by the infidelity of artists, who will for any price record for competitive companies. Usually the costs of litigation to follow through the fight against this problem are too great when set against the benefits likely to accrue to the company—and this has led to a reluctance on the part of firms to force performance contract terms.

Recently, however, there has been a case where one of the few marketable bands left in Kenya has recorded for three companies, two in breach of contract.

The two companies which have induced the band to breach are owned one by a prominent politician, and one by a vice chairman of the Kenyan association of producers

and manufacturers, a local record trade watchdog.

The malaise could seriously affect the bands as well as the whole disk industry, and the one local factory here feels that it cannot intercede on behalf of any contracting company to stop records being pressed, and to prevent such flagrant breaches.

The two cases in question, therefore, will be taken to the courts, and it's hoped that once again some semblance of order will be introduced to this area of the record industry.

Quite another problem is that facing local producers who are being sold Kiswahili music from Tanzania. The market for this music is considerable, and the bands very competent in comparison to Kenyan ones, combining the best in Congolese music and coastal swahili.

The tapes being sold are recorded in Tanzania, and now the state-owned Tanzania Film Co. says that no Tanzania bands may record for Kenyan companies.

The bands themselves have no contractual ties with TFC, but are bound by virtue of there being only one record company in Tanzania.

Until the borders are open again between the two countries, and until there is some accord on the rights of TFC over the bands, this battle will continue.

Festival Sells Bluebeat With Special Singles Box

SYDNEY—Leading independent Festival Records has gone a long way towards breaking British ska/bluebeat music in Australia, despite initial radio and consumer resistance.

The major promotional tool in the exercise has been "The Beat Box," a seven-inch black and white cardboard box with lid, containing five singles from five artists on five different labels.

Festival, with its virtual dominance of the licenses of significant British rock labels, is in the unique position of having the rights to nearly every ska/bluebeat sensation.

Accordingly, the artists featured in the box are Madness (Stiff), Bad Manners (Magnet), the Selecter (2-Tone/Chrysalis), the Beat (Go Feet/Arista) and the Specials (2-Tone/Chrysalis).

The Beat Box is a promotional issue only, and there are no plans to release it to the public—though this may be reconsidered if sufficient demand becomes evident.

Already the campaign is bearing

fruit, with "A Message To You Rudy" by the Specials registering a top 40 position on the David Kent charts.

Festival is currently enjoying a banner year, in fact, apart from its ska success. At one point in March, Sydney's three leading pop/rock stations (2WS, 2SM and 2UE) listed a different album at No. 1 on their respective charts—and each was a Festival release (Skyhooks, Creedence Clearwater Revival and Police).

Other notable success is being derived from "Under Fire," a solid hit single by Jackie, British disco singer signed by Festival International's Peter Gormley in London, and bankrolled by Festival Australia.

This move is reminiscent of Festival's funding of Janis Ian from Australia in the early '70s, and her subsequent worldwide success with "At Seventeen."

Live McLean

AMSTERDAM—U.S. singer Don McLean performed live during a 13-hour "All-American Show" transmitted April 26 by Dutch television company VARA. The program contained most aspects of American tv today, including sample commercials. McLean recently topped the Dutch charts with his update of Roy Orbison's "Crying."

S. Africa Concerts

Continued from page 61
vision show. Before the broadcast, they went into the canteen at the South African Broadcasting Co. canteen—and were refused service because they were black.

SABC-TV later claimed that the canteen has always been open to all races, but that no one told the staff. Wright's response? She cancelled her show.

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Billboard®

Hits Of The World™

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JAPAN

(Courtesy Music Labo)
As of 5/12/80
SINGLES

This Week	Last Week	Artist
1	2	SHINKIROH, Crystal King, Aard Vark (Yamaha)
2	1	RUN AWAY, Shannels, Epic (PMP)
3	3	OKURU KOTOBA, Kaientai, Polydor (Nichion/Noel)
4	8	SUBARU, Shinji Tanimura, Casablanca (Noel/Burning)
5	5	SHANIKU-SAI, Momoe Yamaguchi, CBS/Sony (Tokyo Ongaku Shuppan)
6	7	SHIAWASE SAGASHITE, Hiroshi Itsuki, Minoruhon (Sound Eye)
7	4	THIS IS SONG FOR COCA-COLA, Eikichi Yazawa, Warner Bros. (Sunrise Mackey)
8	6	HIGE-NO-THEME, Akihiko Takashima & The Electric Shavers, SMS (Watanabe Ongaku Shuppan)
9	9	AI-NO-SONG, Hideki Saijoh, RCA (Taiyo Ongaku)
10	18	BEAUTIFUL ENERGY, Kai Band, Express (Shinko Ongaku)
11	14	KOI-NO-BAD-TUNNING, Kenji Sawada, Polydor (Watanabe Ongaku)
12	11	KUCHIBIRU-YO-ATSUKU KIMIOKATATE, Machiko Watanabe, CBS/Sony (PMP)
13	NEW	OMOI TSUBASA, Takeshi Kishida, CBS (Nichion/Noel)
14	NEW	MINAMI KAIKISEN, Takao Horiuchi, Tomoharu Taki, Casablanca (Thunder/JCM)
15	10	FUSHIGINA PEACH PIE, Mariya Takeuchi, RCA (Burning/PMP)
16	12	DOHKESI-NO-SONNET, Masashi Sada, Freelight
17	13	JOYU, Hiromi Iwasaki, Victor (NTV/Geiei)
18	15	HEY LADY, Mayo Shohno, Jane (Yui Ongaku Shuppan)
19	NEW	TECHNO POLICE, Yellow Magic Orchestra, Alfa (Alfa)
20	NEW	TOWARDS THE TERRA, Da Capo, Columbia (Columbia)

ALBUMS

1	NEW	ROHMAN, Chiharu Matsuyama, North
2	1	IKITEITEMO IDESKA, Miyuki Nakajima, Aard Vark
3	2	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
4	3	MR. METROPOLICE, Junko Yagami, Discmate
5	12	SUBARU, Shinji Tanimura, Casablanca
6	5	THE HEART ROCK BAND, Twist, Aard Vark
7	6	ABBA'S GREATEST HITS VOL. 2, Discmate
8	8	GLASS HOUSES, Billy Joel, CBS/Sony
9	13	HOKUTO-SHICHISEI, Shozo Ise, Orplid
10	10	MIDDLE MAN, Box Scaggs, CBS
11	7	LOVE SONGS, Mariya Takeuchi, RCA (RVC)
12	9	PUBLIC PRESSURE, Yellow Magic Orchestra, Alfa
13	4	TINY BUBBLES, Southern All Stars, Invitation
14	20	I NEED YOU, Kazuo Zaitus, Express
15	NEW	KAZEMAI, Chage & Asuka, Extra
16	NEW	CRYSTAL KING, Crystal King, Aard Vark
17	11	LAST SHOW, Mayo Shohno, Jane
18	NEW	YUKO LOVE FEELING, Yuko Ishikawa, Radio City
19	14	BEST OF RICHARD CLAYDERMAN, Richard Clayderman, Victor
20	15	KISHO TENKETSU, Chiharu Matsuyama, F

BELGIUM

(Courtesy Billboard Benelux)
As of 5/9/80
SINGLES

This Week	Last Week	Artist
1	1	SUN OF JAMAICA, Goombay Dance Band, CBS
2	2	YOU AND ME, Spargo, Vogue
3	3	FUNKYTOWN, Lipps Inc., Casablanca
4	4	MATADOR, Garland Jeffreys, A&M
5	5	VISITE, Lenny Kuhr, Barclay
6	10	DON'T PUSH IT DON'T FORCE IT, Leon Haywood, 20th Century
7	NEW	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
8	7	STOMP, Brothers Johnson, A&M
9	8	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
10	NEW	WORKING MY WAY BACK TO YOU, Spinners, Atlantic

ALBUMS

1	2	PRETENDERS, Pretenders, Sire
2	4	MET JE OGEN DICHT, Rob De Nijs, EMI
3	1	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.
4	3	DUKE, Genesis, Charisma
5	5	GLASS HOUSES, Billy Joel, CBS
6	7	THE SPECIALS, Specials, Chrysalis
7	9	HOMO SAPIENS, Robert Long, Ariola
8	NEW	VAN EEN AFSTAND, B. De Groot, Philips

9	6	16 SUPER VIEUX MACHINES, Various, Polydor
10	NEW	THE MAGIC OF BONEY M, Hansa

AUSTRALIA

(Courtesy Kent Music Report)
As of 5/5/80
SINGLES

This Week	Last Week	Artist
1	1	I GOT YOU, Split Enz, Mushroom
2	2	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS
3	3	BRASS IN POCKET, Pretenders, Sire
4	10	ROCK LOBSTER, B-52s, Warner Bros.
5	4	CRAZY LITTLE THING CALLED LOVE, Queen, Elektra
6	8	SPACE INVADERS, Player, WEA
7	5	ROCK WITH YOU, Michael Jackson, Epic
8	6	HE'S MY NUMBER ONE, Christie Allen, Mushroom
9	7	FLY TOO HIGH, Janis Ian, Interfusion
10	13	PEOPLE, Mi-Sex, CBS
11	12	TOTAL CONTROL, Motels, Capitol
12	9	COWARD OF THE COUNTY, Kenny Rogers, United Artists
13	11	DAY TRIP TO BANGOR, Fiddlers Dram, RCA
14	NEW	SAME OLD GIRL, Darryl Cotton, EMI
15	18	ATOMIC, Blondie, Chrysalis
16	19	ROCKABILLY REBEL, Major Matchbox, Magnet
17	NEW	TIRED OF TOWEN' THE LINE, Rocky Burnette, EMI
18	16	ROMEO'S TUNE, Steve Forbert, Epic/Nemperor
19	NEW	THE ROSE, Soundtrack, Atlantic
20	17	LOCOMOTION, Ritz, Epic

ALBUMS

1	1	TRUE COLOURS, Split Enz, Mushroom
2	2	THE WALL, Pink Floyd, CBS
3	4	GREATEST HITS, K.C. & The Sunshine Band, TK
4	3	OFF THE WALL, Michael Jackson, Epic
5	5	THE ROSE, Soundtrack, Atlantic
6	6	GLASS HOUSES, Billy Joel, CBS
7	8	AGAINST THE WIND, Bob Seger, Capitol
8	9	THE B-52s, Warner Bros.
9	7	REGGATTA DE BLANC, Police, A&M
10	11	THE PRETENDERS, Pretenders, Sire
11	10	SKY, Sky, RCA
12	12	NIGHT RAINS, Janis Ian, Interfusion
13	16	THE MOTELS, Motels, Capitol
14	13	DESTINY, Jacksons, Epic
15	15	KENNY, Kenny Rogers, United Artists
16	20	DAMN THE TORPEDOES, Tom Petty & The Heartbreakers, MCA
17	14	MAD LOVE, Linda Ronstadt, Asylum
18	17	CALM BEFORE THE STORM, Jon English, Mercury
19	19	THE JAMES GALWAY COLLECTION, James Galway, RCA
20	NEW	MIDDLE MAN, Boz Scaggs, CBS

HOLLAND

(Courtesy BUMA/STEMRA)
As of 5/6/80
SINGLES

This Week	Last Week	Artist
1	2	SUN OF JAMAICA, Goombay Dance Band, CBS
2	1	YOU AND ME, Spargo, Inetco/VIP
3	3	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
4	4	VISITE, Lenny Kuhr & Poppys, CNR
5	5	SONGS FOR THE CHILDREN, Oscar Harris, Ariola
6	NEW	I SEE A BOAT ON THE RIVER, Boney M, Ariola
7	NEW	WORKING MY WAY BACK TO YOU, Detroit Spinners, Atlantic
8	NEW	FUNKYTOWN, Lipps Inc., Casablanca
9	NEW	WE BELIEVE IN LOVE, Dolly Dots, WEA
10	9	OUR SONG, Guys 'N Dolls, Magnet

ALBUMS

1	1	GREATIST HITS, BZN, Mercury
2	2	THE MAGIC OF BONEY M, Ariola
3	7	GOLDEN POP INSTRUMENTALS, Various, Arcade
4	8	20 GOLDEN HITS, Cats, Arcade
5	3	HOMO SAPIENS, Robert Long, Bovema/Negram
6	5	GEVECHT MET DE ENGEL, Flairck, Polydor
7	10	20 GREATEST HITS, Hot Chocolate, Arcade
8	9	VAN EEN AFSTAND, Boudewijn De Groot, Philips
9	NEW	HAPPY SUMMER PARTY, James Last, Polydor
10	NEW	GREATEST HITS, Earth & Fire, Polydor

SWEDEN

(Courtesy GFL)
As of 5/7/80
SINGLES

This Week	Last Week	Artist
1	1	BRASS IN POCKET, Pretenders, Real
2	2	UTAN ATT FRAGA, Metronome
3	7	JUST NU, Tomas Ledin, Polar

4	3	TIRED OF TOWEN' THE LINE, Rocky Burnette, EMI
5	4	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
6	5	QUE SERE ME VIDA, Gibson Brothers, Mariann
7	6	VAXELN HALLA, Janne 'Lucas' Person, Mariann
8	8	FLICKORNA PA TV2, Gyllene, Parlophone
9	NEW	MORRONPASSET, Totte Wallin, Metronome
10	NEW	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown

ALBUMS

1	1	THE WALL, Pink Floyd, Harvest
2	4	GYLLENE TIDER, Parlophone
3	3	451023-0637, Kim Larsen, CBS
4	2	PRETENDERS, Pretenders, Real
5	8	THE ROSE, Soundtrack, Atlantic
6	9	GLASS HOUSES, Billy Joel, CBS
7	5	DIAMONDS, Amanda Lear, Ariola
8	NEW	STREET PARADE, Steve Gibbons, Polydor
9	10	DUKE, Genesis, Charisma
10	6	HOPPETS VINN, Gosta Linderholm, Metronome

ISRAEL

(Courtesy Reshet Gimmel/IBA)
As of 5/2/80
SINGLES

This Week	Last Week	Artist
1	2	YOU MAY BE RIGHT, Billy Joel, CBS
2	4	CARRIE, Cliff Richard, EMI
3	6	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma
4	1	BABE IT'S UP TO YOU, Smokie, Rak
5	NEW	BOAT ON THE RIVER, Styx, A&M
6	8	TURNING JAPANESE, Vapors, United Artists
7	10	STOMP, Brothers Johnson, A&M
8	3	DESIRE, Andy Gibb, RSO
9	5	ATOMIC, Blondie, Chrysalis
10	NEW	WHAT'S ANOTHER YEAR, Johnny Logan, Epic

ALBUMS

1	1	DISCOVERY, Electric Light Orchestra, Jet
2	2	THE WALL, Pink Floyd, CBS
3	5	CORNERSTONE, Styx, A&M
4	3	HAIR, Soundtrack, RCA
5	4	GREATEST HITS VOL. 2, Abba, Epic
6	6	GLASS HOUSES, Billy Joel, CBS
7	9	EMOCIONES, Julio Iglesias, CBS
8	NEW	MY FAVORITES, Janis Ian, CBS
9	NEW	ARIK EINSTEIN SINGS SASHA ARGOV, Arik Einstein, CBS
10	10	GREATEST HITS, Rod Stewart, Warner Bros.

NEW ZEALAND

(Courtesy Record Publications)
As of 5/11/80
SINGLES

This Week	Last Week	Artist
1	1	CRUISIN', Smokey Robinson, Motown
2	5	SEXY EYES, Dr. Hook, Capitol
3	2	BRASS IN POCKET, Pretenders, Real
4	7	REFUGEE, Tom Petty & Heartbreakers, MCA
5	3	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
6	4	LITTLE SISTER, Ry Cooder, Warner Bros.
7	6	I WANNA BE YOUR LOVER, Prince, Warner Bros.
8	NEW	ATOMIC, Blondie, Chrysalis
9	NEW	CARRIE, Cliff Richard, EMI
10	10	MONEY, Flying Lizards, Virgin

ALBUMS

1	2	DAMN THE TORPEDOES, Tom Petty & Heartbreakers, MCA
2	1	MUSIC BY CANDLELIGHT, George Zamfir, Philips
3	3	THE PRETENDERS, Real
4	5	THE WALL, Pink Floyd, CBS
5	4	TRUE COLOURS, Split Enz, Polydor
6	8	GLASS HOUSES, Billy Joel, CBS
7	6	GREATEST HITS, K.C. & Sunshine Band, TK
8	7	OFF THE WALL, Michael Jackson, Epic
9	9	THE JAMES GALWAY COLLECTION, RCA
10	NEW	THE B-52s, Warner Bros.

Brothers Sing

LONDON—A single by two CBS U.K. employes calling themselves the Columbia Brothers is winning considerable airplay here. The disk, "All Shook Up," is on Hotel Records, formed by former Decca a&r head, Frank Rodgers, and distributed by Spartan. The act features Rodgers' brother, Louis, and Martin Sunley. Both work in the CBS production department.

SALES IN U.K.

Market Survey Shows EMI At The Summit

LONDON—After EMI's disclosure (Billboard, May 10, 1980) that it lost \$6 million during the last six months of 1979, the company's record division can take some comfort from the first-quarter 1980 results prepared by the British Market Research Bureau—even though the overall U.K. market is flat.

The figures show EMI as top company in both the albums and singles categories, with 21.4% and 17.9% respectively.

It's the second consecutive quarter taken by the firm—it registered 18.8% in albums and 22.4% in singles in October-December—and serves as an upbeat "welcome" to its new managing director, John Bush. He took the helm at the beginning of this month, moving from managing director of EMI Records Italy, and succeeding Ramon Lopez (separate story, this issue).

EMI Releases Album By Aini

KUALA LUMPUR — To celebrate Sharifah Aini's 10th year with EMI Records, the company recently released a collector's item compilation of her hits from the past decade. She's EMI's most successful Malay recording artist, and has in the last two years broken with English-language waxings as well.

The compilation contains her best-known Malay hits, including "Seri Dewi Malam," which brought the singer to fame in 1969.

Sharifah will shortly be recording her third English album, to follow the success of her second, "Woman In Love." That reportedly sold more than 15,000 units after only one month of release.

EMI employed special packaging for the 10th anniversary release, with gatefold sleeve and embossed jacket design. According to marketing manager Ron Choong, it's the company's way of saying thank you for 10 fruitful years.

Radio Revenues

LONDON—Advertising revenue for the 19 stations comprising Britain's independent local radio (ILR) network last year totalled \$94.3 million, compared with \$62.6 million in 1978.

IFPI Report Notes Piracy At New \$ High

• Continued from page 16

the enforcement of new copyright legislation has resulted in the virtual eradication of piracy, and in Malaysia and Thailand, where new copyright legislation has also been enacted.

Nevertheless, the report continues, the level of piracy in Singapore, Taiwan, Korea, the Philippines and Indonesia is "very high." Constant efforts are being made by the IFPI regional office to control the problem, and it's expected that the situation will gradually improve.

A regional council of IFPI national groups in Southeast Asia has formed (Billboard, Jan. 26, 1980) and representations by the newly formed body will be made to all governments concerned.

Notes the Federation, "The Billboard Asia/Pacific Music Industry Conference in Kuala Lumpur last year helped to pinpoint the prob-

lems in the region, and bring them to the attention of the various government officials who attended."

Singapore poses a particular problem, because it's the source of much illegally manufactured product going into other markets. Difficulties lie, says IFPI, in the interpretation of the existing copyright law, as well as its enforcement.

The Singapore Phonogram Assn. is examining other remedies under the laws relating to theft and consumer protection, which might be used to prevent piracy. The body has earmarked considerable resources for its 1980 campaign.

Strict surveillance is being kept on pirate shipments from Singapore into Japan, where the local phonograph association claims there's virtually no piracy. One consignment of illegal tapes was imported, but was subsequently detected and destroyed.

Spurring EMI's sales during the quarter were Pink Floyd's "The Wall," Kenny Rogers' "Kenny," the Shadows' "String Of Hits" and a clutch of television-promoted packages. Manfred Mann's "Semi Detached Suburban," Hot Chocolate's "20 Hottest Hits," Diana Ross' "20 Golden Greats" and a Motown compilation, "The Last Dance."

Top-selling EMI singles included Billy Preston & Syreeta's "With You I'm Born Again," Kenny Rogers' "Coward Of The Country" and Cliff Richard's "Carrie."

And the company is also looking strong for the second quarter, at least in singles, thanks to current hits by Paul McCartney and DEXY'S Midnight Runners.

The latter group's chart-topping hit, "Geno," is a tribute to British-based soul star of the '60s, Geno Washington. It was produced by Pete Wingfield, himself best known for his 1975 U.S. and U.K. hit, "Eighteen With A Bullet."

Dexy's Midnight Runners reportedly turned down an offer from hot label, 2-Tone, the success of which spurred Chrysalis Records to increase its singles share of market during the first quarter, 7% from 4.8% in the previous months.

Chrysalis was fifth-placed in singles, behind EMI, WEA (16%), CBS (11.3%) and Polydor (8.6%). WEA and Polydor improved their share against the previous three months; CBS dropped, slightly.

In albums for the quarter, behind EMI, came CBS (14%), WEA (13.5%) and Polydor (8%). Polydor improved its share compared with the previous quarter; CBS and WEA declined, again slightly.

Top single for the period under review was Kenny Rogers' "Coward Of The Country," on United Artists. Top album was the Pretenders' eponymous debut, on WEA-distributed Real Records.

Top singles artists were Marti Webb, Michael Jackson and the Beat; top album artists were Diana Ross, Kenny Rogers and Police.

Top publisher, in both the individual and corporate rankings, was Warner Bros. Music.

Placed second in the corporate rating was EMI Music, thanks, in part, to hits by Blondie, the Spinners, the Vapours and Kenny Rogers.



GIELGUD'S FIRST—Caedmon Records president Carol Hauber presents Sir John Gielgud with what's thought to be the first Grammy awarded by the National Academy of Recording Arts and Sciences outside the U.S. It went to Gielgud for his spoken word work on the "Ages Of Man" LP for Caedmon, recorded two years ago and featuring Gielgud's one-man show of Shakespearean readings.

New Memorabilia Licensee

SYDNEY—Leading Australian manager and entrepreneur, Brian de Courcy, has parted company with his charge, Norman Cunston—Australia's most successful comedian—to become the exclusive licensee for Elvis Presley memorabilia in this country.

Fruin Chairs

LONDON—John Fruin, managing director of WEA Records U.K., is being recommended by the council of the British Phonographic Industry to take over as chairman of the industry organization when EMI's L.G. Wood gives up the job in June.

Fruin is currently vice chairman of BPI, and the council is naming Chris Wright, joint chairman of Chrysalis Records, to take over in that role.

Wood has been chairman from 1973. He was made a Companion of the British Empire in 1978 as reward for his international services to the record industry, and he was also given a Britannia Award in 1977, the year of the centenary of recorded sound celebrations.

Blakey SRO

MADRID—Art Blakey's Jazz Messengers followed one successful concert tour here with another sell-out trek, taking in Madrid, Valencia and Bilbao, an unprecedented repeat performance in Spanish jazz history.

In the Middle East, only Egypt, Lebanon and Syria afford protection against the unauthorized duplication of phonograms. Piracy is rampant, though IFPI is hopeful that imminent new antipiracy measures in Egypt will stir other Arab nations to follow suit.

The Egyptian move involves tough new legislation, where trading in cassettes by persons who are not licensed and registered will be illegal, as will the possession of cassette duplicating equipment without a license.

Permission will need to be obtained from the censorship authorities for the importation of blank cassettes, and the exportation of prerecorded cassettes. The penalties for piracy will be increased to imprisonment instead of a fine.

In Australia and New Zealand, piracy is at a manageable level,

With associate Fred Gaffney, de Courcy has struck up a deal with Factors Inc. of Hollywood, which in turn represents Colonel Tom Parker's Boxcar Enterprises Inc.

De Courcy cites "an unprecedented demand for high quality Presley merchandise in Australia" as the reason for his move.

With around 20 years of experience in this nation's music industry, and with what's believed to be the largest private record collection here (including many Presley rarities and first issues), de Courcy will be approaching his new job as both fan and businessman.

He will also head a new public relations/creative ideas company called Concept I, with the assistance of Chrissie Hammond, one half of the chart female rock duo, Cheetah, which he manages.

Cheetah, more popular in Germany (through EMI Electrola) than in their homeland (where they've scored but one national hit), are soon to be produced by Vanda and Young.

The team, which has not produced a female artist since some unreleased sessions with Alison McCallum in late 1973, beat out expatriate Australian Terry Britten, who was eager to sign the visually stunning act.

Cheetah's current producer is television host, Ian Meldrum, an occasional but highly successful hit-maker.

thanks to intensive action by local industry groups. The Australian Record Industry Assn. has instigated moves against various pirates, and, as a result of raids, several persons are now facing copyright infringement charges.

It's expected that the copyright amendment bill, introduced in the Australian senate last June, will become law. It raises the penalties for infringement.

• IFPI has set up a special subcommittee to find a counterfeiting technical device that can be applied by all companies to their product, to facilitate the detection of counterfeiters.

Today, some 30 devices have been studied and a number have been singled out for further consideration. It's expected that a firm recommendation will be made shortly for the adoption of one particular device.

New Music Paper Bows In Britain

LONDON—A new consumer music paper appeared on Britain's bookstalls last week, an opportunist response to the industrial dispute that has halted production of International Publishing Corp. magazines Melody Maker and New Musical Express.

Titled New Music News, the 32-page paper was just nine days from conception to publication. The first edition, a print of 100,000 copies in tabloid black-and-white, carries advertising from several major record companies, including CBS, WEA, PolyGram and Motown.

The men behind it are Felix Dennis, head of publishers Sports Illustrated and a leading figure of the alternative press during the Sixties, and editor Mark Williams, who runs Los Angeles new wave publication, Slash.

The IPC dispute arose following the breakdown of pay negotiations with the National Union of Journalists. Dismissal notices were subsequently issued to almost 1,500 journalists employed in IPC's magazine and business press divisions, and the NUJ was unsuccessful in High Court attempts to win an injunction preventing the dismissals.

Staff on both Melody Maker and New Musical Express have been instructed by the union to work normally pending, it is hoped, reinstatement and the resumption of pay talks. So far two issues have been lost. If the dispute is settled quickly, New Music News will probably disappear as abruptly as it appeared. If not, then the established pop press could well find a new competitor in its midst, something that it can ill afford.

Radio War Heating Up In France

PARIS—The war over independent radio has broken out again in France, with a couple of interesting developments interpreted here as big steps towards eventual free radio.

Under the law giving the French government a monopoly in radio, a French court found that the antennae owned by Radio Monte Carlo, which is based on French soil, is illegal.

But independent radio organizers here opted to wait in order to see if the government was prepared to take action and order the removal of the antennae. As anticipated, nothing was done.

So now Radio Fil Bleu, an independent station previously closed down and fined, is bringing an action against Radio Monte Carlo for maintaining illegal radio equipment and breaking the French monopoly. Radio Fil Bleu informed the Director of Public Prosecutions of its action.

With the court action possibly finding Radio Monte Carlo is breaking the law, it is hard to see how the French government can then ignore its own legislation and fail to take appropriate action.

Meanwhile, Radio Paris 80 has started independent broadcasting and has invited members of the public to visit its studios, talk or even sing over its little network. It is difficult to see what this can achieve, other than stir up further public feeling against the monopoly.

FROM THE FALL

Free-form CFNY-FM Beaming From Tower

By DAVID FARRELL

TORONTO—Rock fans will likely have their choice of three FM rock stations in the market by late Fall, when CFNY-FM starts transmissions from the Canadian National (CN) Tower.

Affectionately known as "Funny" radio by some fans of the station, CFNY operates in a similar fashion to earlier day FM rock outlets, in that staffers have total say in what is going to be played and on-air patter can sometimes take on spin off into a stream of consciousness, especially when program director Dave Marsden hits the airwaves.

Currently housed in a two-story house in the secondary market of Brampton, CFNY's signal can be picked up in this city, but the signal is poor and prone to static interruptions. Total listenership is pegged at around 150,000, but Marsden opines that the Spring rating book should give the station a substantial market share increase in light of a number of on-air and street level promotions the station has instigated in the past few months.

That, plus the fact that CFNY-FM and sister AM outlet CKMW now have new ownership, a Quebec media conglomerate known as CIVITAS Corp.

It was approximately three years back the station moved to a progressive rock format with a 100,000 watt signal. Early on the transition was rough, with record companies mailing in new releases, leaving the station's playlist lagging behind competing Toronto FM rockers, CHUM-FM and CILQ (better known as Q-107).

The tide has turned, Marsden says, today with companies, swiftly hustling their newest release out to the station. The unrestricted music policy has a bias that favours new wave, everything from the Sex Pistols and Public Image to the Clash ("we were playing them three years back") and a large library of home-grown new wave.

Interestingly, Marsden relates that the station has decided not to play

new albums by Billy Joel and Fleetwood Mac. He reasons that "there is nothing inventive about them, no growth factor," and therefore the material would be of little interest to the listenership at large. "Besides, if they want to hear them, they can on the other stations."

The program director estimates that one is not likely to hear the same track twice in an 18 hour listening span, that the on-air crew has a huge library to select material from, embracing rock, classical, jazz, r&b and reggae and blues.

"I'd say that about 50% of the music we play can't be heard anywhere else in Canada today. Our listeners expect this from us, they expect to be turned on to new things, or old things for that matter. You know, the roots, from Chicago bluesmen to the Yardbirds to Downchild et cetera."

Once the station goes on the tower, pending CRTC approval, can the station afford to stay unique? "I don't think we can afford to not be unique. We'll always have an edge on the competitors because we aren't restricted to charts and set formats. We don't have to play x number of cuts a certain number of times per day. It's wide open here. We have a basic staff of four who review everything and I mean everything that comes into the station. We then gather basic biographical ingredients and attached it to the record and put into circulation in the library."

"Our enthusiasm pays off too. We got what I think was a world premier on the new Genesis album, and on a number of occasions, listeners have donated their own personal libraries of disks to the station figuring we could put them to better use than they could. We've become a household fixture in a lot of homes and the numbers are only going to go up."

The CIVITAS group has already contracted a new building for the twin stations, which is planned to be completed this Fall in time for the transmission switch-over to the CN Tower.

Capitol Of Canada Is Hot

TORONTO—Despite a downslide in sales this spring, Capitol's presses are running three shifts during the five day work week and nailing down a good portion of the overall sales pie right now.

New promotion director Dave Munns, formerly director EMI in the U.K., attributes Capitol's edge in the market to a mix of things, ranging from a crack promotion team and the right product at the right time.

"We don't have too many acts we can bank on going platinum off the bat," he says. "In fact I can count them all on one hand: Little River Band, Steve Miller, Anne Murray, Kenny Rogers and Bob Seger."

As it happens, all but Steve Miller have new albums on release and thus guaranteed thrust for the company in the retail marketplace.

Munns is also enthused by the success Capitol is having with its Canadian signings. Red Rider's debut album, "Don't Fight It," has gone gold in this market, largely on the basis of a national tour with April

Wine and an AM hit with the 45, "White Hot." "We're ready to go with the title track as a single now, so we could get platinum out of the LP."

In the works is Lisa dal Bello's first outing with Capitol and rush released last week was the title track single, "Young and Restless," from Prism's new LP. The track was an immediate add on all major rock chains across the country.

Scheduled to go in June is Klaatu's fourth album, produced for the first time by an outside producer. In this case, Christopher Bond, an L.A. based producer best known for his work with Hall & Oates. "Endangered Species" is the LP's title and the trio has confirmed its commitment to going on the road to support the album. Initial kick-off will include a single and a promotional tour across the country. U.S. management is also being firmed up for the group right now.

Capitol of Canada's president, Dave Evans, has just been elected chairman of the Canadian Recording Industry Assn.

New Board For CRIA

TORONTO—The Canadian Recording Industry Assn. has elected a new board of governors, increased the frequency of its national single and album charts and will be adding a full-time antipiracy investigator to its ranks, sometime this year.

President Brian Robertson and various other association board members convened at the Ritz Carlton in Montreal, April 29, for the annual board meeting. Capitol president Dave Evans becomes chairman of the CRIA, replacing RCA general manager Ed Preston, now past chairman of the body.

A&M president Gerry Lacoursiere becomes vice chairman and Scott Richards, MCA general manager, is named secretary-treasurer of the association.

The CRIA charts, previously issued bimonthly, will now be circulated weekly, and licensing has been cleared to incorporate the sales countdown on a new weekly CBS television program, Star Chart.

The 30-minute program, produced in Vancouver by Doug Huton Video, runs 13 weeks as a summer replacement series initially, utilizing three Canadian performing acts and three to four international names. The mix is a blend of video clips and contracted performances.

Present for the annual board meeting in Montreal were Jules Yarnell, special council to the RIAA, and Patrick Gorlick from NARM. The CRIA is set to adopt the NARM "Gift Of Music" program on this side of the border, president Brian Robertson reports.

Bomb Label Switching To Trans Canada

TORONTO—Canada's premier new wave independent, Bomb Records, has pacted with Trans Canada for distribution, which ends a previous contract with CBS Canada.

According to co-owner of the label, Wolfgang Spegg, the CBS agreement was only good if volume sales were realized. Since the indie was achieving better volume before the CBS deal, through independent distribution, the CBS contract was terminated.

While rumours have constantly been fed through the industry that Bomb was closing up shop, under the terms of the new Trans Canada deal it looks as if Bomb will, in fact, be expanding.

The deal calls for four albums per month for the length of the contract, two of international origin and two domestic productions.

"The onus is on us to make sure we can keep the supply of new releases," Spegg says, "but we have quite a bit of material that has been on hold."

Among the releases forthcoming in the next few months are EPs and LPs by the Romantics (an EP produced by Bob Segarini prior to the Nemperor deal), "Success Without College," an LP by the Secrets, plus material by the True Confessions, Scenics and international material by Gryphon, Billy Connolly and John Re and German progressive rock band SFF.

Hong Kong Watchful For Pirate Rebound

By KEITH ANDERSON

HONG KONG—The Trade, Industry & Customs department of the Hong Kong government is keeping a watchful eye on potential tape pirates.

The assistant superintendent in charge of the copyright section subdivision, Lo Man-Hung, claimed in a recent statement to the press that more than 99% of the recordings now being sold here are genuine.

This he attributed not only to the activities of the investigation officers, but also to the vigilance of the copyright holders, in particular the International Federation of Producers of Phonograms and Videograms (IFPI), which supplies information and provides proof of copyright ownership in court cases.

Last year, 34 people were convicted of offenses against the copyright ordinance, and the total value of property seized, including recording equipment, amounted to \$5,500 (HK \$27,500). Lo added that as a result of these activities, recording companies could now plan production with more confidence than before.

Lo stressed that possession of pirate records, tapes or books for sale was punishable by a fine of \$200 (HK \$1,000) for each item, and jail for up to one year, while manufacturers might expect fines of up to \$10,000 (HK \$50,000) and prison sentences of up to two years.

Jazz Festival

LONDON—One of the most ambitious, and successful, new projects in the U.K. jazz world was a week-long festival, staged in a huge marquee erected in a car park, at a typical English pub, the Prince of Wales, Buckhurst Hill, in Essex.

Big names and big bands of the jazz world supported the charity event, run in aid of a local hospital X-ray equipment appeal fund.

Attractions included the Ronnie Scott Quartet, the Midnite Follies Orchestra, the Monty Sunshine Band, Don Rendell, the Eddie Thompson Trio, the Kenny Baker Band, Keith Smith's Hefty Jazz, Kenny Ball, and Pat Mason.

Billboard SPECIAL SURVEY For Week Ending 5/17/80

Billboard Hot Latin LPsTM

Special Survey

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MIAMI (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Hey CBS 50302	1	JULIO IGLESIAS Hey CBS 50302
2	WILLIE CHIRINO Diferente Oliva cantu 214	2	MANUELA TORRES Se te fue viva la paloma CBS 20335
3	RAFAEL Sigo mi camino Alhambra 60149	3	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594
4	NELSON NED Primavera de una vida Alhambra 10501	4	CAMILO SESTO Horas de amor Pronto 1071
5	BETTY MISIEGO Serás mujer Alhambra 52	5	JUAN GABRIEL Ella Arcano 3484
6	ROCIO JURADO Senora Arcano 3485	6	RAFAEL Sigo mi camino Alhambra 60149
7	JOSE JOSE Si me dejas ahora Pronto 1070	7	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057
8	ROBERTO CARLOS CBS 12301	8	PEDRITO FERNANDEZ Mama solita CBS 20303
9	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	9	VICENTE FERNANDEZ El tibur CBS 892
10	ANGELA CARRASCO Quererte a ti Pronto 1069	10	JOAN SEBASTIAN Musart 1774
11	ALVARO DAVILA Profono 3010	11	NELSON NED Alhambra 10501
12	ESTRELLAS DE ORO Vol #2 America 1007	12	MERCEDES CASTRO Musart 10788
13	CAMILO SESTO Horas de amor Pronto 1071	13	RIGO TOVAR De lo nuevo lo mejor Melody 5635
14	MANUELA TORRES Que me perdone tu senora CBS 20335	14	LOS HAPPYS La piedresita Cronos 1130
15	VALEN Corazon Cubano Caytronics 6001	15	RIGO TOVAR Profono 2003
16	CLAUDIA DE COLOMBIA Ternura CBS 15301	16	JOSE MARIA NAPOLEON Raff 9070
17	JOANA ROSALY Velvet 8015	17	JOSE JOSE Si me dejas ahora Pronto 1070
18	JOSE MARIA NAPOLEON Raff 9077	18	2+2 DE COLOMBIA Orleon 16034
19	ROBERTO ANGLERO Tierra negra Borinquen 1396	19	TOMMY VALLES Latin 5100
20	GRUPO ALMA Alhambra 165	20	LOS GALOS Alhambra 6450
21	BRAULIO A tu regreso a casa Alhambra 6055	21	ROCIO JURADO Senora Arcano 3485
22	TUPA BAND Compas 6007	22	CHELO Ya me voy Musart 1775
23	GRUPO FANTASIA Velvet 3006	23	LOS POTROS Ingrato dolor Perless 10048
24	ROLANDO OJEDA Alhambra 50150	24	LOS MUECAS Caliente 7298
25	JUAN GABRIEL Arcano 3484	25	ANGELA CARRASCO Pronto 1069

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/17/80

Number of LPs reviewed this week **46** Last week **35**



TED NUGENT—Screen Dream, Epic FE 35404. Produced by Cliff Davies. The aural mayhem created here could be made by no other person than Nugent. While he does nothing on this outing that he hasn't done before, he always does it with enough zest and relish to make his point come across. He continues in the well trod path of hook-laced heavy metal with blazing guitar licks and intentionally humorous lyrics. The only time the pace slows down is on the bluesy "Terminus Eldorado" which has the same type of feel as the classic "Stranglehold" from Nugent's first solo LP. Nugent offers his own dance song, "Wango Tango," which is far from traditional disco. This is a natural for AOR radio.

Best cuts: "Scream Dream," "Wango Tango," "Terminus Eldorado," "Flesh & Blood."

ALICE COOPER—Flush The Fashion, Warner Bros. BSK3436. Produced by Roy Thomas Baker. Cooper is out to prove he was shocking parents long before any of the punk/new wave bands even thought of going into music. No ballads are present this time as all songs are uptempo rockers with typical new wave lyrics about world problems and desolation. Cooper, in the spirit of getting back to rock's roots, does a version of Music Machine's mid-'60s hit, "Talk Talk." This is definitely his best effort in some time and such cuts as "Pain" and "Clones (We're All)" combine exceptionally good melodies and lyrics. For the most part though, the material is tame and won't shock anybody whose been listening to any new music over the past two years. Also, the entire playing time is just under 30 minutes.

Best cuts: "Clones (We're All)," "Pain," "Talk Talk," "Dance Yourself To Death."

AVERAGE WHITE BAND—Shine, Arista AL9523. Produced by David Foster. Veteran act's first for Arista continues the well worn path of velvety soft pop/r&b it has been performing for the last several albums. Replete with perfect harmonies, professional playing and hook filled songs, the group is perfect for a variety of radio formats including AOR, adult contemporary, soul and Top 40. As with past efforts, this album is evenly divided between uptempo numbers and breezy ballads. Some cuts, such as "Into The Night," "Let's Go Round Again" and the title track, have disco influences. "Catch Me (Before I Have To Testify)" is an infectious slice of funk. The group hasn't had a major hit in a while but its albums always hit top 40.

Best cuts: "Our Times Has Come," "Catch Me (Before I Have To Testify)" "For You, For Love," "Shine," "Let's Go Round Again."

UNDERTONES—Hypnotised, Sire SRK6088 (WB). Produced by Roger A. Bechirian. Second album by Ireland's contribution to the new wave is a sprightly collection to the new wave is a sprightly collection of 15 short and punchy songs that convey a sense of humor, catchy melodies and lyrics that stand out above your average rock fare. The vocal intensity gives the songs its streetwise urban kick and the biting guitar riffs cushion the lyrics with the kind of support that calls attention to each song.

Best cuts: "More Songs About Chocolate And Girls," "There Goes Norman," "My Perfect Cousin."

RANDY VANWARMER—Terraform, Bearsville BRK6998 (WB). Produced by John Holbrook, Ian Kimmet. Vanwarmer had a huge hit with "Just When I Needed You Most" and there are a few songs here that contain the same kind of hummable melodies and hooks that make for airplay. Vanwarmer has the kind of easy going vocal and writing style that makes for saccharin sweet pop hits. Vanwarmer's vocals are supported by a six-piece band with additional guitars, keyboards & percussion. This album represents a distinct maturation over Vanwarmer's debut last year.

Best cuts: "Whatever You Decide," "I Discovered Love," "Terraform."

SCORPIONS—Animal Magnetism, Mercury SRM13825. Produced by Dieter Dierks. The time may have finally come in the U.S. for the Scorpions, the German heavy metal group which is huge in Japan and very big on the European continent. The new popularity of heavy metal augers well for this well crafted LP which sticks true to the genre's form. Yet the group's ability to forge its own sound and to be able to come up with interesting riffs and unexpected arrangements shows an impressive depth of musical knowledge. And the lyrics aren't dumb either. The band prints them on the inner sleeve.

Best cuts: "Don't Make No Promises," "The Zoo," "Twentieth Century Man," "Lady Starlight," "Animal Magnetism."



GLORIA GAYNOR—Stories, Polydor PD16274. Produced by Dino Fekaris, Freddie Perren. Gaynor deserts the dictates of disco for an album of classic pop-soul songs, crafted by Fekaris and Perren in best Motor City manner. Check out "Ain't No Bigger Fool" and "Make Me Yours" as fine examples of the Motown sound brought up-to-date, with powerful bass lines, beefy brass and call-and-response backup vocals. A couple of ballads, "Don't Read Me Wrong" and "The Luckiest Girl In The World," underscore Gaynor's versatility. The overall result? The singer's best LP in years.

Best cuts: Those mentioned.

ISAAC HAYES—And Once Again, Polydor PD16269. Produced by Isaac Hayes. "Don't Let Go" brought Hayes back to the limelight, so he picks up the momentum on this package with all his best tricks: a couple of snappy upbeat numbers ("I Ain't Never" and "Love Has Been Good To Us"), a couple of timely revivals ("It's All In The Game," "This Time I'll Be Sweeter") and a masterful rap, "Like's Rap VII." The man's rich, dark vocals have never been better, and the arrangements are economic and uncluttered.

Best cuts: Those listed.

THIRD WORLD—Arise In Harmony, Island ILPS9574. Produced by Third World. The pop-r&b-reggae synthesis of Third World may offend some purists but there's no denying this collection is a good mix. In the past, this act has gotten disco, pop and r&b airplay and this effort should continue the trend. The reworking of Sly & the Family Stone's "Stand" works extremely well and the soaring "Arise" is one of the best compositions this Jamaican group has done. For the hardcore reggae aficionados, a special tribute to the National Dance Troupe of Mozambique called "Visit From Mozambique" and the politically aware "Uptown Rebel" and "Prisoner In The Street" prove Third World hasn't fallen totally into the mainstream.

Best cuts: "Arise," "Uptown Rebel," "Stand," "Prisoner In The Street," "Stay."



JEFF LORBER FUSION—Wizard Island, Arista AL9516. Produced by Jeff Lorber. Lorber is one of the few fusion artists able to hit the nerve that successfully bridges contemporary jazz and rock. The imaginative arrangements and the versatile playing by the quartet result in nine smartly paced mood pieces that are cerebral and hypnotic. Lorber's keyboards and synthesizer is superbly balanced by drums, flute, sax and bass with guest appearances by Chick Corea and Paulinho Da Costa.

Best cuts: "Wizard Island," "Reflections," "Fusion Juice," "Rooftops."



BERLIOZ: SYMPHONIE FANTASTIQUE—New York Philharmonic, Mehta, London Digital LDR10013. Another demonstration of the incredible accuracy of digital sound reproduction in any medium. Every several years a new record of this famous work redefines the standard for sonic and interpretive impact. The Mehta version happily displays strength on both counts and promises to capture enormous buyer attention. Three factors combine in an engineering coup: excellent basic production technique, digital mastering, and exceptional quality pressing by Philips. The sonic realism is unparalleled.



STERLING—City Kids, A&M SP4807. Produced by David Kershenbaum. Take four good looking young men who can play their instruments and who have pleasing voices. Sprinkle some Cars and Knack influences on the mainstream pop rock music, and you have Sterling, a band that shows potential.

The rhythm guitarist and drummer are brothers which gives the band a tightness, while the lead guitarist is an Englishman with a passion for blues. Together they form an ensemble that bears watching—and hearing.

Best cuts: "City Kid," "Baby It's You," "Robosexual," "And She's mine."

D.B. COOPER—Buy American, Warner Bros. BSK3444. Produced by Thomas Ernest. Named after the now infamous skyjacker who escaped with his loot in the forests of the Pacific Northwest never to be heard from again, Cooper plays crisp, heavy metal flavored new wave rock. His vocals seem patterned after Elvis Costello lending a hectic air to the songs. Cooper is good on guitar and his backing four piece band offers solid support. "Stand And Show It" and "Heart Freeze" are not really new wave at all and could fit into almost any heavy metal act's repertoire. However, Cooper is at his best on the highly melodic, more new wave oriented cuts such as "Forever Rock'n'Roll," "Had Enough," "Ram On," "No Way Out."

RENE & ANGELA, Capitol ST12077. Produced by Skip Drinkwater, Bobby Watson. Rene Moore and Angela Winbush have two of the most refreshing vocals, each playing off the other for crystalline harmonies. Rene has the fluid and smooth male lead while Angela's silky voice is a perfect balance. Horns, strings and guest appearances in the rhythm section help the two bow with a very stylistic debut. "Hotel California" is redone in an r&b arrangement while the other tracks glide along with the kind of polish and sophistication one would expect from a veteran duo.

Best cuts: "Do You Really Love Me," "Hotel California," "I Don't Know Where Love Comes From," "Free And Easy."

X—Los Angeles, Slash SR104 (Jem). Produced by Ray Man-

zarek. The most controversial of the current crop of L.A. bands, the quartet plays slashing, guttural rock'n'roll with fiery, apocalyptic lyrics in the Sex Pistols/Clash vein. The dark underside of Hollywood is explored on such cuts as "Los Angeles," "Sex And Dying In High Society," and "Johnny Hit And Run Paulene." Former Doors keyboard player Ray Manzarek lends a hand on organ. Despite its abrasive edge, the group has generated much interest through live dates. Language on some cuts may not be suitable for airplay.

Best cuts: "Your Phone's Off The Hook, But You're Not," "Sex And Dying In High Society," "The World's A Mess, It's In My Kiss," "Unheard Music."

BROTHERS JONES—Follow Me, Ovation OV1750. Produced by Skelly Jones. Mainstream funk/rock with enough disco rhythm for dancing is the formula that this sextet prefers. It works for what it is, because the group has mastered that idiom and all the patented riffs that go with it. This is suited to that growing category that falls somewhere between disco and contemporary r&b so far as programming is concerned. It should appeal to adult contemporary formats as well.

Best cuts: "Friday Night," "A Little Help," "I Wanna Dance Again."



pop

FLASH AND THE PAN—Lights In The Night, Epic JE36432. Produced by Vanda and Young. Last time out, this quintet received airplay for the tongue in cheek "Hey St. Peter" and the current effort should also make playlists as it is full of the same type of heavily orchestrated, thoughtful rock. Many of the cuts, especially "Atlantis Calling," possess a lush pop-disco sound which such acts as M and the Buggles have popularized. The synthesized talk-sing vocal style of George Young and Harry Vanda works much of the time but gets tiring after awhile. **Best cuts:** "Atlantis Calling," "Media Man," "Welcome To The Universe," "Restless."

PHILIP LYNOTT—Solo In Soho, Warner Bros. BSK3405. Produced by Philip Lynott, Kit Woolven. Lynott, lead singer of Thin Lizzy, makes an impressive solo debut with an album that is soft on side one and a bit louder on side two. His lyrics have special appeal, with songs about Elvis ("King's Call"), the state of the new wave ("Talk In '79"), and other tunes that compensate in originality what they might lack in intensity. There is nothing here even vaguely similar to the dramatic rock energy of "The Boys Are Back In Town" yet this is a bold and interesting batch of tunes aided by uncluttered arrangements and sound playing. **Best cuts:** "Dear Miss Lonely Hearts," "King's Call," "Solo In Soho," "Girls."

INVISIBLE MAN'S BAND, Mango MLPS9537 (Island). Produced by Alex Masucci, Clarence Burke. That it is still possible to play innovative music within the disco form is demonstrated by this intelligent record that uses elements of rock, jazz, funk and even country square dancing. The jazzy "Full Moon," the disco-energetic "All Night Thing," and the Sly Stone funky "Rent Strike" show this to be a band of admirable versatility, though how long it will want to stay "invisible" once its music catches on is another question. **Best cuts:** Those mentioned above.

JUDAS PRIEST—British Steel, Columbia JC36443. Produced by Tom Allom. Heavy metal fans should enjoy the newest from this English quintet with its stinging guitar riffs and unrequited energy. Actually, this is one of the genre's better efforts, as a melody line and cohesive playing underlines each cut. The intense vocal contributes to the album's frenetic pace. **Best cuts:** "Breaking The Law," "Rapid Fire," "Living After Midnight."

COUCHOIS—Nasty Hardware, Warner Bros. BSK3420. Produced by Steve Barri, Eddie Lambert. Couchois plays an infectious brand of pop/rock with strong melodies underlying several cuts. The three Couchois brothers (Pat, Chris and Michael) are the nucleus of the group with Chris' lead vocal a major asset. The band's sound and lyrics are upbeat, fun listening to and conjure up high school day nostalgia. **Best cuts:** "Trudy, You're A Bad Girl," "Pretty Young Girls," "Innocence," "How Can I Love You."

STRAND—Island ILPS9594. Produced by Jeffrey Porcaro. Quintet plays competent but derivative rock'n'roll which has slight heavy metal and new wave shadings. Except for the top notch, jazz flavored "Can't Look Back," the group seems intent on how many styles it can ape and cram into one song. Synthesizer work by Michael Boddicker and saxophones of Jim Horn add a strong presence. Production is slick but it doesn't help the weak material. **Best cuts:** "Can't Look Back," "Rock It Tonight," "Prisoners In Paradise."

BETSY KASKE—Last Night In Town, Mountain Railroad MR52788. Produced by Stephen Powers. This Madison, Wis., label has come up with a winner. Kaske has a full-bodied vocal range hitting the high octaves as easily as the lows. The material ranges from energetic rockers to blues flavored uptempo cuts each handled with relative ease and finesse. Backing her acoustic and slide guitar is a well-rehearsed band that makes exceptional use of horns to compliment the rhythm section. Kaske is a singer worth watching. **Best cuts:** "Gimme Some Kind Of Sign," "Shooting Star," "Misery," "Moanin' Low."

soul

STACY LATTISAW—Let Me Be Your Angel, Cotillion SD5219.

Produced by Narada Michael Walden. This little girl's voice has that timeless r&b feel, a husky, sometimes pleading and always pleasant quality that is ideally suited to the eight tunes Walden has picked. Most of them were written by him also, and some are more appealing than others, but the vocals are right there, just waiting to wrap around a really strong lyric. The music is suitable for dancing. **Best cuts:** "Dynamite," "You Know I Like It," "Let Me Be Your Angel."

WEE GEE—Hold On (To Your Dreams), Cotillion SD5220. Produced by Vernon Bullock. One-time member of the Dramatics, Wee Gee (William Howard) is a soulful solo stylist, whose throaty vocals are rather reminiscent of David Ruffin. The album contains vintage soul ballads Bullock is a Motown alumni—with sensitivity and subtlety, especially the title cut and "Don't Make Me The Reason." Strings & horn arrangements are impressive. **Best cuts:** Those mentioned, plus "My World Seemed Blue."

country

EDDY ARNOLD—A Legend And His Lady, RCA AHL13606. Produced by Bob Montgomery. Arnold is certainly a legend in country music. Yet interestingly enough, he manages to stay comfortably afloat the sea of today's contemporary country, unafraid to experiment or explore fresh directions. Perhaps it's this vocal enthusiasm that gives such a perk to his recording. This LP bubbles with lively arrangements, easy-on-the-ears orchestrations and the singer's own mellow style. Arnold may well be the Bing Crosby of country music. **Best cuts:** "Sally K," "Undivided Love."

GAYLE ADAMS, Prelude PRL12178. Produced by Willie Lester, Rodney Brown. Adams is a snappy stylist whose vocals are sharp and to the point. Sample "Plain Out Of Luck" and "You Brought It On Yourself" as quintessential pop-disco numbers, powered by solid keyboards, guitars and percussion. Adams' impassioned update of Theola Kilgore's "The Love Of My Man" is also a highspot. An impressive debut. **Best cuts:** Those cited.

POUSSEZI—Leave That Boy Alone, Vanguard VSD79433. Produced by Alphonse Mouzon. Mouzon continues his involvement with disco, adding eight more tunes to a list that features roller skating references and exhortations to keep moving. Mouzon writes and plays percussion and keyboards, backed by two female singers who handle the vocals. **Best cuts:** "Leave That Boy Alone."

jazz

BUTCH MILES—Salutes Chick Webb, Famous Door HL132. Produced by Harry Lim. Dave Brubeck's new class drummer, after a long apprenticeship with Count Basie, pays homage to the late Webb with eight tunes which the old Webb Savoy band performed in the 1930s. It's good jazz, with a strong rhythmic pulse and first rate musicianship by Eddie Barefield, tenor sax and arranger; Glenn Zottola, a bright new trumpet find; Norris Turney, alto, and John Bunch, Milt Hinton and Miles propelling the rhythm. **Best cuts:** "If Dreams Come True," "Blue Lou," "Limehouse Blues."

ROSS TOMPKINS—Festival Time, Concord Jazz CJ117. Produced by Carl E. Jefferson. Tompkins has made exceptional progress on records as a pianist in the last three years. This live taping at the Concord (Calif.) Jazz Festival last August spots his keyboard, Marshal Royal's alto saxophone, Snooky Young's trumpet and Cal Collins' guitar. The eight cuts are typical Concord small combo jazz—nice solos, good spirit, clean recording. **Best cuts:** "Moten Swing," "Summer Wind."

COUNT BASIE-OSCAR PETERSON—Night Rider, Pablo 2310843. Produced by Norman Granz. John Heard and Louie Bellson accompany the two pianists on six cuts, taped two years ago in Los Angeles. Basie cavorts on organ on one track and Peterson resorts to an electric keyboard on another, but on all six the collaboration is happy, and musically rewarding. It's a lightly swinging session and, according to Nat Hentoff's annotation, a couple more LPs like this are already recorded and awaiting release. **Best cuts:** "Night Rider," "9:20 Special," "It's A Wonderful World."

JACKIE & ROY—Star Sounds, Concord Jazz CJ115. Producer unlisted. With a five-man backup, the two singers tackle a complete LP with strong Brazilian overtones. The Cain-Kral combination is exuberant, straight-ahead music for the most part with Roy playing piano throughout the eight tunes. But Jackie and Roy remain a stronger sight act than a record phenomenon. **Best cuts:** "Star Sounds," "Crystal Illusions."

NICK BRIGNOLA QUINTET—L.A. Bound, Sea Breeze SB2003. Produced by John L. Brechler. Trombonist Bill Watrous deservedly gets co-star billing on this excellent release which offers six cuts spotting Brignola's delightful soprano and baritone sax contributions. A capable three-man rhythm section accompanies. Brignola, formerly with Woody Herman, gives this California label a prize attraction and Watrous' amazing "bone playing adds mightily to the LP's value. **Best cuts:** "Spring Is Here," "In A Mellotone," "Smada."

DAVID DARLING—Journal October, ECM 11161 (WB). Produced by...

(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: Cary Darling, Dave Dexter Jr., Paul Grein, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Pencansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Closeup



Jo Jo Zep and the Falcons: Australian band scores with a powerful debut.

JO JO ZEP AND THE FALCONS—Screaming Targets, Columbia NJC36442. Produced by Peter Solley.

This is the first American record by Jo Jo Zep and the Falcons, one of the biggest acts in Australia.

This sextet fuses Graham Parker-styled hard-boiled rock with reggae and slight touches of jazz. The result is a hybrid which is just different enough to catch the ear. "Hit And Run," an Australian hit, opens the LP with its straight-ahead rock melody overlaid on a solid reggae base. Unlike other groups which mix reggae and rock, the sound isn't spare. The production is full with an appealing female chorus lending a hand.

"Don't Wanna Come Down" has a darker edge. "Adam held the key to destruction/Eve only planted the seed/Whatever the future brings/It's still too rough on us/As I think how it could have been," go the lyrics. Joe Camilleri (alias Jo Jo Zep) uses his rough textured vocals to great effect on this tale of loss and alienation. The midtempo rhythm, and slight use of the saxophone of Wilbur Wilde, provide the appropriate backdrop for the terse lyrics.

The twin saxophones of Camilleri and Wilde come to the fore in the oddly titled "Katschra." The teasingly cool harmonies on the chorus stand out against the hot saxophones, and spirited guitar playing of Tony Faehse and Jeff Burstin.

A 1950-style all-out rocker, "Only The Lonely Heart," follows. It's fun,

and disposable, and makes no pretensions about being anything else. With "So Young," the band returns to the reggae beat (strongly enforced by drummer Gary Young and bassist John Power) as the lyrics concern themselves with forbidden young love. Again, Camilleri's powerful and passionate vocals add their own strength.

Side two begins with the riveting "Close To The Bone." The moody, bluesy composition is the saga of a young man flirting with the criminal life. "Shape I'm In" is a fun-filled, reggae toe tapper like "Hit And Run." The saxophone work adds the air of fun and abandonment inherent in ska music.

Up next is "Trials And Tribulations," a rather routine midtempo song that is enlivened by tasty sax work. The female support adds an r&b edge. "Thin Line" is more experimental as it juxtaposes heavily syncopated passages with more free flowing, jazz-oriented sections.

On "Open Hearted," Camilleri sounds similar to Van Morrison, though the music itself is not all where Morrison is today. This is an appealing rock-reggae meld that should get the most stubborn feet moving.

All in all, "Screaming Targets" has the across the board appeal for AOR and Top 40 but Jo Jo Zep and the Falcons have not sacrificed any personality in the process. Now, Australians are known for more than kangaroos and surfing. Catch the wave. **CARY DARLING**

Magnavox Licensing Fee

• Continued from page 1

These concessions to the broadcasting industry and its equipment suppliers could possibly stimulate a movement into AM stereo and hasten the day when Magnavox will collect royalties on AM stereo receivers, which Magnavox president Kenneth Meinken Jr. says will be "less than 40 cents."

This coupled with an estimate from senior vice president Ken Ingram of "an immediate potential sale of AM receivers at 20 million of the 62 million" radios now produced annually, should be a tidy sum for Magnavox.

Most of these sales, Ingram added, will be car radios. Magnavox does not make car radios and will concentrate on home stereo equipment.

Meinken and Ingram declined to predict how much more expensive an AM stereo receiver will be compared to mono AMs, but they commented that the new sets would be "affordable" for the average consumer.

Meinken predicted AM stereo will become a reality within nine months after the Federal Communications Commission issues a final authorization order.

This could take some time since Leonard Kahn and Motorola, both developers of competing systems, have filed motions with the FCC asking for oral arguments before final action is taken.

The Magnavox system was selected from five submitted to the Commission, the others including Harris Corp. and Belar Electronics Laboratory, Inc.

Simon Film Coming

LOS ANGELES—Warner Bros. artist Paul Simon's feature film, "One Trick Pony" is set for summer release through Warner Bros. films. Originally, the film had been scheduled for a Christmas release but was moved up to coincide with Simon's upcoming tour and release of the soundtrack.

General News

Atlantic's Greenbergs Plan Label

• Continued from page 5

Dave Glew. Informed sources indicate that the job will be filled from within.

The yet-to-be-formed Greenberg company has no label name and no artists lined up to record. Jerry Greenberg says there are no plans to take any Atlantic artists over to the new label. He says he hopes to find new talent to record, but "we will sign up a name act if we get the

chance."

The new company will be located in New York, but Bob Greenberg will remain in Los Angeles, where he has been headquartered for Atlantic, to head up West Coast operations.

In a prepared announcement Atlantic chairman Ahmet Ertegun commented, "We expect that Jerry and Bob Greenberg will create what will be the outstanding label of the

'80s. The entire team at Atlantic is behind this project with a kind of energy and dedication I have not seen here before."

Greenberg joined Atlantic in 1967 working for Jerry Wexler in promotion, production and a&r. He then became director of creative product and in 1969 became the head of pop music promotion.

A year later he was promoted to vice president, product and operations and in 1971 became senior vice president of operations and general manager. In late 1974 he became president succeeding Ertegun, who was named chairman.

Bob Greenberg, after several years in record promotion work with Allied Associated Record Distributors and Transcon, joined Warner Bros. Records in 1970 as East Coast regional director. Later he moved to Los Angeles as Warner's assistant national promotion director.

In mid-1973 he joined Atlantic as West Coast general manager and in 1975 was named vice president of West Coast operations.

Rock'n'Rolling

Late Hours Frustrate N.Y.'s A&R Persons

By ROMAN KOZAK

NEW YORK—Having to say the hard "no," rude managers, late nights at sleazy clubs, and doubts if you say "yes," and doubts if you say "no." It is not that easy to be a rock'n'roll a&r person.

"The hardest part about being in a&r? It is when you miss it, and it goes down the street and becomes a hit. The rest is trivia," says Jerry Wexler, senior vice president at Warner Bros. Records.

"One must (also) always have the courage to say 'no' to the mighty. A quick 'no,' regardless of the consequences. Too many temporize. But you mustn't be terrorized.

"How often do we get a tape from somebody who is a big rackjobber somewhere, or a major radio programmer, who wants us to put out the record. They say it won't have any effect on our relationship, but... I wish they would stop availing themselves of our friendship in this way. Sell our records, play them on the air, but don't send us any tapes. We can find our own artists by ourselves," concludes Wexler.

It is not just the mighty that can be difficult.

"Recent events have brought about a new concept in management. It is the refusal to take no for an answer," says Bruce Harris, director of East Coast a&r for Epic Records. "An a&r person comes to a gig at 2 a.m. to a seedy club in the Bowery. He sees the whole set, and gets up and is leaving, but is stopped by the manager, who says, 'You are going to sign them, right?'"

"And you say, 'Well, to tell you the truth I don't think it is really right for us at this point. I kinda got off on the bass player, but I didn't love the songs, and I think they need some work.'"

"And the guy says, 'This band belongs on Epic, and I'm not letting you leave until they get on Epic.' Finally you are being pushed down to the level you prefer not to get to, and that is when you tell them, 'Your band sucks, they should all be in real estate, you yourself should be in real estate—maybe. Please leave us alone.'"

This, says Harris, is the last resort. Generally he prefers to let down easy prospective managers and acts, because there is always the possibility that they may have something someday Epic would want.

Sometimes, at least in New York, bad feelings and missed opportunities may be blamed on the late hours during which many of the new acts play. Whereas in Los Angeles or Nashville the act is off the stage by 1 a.m., normally in many Gotham new wave clubs, the shows don't begin until then.

"It is a big problem, and I will use this forum to voice a complaint," says Greg Geller, vice president of

contemporary a&r at Columbia Records. "I have a day job. I am here from about 9 a.m. to about 7 p.m. every day. And New York has a wonderful club scene going, but it doesn't begin until 1 a.m."

"If I am out to audition a band, I know for a fact that the band and the management are interested in me seeing them. But the fact is, by the time they go on, at 2 or 2:30 in the morning, I'm not worth a plugged nickel. There is no way I would be interested in signing a band based on what I saw after being up for 20 or more hours.

"I cannot afford not to be in the office in the mornings, so consequently because of the way the club scene is structured, many acts miss out being seen by me, or other members of the staff. We are not extra human in terms of our stamina. As it is, I appreciate that the club scene is there, and I wish I could be more a part of it," he concludes.

It is a trade-off that many a&r staffers must make, and some go the other way. Outside CBS, very few are at their desks before noon in New York.

"Our time is more free-form," says another a&r director at a major label. "So you have more time to think on, and to worry about who you may want to sign and who to pass on. The really great band or performer is easy to spot. But so many have some merit, and you don't know what to do."

And even if the act is signed, there is still the problem, even before a producer is found and songs selected, of selling the act to the people within the company, especially if it has many other acts.

"Sometimes going through the follow-through may be the hardest part. Trying to identify the act to the record company itself is most necessary. It calls for complete concentration and can be full-time work. There is a lot of anxiety. But if you are not worried when you deal with a new act, then probably you are not doing your job," concludes the unnamed executive.

See Classics In Growth In U.S.

By IRV LICHTMAN

NEW YORK—After three years in Europe, Allison Ames, newly appointed vice president of PolyGram Classics for Deutsche Grammophon, regards the U.S. classical market as the only one that's "growing and growing."

Although not unaware of current difficulties in the U.S. recording industry, she contends that the classical scene here represents a "quantum leap" in interest in opera, ballet and chamber orchestras since leaving the U.S. in 1977 to become product manager for all new releases on the DG and Archiv Production labels at Polydor International in Hamburg.

"DG has had a good start this year, but the U.S. is the only market in the world where it's not the number one classical label," she declares.

So as to achieve a "higher profile" for the label, Ames hopes to achieve a larger sales pattern through greater attention to marketing and promotion, from obtaining more airplay on DG product and various artist tour campaigns.

She hints that she may seek a greater influence in a&r policy from the U.S. side, and attempt to find "untapped sources" of repertoire.

"Let's face it," she explains, "much of the repertoire is universal among labels and in some cases they include the same artists."

She would also want to pay more attention to West Coast recording sessions, adding that there should be at least three more recordings on DG this fall by the Los Angeles Philhar-

(Continued on page 69)

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BILLY JOEL—It's Still Rock And Roll To Me (2:55); producer: Phil Ramone; writer: Billy Joel; publishers: Impulsive/April ASCAP. Columbia. Second single from Joel's "Glass Houses" LP is a midtempo rocker with Joel's vocal and uncluttered backing support sparking the track.

SPINNERS—Medley: Cupid, I've Loved You For A Long Time (3:50); producer: Michael Zager; writers: Sam Cooke, Michael Zager; publishers: Kags/Sumac BMI. Atlantic 3664. Group follows its "Working My Way Back To You/Forgive Me Girl" medley with a similar type of uptempo number. The lilting melodies and soaring vocals lend a lazy, summertime air.

BLONDIE—Atomic (3:48); producer: Mike Chapman; writers: D. Harry, J. Destri; publishers: Rare Blue/Monster Island ASCAP. Chrysalis CHS2410. Third single from "Eat To The Beat" is a cool, electronic enhanced dance number. Debbie Harry's laidback vocals blend into the musical woodwork.

JOE WALSH—All Night Long (3:32); producer: Joe Walsh; writer: Joe Walsh; publisher: Wow & Flutter ASCAP. Asylum/Full Moon E46639A. Culled from the "Urban Cowboy" soundtrack, this track features Eagle Walsh wailing through a rocker that has a subtle country rock flavor. The tune is sparked by guitars and Walsh's vocal.

recommended

JOURNEY—Walks Like A Lady (3:16); producers: Geoffrey Workman, Kevin Elson; writer: S. Perry; publisher: Weed High Nightmare BMI. Columbia 111275

UTOPIA—The Very Last Time (3:28); producers: Todd Rundgren, Utopia; writer: Utopia; publishers: Uneathly/Fiction BMI. Bearsville BSS49247 (WB)

GENESIS—Misunderstanding (3:04); producers: David Hentschel, Genesis; writer: Collins; publishers: Hit & Run (Pun) ASCAP. Atlantic 3662

STEVE FORBERT—The Sweet Love That You Give (Sure Goes A Long, Long Way) (3:25); producer: John Simon; writer: S. Forbert; publisher: Rolling Tide ASCAP. Nemperor ZS97532 (CBS)

IAN HUNTER—We Gotta Get Out Of Here (3:16); producers: Mick Ronson, Ian Hunter; writer: Ian Hunter; publishers: April/Ian Hunter. Chrysalis CHS2405

NATALIE COLE—Someone That I Used To Love (4:05); producer: Michael Masser; writers: M. Masser, G. Goffin; publishers: Screen Gems-EMI/Prince Street/Arista BMI/ASCAP. Capitol P4869

RACHEL SWEET—Spellbound (4:26); producers: Martin Rushent/Alan Winstanley; writer: J. O'Neill; publishers: Oval/Almo ASCAP. Stiff/Columbia 111272

DAVID LONDON—Samantha (3:15); producer: Jacques Morali; writers: J. Morali, H. Belolo, P. Hurr; publishers: Can't Stop BMI (O.P. Scorpio/Black Scorpio). Casablanca NB262

J. SILVER—(Baby Let Me) Bang Your Box (3:14); producer: R.K. Wighthead; writers: T. McRea, S. Wyche; publisher: Intersong ASCAP. Columbia 111274

HOTEL—Cold Blooded Red Hot Love (3:30); producers: Dain Eric, Hotel; writers: Tom Kimmel, Eddie Setser; publishers: Irving/Down 'N' Dixie/Sun Disc (Rokblok) BMI. MCA 41248

STRAND—Long Hot Summer (3:28); producer: Jeffrey Procaro; writers: Shelly/Batteau/Calhoun; publishers: Crab King/David Batteau ASCAP/Mooney Tunes BMI. Island IS49244

XTC—Making Plans For Nigel (4:13); producer: Steve Lillywhite; writer: C. Moulding; publisher: Nymph BMI. Virgin VA67009 (Atlantic)

MICHAEL RUTHERFORD—Moonshine (3:22); producer: David Hentschel; writer: Rutherford; publishers: SpreadSound/Hit & Run BMI. Passport PS7919 (Jem).

WRECKLESS ERIC—Broken Doll (3:45); producer: Bazza; writers: Goulden, Hacon; publisher: Participation ASCAP. Stiff/Epic 950870 (CBS)



ISAAC HAYES—I Ain't Never (3:59); producer: Isaac Hayes; writer: Isaac Hayes; publisher: Rightsong BMI. Polydor PD2090. First single from a new album is in the same vein as his "Don't Let Go" hit. This is a funky dance tune which uses horns and female backup to good effect.

recommended

ALTON McCLAIN & DESTINY—You Bring To Me My Morning Light (3:35); producers: Frank E. Wilson, John Footman; writer: Terry Bradford; publisher: Spec-o-lite ASCAP. Polydor PD2088

STACY LATTISAW—Dynamite! (4:20); producer: Narada Michael Walden; writers: Narada Michael Walden, Bunny Hall;

publishers: Walden/Gratitude Sky ASCAP/Cotillion/Brass Heart BMI. Cotillion 45015 (Atlantic)

BRICK—All The Way (4:10); producers: Phil Benton, Brick; writer: P. Davis; publisher: Web IV BMI. Bang ZS94810 (CBS)

D.J. HOLLYWOOD—Shock, Shock, The House (3:45); producer: Ralph MacDonald; writer: D.J. Hollywood; publisher: Antisia ASCAP. Epic 950884 (CBS)

CHUCK JACKSON—I Wanna Give You Some Love (3:58); producer: Luther Dixon; writer: Bob Marley; publishers: Bob Marley ASCAP (Adm. by Almo). EMI-America P8042 (Capitol)

FAT LARRY'S BAND—How Good Is Love (4:47); producers: Larry James, WMOT; writers: O. Young, C. Adams, D. Mathis, R. Middlebrook; publishers: Fred Burch/Cedarwood BMI. Fantasy WMOT F891AS

GIL SCOTT-HERON—Willing (3:39); producers: Gil Scott-Heron, Brian Jackson, Malcolm Cecil; writer: Gil Scott-Heron; publisher: Brouhaha ASCAP. Arista AS0505

BROTHERS BY CHOICE—How Much I Feel (4:18); producers: E.J. Gurren, Barnett Williams; writer: Pack; publisher: Rubicon BMI. Ala 110A

BUSTA JONES—Just A Little Misunderstanding (3:34); producer: Bobby Eli; writers: Stevie Wonder, Luvel Broadnax, Clarence Paul; publishers: Jobete ASCAP/Stone Agate BMI. Spring SP3009 (Polydor)



BELLAMY BROTHERS—Dancin' Cowboys (3:18); producer: Michael Lloyd; writer: David Bellamy; publisher: Famous/Bellamy Brothers, ASCAP. Warner Bros. WBS49241. Sprightly rhythmic percussion track cha-chas underneath this duo's well-blended vocal. More energetic than previous outings with solid bounce.

JERRY LEE LEWIS—Honky Tonk Stuff (3:02); producer: Eddie Kilroy; writer: Jerry Chesnut; publisher: Chesnut House, BMI. Elektra 46642. Lest anyone doubt the return of country honkytonks, the Killer is solid proof that its distinctive style lives on. Upbeat piano licks from Lee and emphatic guitar, bass and drums reinforce the appeal of this number.

ALABAMA—Tennessee River (3:02); producers: Harold Shedd/Larry McBride/Alabama; writer: R. Owen; publisher: Buzzerb, BMI. RCA JB12018. RCA's newest acquisition comes out of the starting gate fast and strong with a powerful country/rock song. The group's got an identifiable vocal sound and some hot instrumental tracks which run into a fast-paced bluegrass twist at the end.

ROSANNE CASH—Take Me, Take Me (3:37); producer: Rodney Crowell; writer: K. Sykes; publisher: Serendipity, BMI. Columbia 111268. Gossamer-light ballad accentuated with a syn-drum effect from an artist among the most promising in country. Crowell's top-flight production utilizes names like Hank DeVito, Ricky Skaggs and Albert Lee to create a smooth flowing record.

TOM T. HALL—Soldier Of Fortune (3:18); producers: Tom T. Hall/Roy Dea; writer: Gary Sefton; publisher: Hallnote/Shell Drake. BMI. RCA JH12005. A serious effort by Hall finds him solidly into the true country feeling, undiluted by cute comedic effects. His vocal is shaggy, textured and appealing, with sprinklings of piano, guitar, bass and drums mixed into slowed waltz time.

JACKY WARD—Save Your Heart For Me (3:17); producer: Jerry Kennedy; writer: Bob McDill; publisher: Hall Clement, BMI. Mercury 57022. Gone are the whispery vocals, flowery arrangements and country covers of former pop hits: Ward strikes out for his own sound and original territory. The production is strong and clean, and the tune is memorable.

DEAN DILLON—What Good Is A Heart (2:43); producer: Jerry Bradley; writers: D. Dillon/K. Robbins; publisher: Pi-Gem, BMI. RCA JH 12003. Feathery background vocals and harmonica lend soft accents to this percussion-laced outing by newcomer Dillon. His singing is warm and gentle, and the production concentrates on essentials to bring out Dillon's style.

LEVON HELM—America's Farm (3:09); producer: Fred Carter Jr.; writer: Ronnie Rogers; publisher: Newkeys/Sweedie, BMI. MCA 41242. Former Band member Helm will become a familiar face to both country and rock programmers with this high energy, good-timey kicker. The arrangement, somewhat reminiscent of Little Feat doing country, borrows from both formats, with everything from slicing guitar to cowbells.

DAVID WILLS—She's Hangin' In There (I'm Hangin' Out!); producer: Tom Collins; writers: D. Wills-C. Quillen-D. Dillon; publishers: Chess, ASCAP/Pi-Gem, BMI. United Artists X1350. Steel guitar predominates on this traditionally styled arrangement, drawing from a convincing vocal performance by Wills and a catchy hook line. Electric piano adds instrumental fills in the background.

TOMMY ROE—Charlie, I Love Your Wife (2:56); producer: Michael Lloyd; writers: Michael Lloyd/Al Kasha/Joel Hirschhorn; publishers: KCM/Michael/April/Morning Picture, ASCAP/Blackwood/Fire and Water Songs, BMI. Warner Bros. 49235. A classic no-win situation is depicted here by Roe in uptempo energetic style, punctuated by good country licks and a shining melodic arrangement. Once active in early rock,

Roe is a welcome addition to country, and Lloyd's production sounds as Nashville as any.

recommended

STONEY EDWARDS—No Way To Drown A Memory (2:57); producer: Curtis Wayne; writer: Curtis Wayne; publisher: Midstate, BMI. Music America MA-107.

TRICIA JOHNS—Who's Been Sleeping In My Bed (2:43); producer: Dixie Gamble-Bowen, Tricia Johns; writer: Tricia Johns; publisher: Elektra/Asylum and Trixie Delite, BMI. Elektra E-46635-B.

BYRON GALLIMORE—No Ordinary Woman (3:54); producer: Mick Lloyd; writer: Byron Gallimore; publisher: Kelly and Lloyd, ASCAP. Little Giant LG/MCSF 025.

ROGER BOWLING—The Diplomat (4:18); producer: Ron Oates; writer: Roger Bowling and Billy Edd Wheeler; publisher: ATV, BMI/Welbeck, ASCAP. NSD-46.

"BLACKJACK" JACK GRAYSON—The Stores Are Full Of Roses (3:08); producer: Jack Grayson; writer: Ted Purvin and Jack Grayson; publisher: Tamar, ASCAP/Hinsdale, BMI. Hitbound HB-4503.

BOBBY HOOD—Special Kind Of Lovin (3:27); producer: Gary Lamb and Bobby Hood; writer: Bobby Hood; publisher: Chute, BMI. Chute CR-0014.

TAMMY JO—Love Talking/Wishing Well (2:46) (2:09); producer: Harold Bradley; writer: Sam Lorber and Chip Hardy; publisher: Big "C," ASCAP. Ridgetop R-00980.



PHILADELPHIA LUV ENSEMBLE—Love Fantasy (3:28); producer: Jerry Ross; writer: G. Fischhoff; publishers: United Artists/Fischhoff ASCAP. Pavillion (CBS)

DOC SEVERINSEN—Sometimes When We Touch (2:52); pro-

ducer: Charles Underwood; writers: Barry Mann, Dan Hill; publishers: ATV/Weil BMI/Welbeck ASCAP. Frontline FLDR9001A

AZTEC TWO-STEP—You Who (3:24); producer: Richie Vetter; writer: Rex Fowler; publisher: Mannequin ASCAP. Waterhouse 15004.



recommended

CAREN ARMSTRONG—From Now On (3:58); producer: Herb Jimmerson; writers: C. Armstrong, J. Jimmerson; publisher: Jonady BMI. Fantasy F895AM

PARADISE EXPRESS—You And I (4:00); producer: Herb Jimmerson; writers: C. Armstrong, J. Jimmerson; publisher: Jonady BMI. Fantasy F889AM



TOMMY TUTONE—Angel Say No (3:10); producer: Ed E. Thacker; writers: J. Keller, T. Heath; publisher: Tutone Keller. Columbia 111278. Debut single from the Tommy Tutone LP is an exciting rocker sparked by the charismatic lead vocals of Tommy Heath. The track is punctuated by precise guitar riffs and an engaging arrangement.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 66

duced by Manfred Eicher. Give Eicher and ECM credit for a bit of derring-do. Darling plays nine selections as a cello soloist, and tosses in his voice, bells, gongs, tympani and other sounds as well. It isn't jazz, perhaps, but it's an odd music with jazz overtones which requires intense concentration to appreciate. **Best cuts:** "Clouds," "Bells And Gongs."

HERB ELLIS—At Montreux, Concord Jazz CJ116. Produced by Carl E. Jefferson. The ever dependable Texas guitarist is at his best on this entry, taped last July in Switzerland and backed by Concord house men Ross Tompkins, Jake Hanna, Jeff Hamilton, Michael Moore and Ray Brown. The programming is a bit short; only six tunes are offered and the longest runs 6:33 minutes. **Best cuts:** "Secret Love," "Georgia On My Mind."

CHARLIE BYRD—Sugarloaf Suite, Concord Jazz CJ114. Produced by Carl E. Jefferson. It's a strictly Brazilian program for Byrd and his guitar this time out. Four of the eight cuts are Byrd compositions in a pleasing Rio groove. Backing is by Joe Byrd's bass and Wayne Phillips on drums. Byrd has long had an unusual talent for bossa nova interpolations and he exhibits it here beautifully. **Best cuts:** "Triste," "Favela."

NICK BRIGNOLA—Burn Brigade, Bee Hive BH7010. Produced by Susan and Jim Neumann. The busy Brignola performs on baritone sax here, and achieves a novel sound by voicing it with two other baritones (Ronnie Cuber, Cecil Payne) throughout five foxy instrumentals. "I'm Getting Sentimental" is the finest version since Tommy Dorsey's original 1935 version—a classic cut. **Best cuts:** "I'm Getting Sentimental," "Groovin' High," "Busy B's."

ROBERT CONTI—Solo Guitar, Trend TR519. Produced by Albert Marx. Conti's second album embraces 10 songs and a couple of "spoken autographs," recorded last May in Burbank. A Philadelphian, Conti now lives in Florida and plays superior guitar, strictly acoustic, and his material is not to be faulted. There's a refreshing musical purity on these sides. **Best cuts:** "All The Things You Are," "The Last Time."

classical

MUSSORGSKY: PICTURES AT AN EXHIBITION; SCHUMANN: CARNAVAL—Benno Moiseiwitsch, piano, MCA Westminster MCA1408. Moiseiwitsch was not a keyboard giant of the very first order, and he is remembered today primarily by historical minds. Nonetheless, great things could happen when he sat down at the piano. This stereo reissue offers proof in highly cultivated performances that are sparked by a powerful imagination. Shoppers on a budget will appreciate the program's generosity.

MOZART: EINE KLEINE NACHTMUSIK, A MUSICAL JOKE—Amadeus Quartet, DG 2531253. The "Musical Joke" is a masquerade, Mozart posing as a musical incompetent. The hilarious wrong notes in the work's second movement are cer-

tain to provoke raised eyebrows and customer curiosity. Stylish presentation of both pieces, with the Amadeus Quartet at the core of the excellent performances.

DVORAK: SYMPHONY NO. 7—Philadelphia Orchestra, Ormandy, RCA ARL13555. Ormandy's recordings are predictably competent, unexceptional right? Wrong. Recently the conductor's string of RCA releases has gotten interesting, and this is one of the best examples. A virile, exciting rendition, with sonics that pull away the veils.

THE INCREDIBLE CARLO CURLEY PLAYS VIRTUOSO FRENCH ORGAN MUSIC—RCA ARL13556. This is an organ recording that audiophiles will admire, good in dynamic range, true stereo image and fullness of impact. Curley puts across all of the pieces very persuasively, taming the giant Royal Albert Hall instrument and making it responsive to his every command. That's incredible.

RCA Promo

• Continued from page 11

ing the ominous "J.R." (Larry Hagman). Contest winners would be flown to Hollywood to see the "Dallas" set and have lunch with Hagman.

Betancourt feels that the new era dawning in such radio tie-ins is partly based on the return of the personality disk jockey who is more likely to make the most of such events.

The exec says RCA continues to be aggressive in obtaining airplay for its product. But he contends there are promotional methods without turntable spins that can convince radio to go with a record and that, in fact, sales can be attributed directly to such methods.

Fox To Bradley

NEW YORK—Bradley Publications has made a deal with organist Virgil Fox to create a series of classical organ folios. Fox is primarily known for his "Heavy Organ" recitals and has recorded extensively.

R&B.

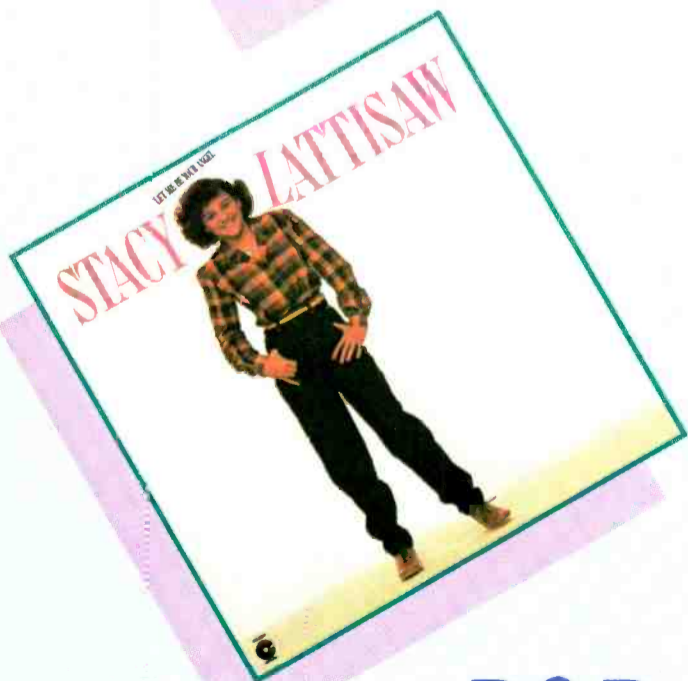
It's melodic.
It's exciting.
It's beautiful.
And lyrical.



Ben E. King's "Music Trance"
SD 19269
Produced by Bert de Coteaux and
Mass Production for Pepper Production.
Includes the single "Music Trance" 3635



ADC Band's "Renaissance"
SD 5221
Produced by Mass Production for
Pepper Production



Stacy Lattisaw's "Let Me Be Your Angel."
SD 5219
Produced by Narada Michael Walden
for Perfection Light Productions, Inc.
Includes the single "Dynamite" 45015



Wee Gee's "Hold On (To Your Dreams)."
SD 5220
Produced by Vernon Bullock for the Bullockcorp.
Includes the single "Hold On (To Your Dreams)"
45012

R&B. Always beautiful.
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WAYNE NEWTON BID

Entertainment Plan Unclear At Aladdin

By HANFORD SEARL

LAS VEGAS—The Aladdin Hotel's entertainment policy remains unsettled following Strip superstar Wayne Newton's signing a \$105 million agreement to purchase the financially troubled hotel.

A major hurdle for the new ownership group is to book the idle 7,500-seat Theatre for the Performing Arts.

Performers such as Neil Diamond, the Electric Light Orchestra, Linda Ronstadt, Alice Cooper and Earth, Wind & Fire have played the plush concert hall.

Lola Falana and Rip Taylor are currently playing the 800-seat Bagdad Showroom, which will be temporarily closed Monday (19) as present hotel executives mull future booking attractions.

For the time being, everything is on hold until U.S. District Judge Harry Claiborne, who has kept the Aladdin open under the protection of an injunction issued last year, returns to Las Vegas. He is expected back this week.

Newton previously attempted to purchase the Aladdin in partnership with owners of the Riviera Hotel who withdrew their proposal after being criticized by gaming officials for meeting with convicted Aladdin conspirator James Tamer.

Tamer and a handful of Aladdin executives were ousted from the hotel after associations with alleged

Detroit underworld figures were made known during a court case last year.

It was not known at presstime if Newton, one of the Strip's biggest drawing powers, will perform at the Aladdin. He is presently signed to the Summa Corp.

Meanwhile, Summa Corp. entertainment chief Walter Kane voices confidence that Newton, who has been signed to the former Hughes Hotel chain for a decade, will honor his remaining two-year contract.

"This new venture is not a conflict of interest and I can't foresee it affecting our relationship at this time," insists Kane. "We'll talk about any special arrangements in the future while he's under contract to us. He's always honored his word," he adds.

The entertainer opens Thursday (15) at Summa's Frontier Hotel for a five-week engagement, his first appearance since the "memo of understanding" to buy the Aladdin was announced.

Owner of the Aries II label, Newton has played the other Summa Hotel operations, namely the Sands and Desert Inn under his contract to the Hughes casinos. He recently appeared at Billboard's 10th IMIC in Washington.

RCA Promoting Styx Packages

NEW YORK—RCA Records re-packaging of five Styx albums for release this month is being promoted around the theme of "A Musical Force . . . From The Beginning."

The albums, originally marketed on the Wooden Nickel label, distributed by RCA, feature artwork by Roland Young, who has done similar work for the group's current label outlet, A&M.

The campaign includes a four-color, 24 by 36-inch poster depicting the five albums, ad mats, minis, a 60-second radio spot and 12 by 24-inch Styx header card to be placed in existing RCA counter dump displays.

Also, RCA has set up a display contest for its sales and merchandising employees. Those who arrange the most creative displays will be eligible to win various prizes. A similar contest has been arranged with store personnel for local retail outlets. The contests get underway Thursday (15) and end June 30.

PolyGram Exec

Continued from page 67
monic conducted by Carlo Maria Giulini.

Admittedly still assessing her role, Ames says that she plans no "radical changes" in basic DG policies, but a "gradual buildup" of fresh approaches.

In keeping with DG's conservatism, she notes, the company is hoping "pretty late on the digital bandwagon," but Ames expects the industry "will be hearing from us by the end of the year."

She also eagerly anticipates the development, no earlier than the mid-'80s, of the four-inch Philips "compact" digital disk. "Besides, I can't wait to make my record collection tiny."

Ames was officially introduced in her new position by Guenter Hensler, president of PolyGram Classics, at a reception here Monday (5) in honor of conductor Leonard Bernstein. Ames presented the maestro with a cake in celebration of the release of his conducting Beethoven's nine symphonies.

Tribunal Discusses Mechanical Rate

Continued from page 5
stream for publishers that is more than generous."

Fitzpatrick claims that while the publishers' role in the music industry today has been "diminished," publishing firms are doing well financially. "Why won't the publishers release their corporate profitability statements to the Tribunal?" asked Fitzpatrick, echoing Abram's earlier question.

Fitzpatrick then alleged that the "emergence of the combined role of singer/songwriter," among other

things, has minimized the importance of publishing in the music business. A&R departments of record companies have taken over the responsibility of matching singers with songs, formerly the realm of publishers, he added.

According to Fitzpatrick, the National Music Publishers Assn.'s proposed rate increase to 6% of list would "add \$100 to \$200 million to record companies mechanical payments." In turn, this increased mechanical bill would add "from \$300 to \$750 million per year" to consumers costs, Fitzpatrick alleged,



TEENAGE NEWS—RCA's Sylvain Sylvain, right, clowns with a sax following his appearance at Washington's Cellar Door. Taking his performance in stride are the label's Robert Heatherly, RCA Washington/Baltimore branch manager, left, and Tony Winger, RCA field merchandiser for the area. Sylvain, a founding member of the New York Dolls, has his first solo LP on the label.

RIAA/VIDEO MEET HOST

NEW YORK—RIAA/Video, the new division established recently by the Recording Industry Assn. of America, will host an invitational organizational meeting the day prior to the opening of the Summer Consumer Electronics Show in Chicago next month.

The meeting, taking place Saturday, June 14, will cover a number of "topics and goals," including anti-piracy, and counterfeiting, legal rights, AFTRA/AFM contacts, statistical and market research, home taping, award certification, freight/postal rates, engineering guidelines, Washington representation, international interface, bar coding and public relations.

Also on tap is the election of an RIAA/Video council of as much as 15 representatives. An elected chairman and two other designated members also will sit as voting members on the RIAA board.

NARAS Meets In Washington

WASHINGTON—The 29 trustees of the Recording Academy convene here at the Keybridge Marriott, Friday through Monday (15-18) for their annual meeting with topics including Grammy Awards voting procedures an telecast, election of national officers and a review of finances.

Also on the agenda is a look into video and its impact on the recording industry, a review of the stepped-up Grammy Awards merchandising campaign, reports on the NARAS Institute and other educational functions and the future of the Recording Hall of Fame and Museum.

Publisher Sues Over His Jingle

NEW YORK—A music publisher has brought suit in U.S. District Court here over alleged infringement on the use of a jingle for the King Karol retail units.

According to the complaint, filed May 1, defendants Paterson & Lawrence Advertising, its principals Harvey Lawrence and Sidney Paterson and both the Riverside Broadcasting Co. and the American Broadcasting Co. infringed on the copyright, "If You Haven't Heard (About King Karol)," written by Highleigh Crizoe.

The jingle, the complaint declares, was played on a weekly basis throughout 1979 through an arrangement with the ad agency which produced it. The stations are Riverside's WRVR-FM and ABC's WPLJ-FM, both New York.

The plaintiff claims permission was not granted for the jingle's use and demands a judgment of \$250 for each alleged infringement and payment of the cost of the action and attorneys' fees.

Memphis, N.Y. Hearing Berman

NEW YORK—Al Berman, president of the Harry Fox Agency, was the banquet speaker May 2 at the first music business symposium jointly sponsored by Memphis State Univ. and NARAS. The symposium took place at the Hyatt Regency in Memphis.

In another Berman appearance, he'll appear at the Practising Law Institute's seminar on "Legal And Business Aspects Of The Music Business" in New York June 19.

On April 19, Berman spoke on protecting the rights of copyright proprietors at the program/panel on new video techniques sponsored by the Beverly Hills Bar Assn. and Univ. of Southern California Law Center.

Taupin Screenplay

LOS ANGELES—Bernie Taupin, best known for his collaborations with Elton John, recently completed the screenplay of "Goodbye Yellow Brick Road," a title borrowed from John's multi-platinum 1973 LP. Nearly 20 songs are featured in the film, all taken from the Taupin/John catalog.

'Empire' Movie Music Folio Is Heavy On Art

NEW YORK—Columbia Pictures Publications hopes to better its reported sale of 33,000 copies of its "Star Wars" souvenir folio with its more extensive production of the sequel folio, "The Empire Strikes Back."

One of the print company's biggest promotions to date will herald the release of the 48-page book, which, according to Rob Murchison, advertising director, contains about 60% artwork, much of it in four-color.

As part of the promotion for the \$6.95 release, Columbia is making a mailing of 50,000 catalogs, 30,000 to jobbers, print and record dealers and 20,000 to educational institutions.

In addition to the "deluxe" folio, the company is also in production with advanced piano, education, concert and marching band versions.

The souvenir version contains such selections as "Yoda's Theme," "Imperial March," "Hansolo & The Princess" and "May The Force Be With You," all penned by John Williams, who scored "Star Wars" and recently took over as conductor of the Boston Pops Orchestra.

Murchison points out that Columbia worked closely with 20th Century-Fox Music, publishers of the music, and at one point Herb Eisman, chief of the publishing company, flew to Columbia headquarters in Miami to go over the folio concept. The film opens nationally this week.

Songwriting Entries Rolling To UNESCO

NEW YORK—More than 200,000 entries are expected by the June 1 deadline for the "Children Helping Children" international songwriting contest sponsored by UNESCO.

Launched in January, the contest is open to all children 15 years old or younger, who are asked to submit a song idea which will be transformed into a song by Roger Whittaker, who will donate his share of the royalties to UNESCO's program for the education of handicapped children.

In addition, RCA Records will release a 45 r.p.m. record in a special sleeve and present UNESCO free copies to be sold on behalf of the program.

The winner of the contest will be brought to New York with his parents to attend a gala benefit performance at Radio City Music Hall in early October featuring a performance by Whittaker. The top 20 winners will receive special bronze medals struck for the occasion by UNESCO.

6 New Folios By April/Blackwood

NEW YORK—April/Blackwood Publications, exclusively distributed by Bradley Publications, has marketed six new folios, two featuring material by Dan Fogelberg. The Fogelberg releases are "Phoenix" (easy piano, \$5.95) and "Made Easy Piano" (\$4.95). In addition, there's a single sheet for organ on Fogelberg's "Longer" (\$1.95).

The other folios are "ELO/Made Easy For Guitar" (\$4.95), "Longer, Just The Way You Are And Other Popular Easy Piano Teaching Pieces" (\$4.95) and "Basic Bradley/New Pop Book" (\$3.95).

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ANGEL SAY NO—Tommy Tutone (Columbia 1-1278) MISUNDERSTANDING—Genesis (Atlantic 3662) SEE TOP SINGLE PICKS REVIEWS, Page 68

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for the previous week.

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-Licensee) listing songs and their publishers/licenses in alphabetical order.

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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MAY 17, 1980 BILLBOARD

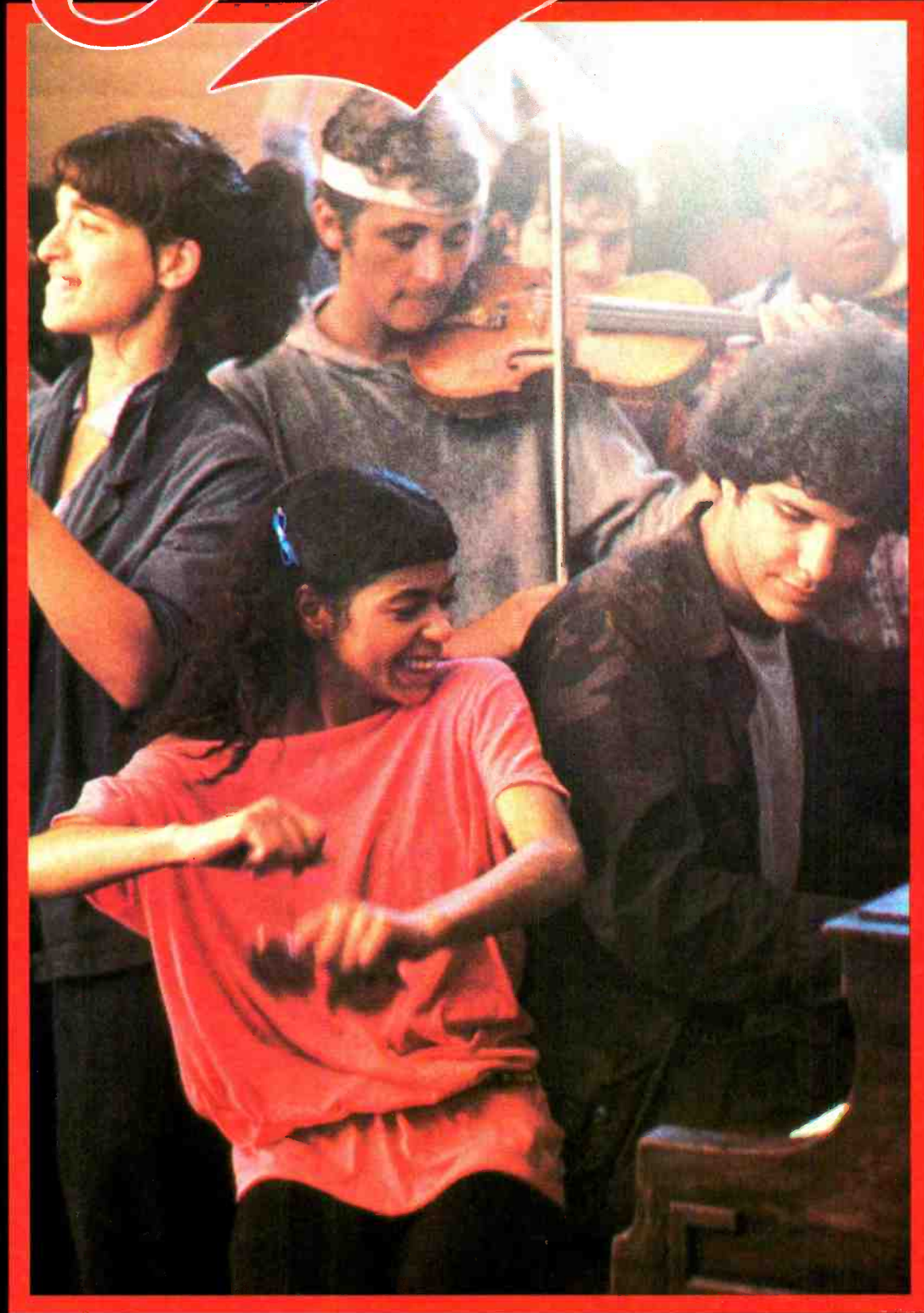
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE			
★	1	10	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	8.98	8.98	36	31	16	RUSH Permanent Waves Mercury SRM 1 4001	●	8.98	8.98	8.98	★	82	4	IAN HUNTER Live/Welcome To The Club Chrysalis CH2-1269	●	11.98	11.98	11.98
	2	23	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	13.98	13.98	37	26	9	SPYRO GYRA Catching The Sun MCA MCA-5108	●	8.98	8.98	8.98	72	53	31	KENNY LOGGINS Keep The Fire Columbia JC 36172	●	7.98	7.98	7.98
	3	9	BILLY JOEL Glass Houses Columbia FC 36384	▲	8.98	8.98	8.98	38	42	15	THE CLASH London Calling Epic E2 36328	●	9.98	9.98	9.98	73	62	11	SISTER SLEDGE Love Somebody Today Cotillion SD 16012 (Atlantic)	●	8.98	8.98	8.98
	4	10	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	▲	8.98	8.98	8.98	39	32	7	GRACE SLICK Dreams RCA AFL1 3544	●	7.98	7.98	7.98	★	84	2	CHANGE The Glow Of Love RFC RFC 3438 (Warner Bros.)	●	7.98	7.98	7.98
★	23	3	ERIC CLAPTON Just One Night RSD RS-2-4202	●	13.98	13.98	13.98	40	41	8	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	●	8.98	8.98	8.98	75	50	9	THE MARSHALL TUCKER BAND Tenth Warner Bros. HS 3410	●	8.98	8.98	8.98
★	8	5	VAN HALEN Women And Children First Warner Bros. HS 3415	●	8.98	8.98	8.98	41	35	9	ELVIS COSTELLO Get Happy Columbia JC 36347	●	7.98	7.98	7.98	★	89	3	DOLLY PARTON Dolly Dolly Dolly RCA AHL1-3546	●	8.98	8.98	8.98
★	9	14	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	●	7.98	7.98	7.98	42	43	5	EARL KLUGH Dream Come True United Artists L1 1026	●	7.98	7.98	7.98	★	88	13	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1 7747 (RCA)	●	7.98	7.98	7.98
★	11	5	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	●	8.98	8.98	8.98	43	33	17	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD 1 6240	●	7.98	7.98	7.98	78	78	15	FESTIVAL Evita RSD RS-1 3061	●	7.98	7.98	7.98
	9	6	MICHAEL JACKSON Off The Wall Epic FE 35745	▲	8.98	8.98	8.98	★	57	6	MICKY MOUSE Mickey Mouse Disco Disneyland 2504	●	4.98	4.98	4.98	79	75	12	ROBIN TROWER Victims Of The Fury Chrysalis CHR 1215	●	7.98	7.98	7.98
	10	5	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	●	8.98	8.98	8.98	45	45	31	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	●	7.98	7.98	7.98	★	NEW ENTRY		TEMPTATIONS Power Gordy G8 994M1 (Motown)	●	8.98	8.98	8.98
★	12	17	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	7.98	7.98	★	54	5	LITTLE RIVER BAND Backstage Pass Capitol SWBK 12061	●	13.98	13.98	13.98	81	66	75	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	7.98	7.98
★	19	5	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	●	7.98	7.98	7.98	47	47	11	GROVER WASHINGTON JR. Skylarkin' Motown M7 933R1	●	8.98	8.98	8.98	82	51	12	THE KNACK But The Little Girls Understand Capitol S00 12045	●	8.98	8.98	8.98
★	15	5	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98	8.98	8.98	48	46	7	G.Q. Two Arista AL 9511	●	7.98	7.98	7.98	83	61	12	ANDY GIBB After Dark RSD RS 1 3069	●	8.98	8.98	8.98
★	16	6	KENNY ROGERS Gideon United Artists UAA-1035	●	8.98	8.98	8.98	49	49	11	BILLY PRESTON Late At Night Motown M7-925R1	●	7.98	7.98	7.98	84	77	14	RONNIE LAWS Every Generation United Artists LT 1001	●	7.98	7.98	7.98
★	17	10	SMOKEY ROBINSON Warm Thoughts Tamla T8-367M1 (Motown)	●	8.98	8.98	8.98	50	48	11	WARREN ZEVON Bad Luck Streak In Dancing School Asylum SE 509 (Elektra)	●	8.98	8.98	8.98	85	85	6	JOHN STEWART Dream Babies Go Hollywood RSD RS 1-3074	●	7.98	7.98	7.98
	16	7	SOUNDTRACK American Gigolo Polydor PD-1-6259	●	8.98	8.98	8.98	51	52	6	THE JOE PERRY PROJECT Let The Music Do The Talking Columbia JC 36388	●	7.98	7.98	7.98	86	72	7	GORDON LIGHTFOOT Dream Street Rose Warner Bros. HS 3426	●	7.98	7.98	7.98
	17	18	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	▲	8.98	8.98	8.98	★	58	5	AMBROSIA One Eighty Warner Bros. BSK 3368	●	7.98	7.98	7.98	87	86	34	KENNY ROGERS Kenny United Artists LWAK 979	▲	8.98	8.98	8.98
★	20	16	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	●	7.98	7.98	7.98	53	55	31	BLONDIE Eat To The Beat Chrysalis CHR-1225	●	8.98	8.98	8.98	88	73	18	THE BABYS Union Jacks Chrysalis CHR 1267	●	7.98	7.98	7.98
	19	10	JOURNEY Departure Columbia FC 36339	●	8.98	8.98	8.98	54	38	13	CHUCK MANGIONE Fun And Games A&M SP 3715	●	8.98	8.98	8.98	89	92	29	FLEETWOOD MAC Tusk Warner Bros. 2HS-3350	▲	15.98	15.98	15.98
	20	21	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	●	7.98	7.98	7.98	55	44	9	SOUNDTRACK All That Jazz Casablanca NBLP 7198	●	7.98	7.98	7.98	90	90	29	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	▲	13.98	13.98	13.98
	21	14	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	8.98	8.98	56	56	35	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	▲	7.98	7.98	7.98	91	94	26	Z.Z. TOP Deguello Warner Bros. HS 3361	●	8.98	8.98	8.98
★	24	6	THE BEATLES Rarities Capitol SHAL-12060	●	8.98	8.98	8.98	57	60	6	SWITCH Reaching For Tomorrow Gordy G8-993M1 (Motown)	●	8.98	8.98	8.98	92	76	22	THE GAP BAND The Gap Band II Mercury SRM-1-3804	●	7.98	7.98	7.98
★	25	4	GENESIS Duke Atlantic SD 16014	●	8.98	8.98	8.98	★	71	5	MANHATTANS After Midnight Columbia JC 36411	●	7.98	7.98	7.98	93	83	12	JOHN DENVER Autograph RCA AOL1-3449	●	7.98	7.98	7.98
★	28	6	JERMAINE JACKSON Let's Get Serious Motown M7 928R1	●	7.98	7.98	7.98	59	59	16	THE B-52'S The B-52's Warner Bros. BSK 3355	●	7.98	7.98	7.98	★	NEW ENTRY		SOUNDTRACK Urban Cowboy Asylum OP 90002 (Elektra)	●	15.98	15.98	15.98
	25	13	THE WHISPERS The Whispers Solar BXL1 3521 (RCA)	▲	7.98	7.98	7.98	★	70	24	MANHATTAN TRANSFER Extensions Atlantic SD 19258	●	7.98	7.98	7.98	★	NEW ENTRY		GRATEFUL DEAD Go To Heaven Arista AL 9508	●	8.98	8.98	8.98
	26	22	EAGLES The Long Run Asylum SE-508	▲	8.98	8.98	8.98	61	63	22	SOUNDTRACK The Rose Atlantic SD 16010	●	8.98	8.98	8.98	96	96	32	STYX Cornerstone A&M SP 3711	▲	8.98	8.98	8.98
	27	15	J. GEILS BAND Love Stinks EMI-America S00 17016	●	7.98	7.98	7.98	★	69	5	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE 2 36444	●	11.98	11.98	11.98	97	91	87	BLONDIE Parallel Lines Chrysalis CHR 1192	▲	7.98	7.98	7.98
★	30	8	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	●	7.98	7.98	7.98	63	65	11	DAVID SANBORN Hideaway Warner Bros. BSK 3379	●	7.98	7.98	7.98	★	146	2	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	●	7.98	7.98	7.98
★	40	3	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	7.98	7.98	64	64	23	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	●	7.98	7.98	7.98	★	110	3	ANNE MURRAY Somebody's Waiting Capitol S00 12064	●	8.98	8.98	8.98
★	37	6	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	●	7.98	7.98	7.98	65	67	10	SKYY Skyway Salsoul SA 8532 (RCA)	●	7.98	7.98	7.98	100	87	23	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	12.98	12.98
★	NEW ENTRY		SOUNDTRACK The Empire Strikes Back RSD RS-2-4201	●	13.98	13.98	13.98	★	74	6	HUMBLE PIE On To Victory Atco SD 38 122 (Atlantic)	●	7.98	7.98	7.98	101	95	19	SOUNDTRACK The Electric Horseman Columbia JS 36327	●	7.98	7.98	7.98
★	36	6	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	●	20.98	20.98	20.98	★	NEW ENTRY		PETE TOWNSHEND Empty Glass Atco SD 32 100 (Atlantic)	●	7.98	7.98	7.98	102	104	17	UTOPIA Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	●	7.98	7.98	7.98
	33	34	TRIUMPH Progressions Of Power RCA AFL1-3524	●	7.98	7.98	7.98	68	68	6	FIREFALL Undertow Atlantic SD 16006	●	7.98	7.98	7.98	103	105	60	SUPERTRAMP Breakfast In America A&M 3708	▲	8.98	8.98	8.98
	34	29	HEART Bebe Le Strange Epic FE 36371	●	8.98	8.98	8.98	★	79	5	FATBACK Hot Box Spring SP-1-6726 (Polydor)	●	7.98	7.98	7.98	★	113	3	PEABO BRYSON Paradise Capitol S00 12063	●	8.98	8.98	8.98
★	39	6	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	●	7.98	7.98	7.98	★	81	10	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	●	7.98	7.98	7.98								

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

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Records, Inc.

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	80	8	DARYL HALL Sacred Songs RCA AFL1-3573	7.98	7.98	7.98
106	NEW ENTRY		AIR SUPPLY Lost In Love Arista AB 4268	7.98	7.98	7.98
107	NEW ENTRY		SCORPIONS Animal Magnetism Mercury SRM 1-3825	7.98	7.98	7.98
108	97	17	THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98
109	109	32	HERB ALPERT Rise A&M SP-3714	8.98	8.98	8.98
110	120	4	ROBERT FRIPP God Save The Queen/Under Heavy Manners Polydor PD-1-4266	7.98	7.98	7.98
111	184	2	DIXIE DREGS Dregs Of The Earth Arista AL 9528	7.98	7.98	7.98
112	114	9	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
113	100	9	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SDR 3197 (MCA)	7.98	7.98	7.98
114	111	25	JEFFERSON STARSHIP Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98
115	118	47	THE CARS Candy-O Elektra SE-507	8.98	8.98	8.98
116	107	22	HIROSHIMA Hiroshima Arista AB 4252	7.98	7.98	7.98
117	116	29	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	8.98	8.98	8.98
118	129	5	RODNEY FRANKLIN You'll Never Know Columbia NJC 36122	7.98	7.98	7.98
119	93	18	SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98
120	122	9	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
121	130	8	BOBBY CALDWELL Cat In The Hat Clouds 8810 (TK)	7.98	7.98	7.98
122	127	8	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
123	123	8	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
124	133	3	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98
125	136	9	DR. HOOK Sometimes You Win Capitol S00-12023	7.98	7.98	7.98
126	108	55	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
127	137	6	PATTI LA BELLE Released Epic JE 36381	7.98	7.98	7.98
128	140	4	JIMI HENDRIX Nine To The Universe Warner Bros. HS 2299	7.98	7.98	7.98
129	126	99	THE CARS Elektra GE 135	7.98	7.98	7.98
130	132	39	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98
131	121	37	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98
132	141	4	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98
133	148	11	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
134	134	33	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
135	115	10	L.A. BOPPERS L.A. Boppers Mercury SRM-1-3816	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	135	8	MASS PRODUCTION Massterpiece Cotillion SO 5218 (Atlantic)	7.98	7.98	7.98
137	139	14	NAZARETH Malice In Wonderland A&M SP-4799	7.98	7.98	7.98
138	142	50	DIONNE WARWICK Dionne Arista AB 4230	8.98	8.98	8.98
139	147	3	BERNADETTE PETERS Bernadette Peters MCA MCA 3230	7.98	7.98	7.98
140	131	11	GIL SCOTT-HERON & BRIAN JACKSON 1980 Arista AL 9514	7.98	7.98	7.98
141	103	74	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
142	154	3	JUDY COLLINS Running For My Life Elektra GE 254	7.98	7.98	7.98
143	98	34	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98
144	102	27	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98
145	101	28	RUPERT HOLMES Partners In Crime Infinity INF 9020 (MCA)	7.98	7.98	7.98
146	150	4	RED RIDER Don't Fight It Capitol ST 12028	7.98	7.98	7.98
147	99	11	THE DRAMATICS 10 1/2 MCA MCA-3196	7.98	7.98	7.98
148	124	28	PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	8.98	8.98	8.98
149	149	4	CHARLIE DORE Where To Now Island ILPS 9559 (Warner Bros.)	7.98	7.98	7.98
150	125	8	THE CRETONES Thin Red Line Planet P-5 (Elektra)	7.98	7.98	7.98
151	151	311	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
152	145	6	WILLIE NILE Willie Nile Arista AB 4260	7.98	7.98	7.98
153	153	9	K.C. & THE SUNSHINE BAND Greatest Hits TK 612	7.98	7.98	7.98
154	NEW ENTRY		TWO TONS O' FUN Two Tons O' Fun Fantasy/Honey F 9584	7.98	7.98	7.98
155	168	5	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98
156	172	4	RODNEY CROWELL But What Will The Neighbors Think Warner Bros. BSK 3407	7.98	7.98	7.98
157	161	4	KLEER Winners Atlantic SD 19262	7.98	7.98	7.98
158	160	5	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
159	159	6	BILLY JOEL 52nd Street Columbia JC 35609	7.98	7.98	7.98
160	155	27	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98
161	157	9	RACHEL SWEET Protect The Innocent Stiff/Columbia NJC 36337	7.98	7.98	7.98
162	162	4	B.B. KING Now Appearing At Ole' Miss MCA MCA-2-8016	12.98	12.98	12.98
163	164	7	MIKE RUTHERFORD Smallcreep's Day Passport PB 9843	7.98	7.98	7.98
164	NEW ENTRY		ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98
165	193	2	GLASS MOON Glass Moon Radio Records RR 2003	7.98	7.98	7.98
166	178	3	CRYSTAL GAYLE Favorites United Artists UOO 1034	7.98	7.98	7.98
167	117	19	NEIL DIAMOND September Morn Columbia FC 36121	8.98	8.98	8.98
168	138	29	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	170	4	THE GREG KIHN BAND Glass House Rock Beserkley BZ 10068 (Elektra)	7.98	7.98	7.98
170	180	2	CHICK COREA Tap Step Warner Bros. BSK 3425	7.98	7.98	7.98
171	181	2	PUBLIC IMAGE LTD Second Edition Island ZWX 3288 (Warner Bros.)	11.98	11.98	11.98
172	182	8	CROWN HEIGHTS AFFAIR Sure Shot De-Lite DSR 9517 (Mercury)	7.98	7.98	7.98
173	173	4	PAUL DAVIS Paul Davis Bang JZ 36094 (CBS)	7.98	7.98	7.98
174	174	58	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
175	175	7	MELISSA MANCHESTER Melissa Manchester Arista AL 9506	7.98	7.98	7.98
176	176	3	THE SELECTOR Too Much Pressure Chrysalis CHR 1274	7.98	7.98	7.98
177	158	6	VARIOUS ARTISTS 20/20 Twenty No. 1 Hits From Twenty Years At Motown Motown M9-937A2	9.98	9.98	9.98
178	128	40	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98
179	179	2	FATHER GUIDO SARDUCCI Live At St. Douglas Convent Warner Bros. BSK 3440	7.98	7.98	7.98
180	188	2	LOU REED Growing Up In Public Arista AL 9522	7.98	7.98	7.98
181	NEW ENTRY		BRAM TCHAIKOVSKY Pressure Polydor PD-1-6273	7.98	7.98	7.98
182	NEW ENTRY		10 CC Look Hear Warner Bros. BSK 3442	7.98	7.98	7.98
183	NEW ENTRY		SPIDER Spider Dreamland DL-1-5000 (RSD)	7.98	7.98	7.98
184	NEW ENTRY		LEON HAYWOOD Naturally 20th Century T-613 (RCA)	7.98	7.98	7.98
185	187	2	ANGEL CITY Face To Face Epic NJE 36344	7.98	7.98	7.98
186	NEW ENTRY		SYREETA Syreeta Tama T-372R1 (Motown)	7.98	7.98	7.98
187	190	2	KENNY ROGERS Kenny Rogers United Artists UALA 689	7.98	7.98	7.98
188	NEW ENTRY		PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98
189	144	13	THE RAMONES End Of The Century Sire SRK 6077 (Warner Bros.)	7.98	7.98	7.98
190	NEW ENTRY		NEIL SEDAKA In The Pocket Elektra GE 259	7.98	7.98	7.98
191	183	12	SUE SAAD AND THE NEXT Sue Saad and The Next Planet P-4 (Elektra)	7.98	7.98	7.98
192	185	7	THE FOOLS Sold Out EMI-America SW 17024	7.98	7.98	7.98
193	194	6	THE MOTORS Tenement Steps Virgin VA 13139 (Atlantic)	7.98	7.98	7.98
194	197	28	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98
195	171	24	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98
196	106	27	BEE GEES Greatest RS-2-4200	13.98	13.98	13.98
197	152	47	SMOKEY ROBINSON Where There's Smoke Tama T-7-366 (Motown)	7.98	7.98	7.98
198	167	7	RONNIE MILSAP Milsap Magic RCA AHL1-3563	7.98	7.98	7.98
199	119	17	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98
200	112	6	THE BEACH BOYS Keepin' The Summer Alive Caribou FZ 36283 (CBS)	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	130
Air Supply	106
Herb Alpert	109
Ambrosia	52
Pat Benatar	45
Bee Gees	196
Blondie	53, 97
Angela Bofill	117
Peabo Bryson	104
Bobby Caldwell	121
Cars	115, 129
Change	74
Eric Clapton	5
Bruce Cockburn	77
Judy Collins	142
Commodores	178
Con Funk Shun	30
Chick Corea	170
Elvis Costello	41
Christopher Cross	7
Rodney Crowell	156
Crown Heights Affair	172
Paul Davis	173
John Denver	93
Neil Diamond	167
Dixie Dregs	111
Doobie Brothers	141
Charlie Dore	149
Dr. Hook	125
Eagles	26
Fleetwood Mac	89
Fatback	69
Festival	78
Firefall	68
Roberta Flack Featuring Donny Hathaway	28
Journey	17
K.C. & The Sunshine Band	19, 174
B.B. King	158, 159
Earl Klugh	162
Kool & The Gang	46
Kleer	157
L.A. Boppers	135
G.O.	127
Ronnie Laws	84
Led Zeppelin	131
Def Leppard	124
Gordon Lightfoot	86
Little River Band	105
Kenny Loggins	72
Lipps, Inc.	143
Lynyrd Skynyrd	164
Manhattan Transfer	40, 100
Heart	34
Jimi Hendrix	128
Leon Heywood	184
Rodney Crowell	156
Crown Heights Affair	172
Hiroshima	116
Rupert Holmes	145
Genesis	23
Gil Scott-Heron & Brian Jackson	140
Humble Pie	66
Ian Hunter	71
Isley Brothers	8
J. Geils Band	27
Jermaine Jackson	24
Michael Jackson	9
Bob James & Earl Klugh	168
Jefferson Starship	114
Waylon Jennings	126, 194
Billy Joel	3, 158, 159
Joy Division	19
K.C. & The Sunshine Band	19, 174
B.B. King	158, 159
Earl Klugh	162
Kool & The Gang	46
Kleer	157
L.A. Boppers	135
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Heart	34
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Leon Heywood	184
Rodney Crowell	156
Crown Heights Affair	172
Hiroshima	116
Rupert Holmes	145
Genesis	23
Mass Production	136
Harold Melvin	113
Ronnie Milsap	198
Stephanie Mills	29
Mickey Mouse	44
Anne Murray	99
Nazareth	137
Willie Nelson	120
John Parnham	152
Willie Nile	152
Gary Numan	35
Ray Parker Jr. and Raydio	76
Dolly Parton	43
Tom Petty & The Heartbreakers	21
Pink Floyd	2, 151
Peaches & Herb	148
Bernadette Peters	139
Billy Preston	49
Pretenders	11
Prince	160
Public Image Ltd.	171
Pure Prairie League	188
Ray, Goodman & Brown	43
Red Rider	146
Lou Reed	180
RE-O Speedwagon	62
Smokey Robinson	15, 197
Kenny Rogers	14, 81, 87, 134, 187
Linda Ronstadt	4
Rush	36
Mike Rutherford	163
Sue Saad & The Next	191
Father Guido Sarducci	179
David Snavorn	63
Boz Scaggs	13
Scorpions	107
Neil Sedaka	190
Bob Seger & The Silver Bullet Band	1, 112, 122, 123
Shalamar	64
Frank Sinatra	32
Sister Sledge	73
Sky	65
Grace Slick	39
All That Jazz	55
American Gigolo	16
Coal Miner's Daughter	40
The Electric Horseman	101
The Empire Strikes Back	31
The Rose	61
Urban Cowboy	31
Spider	183
Spinners	119
Spyro Gyra	132
John Stewart	85
Squeeze	37
John T. Williams	85
Styx	96
Donna Summer	90
Supertramp	103
Rachel Sweet	161
Grover Washington Jr.	47
Switch	57
Syreeta	186
Bram Tchaikovsky	181
Temptations	80
The Babys	88
The B-52's	59
The Beach Boys	200
The Brothers Johnson	10
The Beatles	22
The Clash	38
The Cretones	150
The Dramatics	147
The Fools	192
The Gap Band	92
The Joe Perry Project	169
The Knack	51
The Marshall Tucker Band	75
The Motors	193
The Ramones	189
The Selector	176
The Specials	108
The Whispers	25

Geller At Columbia

• Continued from page 5

"I haven't actually counted it up, but I sense no cutbacks in signings here. We have always been selective. I would hope we would always make it as hard as possible for new artists to sign here. The fewer artists you sign the greater chance each individual artist has of breaking through."

Geller says it may be possible that Columbia is releasing fewer LPs by new artists, but that may be because of what happened with disco.

"Last year there were a number of situations we entered into to take advantage of what was going on with disco," he says. "Certainly all those records counted as new acts. But that didn't fall into the category of what we consider to be Columbia long-term album selling artist situations."

"We had deals with Sam Records and Tom Hayden, but we as a company, I think, did it the right way, by having our established artists do disco songs."

"(Meanwhile) artists like Deniece Williams and Jackie Moore, who both had top disco hits a year ago, continue with the label, and they will make records, be they r&b, disco, pop or whatever you want to call them."

In terms of what sort of acts Columbia is looking for now, Geller says it is a matter of finding acts that can do interesting songs in a unique manner. As he sees it, following trends is of no help to him. As an example, he cites the situation with the many new women playing rock who are gaining acceptance.

"Yes, Pat Benatar, Laurie and the Sighs... all of a sudden there seem to be 150 excellent female rock'n'rollers out there. I would say that is exactly what we wouldn't go into right now. Because if I am going to make a record with a new artist today, that record is not going to come out until six or nine months from now. And in six or nine months that may not be contemporary. So I cannot do a&r in that fashion at all."

"The song is the thing. That is the basic rule of a&r." What does he see big on the horizon? Heavy metal rock, for one.

"It is clear to me that it is just about summertime and summertime means rock'n'roll. This year it appears that heavy metal is back with a vengeance. In England, which is extremely style and fad conscious,

heavy metal is it. New wave is over and heavy metal is back. In the States it never really went away in many areas, while in other areas, such as the Northeast, which is heavily influenced by England, there may be a new acceptance of it. But in the Midwest and more recently in the South, heavy metal is where it has always been.

"Beyond that, I see a return of the guitar. Disco dance-oriented rock and new wave made the keyboard and synthesizer important, but I see it swinging back to the guitar. That is the basic rock image: the man with the guitar."

Geller was the one who signed Elvis Costello to Columbia, thus precipitating the emergence of new wave rock in America. But now, says Geller, new wave is not new any more. It is part of the mainstream.

"I don't know if Elvis Costello has any relevance to new wave any more. I think he drew the mainstream to his direction. When Linda Ronstadt consistently covers your songs, and you become a staple of AOR radio, then just how outside the mainstream can you be?" he asks.

Reiss Of MCA

• Continued from page 6

traditional five-year period in which an artist agrees not to make another recorded version of a copyright."

While Reiss says MCA is working on videodisk packaging contracts, he says finalization of such deals may have to await the "body of rights that have to be cleared up" in negotiations with various concerned unions. "Right now, we're pretty much limited to acquiring pre-existing programming."

Film Devo Promos

LOS ANGELES—Devo has prepared a new series of films for television and retail outlets to promote its third Warner Bros. LP "Freedom Of Choice." The films include the title track and "Girl You Want" from the new LP as well as "Boogie Boy's Lesson," which will be used as part of Devo's stage presentation.

notes Scotti, the show's executive producer with Sid Vinnedge.

The program will not create visual situations around the songs as was the case with "Your Hit Parade," a popular tv musical countdown show of the 1950s.

"We want to present the artists as they perceive themselves," explains Scotti.

The program is taped and edited Fridays and the videotape dubs are made Saturday and sent to the 80 stations initially purchasing it. Of this number, 77 are network affiliates, prompting Syd Vinnedge to claim this is the only music show on tv which is seen on network affiliates, not independent stations.

Vinnedge calls it a "news show" because of the topicality of the material each week. The show is being aired Wednesdays through Saturdays, with WCBS-TV in New York slotting it at 7:30 p.m. on Wednesday, for example, and KTLA here showing it Saturdays at 11 p.m.

Greg Sills and Kasem are the producers; Bill Rainbolt the director; Don Bustany the creative consultant and Bill Wardlow the chart data consultant.



PREFAB FOUR—Greg Neutra, a Los Angeles-based Capitol customer service representative, constructed this in-store "butcher shot" display for a Wherehouse outlet in Santa Monica, Calif. The display was done in conjunction with the release of the Beatles "Rarities" LP.

RSO HITS HARD

'Empire' and 'Fame' Music Gets a Push

By ED HARRISON

LOS ANGELES—RSO is taking different marketing and merchandising approaches to promote its "Empire Strikes Back" and "Fame" soundtracks.

Whereas the marketing of "The Empire Strikes Back" will benefit from the mass identification with the "Star Wars" characters, the promotion of "Fame," a film and soundtrack utilizing relative unknowns, will depend initially on heavy emphasis on the music.

RSO president Al Coury is hoping that the first single, the title track performed by Irene Cara, will peak before the film opens nationwide in mid-June.

Coury outlined marketing strategy for his staff at RSO's weekly marketing meeting Wednesday (7). Participating were Glenn Ross, director of creative services; Mel Da Kroob, national sales manager; Mitch Huffman, senior vice president or sales; Ellen Neitlich, production manager; Rich Fitzgerald, senior vice president of a&r and promotion; Peter Fassler, comptroller; Tim Owens, assistant creative services director; Janis Lundy, special projects/artist development; Laramee Ward, administrative assistant to Coury, and Sara McMillen, national publicist.

The key to the "Empire Strikes Back" soundtrack will be extensive in-store merchandising material using the Darth Vader and other "Star War" characters. Ross states there are 75,000 visual pieces of merchandising material available.

RSO is promoting its double-pocket soundtrack as a souvenir of the film, keying in on the 12-page booklet containing pictures and dialog from the film. Purchasers of cassettes and 8-tracks can obtain the booklet by sending \$1 handling fee and the coupon enclosed in the tapes.

In-store displays will include mobiles, two different 2 by 3 posters, 3 by 3 posters, special bin header cards, photo booster sets containing 25 different scenes from the movie and self-shipper cards.

Huffman notes that 400 department stores are setting up "Star Wars" motifs with Darth Vader appearances slated for many of them.

At the radio level, every major market will have an AOR or Top 40 station designated as an "Empire" outlet. Each of these stations will key in on the word "empire" with album giveaways, screening invitations and music from the soundtrack all part of ongoing promotions. Radio spots are planned to coincide with various contests.

Five different television spots, both 30-second and 60-second tagging the album and theatres where "Empire" is playing have been developed and will air beginning Wednesday (14). A special children's spot for daytime programming also is included.

As part of its second phase push, RSO plans to market as many as four derivative albums next to the soundtrack. Included are "Empire Jazz" featuring Bob James, Billy Cobham, Ron Carter, Hubert Laws and other jazz all-stars; "Boris Midney's Music From The Empire Strikes Back;" and "Adventures of Luke Skywalker," a James Earl Jones narrated LP similar to 20th Century-Fox's "The Story Of Star Wars." Tentatively scheduled are a single and album by Meco performing the different themes.

These albums will bear \$7.98 lists, making them especially attractive internationally where \$13.98 may be too high a price for the soundtrack.

The tv campaign for "Fame" is reported to be the largest in MGM history. Spots began in Los Angeles, Toronto and New York Friday and Saturday (9-10) where the film opens initially. The spots begin national airing in mid-June about two weeks before the film opens everywhere else.

MGM is supplying RSO with footage from the film which will be turned into in-store video with RSO adding its own narration. MGM additionally is tagging its spots with the soundtrack's availability on RSO.

RSO's strategy is to focus on the

Lifelines Births

Girl, Michelle, to Georgia and Gregory McKay in Los Angeles April 29. Father is president of Gem Productions in Beverly Hills.

Boy, Matthew Paul, to Annette and David Mushinski in Huntington, Ind., April 20. Father is WBDC-FM air personality.

Boy, David Raymond, to Judy and Bob Jamieson May 1 in Connecticut. Father is vice president of marketing creative operations on the staff of the deputy president and chief operating officer of the CBS Records Group.

Marriages

Monica Mancini, singer and daughter of Ginny and Henry Mancini, to Layne Dicker May 10 in Beverly Hills.

Bill Syniar, bassist for Tantrum on Ovation Records, to Barbara Weigand in Chicago May 4.

Don Byrd, manager of Skip's Records in Gainesville, Ga., to Andrea Garrett April 23 in Atlanta. Groom is the son of Skip Byrd, former ABC Records sales manager, now a retailer in Gainesville.

Al Pins, president of Crabshaw Management and manager of Elvin Bishop and Kid Courage, to Margret Allen in Hawaii April 25.

Michael Barbiero, producer and recording engineer, to Vivian Hochstein, May 4 in New York. Bride is press contact executive for RSO Records. Barbiero is affiliated with Media Sound Studios in New York.

Richard Chemel, writer and independent album promotion consultant, to Helene Brandt in Granada Hills, Calif., April 27.

Deaths

Allan Emig, 57, veteran recording engineer who was employed by Capitol, Elektra and CBS Records, in Los Angeles April 27 of a heart attack. He was studio manager of the T. T. G. Studios at the time of his death and left no survivors.

Jane Friedmann, for 26 years employed by CBS Records, April 27 in New York. She was director of administration for CBS Records a&r department and active in the New York chapter of the National Academy Of Recording Arts & Sciences. She is survived by her parents in suburban Scarsdale and a brother, John, of Houston.

Set Denver-Burns

LOS ANGELES—John Denver will team with George Burns when the pair coheadline at the Universal Amphitheatre for four nights beginning Sept. 25. Their performance will close out the 1980 Amphitheatre concert season.

music coordinator and composer for the motion picture. Linda Clifford sings "Red Light" and Irene Cara (signed to the label as a result of her performances) sings three songs.

MAY 17, 1980 BILLBOARD

Top 10 TV Music Show

• Continued from page 1

counts down the top 10 tunes and creates a visual impression around the song.

The program which is being distributed by Gold Key Media, has already been sold in "80% of the top U.S. markets," claims Scotti.

The show utilizes videotaped promotional clips of the artists doing their hit songs. Scotti says an ample and involving supply of these video clips are available for the show. They will be augmented by still photos and other visual footage if there is no available videotapes of the act performing its hit song.

Scotti says other editorial features will include segments patterned after whatever happened to... what are so and so doing now, plus artist interviews.

Scotti Brothers offices in London, Nashville and New York will help in the show's preparation.

Kasem will do all the interviewing as well as introduce the hot tunes.

"Record companies regularly make video clips of their artists for overseas television and most of these tapes are never seen in the U.S.,"

15 PRESSES READY

New ElectroSound Plant In Indiana

By IS HOROWITZ

NEW YORK—The ElectroSound Group, reportedly the country's largest independent record pressing company, has increased production capacity by 15% with the launch of its fourth plant in Shelbyville, Ind.

Already in operation, the new plant just outside Indianapolis has its ceremonial opening Tuesday (13). Its 15 presses provide a three-shift capacity of 12 million LPs, says vice president Barry Brunstein. Last year the company's three plants produced a reported total of 75 million disks.

No seven-inch records will be produced at the new facility in the immediate future, but its design permits expansion to 120,000 square feet from the initial 45,000 and the inclusion of additional presses, both

for 45s and LPs.

Despite the sluggish nature of the industry, Brunstein says the plant was carried through to completion to give the company a Midwest presence, where, he estimates, 40% of the record market exists. ElectroSound's other pressing plants are located in Los Angeles, Long Island and Pennsylvania.

Brunstein sees no immediate signs of a turnaround in disk demand (the company is now producing at half capacity), although he looks for conditions to improve later in the year.

ElectroSound also operates two other plants, one in Hicksville, N.Y., to manufacture record sleeves, and the other in Sunnyvale, Calif., to produce tape duplicating equipment.

BROADWAY REVIEW

Dale's 'Barnum' Is New Show's Catalyst

NEW YORK—Phineas Taylor (P.T.) Barnum had one word for all the bamboozling and flim-flammy that went on in the world, and of which he was one of the prime architects. It was humbug. And there's an awful lot of humbug in the new Broadway musical which bears Barnum's name. It is, however, a nice, warm, lovable, joyous kind of humbug. One which evokes smiles rather than frowns, laughter rather than tears of annoyance, anger and grief.

"Barnum," at the St. James Theatre, is based on a somewhat slender thread of a story dealing with the ups, downs, ins, outs and multi-faceted shenanigans of P.T. Barnum, one of the pioneers of the circus as we know it today.

However, in a stroke of genius, producers Cy Coleman, Judy Gordon and Maurice and Lois Rosenfeld in association with Irvin & Kenneth Feld have cast Britisher Jim Dale in the role of Barnum, and the result is sheer dazzle.

Dale is brilliant in the setting of a one-ring circus, staged by Joe Layton who also directs. He's what you would imagine Barnum was like—a perfect con artist. He is as believable peddling Joice Heath, the 80-year-old ex-slave, to Americans as the 160-year-old baby-sitter of George Washington as he is presenting

Swedish songbird Jenny Lind to presidents and other statesmen. He sings that there is a sucker born every minute, and you know that deep down inside he really loves them even though he is robbing them blind.

In addition, Dale, a multi-talented performer, sings, dances, clowns, juggles, and skillfully walks the tight-wire. He is the darling of an enthusiastic audience.

Joe Layton's staging is an ideal complement to this multi-colored fantasy. It is cleverly conceived. For example, in presenting Tom Thumb to the audience, Layton turns not to a midget to fill the role of Thumb, but to oversized props as a backdrop to an average size performer.

Cy Coleman's score befits the concept. It is bright and breezy. It gambols and frolics in and around the story, sweeping the audience up into the excitement of the circus atmosphere. There are many singalongs in this potpourri of music. They include "Join The Circus," "Come Follow The Band" and "There's A Sucker Born Every Minute." No cast album deal has yet been signed, but it is said that Columbia Records which had first refusal to the package and passed on it, is now back in the bidding following the acclaimed opening of the show.

RADCLIFFE JOE



CULTURAL EXCHANGE—Michael Siteman, BMI writer relations executive, seated, demonstrates BMI's computer system in Los Angeles to from left, Wang Zicheng, Bian Qingzu, Lin Mohan, Ron Anton, vice president BMI West Coast; Zhou Ying, Michele Vosberg and June Mei. BMI recently hosted the music education delegation from the People's Republic of China as part of its three-week tour of the U.S.

Inside Track

Walter Yetnikoff, president of the CBS Records Group, is among four top CBS, Inc. executives who temporarily assume the duties of John D. Backe, who unexpectedly resigned Thursday (8), as president and chief executive officer of CBS, Inc. The others are William Paley, chairman of the board; John R. Purcell, executive vice president, and Gene F. Jankowski, president of the CBS Broadcast Group. Under Paley, the three executives form an "Office of the Chairman." Backe, formerly chief of CBS Publishing Group, was named president and chief operating officer in 1976, replacing Arthur R. Taylor, who also abruptly left the company. In 1977, Backe assumed the responsibilities of Paley as chief executive officer. The day before his sudden departure, Backe had told CBS television station affiliates of the company's plans for providing programming for videodisks and cable tv.

Tentative agreement for both recording and videotape/disk payments was ironed-out at midnight Thursday (8) by the American Federation of Television & Radio Artists and a negotiating committee representing the recording industry. AFTRA national board receives the agreement Monday (12), after which Sanford Wolff, AFTRA national executive secretary takes the agreement to locals in Los Angeles, Chicago and New York. It's understood that while a single "package" covers the recording/video areas, a supplementary document is likely on video alone. A separate discussion on video was held at CBS headquarters in New York from 7 p.m. to 12 midnight Thursday. Ratification of the agreement by AFTRA members is seen as an impetus to agreements between the industry and the American Federation of Musicians.

Expect more and more autonomy and a separate bottom line evaluation for the retail, rackjobbing and independent distribution divisions at Pickwick International. Right now an important warehousing stocking change is taking place. Where at one time, the Minneapolis suburban mammoth warehouse carried an enormous number of titles in quantity, feeding the satellite warehouses dotting the U.S., those ancillary points after July 1 will be stocking many more titles. One Pickwick regional warehouse would enlarge its inventory from approximately 1,000 titles to 8,000 titles, it's reported, as an example.

The blue chips are on Neil Bogart to take his production company and new label to CBS Records possibly by next week. Bogart and Jeff Franklin, his business scout, sounded out the independent distribution versus conglomerate branch distribution. The former Casablanca Records founder/president found he could chart stronger financial support presently with branch distribution. . . . Relatively light flak greeting the PolyGram Distribution wholesale 3% price hike of three weeks ago from the trade. The approximately 13 to 15-cent hike will manifest itself in boosted retail prices though, if WEA and/or CBS plays follow the leader, industryites agree.

Ron Alexenburg is taking new office space in Manhattan raising speculation a new label involvement is near.

. . . Also looking for a Gotham venue is the Agora club chain.

M.J.S. Entertainment Corp., Miami, is going into independent label distribution with 51 West, the new CBS affiliate. Michael J. Spector confirms the rack/one-stop is going full scale into independent label distribution after a quiet pilot run with several smaller indies. His Atlanta operation will also handle the new CBS line. And reported here exclusively, he opens in Long Island City in July. . . . There's a good chance the two-pocket "The Empire Strikes Back," the sequel soundtrack album to "Star Wars," composed and conducted by John Williams, may hit 800,000 in shipments before the movie bows in June. And RSO is already talking about the third motion picture that will be done in the series. The album came in at 31 on Billboard's best selling albums chart the first week, highest slot accorded a soundtrack package in eons.

The South African government has banned Pink Floyd's "Another Brick In The Wall" because the song has been selected as an anthem for a national student boycott there. Anyone caught with a copy of the LP could be fined or jailed. . . . The GRT Corp. bankruptcy action, still pending in the Bay Area, appears to be dominated by the Bank Of America, primary secured creditor of the firm. Word is the bank has recouped about \$4 million of the \$6 million it was in for. Other creditors are probably shut out from any return.

Bob Schachner is moving his Gateway, Dyno and Who's Who In Jazz labels from Gillette, N.J., to Fort Lauderdale, Fla. Gene Settler recently moved his Request Records and Sound Cutting firms from Hollywood, Fla., to Fort Lauderdale. . . . The 50 Miami Members Assn. of the Atlanta NARAS chapter meet again June 2 at Triad Recording, Fort Lauderdale, where three attorneys, Tom Septembre, Jay Willingham and Joe Schneider discuss protecting creative works. . . . Van Halen tops the bill at the May 26 Pink Pop Festival in Holland, bankrolled by Samson, the Dutch tobacco firm. J. Geils and Garland Jeffreys are also slated. . . . The albums most purchased by radio stations last month in Billboard's RSI "Solid Gold Special," in which oldie product is featured, were Carol King's "Tapestry" and the Doobie Bros.' "Minute By Minute."

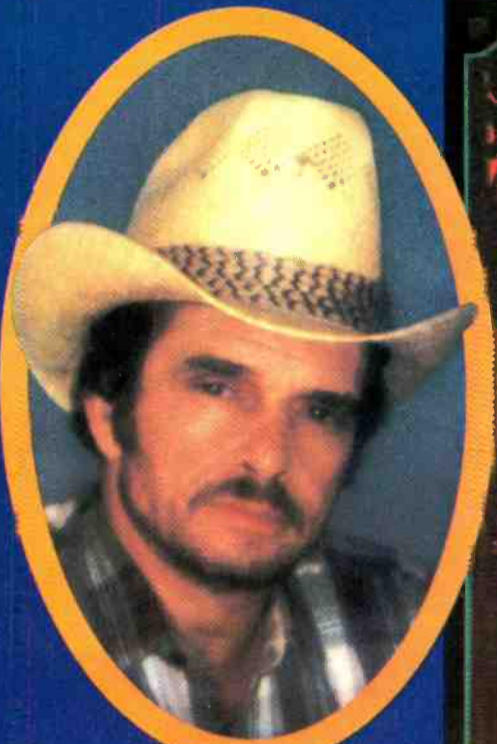
The potential profit from licensing church music inflates with a recent mailing from Copyright Sharing Corp., Beverly Hills, Calif., the subsidiary of FEL Publications, asking parishes for \$150 per year or \$375 for a three-year binder. Wasn't four years ago the annual tab was \$50. . . . Len Chandler and John Braheny move their 1980 Songwriters Expo to Beverly Hills High School. Dates are Aug. 16-17. For information call (213) 655-7780. . . . The American Society Of Music Arrangers fetes Benny Carter with its Golden Score award June 8 at the Ambassador Hotel, Los Angeles. Dinner is \$22 for members and \$28 for non-members. Write PO Box 11, Hollywood, Calif. 90028.

The grapevine has Barney Ales putting his weight behind a new MCA label which would distribute through independents. MCA would not comment. Ales currently helms the Elton John Rocket Records operation.

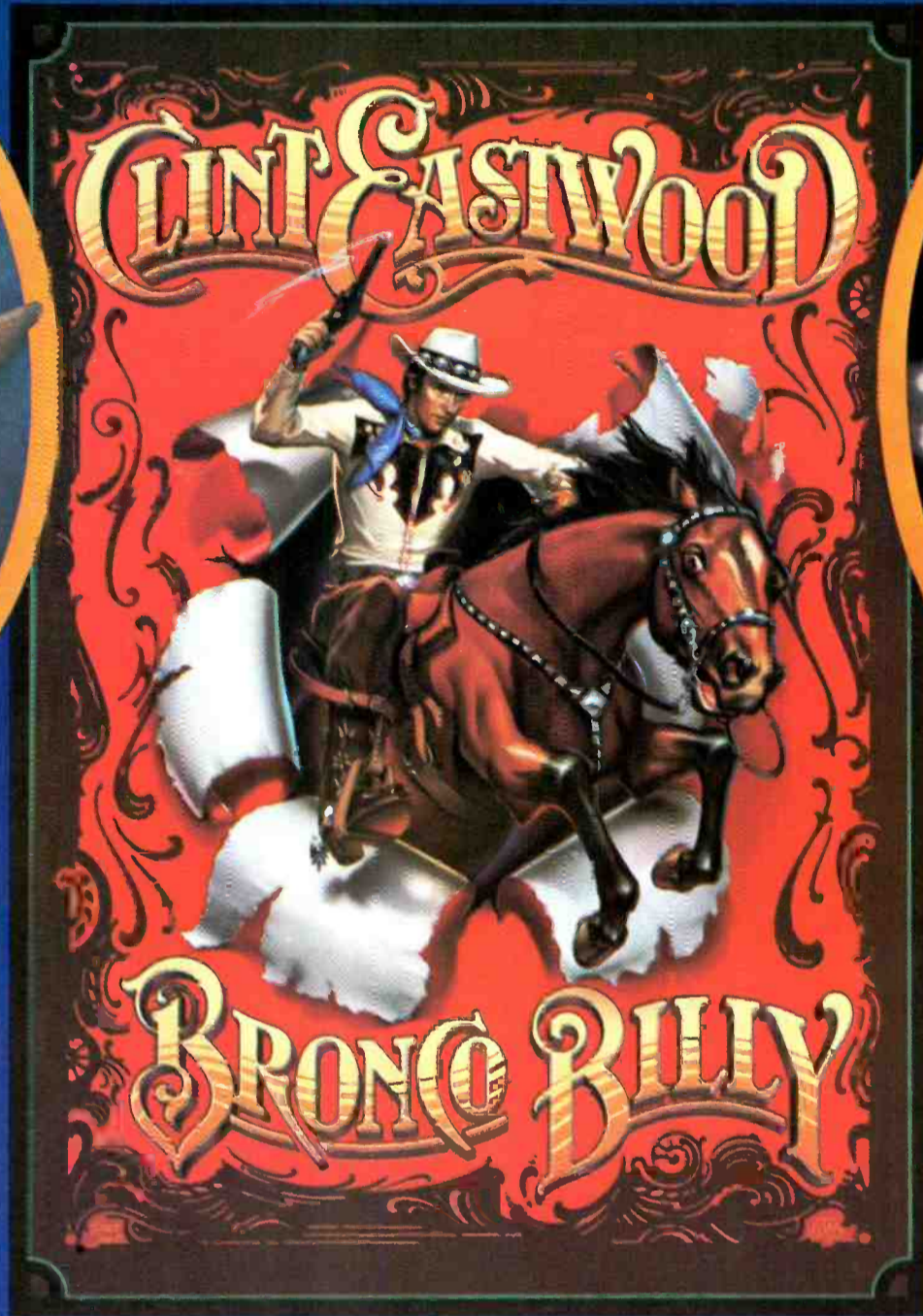


GEE WHIZ—MCA artist Bernadette Peters autographs a copy of her debut album during an in-store appearance at the downtown Los Angeles May Co.

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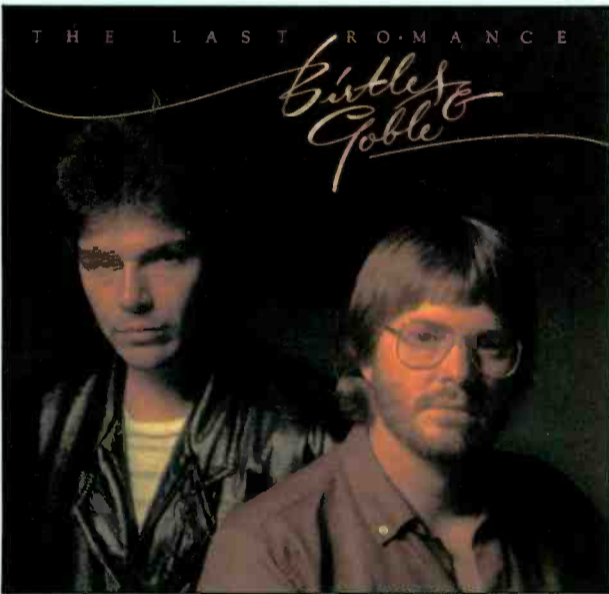
CAROLE KING / Pearls — Songs of Goffin And King
 SOO-12073 • 8XOO-12073 • 4XOO-12073



NATALIE COLE / Don't Look Back
 ST-12079 • 8XT-12079 • 4XT-12079



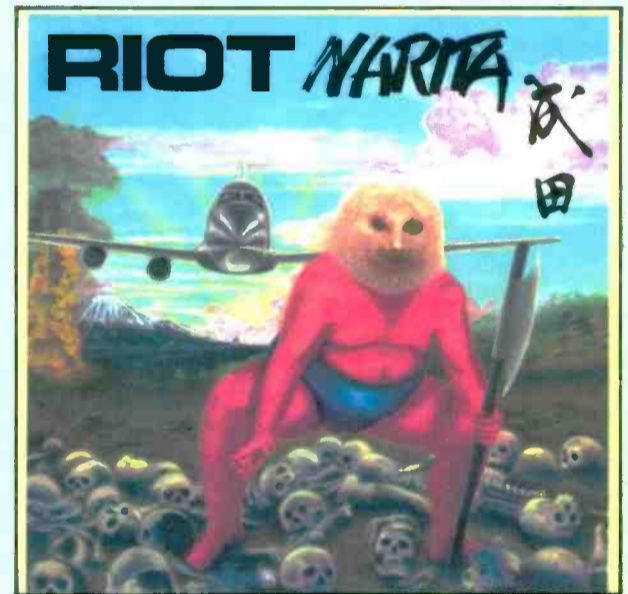
SAMMY HAGAR / Danger Zone
 ST-12069 • 8XT-12069 • 4XT-12069



BIRTLES-GOBLE / The Last Romance
 ST-12078 • 8XT-12078 • 4XT-12078



PRISM / Young And Restless
 ST-12072 • 8XT-12072 • 4XT-12072



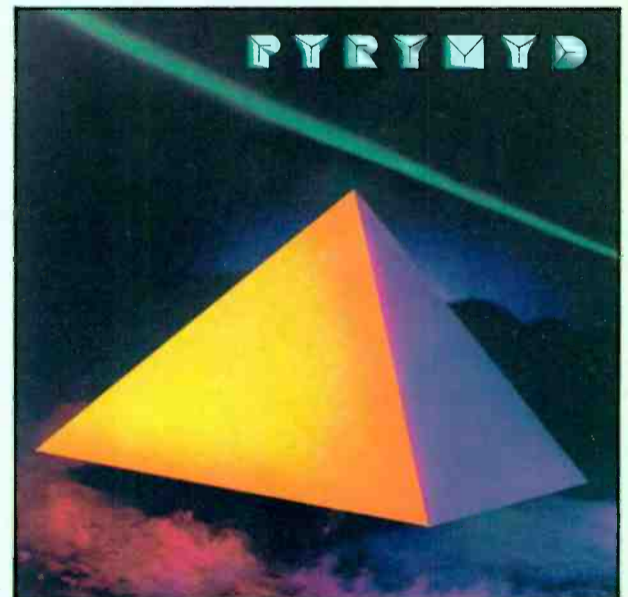
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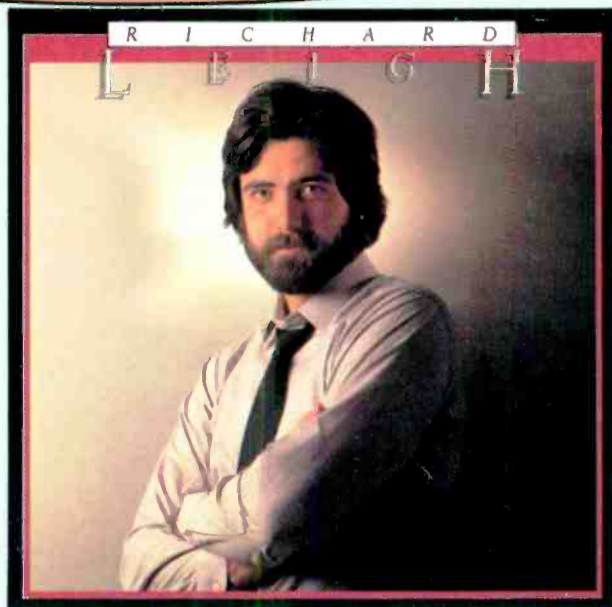


MARKET

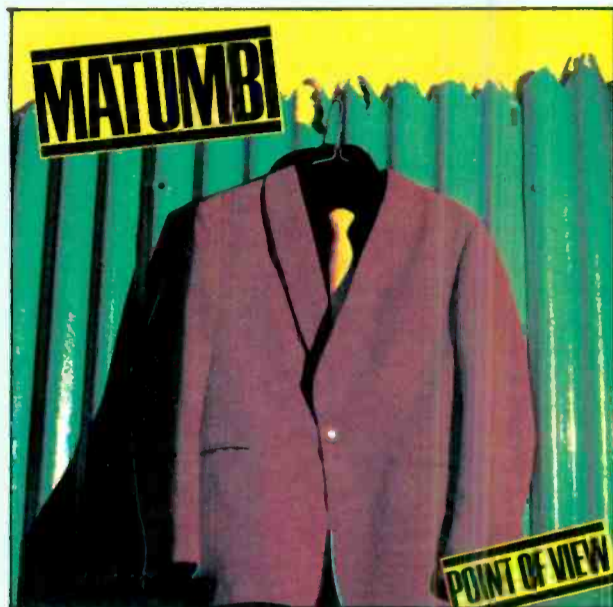
RELEASES NOW IN STOCK



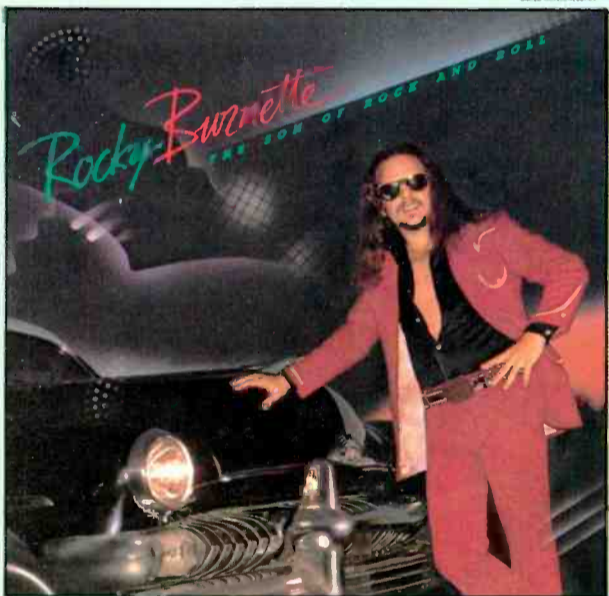
GERRY RAFFERTY / Snakes And Ladders
LOO-1039 • 8LOO-1039 • 4LOO-1039



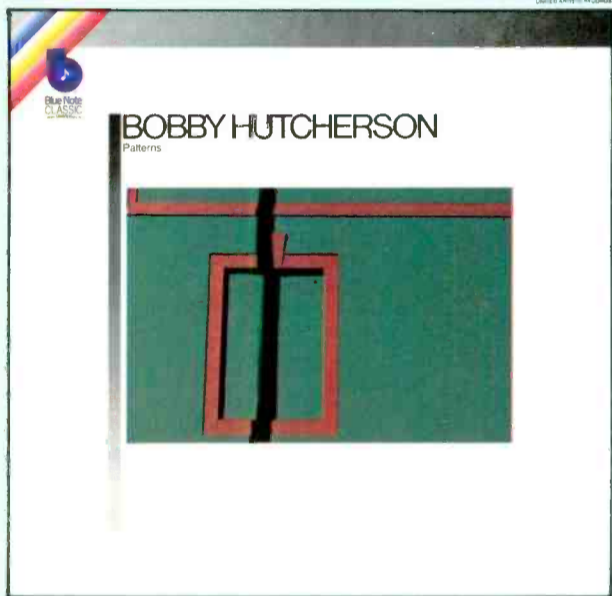
RICHARD LEIGH
LT-1036 • 8LT-1036 • 4LT-1036



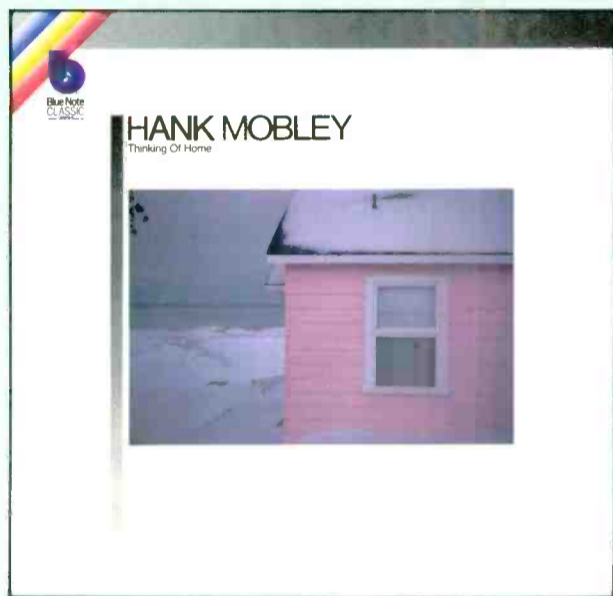
MATUMBI / Point Of View
SW-17034 • 8XW-17034 • 4XW-E7034



ROCKY BURNETTE / The Son Of Rock And Roll
SW-17033 • 8XW-17033 • 4XW-17033



BOBBY HUTCHERSON / Patterns
LT-1044 • 8LT-1044 • 4LT-1044



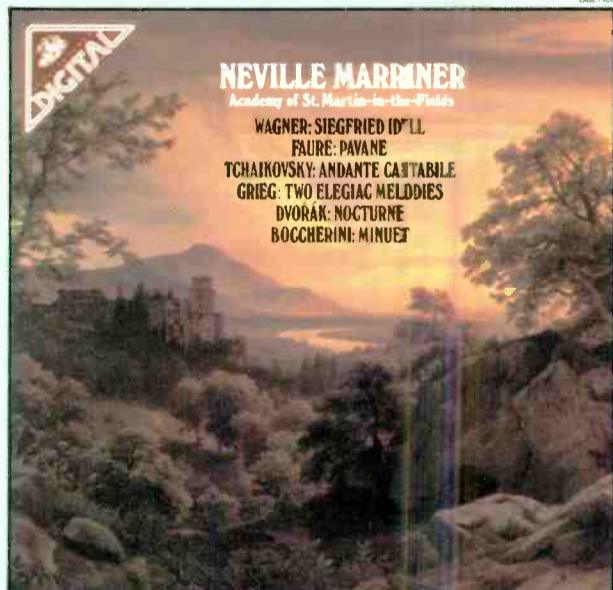
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I'll Go Stepping Too ★ Miss The Mississippi
Darkest Hour Is Just Before Dawn

EMMYLOU HARRIS
ROSES IN THE SNOW



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