

Billboard

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ITA Reflects Home Video Explosion

CBS Tests Indie Label Distribution Concept

By IRV LICHMAN

NEW YORK—CBS Records is experimenting with a plan offering independent labels distribution through its branches. The plan, at present, is viewed as a limited alternative to independent distribution.

This approach, wherein CBS will provide no label funding and limited sales assistance, is being launched via an agreement with Midsong Records, which will continue to handle basic marketing, sales and promotion functions. For its part, CBS will receive a distribution fee. The CBS name will not appear on any Midsong product.

CBS' custom pressing and duplicating

operation will manufacture Midsong product.

CBS also manufactures and distributes a number of other labels, including Philadelphia International, T-Neck, Blue Sky, Kirshner and Starlite as part of its Epic, Portrait and Associated Labels. But in these relationships CBS assumes virtually all marketing and promotion functions and may provide financial assistance.

In addition to the new distribution thrust, CBS will make attempts to add such distributed labels to its roster of pressing and duplicating accounts, although this is

(Continued on page 16)

Tape, Disk Future Rosy

By JIM McCULLAUGH

SAN DIEGO—Explosive video developments paced the jam-packed 10th annual International Tape Assn. seminar here. Among them: arch rivals Zenith and RCA agreed to exchange videodisk technology, Philips showed its new Video 2000 eight-hour ½-inch videocassette (which is incompatible with the Beta and VHS systems). JVC/Matsushita showed its VHD videodisk system using 10-inch disks, Toshiba bowed its new LVR videotape recorder and Funai displayed its seven-pound ¼-inch portable VCR unit.

Just as explosive at the four-day meeting, ending Wednesday (5) at the Sheraton Harbor

(Continued on page 42)

U.K. Slaps Wholesalers

By RICHARD M. NUSSER

NEW YORK—The international crackdown on alleged counterfeit recorded product continues with a British High Court Wednesday (5) issuing permanent injunctions against two U.K. wholesalers restraining them from dealing in bogus sound recordings.

The product, described by authorities as cassettes manufactured in the U.S., has been tied to some of the same sources uncovered in the U.S. Justice Dept.'s Operation Mod Sound, which has yielded indictments against Sam Goody Inc. and two of its key executives.

(Continued on page 10)

High Court Studies FCC Edict

By JEAN CALLAHAN

WASHINGTON—The Supreme Court's agreement to review an Appeals Court decision requiring the Federal Communications Commission to regulate changes in radio station formats is provoking reactions here ranging from euphoria to disillusionment.

David Saylor, the FCC attorney who wrote the Commission's petition to the high court, says he is "very encouraged" by the court's decision to hear arguments in this case which goes back to 1976 when the FCC issued a policy statement up-

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The FM dial: will it become overcrowded? See story on page 3.

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(Continued on page 32)

Concert Tickets Up To \$25

By JEAN WILLIAMS

LOS ANGELES—Are audiences willing to pay what many call "inflated concert ticket prices" because some acts desire the intimacy of small venues and therefore the tickets have to cost more?

The answer apparently is yes most of the time. And the general consensus is that concert tickets are be-

ing scaled based on "what the market will bear."

Therefore, some major (and not so major) r&b/pop acts are getting as much as \$15, \$20 and even \$25 a ticket. Top duet for the latest Stevie Wonder tour went for \$25.

Wonder recently toured approxi-

(Continued on page 37)



Get ready for the dynamic music, high energy and electrifying stage presence of Suzanne Fellini, who seizes centerstage with her debut LP, **Suzanne Fellini**. A "right there" production, bristling with live power, quickly lets the listener know Fellini's voice is not one to get lost amid stacks of amps. Bold with lots of sass—especially rock n' roll. It's just the sort of musical offering you'd expect from Suzanne Fellini on Casablanca Record and FilmWorks. NBLP 7205. (Advertisement)



PHOTOGLO is a sensational new artist stepping out nationally thanks to growing airplay on the single "We Were Meant To Be Lovers" (TC-2446). This exciting new single is only the first flash of an enormous new talent to be found on the album PHOTOGLO (TC-604) on 20th Century-Fox Records. Manufactured and distributed by RCA Records. (Advertisement)

(Advertisement)

The Spinners are working their way back to you with their sensational new single!

"Working My Way Back To You,"³⁶³⁷ from the album, "Dancin' and Lovin'." SD 19256

On Atlantic Records & Tapes.

Produced, arranged and conducted by Michael Zager for Love/Zager Productions, Inc. Executive Producer, Jerry Love. "A Product of Love."



“Hot Stuff”

Best Rock Vocal Performance Female

Produced by Giorgio Moroder

Donna,
Congratulations from your friends
at Casablanca Record and FilmWorks



SUSAN MUNAO
MANAGEMENT

HARRY LANGDON

FCC Plan For More FM Space Is Proposed

Broadcast Quality And Dial Location Affected

By JEAN CALLAHAN

WASHINGTON—The Federal Communication Commission has initiated rulemaking procedures aimed at opening up more space on the FM dial for "a substantial number" of new stations.

The prospect of this rulemaking's adoption has FM station owners concerned about the quality of broadcast signals and worried that the squeeze might force them to move to new places on the spectrum.

The rulemaking would establish two new classes of FM stations and would also allow some existing FMs to operate on parts of the band that are currently reserved for others.

Class A stations (usually located in rural areas and smaller communities) would be allowed to operate on Class B and Class C channels usually reserved for larger market spacing in cases where no Class A space is available. Two new classes of spacing, B1 and

C1, would be added to accommodate intermediate size operations.

The proposed rulemaking also establishes new power and antenna height operating requirements for Class B and Class C stations and sets power limits for B1 and C1 stations. B1 stations would be allowed to operate at a maximum of 20 kw and C1s could operate at up to 100 kw.

A separate request for a rulemaking from the National Telecommunications & Information Administration asks the FCC to create new classes of FM stations and to examine the opportunities that directional antennas, terrain shielding devices and reduced FM channel spacings would provide for adding new stations to the FM dial.

The FCC's Broadcast Bureau has recommended that the Commission study the numerous implications of the Tele-

communications Administration's proposal before recommending a rulemaking procedure in this case.

There are presently 3,110 commercial FMs as well as 1,010 educational FMs on the air.

2 New Classes Of Stations Planned

The FCC hopes to create opportunities for minority ownership and for more diversity in programming on the FM band by this expansion.

The FCC will establish deadlines for public comments on the proposed change. Once comments are in, the Broadcast Bureau will recommend action to the commissioners. There is no telling how long this process will take.

Switch In Mechanical Royalties? Copyright Tribunal Meeting April 28 To Mull Requests

WASHINGTON — Copyright Royalty Tribunal hearings to adjust the rate of mechanical royalties are scheduled to open April 28 with interested parties already into their maneuvering.

Documents filed with the Tribunal Monday (3) put the National Music Publishers Assn. on record as urging the Tribunal to set the mechanical royalty rate at a percentage of the suggested retail price of records so that the "rate will remain

reasonable as economic conditions change."

The American Guild of Authors & Composers also supports establishing a percentage of the suggested retail price of records as the base for a mechanical royalty rate, adding that it would accept a fallback position of a fixed mechanical royalty rate adjusted annually by the Consumer Price Index.

Without stating its preference for a mechanical rate, the Recording In-

dustry Assn. of America is asking the Tribunal to modify its pre-hearing schedule to "accommodate petitions for change in the mechanical royalty rate."

The RIAA proposes that any party seeking an adjustment of the mechanical rates must petition the Tribunal, specifying what change is desired and providing compelling reasons for those adjustments.

"Whoever wants change should say what change he's looking for so that the parties can intelligently frame the issues," says RIAA legal counsel Cary Sherman.

"RIAA wants to change the proceedings into a trial situation," counters NMPA legal counsel Peter Felcher. "By couching its petition in terms of an adversary proceeding, RIAA is trying to put a burden of proof on the parties asking for an adjustment in the mechanical royalty rates. But under the Copyright Act, the Tribunal has an expressed statutory obligation to hold hearings and a further obligation to make a determination on the rate of adjustments. Congress built in a review of these rates."

The argument should be resolved Monday (10) when Tribunal chairman May Lou Burg has scheduled an informal meeting to respond to RIAA's petition. Representatives from RIAA, NMPA and AGAC are expected to participate.

JEAN CALLAHAN

Laidback Radio Approach Dims On S.E. AOR Radio

By MIKE HYLAND

NASHVILLE—Southeastern area album-oriented rock stations have gone to tighter playlists, contests and station-oriented promotions as they move away from a laidback approach in favor of a sound geared slightly more toward Top 40.

These are the trends emerging from a Billboard survey of AOR stations throughout the Southeast.

Although the stations surveyed reach a demographic age bracket of 18 to 34, almost all of them admit their listeners range in age from 15 to 28, and are predominately male.

"Teens weren't into album rock three years ago," explains Rick Harris, corporate program director for WKQB-FM in Nashville. "They

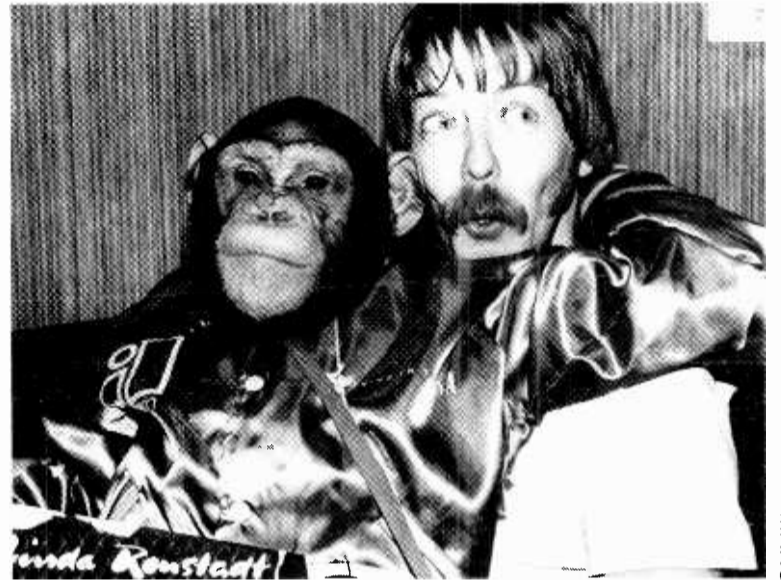
were still into Top 40. Now, AOR is teen radio."

Drake Hall, music director of WLRS-FM in Louisville agrees. "Our primary listeners are 16 to 30-year-old males, and they want to hear high energy rock 'n' roll."

In an effort to increase listeners, almost all of the stations have tightened their playlists in recent years. "We play roughly 25 different albums," says Frank Holler, program director of WKLS-FM in Atlanta. "We play anywhere from one to four cuts from each album, and we watch the new music carefully."

Bob Davis, program director at WRXL-FM in Richmond admits his

(Continued on page 30)



ANIMAL LOVE—Deana the chimp drops by KNUS-FM in Dallas to deliver Linda Ronstadt's new album "Mad Love" and give a warm hug to Mike Selton, the station's music director. The affectionate simian arrived in the company of Denny Mosesman, E/A's local promo rep in Dallas.

MARCH 15, 1980 BILLBOARD

IRAN POP SINGERS INTO 'COURT'

TEHERAN—Some of Iran's top pop singers have been ordered to present themselves before a people's revolutionary court here to answer allegations that they have "spread corruption" through the country.

Included among them is Gougush, for several years the most popular female singer in Iran.

Last year, Ayatollah Khomeini said that music anesthetized the minds of the young; it was an "opium" which dulled the spirit.

Ayatollah Mohammadi Gilani, a

senior official of the central Islamic court, says arrest orders are ready for issue should any of the summoned singers not attend the hearings at the Evin prison here.

3 Nations In Asia Backing Osmond Tour

By PETER ONG

SINGAPORE—The active participation of three Asian governments has helped the Osmond family to mount an extensive, 23-date tour of all the countries of the Far East and Australasia, from Korea in the north to Australia in the south.

The May-through-June trek marks the first time that such a well-known international act will visit every nation in the region except China.

More significantly, it marks the first time that three governments—those of Taiwan, the Philippines and South Korea—will be involved in concerts of this kind.

And it follows concert dates in the region by Britain's Police, which, while not as extensive as the projected Osmonds swing, nevertheless took in shows in Thailand, Hong Kong and India (Billboard, March 8, 1980) in addition to concerts in Japan, Australia and New Zealand.

In other words, international talent and its management is beginning to recognize the potential of Asian markets for both live appearances and record sales, despite the contin-

(Continued on page 60)

WEA's Novel \$2 Promo LP Policy Gaining Acceptance

By DOUG HALL

NEW YORK — Radio programmers are not alone in being upset about WEA's policy which imposes a \$2 charge on stations for all catalog albums. Even more upset are the promotion men in the front lines at Atlantic, Elektra/Asylum and Warner Bros.

There were some initially strong reactions from the promotion departments at these labels, but cool heads have prevailed and all agree that the policy is a good one to prevent abuses.

Actually, the policy has been on the books for some time, but in more prosperous times it had been ignored.

Promotion people, under attack from radio programmers, at first resisted agreeing to enforce the policy. But all seem to now agree that the policy will be enforced—with some possible exceptions where deemed necessary.

Officially, both Atlantic and Warner Bros. had little to say, but a promotion executive at Atlantic who

asked not to be quoted said, "We will handle stations on an individual basis. The policy is to prevent abuses or unreasonable demand on catalog. But we don't want to put the screws to radio people." Those same feelings were echoed by WB.

Most talkative was Kenny Buttice, vice president of promotion of Elektra/Asylum. He said, "What we're trying to stop is the DJ at the boondock radio station, who as soon as he gets records, gives them away to his family and then calls the record company and wants more."

Buttice gives three reasons defending the curtailment of label-supplied replacement copies: the fact that radio programmers shift jobs so frequently that it's difficult for a label to keep tabs on who's received what; that most big stations

are on cartridge anyway and thus won't be affected by record warpage or scratches; and that labels have to start getting tough in difficult market conditions.

Assistance in preparing this story provided by Jean Williams and Paul Grein.

On that later point, Buttice explains: "I think it's time we started doing something to make people realize we're trying to run a business."

Rip Pelley, Elektra/Asylum's national field promotion director, points out that the catalog charge policy has been "in effect since WEA began, but in the heydays we were able to overlook it. Also, in 1974 Elektra/Asylum didn't have the catalog it does in 1980. I still get people asking for Doors catalogs

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VideoVision Shooting For Chain Of 100

By JOHN SIPPEL

LOS ANGELES—VideoVision Inc., a publicly held company in negotiation to acquire the 16 retail stores under the Emerald City umbrella (Billboard, March 8, 1980), is shooting for 100 stores nationally by 1981.

VideoVision president Steve Flaks will be at the NARM convention later this month hoping to augment the present 4 Music Scene, 12 Oz and three Video-To-Go stores the firm already operates in greater New York by acquisitions.

"We are fully prepared to make cash deals for chains if necessary," Flaks asserts. "We are situated in an emerging industry ready to explode. Retail won't stay down for long. Video software, up to now our primary interest, is the natural partner to marry to records, tapes and accessories. Record stores are the natural mart for video software.

"We are aiming for clusters of stores in markets with strong potential," Flaks adds. "We have made some appointments at NARM with chain principals." Flaks says he could not divulge with whom he will confer.

Late last week Flaks and David Kaye, Emerald City principal, were conferring in VideoVision's New York base regarding the quickest possible conversion of a percentage of present Emerald City stores' space to video software.

The two were mapping out fixtures as well as four-color merchandising materials. The in-store material would revolve around VideoVision's own growing library of videocassettes, which is a mix of nostalgia, music and feature movies.

In the first 90 days of operation, Emerald City's franchise retail concept has opened three locations and three more deals have been consummated. Kaye anticipates a minimum of 12 Oz franchisees through 1980.

Kaye has joined VideoVision's board of directors and will figure prominently in the corporation's retail expansion. Flaks states.

Boo-Fant Is Signed

LOS ANGELES—Island Music will administer Boo-Fant Tunes, the publishing company of Warner/Island group, the B-52's in the U.S., Canada and the U.K.

CHINA EYES WORLD ELECTRONIC TRADE

LOS ANGELES—The People's Republic of China plans becoming a world supplier of consumer electronics goods.

The official New China News Agency revealed last week that the Peking government has signed 186 contracts worth \$24 million to process or assemble electronic products for foreign firms.

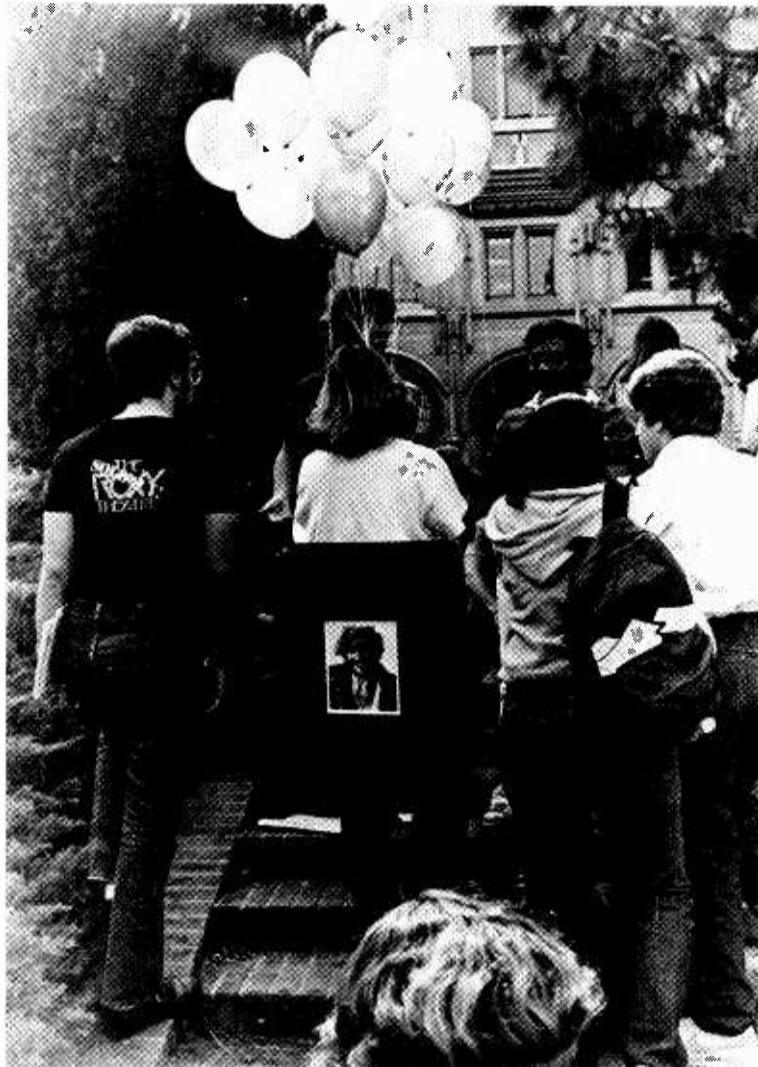
These products include cassette tape recorders with radios, prerecorded cassettes, television sets, records, phonographs and radios.

The Chinese have already started to market music cassettes in Asia. According to Mort Fujii, president of Cetec Gauss, whose firm installed the first high-speed tape duplicating system in the country (Billboard, Jan. 19, 1980), these cassettes feature Chinese artists performing their version of popular songs as well as classical music.

The tape duplicator is among the first two American firms to actually start doing business with Mainland China. In the past, several U.S. record labels and individuals have made exploratory visits to China. But there have not as yet emerged any licensing agreements for American music in the People's Republic.

In the broadcasting area, Harrison Systems has sold the Chinese professional broadcasting consoles.

A recent trade agreement between the U.S. and the People's Republic is supposed to establish reciprocal copyright protection, something labels and music publishers need before trying to develop the Chinese market.



Billboard photo by Chuck Krall

MOVING PROTEST—UCLA student walks the campus in L.A. as part of a rally to collect 10,000 signatures to try and persuade Bruce Springsteen to perform at the school. "Get Bruce Off My Back And Into Pauley" reads the sign, referring to Pauley Pavilion where concerts are held.

Goody Officials Plead Not Guilty In Counterfeit Case

By RICHARD M. NUSSER

NEW YORK—A long legal battle seems to be shaping up in the case against Sam Goody Inc. and two of its chief executives over the government's charge that its recent indictment against Goody et al is tied to its case against admitted tape counterfeiter George Tucker.

After entering pleas of not guilty to all charges, lawyers for Sam Goody Inc., its president, George Levy and vice president Sam Stolon, were denied a request Friday (7) that U.S. District Court Judge Thomas C. Platt, who is also presiding in the case of George Tucker, disassociate himself from the Goody action. Stolon's attorney claims that

any connection between the two is "far-fetched."

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Executive Turntable

Record Companies

Mark Weinstein moves up to vice president and deputy general counsel for Warner Communications, Inc. in New York. He was assistant vice president and deputy general counsel. . . . Vic Faraci takes over the new post of vice president, marketing director for Elektra/Asylum Records in Los Angeles. He was executive vice president of WEA. . . . Eugene A. Sekulow promoted at RCA



Faraci

Corp. in New York to corporate affairs executive vice president. Sekulow was corporate and international relations vice president. . . . LeBaron Taylor moves to the new post of divisional affairs vice president and general manager of CBS Records. He has served since 1974 as black music marketing vice president. . . . Arthur Bruno and Micki Yoshimura are now operations vice president and manufacturing and engineering vice president, respectively, for CBS Records International in New York. Bruno was manufacturing and engineering vice president while Yoshimura was manufacturing and engineering services vice president. . . . Larry Harris now in the new post of business affairs and product administration vice president for CBS Video Enterprises, a division of CBS Records, in New York. Harris was vice



Bruno

president and general manager of Portrait Records. . . . Orrin Keepnews resigns his slot as vice president and jazz a&r director for Fantasy/Prestige/Milestone/Stax in Berkeley, Calif., after seven years. He is leaving to concentrate fully on freelance record producing. . . . Richard G. Lionetti and George Rossi move to Elektra/Asylum as marketing vice president, and sales, promotion administration, respectively. Lionetti was sales vice president of WEA, and Rossi was Los Angeles branch manager. Russ Bach continues as marketing development vice president though his duties have been expanded to include WCI home video products. . . . Joe Grossman moves up to national promotion manager for Phonogram/Mercury in Chicago. He was local promotion manager in St. Louis and Minneapolis. . . . Eric



Harris

Salzman and Ara Guzelimian join Nonesuch Records in Los Angeles as a&r consultants. Salzman is a composer-writer. Guzelimian is music director of KUSC-FM Los Angeles. . . . Steve Campfield, formerly with the Wherehouse and VIP/Freeway record chains in Southern California, is now WEA Los Angeles black music promotion manager for Warner Bros. product. . . . Kathy Bacigalupo moves to national radio promotion director for the International Record Syndicate in New York. She was assistant national college director for A&M Records. . . . Harold Thomas is now promotion manager for the Southeast region for 20th Century-Fox Records in Decatur, Ga. Thomas was Southeast regional manager for Motown. . . . Bobbie Kittle upped to the new post of business affairs supervisor for 20th Century-



Rossi

Fox Records in Los Angeles. She was in a similar capacity at MCA Records. . . . Christine Chestis now production director and a&r administrator for Virgin Records in New York. She was executive assistant to the president. . . . Sharon Rothstein is now sales and promotion director for Aurum Records in New York. She was associate director for the William H. May management firm. . . . Rhonda Shore joins JEM Records in South Plainfield, N.J., as publicity services manager. She was publicity director for GRP Records and an account executive at the Howard Bloom Organization. . . . Darcy Fuerst is now national marketing coordinator for Mirus Music, Inc. She was with PolyGram as promotion coordinator and MCA as singles marketing coordinator.



Grossman

Allen Levy exits his post as West Coast director of publicity for ASCAP. He headed the United Artists Records publicity department for several years before joining ASCAP.

Marketing

Rick Bleiweiss moves up to promotion vice president for PolyGram Distribution, Inc. in New York. Bleiweiss was national singles director. . . . Victoria Dargis comes to the 1812 Overture record chain, Music Man one-stop and Landmark Productions in Milwaukee as in-house controller. Dargis was formerly with Global Consolidation Enterprises.



Bacigalupo

Publishing

Related Fields

John W. Findlater resigns as president of MCA DiscoVision in anticipation of his retirement. Taking his duties is James N. Fiedler whose title is vice president of DiscoVision. Fiedler was an executive vice president of the division. . . . M. Thomas Taylor joins Soundcraft, Inc. in Kalamazoo, Mich., as president. He was president of Pro-Co Sound, Inc. . . . Ed Conway upped to president of Sunstorm Management Consulting, a division of Sunstorm Entertainment Services, Inc. in Los Angeles. He had been financial director of Scott/Sunstorm recording studios. . . . John Huie joins Frontier Management in New York as vice president. He was college department director for the Paragon Agency in Macon, Ga. . . . Glenn Orsher moves to Sanford Ross Management in New York as executive vice president. Orsher was Champion Entertainment's production director. . . . Glen McCandless joins Neve in Nashville as regional sales manager. He formerly worked at Anderson Audio in Nashville. . . . Janet Bothe joins Sony Video Products Co. in Paramus, N.J., as sales coordinator. She just graduated from Montclair State College. Also joining Sony Video Products in New York is Mark Heyer as capability specialist. He was research director and cofounder of the Greenwich Video Research Laboratories.

EXPERIENCE PAYS.



Les Dudek recorded three solo albums, played and recorded with Boz Scaggs, and toured with The Allman Brothers Band.

Mike Finnigan recorded a solo album, recorded an album as one half of Finnigan and Woods, played and recorded with Dave Mason, and was part of the legendary Jerry Hahn Brotherhood.

Jim Krueger recorded a solo album, played and recorded with Dave Mason, and wrote a number of great songs including "We Just Disagree!"

Put them all together and you get one of the strongest bands...and albums...of this, or any year. "The DFK Band", on Columbia Records ^{JC 3577C} and Tapes.

General News

Songwriters Oppose Arrangers Royalties

By JEAN CALLAHAN

WASHINGTON—The American Guild of Authors and Composers, the Nashville Songwriters Assn. and the National Music Publishers Assn. have filed reply comments with the Copyright Royalty Tribunal in response to the American Society of Music Arrangers' bid to share royalties for their contributions to copyrighted music.

AGAC, filing jointly with the Nashville group, contends that the Tribunal lacks the authority to create what it calls "essentially a new compulsory license" for the arrangers.

The Copyright Law authorizes the Tribunal to insure that a compulsory license royalty is paid to the copyright owner of the original musical composition, says AGAC, and only Congress has the authority to create a new and separate mechanical roy-

alty which AGAC believes to be the essence of the music arrangers' petition.

NMPA's response notes that a music arranger can "copyright his arrangement, if the underlying work is in the public domain or if he secures a license from the copyright owner of the underlying work."

When the arranger does this, NMPA argues, he is entitled to royalties like any other copyright owner. And, when the arranger works under contract, royalties belong to his employer, the copyright owner, concludes the NMPA argument.

The American Society of Music Arrangers has until March 20 to respond to the comments of the other group. Then, the Copyright Royalty Tribunal will decide how to resolve this matter.

Music Union Reacting To BBC On Cuts

By PETER JONES

LONDON—The shock revelation that the British Broadcasting Corp. plans to disband five of its orchestras as part of an economy plan to save around \$270 million over the next two years has brought the immediate threat of serious retaliations, mainly from the musicians union.

The union is already telling 400 "approved contractors" who supply the BBC with musicians not to sign contracts with the corporation after April 1. (See separate story on page 80.)

But the possible retaliation could go much farther, maybe to bar use of recorded music via a withdrawal of the "needletime" agreement. Strike action would also mean the end of television music showcases such as "Top Of The Pops," which draws million of viewers each week and is vital to the local record industry in displaying product.

Loss of the five orchestras means that 172 musicians will be out of work. To be disbanded are the BBC Northern Radio Orchestra, the Midland Radio Orchestra, the London Studio Players, the Scottish Symphony Orchestra and the Northern Ireland Symphony Orchestra.

(Continued on page 64)



STORE VISIT—Harry Ray, Al Goodman, and Billy Brown, the three members of Polydor's Ray, Goodman and Brown sign autographs during a promotional visit to the Discomat record store in New York.

RIAA Back To 60-Day Certification

NEW YORK—The Recording Industry Assn. of America has cut down the delay between the time a disk is released and the time it can qualify for gold or platinum certification to 60 days from 120.

The decision was made by the RIAA board of directors, making all recordings released before Jan. 4 eligible for certification. The 120-day certification period was adopted July 1, 1979.

"It was the decision of the board that the more stringent controls on returns allowances and credit policies adopted by the industry will minimize instances of subsequent returns netting sales below the minimum standards required for certifi-

cation," says Stan Gortikov, RIAA's president.

"The board believes that the new 60-day certification delay is an appropriate compromise between the original 'instant' gold and platinum availability and the 120-day period. While maintaining responsible industry practices, it makes the awards more useful as marketing and merchandising tools."

Haggard Will Open

LOS ANGELES—Merle Haggard is slated to perform at the grand opening of the Country Club, March 28 and 29. The showroom, located in the San Fernando Valley here, seats 1,000. Artists booked for the future include Billy "Crash" Craddock, Hoyt Axton, Freddy Fender, Donna Fargo and Johnny Rodriguez.

NECAA COOPERATIVE

12 Showcase Acts May Land Tours

By ED HARRISON

LOS ANGELES—Although it is still premature to gauge how much money schools will save through the National Entertainment & Campus Activities coop buying program, there is sufficient student interest in at least 12 acts that showcased at the organization's recent national convention for strong national or inter-regional tours.

According to Mary Beth Gibson, national coordinator for co-op buying, it will take another month before contracts are signed and tours are formulated. Student buyers and respective agencies are now in the process of putting price and tour details together.

Gibson says that the Washington convention Feb. 13-17 was the testing ground for the NECAA's new co-op buying procedure which places member firms in a more vital role.

This year, for the first time, student buyers and representatives of the showcased acts were

able to immediately identify time periods and routing agreeable to the artist, agent and school based on the number of preliminary interest forms schools submitted.

There are 11 regional coordinators trying to firm up blocks bookings for acts.

Among the showcase acts receiving the most interest forms were rock group Oak, comedians Michael Marlin, O'Brien & Sevara and Mark McCollum, Lonnie Brooks Blues Band, mime Trent Atterberry, Spheeris & Voudouris and guitarist Allen Ross.

Canadian rock act Stonebolt also received a lot of interest but due to conflicts in timing at the convention, routing schedules are yet to be worked out.

Price of these acts will depend on the number of schools in the block and the routing, Gibson says it will take until the summer before actual savings can be determined.

Disk Business Likes Bar Codes, Says NARM Study

By IRV LIGHTMAN

NEW YORK—An overwhelming number of retail, one-stop, rackjobber and independent distributor operations favor the universal implementation of UPC bar coding, with similar endorsement of the need for 100% manufacturer participation to make the system work for the benefit of all.

These are the key conclusions of a study commissioned by the National Assn. of Recording Merchandisers and sent to 200 NARM merchandisers, 100 of whom responded. The survey was conducted by ADVCOM, a New York-based automation research and consulting firm.

According to Joe Cohen, NARM's executive director, it is hoped the survey will "reinforce commitment and implementation" among those labels which already have opted for bar coding, and to convey an urgency that "the time is now" for others to get into the bar coding picture.

Adds Cohen soberly: "There is grave concern at NARM that those manufacturers which have already made commitments may question that commitment in light of a lack of interest by other large manufacturers."

The scoreboard for bar coding companies presently reads CBS, Capitol, A&M, Chrysalis, while the PolyGram companies and RCA and MCA have yet to declare a program of bar coding their product.

Elektra/Asylum's Jack Reinstein stresses as a spokesman for WEA on bar coding, the distribution giant is prepared to bar code new releases and start to convert saleable catalog backliners to the coding concept "if our customers indicate they require it."

Reinstein states WEA's decision awaits results of the NARM canvass. "WEA has spent well into six figures

(Continued on page 9)

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'Don't Fight It' & 'Good News.'"

RED-HOT RADIO FLASHES!
3/3 GOODPHONE WEEKLY, The "Tight" Review List:
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U.K. Court Whacks Wholesalers

• Continued from page 1

The U.K. case is the latest example of how the Recording Industry Assn. of America, the British Phonographic Industry, the International Federation of Producers of Phonograms and Videograms, the FBI, Scotland Yard and Interpol are exchanging information in order to crack down on illegally recorded product, which IFPI estimates costs the global industry \$850-million a year.

U.S. arraignment: see page 4.

The U.K. defendants have been ordered by the High Court to pay all costs of prosecution and an inquiry into damages has been ordered. However, the wholesalers, Warrens Records of London and Simons Sales Stores of Essex, have been granted a seven day stay in order to submit a defense.

The nine titles handled by Warrens and Simons were "Greatest Hits" by Paul Simon; Abba's "The Album;" Rod Stewart's "Footloose And Fancy Free;" Fleetwood Mac's "Rumours;" "Saturday Night Fever;" the Carpenter's "Passage;" Linda Ronstadt's "Simple Dreams;" Queen's "News Of The World;" and Elton John's "Greatest Hits Vol. 2."

Four of those titles are named in various indictments touching upon the current Goody investigation in New York. Authorities hope to prove that the current stage of the investigation will lay the distribution pipeline bare insofar as the alleged illegal traffic in counterfeit and pirated product is concerned.

Much of the evidence gathered so far by authorities here and abroad, in fact, stems from the massive FBI raids in the U.S. in December 1978. Such stepped-up vigilance had already begun to cause manufacturers and distributors of allegedly illicit product to increase sales to overseas contacts in order to avoid discovery in the U.S.

But the concerted efforts of industry organizations on keeping tabs on alleged pirates has resulted in the FBI being able to track American-manufactured product shipped overseas.

One of the initial leads in the long investigation that has culminated in the Goody indictments, in fact, was a communication between the FBI

and Scotland Yard inaugurated by the RIAA. The following narrative is derived from court files dating from 1978 to the present:

The U.K. raid was at the warehouse of Scarlet Band Records Ltd., Perivale, Middlesex, owned by the same Jeffrey Collins named in the Goody indictment. Among the items found there were documents linking B.C.F. Productions of Long Island and Norton Vernor of Canada to shipments of the seized alleged counterfeit tapes, affidavits show.

As convicted duper George Tucker mentioned in recent court papers revealing taped conversations between him and undercover agents, "the duplicator is one guy, the winder and splicer is another guy, the packager is somebody else."

This information, culled from a review of court documents, resulted in an FBI stakeout of the B.C.F. plant where agents found labels in a trash bin that were copies of the "Grease" soundtrack wrapper. Further communication with Scotland Yard revealed that Scarlet Band had obtained the alleged counterfeit cassettes from Vernor, who, the U.S. government now claims, had purchased them through Tucker.

The undercover conversations also divulged this comment from Tucker: "My people who I deal with ... are very, are heavies in New York. I mean heavies, these are not guys from Canton, Ohio, these are guys from Mulberry St., beautiful people as long as you don't f-k them, if they think you're f-king them, they blow your head off, simple as that."

Later, in describing to the undercover agents how the counterfeiting process works, Tucker says via court documents.

"You gotta come up with the cart (cartridge), an original cart and a record of any particular number you want."

He also describes the process through which printers manage to

copy the original art and reproduce it.

Even then, according to transcripts of the conversations, Tucker was aware of the risky nature of the counterfeiting trade and the increased diligence and expertise of the authorities in uncovering counterfeits.

"It's not like it used to be," he says. "The Feds are very hip. You know they came to my plant one time we were doing legitimate stuff, and I had some P-tapes on in pancake form on the sides. They never even knew what a pancake was, never even went to look. Now they take the pancake, they listen to it, they're hip, and you gotta really know what the hell you're doing."

(A "P-Tape" is jargon identifying a cassette or 8-track recording as one protected by Copyright Law. Pancakes are large rolls of magnetic recording tape, as much as 8,000 feet and 14-inches round, that can be processed into as many as 50 8-track cartridges.)

Assistance in preparing this story provided by Peter Jones in London.

It was through operations such as this, the government hopes to prove, that counterfeit tapes first began the journey into the pipeline of legitimate wholesale and retail distributors and, in some cases, back as returned merchandise.

If the government succeeds in bringing about a conviction of Sam Goody Inc. and its two top officers on charges they "knowingly" trafficked in unlicensed, counterfeit product, the accused executives face a maximum penalty of 20-years in prison and/or \$25,000 fines on a racketeering charge; 10 year prison terms and/or \$10,000 fines on the transportation of stolen property charges, as well as a one year term in prison or a \$25,000 fine on each of 12 counts of copyright infringement for private gain.

This last charge involves the 12 titles named in the indictment handed down against Goody and its president, George Levy, and Sam Stolen, vice president on Feb. 28. These titles were RSO's "Saturday Night Fever" and "Grease" soundtracks; the same label's "Flowing Rivers" by Andy Gibb and "Slowhand" by Eric Clapton; RCA's "Earth" by Jefferson Starship; CBS' "Stranger" by Billy Joel and James Taylor's "J.T.;" Casablanca's "Thank God It's Friday" soundtrack and the same label's "Double Platinum" by Kiss; Arista's "Even Now" by Barry Manilow; and "Paul Simon's Greatest Hits" and "London Town" by Paul McCartney and Wings.

2 Video Pirates Jailed In Calif.

LOS ANGELES—David Mark Katz, a resident of suburban Thousand Oaks, Calif., has been fined \$15,000 and sentenced to 30 days in jail for selling pirated videocassettes of motion pictures. Katz was found guilty in a federal court.

Katz, who admitted to the crime, operated National Video Co. for six months in 1978.

An associate of Katz's, David Mulberg of Los Angeles, who also pleaded guilty to misdemeanor copyright violations, was fined \$1,500 and given a five-day jail term.

Assistant U.S. Attorney Philip J. McAleer, who coordinates local federal prosecutions of criminal copyright infringement cases, had asked for fines of \$25,000 and \$10,000 respectively for the two men.

HIGH SCHOOLS & COLLEGES

Jazz In Classroom Undergoing a Boom

By ELIOT TIEGEL

LOS ANGELES—The figures are impressive. Some 15,000 American high schools and upwards of 250 U.S. colleges and universities have active jazz programs in their curriculum.

The figures are from the National Assn. of Jazz Educators which monitors the growth of jazz on secondary and higher educational levels.

This base audience, a quietly growing community over the past 10 years, represents for many record company executives the continual growth element for jazz music. For the educators themselves, right on the teaching and learning firing line, it represents a quiet evolution in musical attitudes for America's young people.

Some educators are prone to call it a revolution in that it wasn't too long ago that jazz was a verboten subject within the hallowed halls of higher learning. In fact, most educators got around identifying with jazz by call-

ing their jazz bands lab bands or studio bands.

It is only now, reveals Matt Betton, executive director of the National Assn. of Jazz Educators, that schools are openly calling their jazz bands jazz bands or jazz ensembles.

Times have clearly changed. "Twenty or 30 years ago you couldn't use the words 'jazz' or 'dance band' in many parts of the country because of religious problems," Betton says. "Today, the term 'stage band' is on its way out and is being replaced by jazz ensemble."

According to the educators group there are 22 U.S. colleges offering a jazz degree. "We see continual growth in schools adding jazz to their curriculum," says Betton. But there are still a large number of schools afraid to get involved with jazz, Betton acknowledges.

The phenomenon of high schoolers studying and playing jazz is a di-

(Continued on page 41)

Suspect Latin Tapes Seized In California

By JOHN SIPPPEL

LOS ANGELES—Evidence of a well coordinated plan to counterfeit Latin label 8-track tapes and cassettes has been ferreted out here in south suburban Pico Rivera.

Officers of the Los Angeles Sheriff's Youth Services Bureau happened upon a garage behind a residence in the suburb loaded with equipment, which they thought was a counterfeit tape operation. The enforcement agents were at the time trailing a juvenile suspect armed with a gun.

Their investigation disclosed a cache of tape duplicating equipment, prerecorded tapes and alleged counterfeit labels with a market value of more than \$20,000. Police are still investigating the matter, so they could not provide specific details at presstime.

An adult male suspect has been charged with violation of California penal code 653(h), the statute condemning unauthorized tape duplication, which is a felony. He is out on bond.

Found in the garage were more than 2,000 prerecorded tapes, primarily made up of Latin hit and catalog tapes. Titles found included: "Exitos" by Los Freddy's; "A Los

Amigos Que Tengo" by Pedro Infante, "El Tahir" by Los Tigres Del Norte, "Un Pobre No" by Los Humildes, "Los Alambros Yostros Exitos" by Los Bukis and "Julio Iglesias," among others.

The suspected counterfeit operation offered a catalog containing more than 200 different Latin titles. Thousands of boxed four-color tape labels were confiscated, along with a master and six Becht and TEAC slave units plus packaging and quality control equipment.

Officers say they hit the alleged illicit plant at dusk just as three workers were leaving. The suspected boss of the alleged illegal tape plant said he was in business six weeks, making 800 tapes weekly.

A well-conceived plan is believed to be at work because producing four-color labels of a wide variety for such a small operation would be financially unfeasible. The tape labels are identical in every detail to the original except that label logos are not carried.

Product on the following labels was found: Alhambra, Profono, Orfeon, Mar International, Gas, Ceytronic, Music Latina, Musart, Fama, Coronis, Ramex, Arriba, Freddie, Raff Marsal and CBS.

AND SOME STAFFERS QUIT

New Format For N.Y.'s WPIX-FM

NEW YORK—"The Next 25 Years Of Rock 'n' Roll" seems about to come to an end at WPIX-FM a little more than a year after the station adopted this slogan.

The station, which made a name for itself with a small group of loyal fans by playing a combination of new wave and rock oldies, never achieved substantial ratings or commercial success with the new format.

So the new general manager Ray Yorke has begun to make changes. He has brought in Radio Index president Todd Wallace as consultant and Wallace has installed Chuck Morgan as program director.

Morgan has been working with Wallace at the research firm as vice president in charge of consultation.

Wallace said he did not expect Morgan to stay more than a year.

Morgan will work on a yet unidentified format which will debut April 18. Wallace says the new format could not be identified for competitive reasons, but he notes that "there's a 15 share disco audience in this market (now shared by WKTU-FM and WBSL-FM) just waiting to be split three ways."

The existing format has already been modified into a mainstream rock and oldies mixture. Morgan succeeds Joe Piasek. To protest the change four other air personalities have resigned including Piasek's wife, Meg Griffin. Others department are Dan Neer, Jane Hamburger and Allison.

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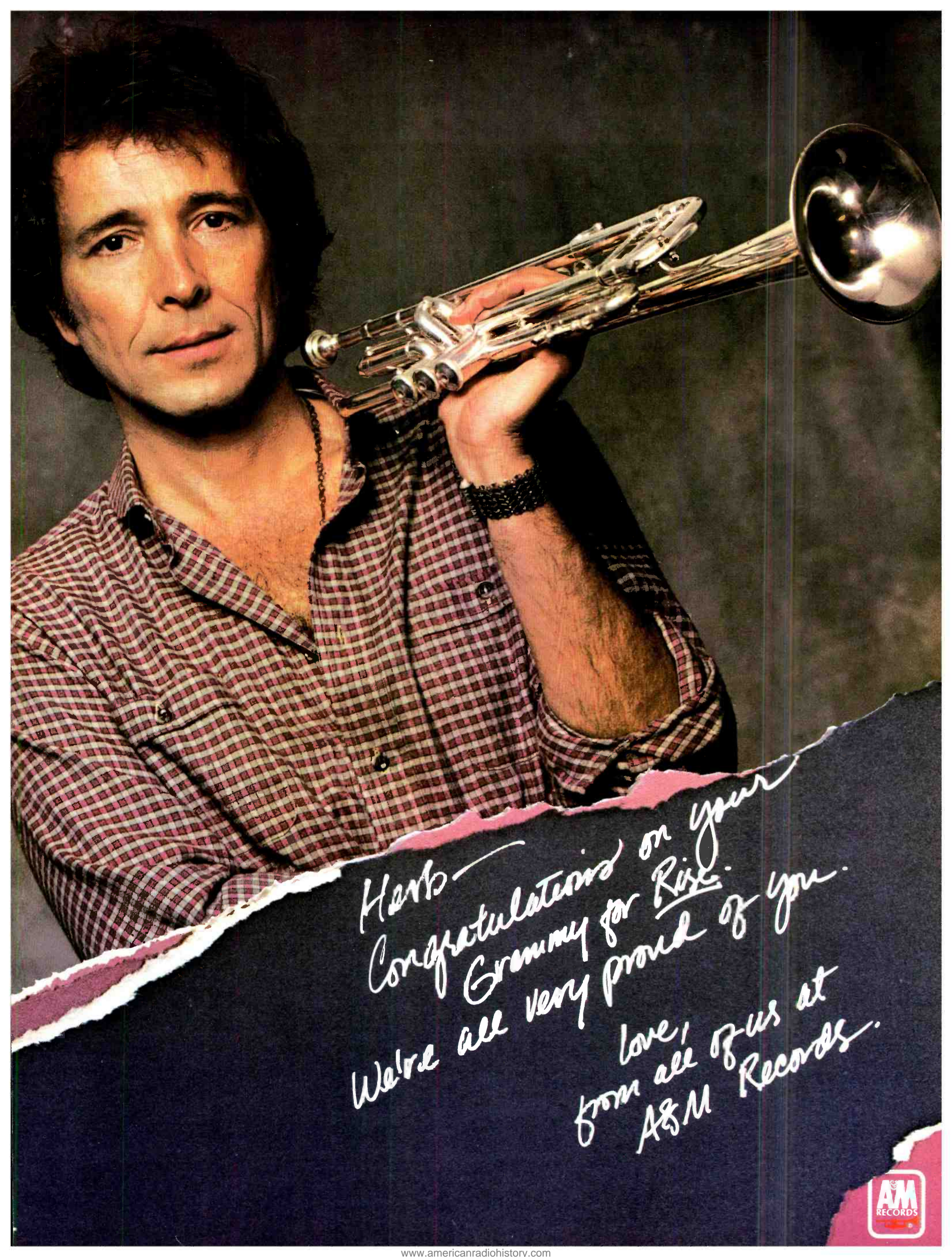
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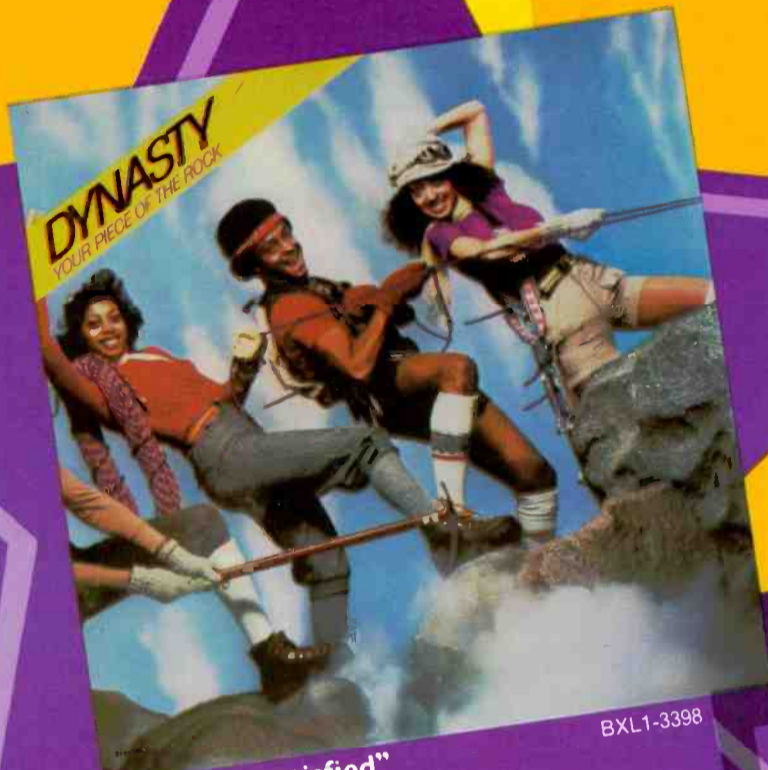
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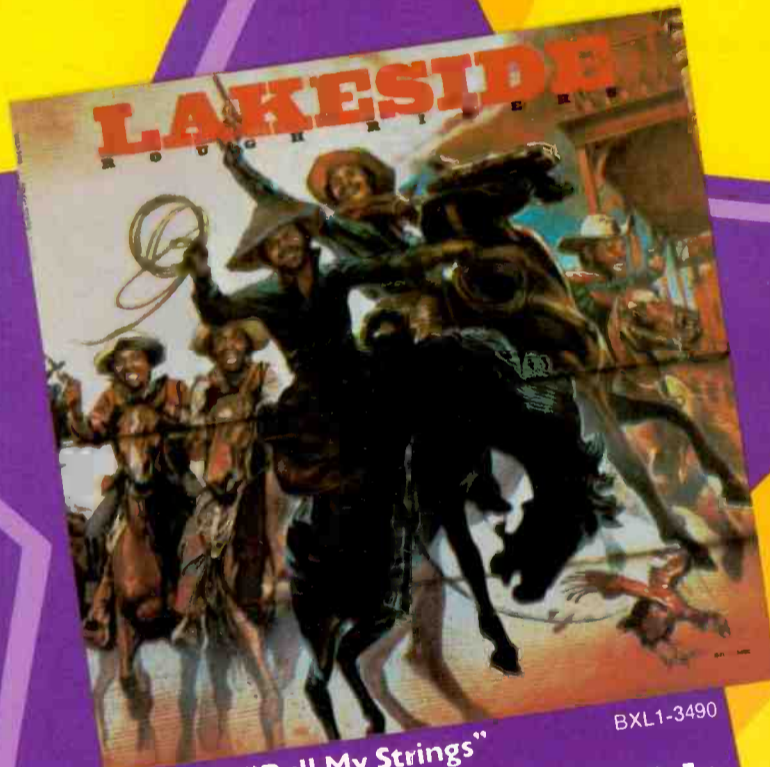


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MORODER UP *Producer-Composer Won't Fret Over 'Little Mistakes' In Studio*

By PAUL GREIN

LOS ANGELES—You'd think with Giorgio Moroder's extraordinary success with Donna Summer and now Blondie that he'd be a painstaking perfectionist in the studio, diligently laboring over every nuance of the recording process. Nothing could be farther from the truth.

"We work fast," he says. "I hate to be in the studio for 18 hours a day. Life is too short to spend all my time in the studio. So there's a little mistake here or there: who cares? The important thing is the overall atmosphere. If you have 95% of quality, that's enough. There is no audible difference between 95% and 99%."

"Donna is very fast: she sings a song once and that's it. And we don't fool around. We've done mixes of complete albums in two days. After a certain amount of time, you can't tell which version is better, and when you play them for people, most of the time they can't even tell the difference."

According to Moroder, this swiftly-paced approach extends to the songwriting process. "A song has to be there in a short time," he suggests. "If you work on a song for three or four hours, it's not going to be a good song. If it comes it comes; if not, forget it."

Moroder, who won an Oscar for scoring "Midnight Express" and who currently has a top five hit with a song he produced and cowrote for "Foxes" (Donna Summer's "On The Radio"), may have his biggest film hit to date with "Call Me" from "American Gigolo." The Blondie single on Chrysalis streaks from 28 to 12 on this week's Hot 100 as the Polydor soundtrack cracks the top 40.

"The director, Paul Schrader, and I figured Blondie would be perfect," Moroder says. "Its image is rock and very vital: new wave but not too new wave. The only other person we contacted was Stevie Nicks, but she didn't like the song."

Moroder confirms that he's moving in a rock direction. "I'm no Mike Chapman," he says, "but I still have a little background in rock: I just didn't have any chance to use it when disco was doing so well. But Donna doing 'Hot Stuff' gave me a chance to go back to rock; and with Blondie the chances are even greater."

There had been talk that Moroder (and his partner Pete Bellotte) might produce Donna Summer's next LP digitally, but Moroder says that's now not likely. "I'm afraid it would distract me a little bit from the crea-

tive side," he says. "Besides, editing is so difficult on digital: it's a little too messy."

"I know the mistakes I made on my own album (last year's live-to-digital "E=MC²"). I overemphasized the technique and should have worried more about the melodies and arrangements. I remember we were talking more about computers than about music: I think you can hear that on the record."

Moroder says he's also backing away a bit from the synthesizer sound that characterized big early successes like "I Feel Love."

"It is limiting," he acknowledges. "Although on paper you can have millions of different sounds on the synthesizer, in the end it's similar. I want to reduce its use to just a normal instrument, like piano or guitar."

Moroder seems to have a special affinity for female artists. Besides Donna Summer and Blondie's Deborah Harry, he's cut two albums with the Three Degrees, one with Suzy Lane and individual tracks with Cher and Janis Ian. (The only male singers he's handled, by comparison, are two LPs by Sparks and one by the Sylvers.)

Moroder's explanation for this preference won't win him any awards for consciousness-raising, but it's to the point. "I think I personally work better with girls," he says. "It's easier to tell a girl what to do than a man."

Moroder has a special sense of pride at Summer's growth as an artist from her sex goddess beginnings. "She's learned a lot in the last two or three years," he says.

"Even though the voice on 'Love To Love You Baby' is really little and thin, I knew she was able to sing

everything," Moroder says. "I used to hire her as a background singer before we cut the first hit and she was the one we always had to put way in the back away from the mike because she was so powerful."

Through most of Summer's LPs, the writer credit was shared three ways, with Summer and Bellotte taking care of lyrics and Moroder composing the melodies. On "Bad Girls" this system broke down, with Summer collaborating with Moroder on just one cut ("Our Love") and Moroder and Bellotte not teaming up at all.

"I wanted to have a double album," Moroder says, "and I'm not stupid enough to think I'm able to compose 15 songs (though he did it on 1977's "Once Upon A Time"). So Donna came in with a few, I had some and I asked Harold Faltermeyer and Keith Forsey to compose a few. We were lucky: they composed 'Hot Stuff.'"

Faltermeyer and Forsey are the first signings to a production company Moroder has just formed, which may also encompass a film division. Faltermeyer's first project is an album of his own; Faltermeyer's is a Three Degrees LP for Ariola.

Moroder wants to open a studio for himself and his producers, but first needs to decide whether to go digital or not. "I don't want to invest \$1 million on analog now and in two years find I'm outdated," he says.

According to Moroder, Summer's next LP, due in October or November, will be a single disk, her first since 1977's "I Remember Yesterday." It will follow four consecutive double-disk packages. "It's definitely time to slow down and maybe release less product," he says.

MINORS BANNED FROM BUYING

Assn. Seeking Dope Item Compromise

By ALAN PENCHANSKY

CHICAGO—Clashes between record stores and their local governments over bans on the sale of head-shop paraphernalia have intensified in the last several years. Now, a compromise solution to these legal battles is being sought.

The Accessories Trade Assn., representing manufacturers and distributors of smoking accessories, is formally endorsing an across the board ban on purchase of smoking materials by minors, which would extend to all types of stores. Such a ban, proponents note, is far less cumbersome than existing control measures, and avoids many of the alleged Constitutional rights violations of existing bans.

Attorney Mike Pritzker, the group's chief counsel, is author of the new legislation that is showing to states and municipalities. Pritzker is the spearhead of the association's legal battle that has resulted in successfully invalidating control ordinances in several states.

Korvettes Opening Free-Stander

NEW YORK—Under the banner of Korvette's Home Entertainment, Korvette's opens its first free-standing location this week in the King of Prussia Mall in King of Prussia, Pa.

This is one of the unit's designed to replace record and tape outlets lost with the recent closing of 14 Korvettes department stores. With news of the closings, Dave Rothfeld, company vice president in charge of its music interests, states that the company will eventually reenter

many of the areas with music operations.

In addition to audio recordings, the King of Prussia location, contained within 8,000 square feet, will sell audio and video hardware, including prerecorded and blank videotapes.

Rothfeld indicates that more openings will be revealed shortly, all under the name of Korvettes Home Entertainment.

Rock'n'Rolling

Public Image Album Tagged At \$11.98 List

By ROMAN KOZAK



Billboard photo by Chuck Pulin
Johnny Smiling: Johnny Lydon, formerly Johnny Rotten, flashes a rare smile during a recent interview.

NEW YORK—"Second Edition," the double album U.S. debut of Public Image Ltd., the group fronted by former Sex Pistol Johnny Lydon, will carry a \$11.98 list price, despite the \$13.98 price printed on the sleeve. The album arrives in stores this week.

"We changed it after the artwork was submitted," says Tim Devine, Warner Bros. product manager for the LP. The feeling of the band was to present its music at a reasonable price."

The change came after a "business" visit to Warner Bros. headquarters by Lydon and his guitarist Keith Levene. Since starting Public Image two years ago, Lydon says the band now manages itself, as well as handling its own promotion, publicity and some of the bookings.

In addition, the group takes the "Ltd." part of its name seriously, seeing itself less as a musical group and more as a production company and corporate clearing house not just for its musical properties but also for future video albums.

"What is important is not when we are first going to do this, but the fact that by using Super 8 we bring filmmaking accessibility to the public, so it is not just some smart director doing it," says Levene.

Initially, at least Public Image will concentrate on its own projects. Lydon is a little leary of helping others.

"I have done favors for other bands and have gotten kicked in the teeth for it," he remembers. "You help bands by supplying them gear, introducing them to people, getting them gigs, and putting in a lot of effort, and then they sell your gear for a holiday in Spain. It has happened."

The "Second Edition" album was released in Britain as "Metal Box," a three-record set that appeared packaged in a metal canister. Some 60,000 "Metal Boxes" were released in Britain by Virgin, costing the band an extra 30 cents each to manufacture. They have all since sold out, with import copies in the U.S. selling for \$25 each. Subsequent releases in Britain of the album will appear as a two-record set, like in the U.S., where it is released by Island, and distributed by Warners.

To promote the LP, Public Image is going on a 10-city U.S. tour, partially subsidized by Warners. It will play dance halls and "unusual"

venues. In Los Angeles the band may play the Olympic Auditorium, normally the home of boxing, wrestling and roller derby, while in New York the band hopes to play the venerable Roseland.

Also to help promote the album Lydon will be doing in-store appearances as well as press and radio interviews, something he doesn't much like to do. "Who wants to hear some poxy character talking about himself on the radio?" asks Lydon.

* * *

Details are still being worked on, but expect the Who to be going back out on the road come summer. Sources say the band expects to play areas rather than outdoor shows, and to break up the tour into short segments. The Who is now recording its next LP, its first for Warner Bros.

"Only In America," a musical based on the songs of Jerry Leiber and Mike Stoller, will open in London this spring. It will be presented by Carlin Music and Chrysalis Records in association with H.M. Tennent and the Roundhouse, and is being described as "music theatre, not just another rock'n'roll review."

The play is set in a Brooklyn slum in 1959, with the characters expressing themselves through Leiber & Stoller words and songs. The two have written such rock'n'roll masterpieces as "Hound Dog," "Jailhouse Rock," "Charlie Brown," "On Broadway" and "Spanish Harlem."

7 Sound Warehouse Stores Mapped

LOS ANGELES—The Sound Warehouse chain in the Southwest will open seven more stores by year's end and add Mississippi as its seventh state of operation.

Before 1981, the chain opens its first Jackson, Miss., outlet, a 15,000 square foot operation, to be followed immediately by a second smaller location in the same city.

Newest and 35th store in the chain opens Thursday (13) on Granville Ave., Dallas, making it the seventh Warehouse in the Ft. Worth-Dallas area. The 10,500 square footer will be managed by Kerry Chamberlin.

The ninth chain outlet in Houston will be a 4,800 square footer near the Univ. of Houston and Texas Southern Univ. to be managed by Les Ganther. The second and third stores in Wichita are blueprinted for 1980. Both will be 5,000 square feet.

Wichita manager Kay Thompson will appoint managers.

A second Austin, Tex., store of 15,000 square feet will be overseen by Louis Karp, while a second San Antonio store of 6,500 square feet awaits a managerial appointee.

Show Atlantic Art

NEW YORK—The Art Directors Club of New York has selected two Atlantic album jackets and nine examples of the company's graphic designs for inclusion in its 59th annual exhibition.

The honored covers are City Boy's "The Day The Earth Caught Fire" on Atlantic and Chuck Berry's "Rocket" on Atco. The exhibit opens May 12 at the Union Carbide Gallery in Manhattan and will tour the U.S., Europe and Japan.

Sinatra's Life Slated For Film

LOS ANGELES—Frank Sinatra's life is coming to the movie screen. "The Frank Sinatra Story" is being produced by the singer's own company, Artanis, with John Gay writing the script.

Earlier this year, Sinatra's Bristol Productions put together an NBC-TV two-hour special on his 40th year in show business.

For the film project, budgeted at \$10 million, Sinatra is said to be planning to rerecord several of his standards for the soundtrack. Other original recordings will be used in early sequences.

Filming is slated for the spring of next year in Hoboken, N.J., New York and Los Angeles.

Early Sinatra disks can be found on Brunswick, Columbia and RCA with his later works on Capitol and Reprise.

CBS Distributing Plan

• Continued from page 1
not a contractual obligation at this time.

While a formalized division to handle such business has not been established, a high level source at CBS indicates that if this limited alternative concept proves effective, a new operating unit within the CBS organization is a possibility after a short-term.

In this formative stage, it's understood that Cal Roberts of Columbia Record Productions and Paul Smith, senior vice president of operations are charged with weighing the possibilities of similar ties with other independent labels, with the CBS source noting that one of the biggest problems in this area is the number of labels seeking such associations.

According to the CBS source, the choice of Midsong was partly based on its modest size, thus offering greater flexibility in what CBS still considers an "experiment" both for itself and Midsong.

Steve Metz, executive vice president of Midsong, points out that the label is "clean" in terms of inventory at its former lineup of independent distributors, since it returned to this distribution system only last year after an association with MCA Records. The label started out as an

RCA manufactured and distributed label in 1975.

The first product under the CBS agreement will be Wardell Piper's new single, "Gimme Something Real," and the rerelease of a Charlie Calello album, "Sing, Sing, Sing," formerly tagged "Calello Serenade."

In recent months, Midsong has added several new executives, including Bernie Yudkofsky, sales manager; Phil Colbert, director of r&b promotion, and Ken Levy, director of creative services.

Besides its potential financially, the CBS spokesman pictures CBS' position as one of a desire to maintain the status of independent labels with the contention that the business has derived strength from independent label contributions to new artists, developments and trends.

Rock Resumes At Cincy Venue

CINCINNATI—Electric Factory Concerts and the Cincinnati Riverfront Coliseum both agreed to the six public safety measures issued by Cincinnati safety director Richard Castellini by a Monday (3) deadline.

The city has given these parties permission to hold both shows in question, which are concerts by ZZ Top March 21 and Linda Ronstadt March 25. In addition, Electric Factory Concerts recently announced the addition of the following concerts: Graham Nash at the Cincinnati Palace Theatre April 16, Van Halen at the Cincinnati Riverfront Coliseum April 24, the Crusaders at the Cincinnati Music Hall April 29 and John Denver at the Riverfront Coliseum May 3.

Renew Jeff Twell

NEW YORK—United Artists Music has renewed its exclusive writer agreement with Jeff Twell, according to Jimmy Gilmer, vice president of Nashville operations.

1,000 Flock To Berry Gordy's Tribute Dinner

LOS ANGELES—A star-studded crowd of more than 1,000 persons paid \$150 each to witness a salute to Motown's Berry Gordy, the recipient of this year's Whitney M. Young Award.

The magnetism of the Gordy name drew more people than the Century Plaza ballroom could accommodate Wednesday (5), resulting in the L.A. branch of the Urban League, the sponsoring group, doing turnaway business.

Sammy Davis Jr. is the only other music industry person to be awarded the Young Award, in 1972.

According to Vernon Jordan, president of the Urban League, the event was the largest and most successful in history. John Mack is president of the local chapter.

Paying tribute to Gordy was Alex Haley, who served as master of ceremonies. Diana Ross, who was on hand, gave a special salute in the form of a short film, in which she, along with the Muppets sang "He's A Jolly Good Fellow."

A highlight of the evening was Billy Preston and Syretta performing a number of Gordy-penned tunes such as "Lonely Teardrops," "Money," "Do You Love Me," and "I'll Be There," among others.

Krasilovsky Speaker At NAIRD Workshop

CHICAGO—A workshop conducted by music industry expert William Krasilovsky will be one of the highlights of this year's convention of the National Assn. of Independent Record Distributors and Manufacturers. Krasilovsky is author of the book, "This Business Of Music" published by Billboard.

The convention and trade show, set for April 17-19 at the Radisson-Muehlebach hotel in Kansas City, brings together the nation's small and moderate sized independent labels and their distributors. Also scheduled is an April 18 concert by legendary Kansas City jazz artist Jay McShann. Krasilovsky is scheduled to lead a discussion April 19.

Workshops for those just entering the record business as well as for industry veterans are lined up for April 18 and 19. Topics to be covered include: "Marketing And Economics For The 1980s," "Overseas Sales," "Publishing," "Business Start-Up," "Artist Relations And Development," "Radio Promotion" and "Print Media Promotion."

An April 19 banquet will include presentation of the group's Indie awards. Accomplishments in recording, marketing and distribution will be recognized.

Registrations (\$75 overall, \$30 daily) are being handled by the NAIRD office at Box 115, Bladensburg, Md. 20710 (301) 699-1145.

British Crackdown Snares Bootlegger

LONDON—The latest High Court case stemming from the British Phonographic Industry's "Operation Moonbeam" has resulted in a Manchester retailer paying \$1,600 in damages plus court costs for sales of bootleg LPs.

During the large-scale "Moonbeam" crackdown last year, it was established that Leslie Smith, owner of the Paramount Book Exchange, Manchester, was selling bootleg albums by artists such as David Bowie, the Buzzcocks, Bob Dylan and Siouxsie and the Banshees.

ALSO LINKS WITH CHERRY LANE

Subpublishing Pacts Firmed By MLO

NEW YORK—MLO Music, the umbrella company for film-television producer Martin Poll's music publishing interests, has completed a number of subpublishing deals.

They include: U.K., France and Australia: Warner Bros.; Germany: Edition Intro; Scandinavia: Sweden Music; Benelux: Bizet Productions; Italy, Greece, Israel, Spain and Portugal: CBS Songs; Japan: Shinko Music.

According to MLO, South America and Mexico deals are still in the negotiating stage.

In the print field, the company has also made a deal with Cherry Lane Music for the U.S. and Canada.

The present core of MLO Music is the Neil Sedaka catalog purchased

several years ago. Sedaka is under exclusive contract as a songwriter for the next four years, according to Janie Gans, manager of administration and foreign administration.

Under the agreement, he is to deliver to MLO 55 recorded songs and 10 unrecorded songs. His new album on Elektra is set for release this month and contains eight new songs.

Also, MLO has recently inked deals for material by Jerry Lilledahl, Stephen Schwartz/Leida Snow and Carol Hall/Lesley Gore. The Schwartz/Snow song, "Manchild Lullaby," is on the new Jane Olivor album on Columbia Records.

In addition to Gans, MLO executives include Henry Silverman, chief of operations, and Dick Stone, general manager. Firm's BMI catalog is Kiddio Music, while its ASCAP company is Top Pop Music.

SONGWRITERS TAKE BOWS IN NASHVILLE

By MIKE HYLAND

NASHVILLE — Sonny Throckmorton was named songwriter of the year while Steve Gibb's "She Believes In Me" was voted song of the year at the 13th annual Nashville Songwriters Assn. International banquet and awards ceremony March 1 following a full day of workshops sponsored by the organization at the Hyatt Regency Hotel here.

Throckmorton, author of "Last Cheater's Waltz," "I Wish I Was Eighteen Again," and "Middle Age Crazy," was in competition for the award with Bob McDill, Rafe Van Hoy, Rory Bourke and Steve Dorff. While the writer of the year is determined by positions of songs on the record charts, the song of the year is

(Continued on page 51)

'Jazz Shop' By ASCAP

NEW YORK—ASCAP's first Jazz Songwriters Workshop is set to get underway March 31 under the guidance of Billy Taylor, the jazz writer-pianist.

Sponsored by the ASCAP Foundation, the Workshop will meet every Monday evening from 7 to 9 p.m. at the society's New York headquarters across from Lincoln Center.

Guest panelists who will be invited to analyze participants' material will include writers, publishers, arrangers, performers and a&r staffers involved in jazz product.

Writers interested in applying for the Jazz Workshop may send a resume and cassette to: ASCAP Jazz Workshop, One Lincoln Plaza, New York, New York 10023. Deadline for entries is March 21.

The Jazz Workshop is part of an ongoing series of East Coast workshops which have previously included the disco and musical theatre areas.

Sugar N' Soul Broadens Scope

NEW YORK—Sugar n' Soul Music, two-year-old music publishing firm with disco and country success, has expanded into management and production.

Artists brought into the management and production phase include Jerri BoKeno, a singer; Jeff Kline, a singer/writer/guitarist, and r&b artists Hernandez and Allecca. All have completed or are in the process of completing sessions, some of which are under the direction of Michael Berman, who has joined the company as a producer.

Also at Sugar n' Soul is professional manager Mark Sameth, who also is the cowriter of "Pregnant Again," Loretta Lynn's latest MCA single.

In addition to previous country success, the publisher was associated with a disco hit on the West End label, Bettye Lavette's "Doin' The Best That I Can."

Sugar n' Soul is located in Forest Hills, N.Y., and is headed by Don Levy.

Issue 'Torpedos'

NEW YORK—A matching song folio of the hit album, "Damn The Torpedos" by Tom Petty & the Heartbreakers, on MCA-handled Backstreet Records, is being released by Columbia Pictures Publications.

The 56-page, \$7.98 book, which includes an eight-page art section, contains all the songs from the album.

L.A. Publishers Invite 4 Guests

LOS ANGELES—The Music Publisher's Forum meets at the Continental Hyatt House here Monday (10) at 6:30 p.m. to discuss "Showcasing The Writer."

Set for the panel are Frannie Golde, songwriter and CBS record act; Skip Nelson, coowner of the Bla Bla Cafe and Red Line Talent & Booking; John Braheny, codirector of the Alternative Chorus Songwriter Showcase; and Len Latimer, editor of Songwriter, Tunessmith and Songpluggers magazines.

At its last meeting the group elected its steering committee for the next year, to be headed by chairperson Carol Cassano, professional manager at April/Blackwood Music. Also on the committee are Martin Kitcat, also professional manager at April/Blackwood; Dale Tedesco, director of music publishing at Rubicon Music; Terry Fricton, president of Filmways Music and A.I.P. Music; Shelly Weiss, professional manager at Homegrown Music; Danny Strick, professional manager at UA Music, and Bernadette Gorman, international chief at Shelter Records' Skyhill Music.

Randy Pitch, professional manager at MCA Music, was named secretary, while Patty Shanahan, vice president of Island Music, was tabbed assistant secretary.

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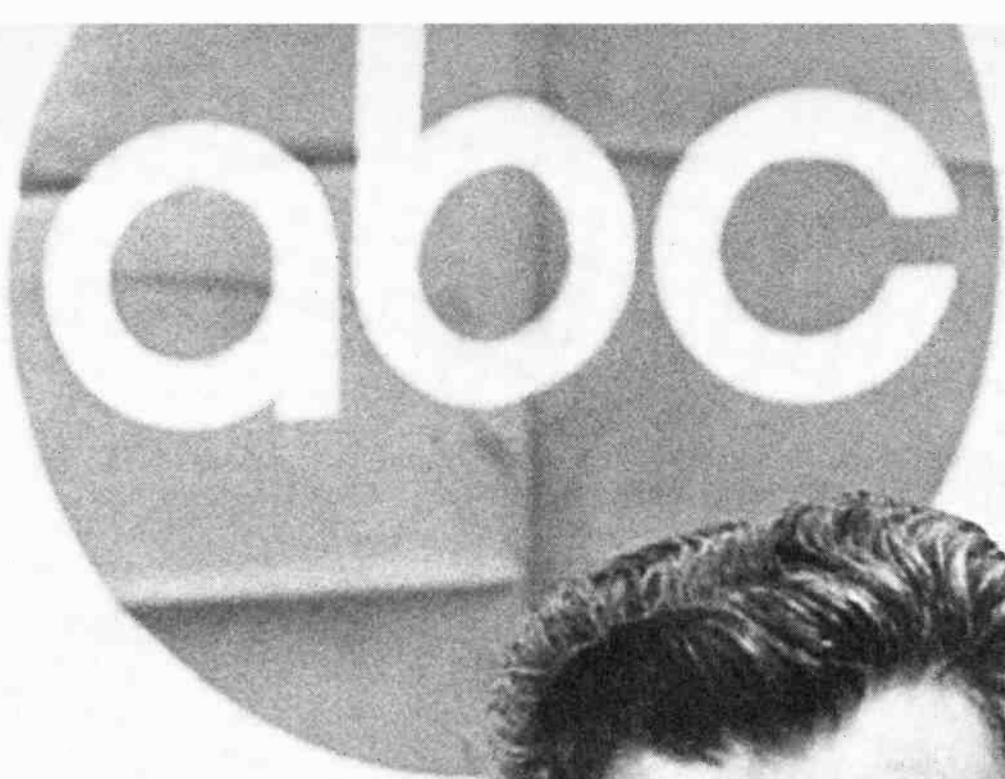
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Apr 21 Rockford, IL	May 13 Mesa, AR	Jun 14 San Antonio, TX
Apr 22 Des Moines, IA	May 14 Mesa, AR	Jun 15 Beaumont, TX
Apr 23 Omaha, NE	May 16 Tucson, AR	Jun 17 McAllen, TX
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Apr 26 St. Paul, MN	May 20 Santa Monica, CA	Jun 19 Houston, TX
Apr 29 Royal Oak, MI	May 21 Fresno, CA	Jun 20 Wichita Falls, TX
Apr 30 Grand Rapids, MI	May 22 Reno, NV	Jun 21 Lubbock, TX
May 1 Flint, MI	May 23 San Francisco, CA	Jun 22 Midland, TX
May 2 Chicago, IL	May 24 Santa Cruz, CA	Jun 23 Corpus Christi, TX
May 3 Davenport, IA	May 25 Oakland, CA	Jun 25 New Orleans, LA
May 5 Dayton, OH	May 26 Sacramento, CA	
May 6 Indianapolis, IN	May 28 Eugene, OR	
	May 29 Portland, OR	
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THIN RED LINE

(P-5)

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(P-45911)



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'STILL TOPS WITH TARGET GROUPS'

G.M. Schrott Sees the Sun In Buffalo WKBW-AM Arbitrons

By JIM BAKER

BUFFALO—Reports of WKBW-AM's demise "are wishful thinking on the part of our competitors," says station general manager Norm Schrott as he points to some bright spots in a decline from 14.0 to 10.9 share in the fall Arbitron.

Schrott points out, "When you measure 18-to-49 year-olds, WKBW is still number one in Buffalo. And WKBW is still number one in teens across the board by a lot. Those are our target groups."

The Capital Cities-owned station, once the market's unquestioned dominant powerhouse, dropped from second to fourth place behind WJYE-FM (15.6), MOR runnerup WBEN-AM (14.3) and MOR third finisher WGR-AM (11.0). "It has to be their worst book in 10 years," declares WBEN president Larry Levite.

Symbolic of WKBW's decline are the midday and afternoon drive figures—Jon Summers falling from a 10.2 share to 5.8 in midday since April-May and Jay Fredericks watching his audience dip from 13.1 to 9.4. Ironically, Summers (WKBW's music director) signed a three-year contract the day before the ratings were released.

Even Al Bandiero, the Brooklyn native who enjoyed a sensational spring book, tumbled from 15.5 to 9.8 before departing WKBW in a war of words with Schrott to join New York's WKTU-FM. Bandiero has been succeeded by Mark Thompson, imported from WINX-AM in Rockville, Md.

Levite held a champagne party to celebrate WBEN-AM's rise to second place and rock formatted WBEN-FM's sharp demographic gains on WKBW. He is both ebullient and history-minded in dis-

cussing the ratings. "I can't remember them (WKBW) not having double (rating) figures in midday, afternoon drive and evening," he says.

However, Schrott insists "we're number one despite not having football (Buffalo Bills) broadcasts for the first time since 1971."

The switch of Bill's broadcasts to WBEN is just one factor which Schrott feels weighed against WKBW this time around. "The Sunday numbers for WBEN are absolutely huge," he says. "They distort the whole Monday-to-Sunday picture."

Other factors Schrott doesn't hesitate to list include the dropoff of AM listening in general and a change in Arbitron's survey approach to the Buffalo market.

"FM rose quite a bit in 1979," Schrott observes. "In October-November of 1978, 49.6% of the afternoon drive audience listened to FM. Now that figure is 52.9."

How did Arbitron change its Buffalo survey, adversely affecting WKBW?

Schrott points to Expanded Sample Frame in the inner-city area, which helps to make soul-disco WBLK-FM's growth from 3.8 to 5.6% one of the book's top stories. "I'm super-enthused," is WBLK-FM head Frank Lorenz's reactions. "And we didn't do any heavy promotions, either."

Schrott's point is especially strong in the midday figures, where WKBW fell to sixth place—behind WBLK-FM, WJYE-FM dominates this period with 22.7 per cent, WBEN-AM and WGR-AM are tied at 11.3, WBEN-FM is fourth at 7.4, WBLK-FM fifth at 5.0 and then comes WKBW at 5.8.

Incredibly, WBLK-FM midday jock Gary Lanier was fired about a week after the ratings were disclosed for allegedly not reporting for a Saturday shift and "not conforming to station policy," according to Lorenz.

Meanwhile, at WKBW, Schrott says he is "not contemplating any changes" despite the negative report card. Not only that, but he makes light of Levite's blasts at WKBW's ratings. "He must be getting as old as his station's audience," Schrott says.

Schrott cites these percentages of WBEN's audience over 50 years of age—60.6% in the morning, 68.1 at midday, 56.7 in afternoon drive and 70% from 7 to midnight.

At WBEN, Levite notes the 12-plus Arbitron age bracket shows fifth place WBEN-FM down fractionally, but it's a different story at the station's target groups—18-to-34 year-olds and teens. "If you throw out Danny Neaverth (WKBW's morning drive jock), our FM is number one (from 10 a.m. to midnight)," Levite says.

"There are a dozen formerly big AM rockers like WKBW in the country which now bank on their morning men," Levite continues. "The big question is: Who doesn't own a stereo now? So why listen to rock music on AM when you can hear it in stereo on FM?"

Levite emphasizes that WBEN-FM achieved these in-roads on WKBW "with no contests. We never run contests," he says.

Levite notes particular strength of his station among males and says, "From 10 a.m. to 7 at night, our AM male audience went up at every time. At mid-day, among men 18 to 49, our share grew from 1.5 to 7. And our FM alone beats KB. It's number one contemporary for teens and 18-to-34 year-olds. The only time KB has any strength is when Danny (Neaverth) is on."

WJYE-FM, which rose to the top of the market last spring despite changing call letters from WBNY, padded its overall lead with particular strength among women over 18—growing from 15.8 to 18.7. At midday, WJYE's audience among women 25 to 54 zoomed from 19.4 to 25%.

Pete Vincelle, WJYE-FM general manager, was so ecstatic with the results that he mustered one of the more humorous ratings quotes. "We anticipated a softness in men and a flatness in women," he intones. "Instead, we ended up with a flatness in men and an increase in women. We're growing."

The Arbitron book carries two notations—"red-lining" hard rock WBUF-FM for regular on-air mention of the survey during the rating period and affixing a sticker at the front which notes WPHD-FM also aired diary references.

WGR-AM's Shane is the big evening winner despite just fractional growth (13.1 to 13.2) with Sabres' hockey as an ally. Shane, who wins consistently with the 18-to-49 crowd, now is number one even with teens and senior citizens included.

The intense morning battle reflects no major change with WBEN-AM's Jeff Kaye leading with 20.3, WKBW's Neaverth next at 19.0 and WGR-AM's Stan Roberts third at 12.4. WJYE-FM dominates afternoon drive with 18.6%.

(Continued on page 30)



Source's Source: Denny Domach, host of NBC's Source "Rock Report" listens, at right, as his guest Tom Petty makes a point during an interview.

Gossip, News Of Rockers Goose NBC Source Shows

By MAURIE ORODENKER

PHILADELPHIA—The heyday of the movie fan magazines have long passed their peak, but gossip columns continue with the choicest morsels coming from the rock stars. An NBC Source Network study showed that among the 18-34 set, the news that interests them most is about rock stars.

All the study did was confirm what Denny Somach felt all along. A mid-morning deejay at WYBP-FM, among the top rock stations in town, Somach has been cashing in on that fact with a nationally syndicated broadcast, "Rock Report," that has earned him the sobriquet as the "Rona Barrett Of Rock."

Telling the things that screen starlets used to get involved in, Somach has put together a 90-second daily "Rock Report" that NBC Radio syndicates six days a week to 70 of its Source radio markets.

Somach also produced a two-hour special, "The News That Rocked '79" on New Year's Day for NBC for its Source network. Rather than just on music, the special had its emphasis on both news about the rock stars as well as their music.

It was the first of a series of specials planned for the year. Others will deal with profiles of a particular artist blended with the music. In addition to the "Rock Report" for

NBC syndication, Somach is now developing "The Music Update," a similar daily news report dealing with the artists featured on the middle-of-the-road station with syndication plans to reach several hundred MOR stations.

Production for his chit-chat programs is handled by his own firm, Denny Somach Productions, an audio/video production company which also serves as media consultants for individual artists.

Also on the horizon for Somach are a number of rock specials for television. Not just a rock concert format as now before the tv cameras, but shows that project the personality of the performer with an in-depth approach as to what makes both the performer and the music tick. He expects the first of such specials to be built around Bruce Springsteen.

Somach views himself as a rock music newsman and brings to his productions a wide background in films, tv, radio and even rock concert promotions.

He started his radio career at WRMC-FM, a college station in Bethlehem, Pa., where he attended Moravian College, where he spun Mothers of Invention, Rolling Stones and Janis Joplin platters.

(Continued on page 30)

Top 40 Hikes KYNO-FM

FRESNO—Disco turned Top 40 KYNO-FM shows the most significant gains here as it leapfrogs in the October-November Arbitrons from a 3.6 to a 9.4 share.

"We're very tight and we do only local research," says vice president of programming John Lee Walker as to why he believes his station has moved up. The station is heavily structured with a playlist of 21 currents.

Ironically, Walker comes from Top 40 KIOY-FM which had extremely high numbers—a 12.6 in October 1978 and an 8.1 in April 1979—while he was there. Now, the station still has a respectable 7.9.

The leader in the market though is still beautiful music KKNU-FM with a 10.6, followed by KYNO-FM and adult contemporary KMJ-AM with an 8.4. KMJ drops from a 9.0.

Rounding out the top five are country KMAK-AM with an 8.1, up from a 7.8 and KIOY located in nearby Hanford.

In terms of dayparts, KYNO en-

joys its best times at night. During the 7 p.m. to midnight swing, KYNO-FM has a hearty 13.8 share. This is up from a 3.9 in the April-May book.

KKNU has its best numbers at midday from 10 a.m. to 3 p.m. where it has a 13.3.

KMJ-AM, one of the traditional leaders in the market, shows either decreases or slight increases in all its time slots except one. In the 7 p.m. to midnight slot, it jumps from a 6.4 to a 9.0.

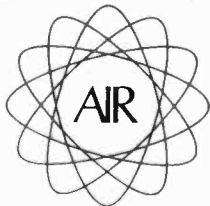
AOR KFYE-FM also does best in the 7 p.m. to midnight slot as it has a 9.0. However, this is down from a 10.3 in the last book for the same time period.

KMAK does its best in the mornings when it garners a 9.5. The numbers taper off to a 5.2 in the nighttime period. Meanwhile, country KARM-AM and adult contemporary KFRE-AM show drops in all time slots. Overall, KARM has a 4.0 share, down from a 5.5. KFRE has a 4.9 overall, down from a 5.7.

Harold L. Neal, Jr.

NBC Radio mourns
the passing of one of the
industry's great innovators.

AIR STUDIOS



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JON LIND

co-writer of Grammy winner "Boogie Wonderland"

Vox Jox

By DOUG HALL

NEW YORK—Dave Hamilton, program director at Doubleday's KDWB-AM-FM St. Paul, has installed a new assistant and a new music director.

Greg Ausham is the new assistant p.d. and has been hired away from KSTP-AM-FM St. Paul, where he was assistant p.d. for four years.

Pam Abresch is the new music director, moving up from program assistant, a post she has held for more than five years.

★ ★ ★

Carlos de Jesus has been named

JAWS LOCK; WHN SILENT

NEW YORK—Dan Taylor was doing an evening show the other night on WHN-AM here when he suddenly stopped talking in the middle of a sentence.

He had to stop because he opened his mouth a bit too wide and his jaw locked. He left the studio quietly for emergency treatment at a local hospital while the engineer segued records for a while. Part-time jock Alan Colmes was called in to give the station a voice. Taylor quickly recovered and was back on the air the next day.

assistant p.d. at WKTU-FM New York. He has been at the station since October and is a weekend air personality. He reports to p.d. Paul Zarcone. . . . Rod Lawless is the new music director at WBHP-AM Huntsville, Ala.

★ ★ ★

Billboard's man in Nashville, Gerry Wood, reports Butch Brannum is the new p.d. at WKDA-AM Nashville, succeeding Mike Beck, who has switched over to the FM sister station, WKDF-FM. Beck will also handle a shift on the FM. . . . Bob Davis has been named p.d. at WIS-AM Columbia, S.C. He comes from a p.d. spot at WHIO-AM Dayton.

★ ★ ★

Billboard's man in Cincinnati Victor Harrison reports jazz formatted WNOP-AM has hired Robin Carey as its first woman announcer. She is working in morning drive succeeding the popular Leo Underhill, who had to cut back his work load for health reasons. She previously worked at KZOM-FM Beaumont, Tex., as an announcer and assistant music director. While at that station she started a show called "Jazz Session."

★ ★ ★

Keith Harrington has been promoted to operations manager and

p.d. at KFIX-AM Liberty, Mo. He has been with the station since September. . . . Don Goodrum has been named afternoon drive jock on KLEB-AM Golden Meadow, La. He comes from WSLI-AM Clinton, Miss.

★ ★ ★

Gregg Albert, p.d. at WDUZ-AM-FM Green Bay, Wis., is looking for a jock to handle the 5 to 9 p.m. slot on the station. Those interested should call Albert at 414 435-5331 or write him at P.O. Box 36, Green Bay, Wis. 54305. . . . Mike Miller has an opening for a midday jock at "top-rated" personality-oriented rocker KOFM-FM Oklahoma City. Those interested should write him at P.O. Box 14806, Oklahoma City, Okla. 73113.

KMJQ FORMAT SYNDICATED

DALLAS—The eclectic but black-oriented format which has made KMJQ-FM a major success, often with double digit market shares in Arbitrons, is being adopted for syndication by TM Programming and will be introduced at the National Assn. of Broadcasters convention in April.

To adapt the format TM has gone to the source and hired Jack Patterson, who has been KMJQ's program director for the past three years.

The format has elements of disco, MOR, r&b and utilizes both black and white artists. To some extent many stations which had been in a pure disco format have been moving in this direction.

WKTU-FM New York, which has made such changes from disco, now identifies itself as "urban" in format. TM general manager Lee Bayley also uses "urban" to describe the format.

Bubbling Under The HOT 100

- 101—BOUNCE, ROCK, SKATE, ROLL, Vaughn Mason & Crew, Brunswick 55548
- 102—SHRINERS CONVENTION, Ray Stevens, RCA 11911
- 103—YEARS, Barbara Mandrell, MCA 41162
- 104—ANY LOVE, Rufus & Chaka, MCA 41191
- 105—IS THIS THE BEST, L.A. Boppers, Mercury 76038
- 106—RELIGHT MY FIRE, Dan Hartman, Blue Sky 36302 (Epic)
- 107—LOVE IS GOOD NEWS, Ava Cherry, RSD 1017
- 108—WON'T GIVE IT UP, Sue Saad and The Next, Planet 45912 (Elektra)
- 109—THIS IS MY COUNTRY, THANK YOU CANADA, Shelly Looney, Mercury 76050
- 110—SCANDAL, RCR, Radio Records 711

Bubbling Under The Top LPs

- 201—MICKEY MOUSE DISCO, Disneyland 2504
- 202—CROWN HEIGHTS AFFAIR, Sure Shot, De-Lite DSR 9517 (Mercury)
- 203—WISHBONE ASH, Just Testing, MCA MCA-3221
- 204—TOMMY JAMES, Three Times In Love, Millennium BXL1-7748 (RCA)
- 205—CHUCK CISSEL, Just For You, Arista AB 4257
- 206—AVA CHERRY, Ripe, RSD RS-1-3072
- 207—GALLAGHER, Gallagher, United Artists LT 1019
- 208—SYLVESTER, Living Proof, Fantasy F-70010
- 209—KLEER, Winners, Atlantic SD 19262
- 210—ROGER POWELL, Air Pocket, Bearsville BRK 6994 (Warner Bros.)

Pro-Motions

LOS ANGELES—Independent album promotion man Steve Leeds has expanded into books. He is representing Dave Marsh, author of "Born To Run," the Bruce Springsteen story, and placed Marsh on a number of Washington and Baltimore stations. On WHFS-FM Bethesda, Md., Marsh did a four-hour live remote from a book store with WHFS air talent "the Weasel." Marsh also taped interviews with WWDC-FM (DC-101) Washington, D.C.; WAVA-FM Arlington, Va.; WYYY-FM Baltimore and the National Public Radio Network in Washington. Leeds works on Runder and Sire Records and formerly worked at Atlantic Records.

★ ★ ★

Tower Records, CBS Records and KGB-FM San Diego bussed 28 San Diegos to the Pink Floyd Los Angeles concert Feb. 11. Listeners were urged to enter a drawing for tickets and bus transportation to the concert at local Tower outlets. Also, listeners won by answering Pink Floyd trivia questions over KGB-FM. The promotion was originated by Paul

Deregulation Is On Way, Says Senator Schmitt

WASHINGTON—Sen. Harrison Schmitt (R-N.M.) is confident that broadcasting will eventually be deregulated and he believes a legislatively-mandated transition period will be necessary if deregulation is to work properly. Schmitt also anticipates an end to license renewal proceedings for radio and sees five-year or longer renewal periods in the future for television stations.

Addressing the National Assn. of Broadcasters state broadcast associations presidents meeting, he said deregulation is the wave of the future and that regulatory management will be reduced in favor of the marketplace. New technology, he said, has made some provisions of the Communications Act obsolete, adding that the Federal Communications Commission should become more of a referee than a manager.

The Senator, who is cosponsor of the Senate version of the Communications Act rewrite, also predicted that if the FCC passes its proposals to permit more FM stations, the competition will be good for broadcasting and that radio will continue to expand.

Review By Supreme Court

Continued from page 1

holding broadcasters' rights to choose entertainment formats without government interference.

The statement, issued in response to the WEFM-FM Chicago case which involved a classical music station hoping to switch to a rock format, met with loud objections from public interest groups which appealed the Commission's decision.

Last summer (Billboard, July 14, 1979), the U.S. Court of Appeals for the District of Columbia ruled that the FCC must consider listeners' groups' complaints that a broadcaster's programming switch might result in the loss of a "unique" format.

Wilhemina Cook, Citizens Communications Center attorney who has been active in the format debate, is "disappointed" that a listeners' victory in the Appeals Court decision is now in jeopardy. "We're not asking the FCC to regulate every

Sansone KGB promotions director, and the station's promotion staff.

★ ★ ★

Coinciding with their appearance at the Hammerhead club in West Islip, N.Y., Cliff Johnson of Atlantic act Off Broadway did an interview with Frank Ellsworth, DJ at WBAB-FM Babylon, N.Y. prior to the show. At the Capitol Theatre in Passaic, N.J. on Feb. 29, DJ Kathy Miller of WDHA-FM Dover, N.J. did a live interview with the act.

FCC Approves Sale Of Wis. FM Station

WASHINGTON—The Federal Communications Commission has approved the sale of WMIL-FM, Waukesha, Wis. from Stebbins Communications, Inc., to WMIL, Inc., a wholly-owned subsidiary of Charter Broadcasting Co. for \$1,509,000.

The sale was approved after the commission concluded that Charter could be a responsible licensee despite previous trouble with the commission when WMJX-FM, Miami (another Charter-owned station) was denied a license renewal in 1978. An appeal of that case is still pending before the commission.

AOR Stations

Continued from page 30

problem for AOR," says Tom Owens, "but I think that's their (the women) problem."

"Females like familiar music or music that they can identify with," says Bob Davis. "We're starting to pick up on women listeners, playing some of the titles they want to hear."

"Although we would like to attract more female listeners," says WBIR's Lambert. "we must continue to rock hard."

"We need to keep our male base and try to get the females," says WLRS' Hall. "We can't play a cut by AC/DC and follow it with Billy Joel or Linda Ronstadt—it just won't work. However, we realize we cannot ignore the female population."

In many markets throughout the Southeast, AOR radio has surpassed Top 40 in the ratings. Many of the stations surveyed report that they are gaining teen listeners and losing the late 20s and 30-year-old listeners. According to WBIR's Lambert, "AOR will be the Top 40 of the '80s."

RADIO REVIEW

Blondie's English Concert First Class

"Supergroups In Concert Presents Blondie," ABC FM Network, March 22. Produced by ABC by Pat Griffiths and Kevin Kalunian for GK Productions.

NEW YORK—This first of eight supergroup concerts to be aired by ABC this year is a straightforward, first class two-hour presentation of Blondie during a London concert.

The music—22 selections—is presented in six segments wrapped around time for commercials and interviews of Deborah Harry by host Pat St. John, who regularly is a disk jockey on ABC's New York FM outlet, WPLJ.

The well-recorded concert has a good cross section of Blondie material ranging from its first hit in Britain, "Denis" to its latest release, "Eat To The Beat." The group is in fine form as it does "Atomic," a top hit in Britain, and "Heart Of Glass," its successful flirtation with disco.

On one set the group is joined by keyboard player Robert Fripp as it runs through the hits of Donna

Summer ("I Feel Love"), David Bowie ("Heroes") and James Brown ("I Feel Good").

St. John ties in his interviews with the music and asks Harry about the group's relationship with Fripp. She replies, "We sort of struck up a friendship. He's a very nice man."

Harry also discusses the need to reissue the group's first album "Blondie," originally a Private Stock release, which did better in Britain than in the U.S. She explains the market wasn't ready when the album was released but now she feels it is.

She calls the success of "Heart Of Glass" ironic. "It's a great song," she says. "It has universal appeal and to those who are interested in rock 'n' roll and not just MOR."

DOUG HALL

NEW YORK—ABC Radio Networks, basking in the success of a year-end 10-hour special "Super '70s," which was heard by an estimated more than 18 million adults, will follow up the Blondie show with a two-hour Fleetwood Mac special for the ABC Contemporary Network.

The program, first in a series of "Spotlight Specials" this year will be aired April 13. The program was produced for ABC by the PH Factor in Los Angeles. Contemporary has 600 affiliates.

Also in April are plans for the ABC Information Network to carry "Memory Weekend," a show hosted by former WABC-AM New York personality Bruce Morrow, who now owns stations in Middletown, N.Y. The four-hour show will air April 19 or 20 and will review music and events of 1965 through 1968.

An encore of one of ABC's first music programs, "The Barbra Streisand Special" will return on the ABC Entertainment Network April 13.

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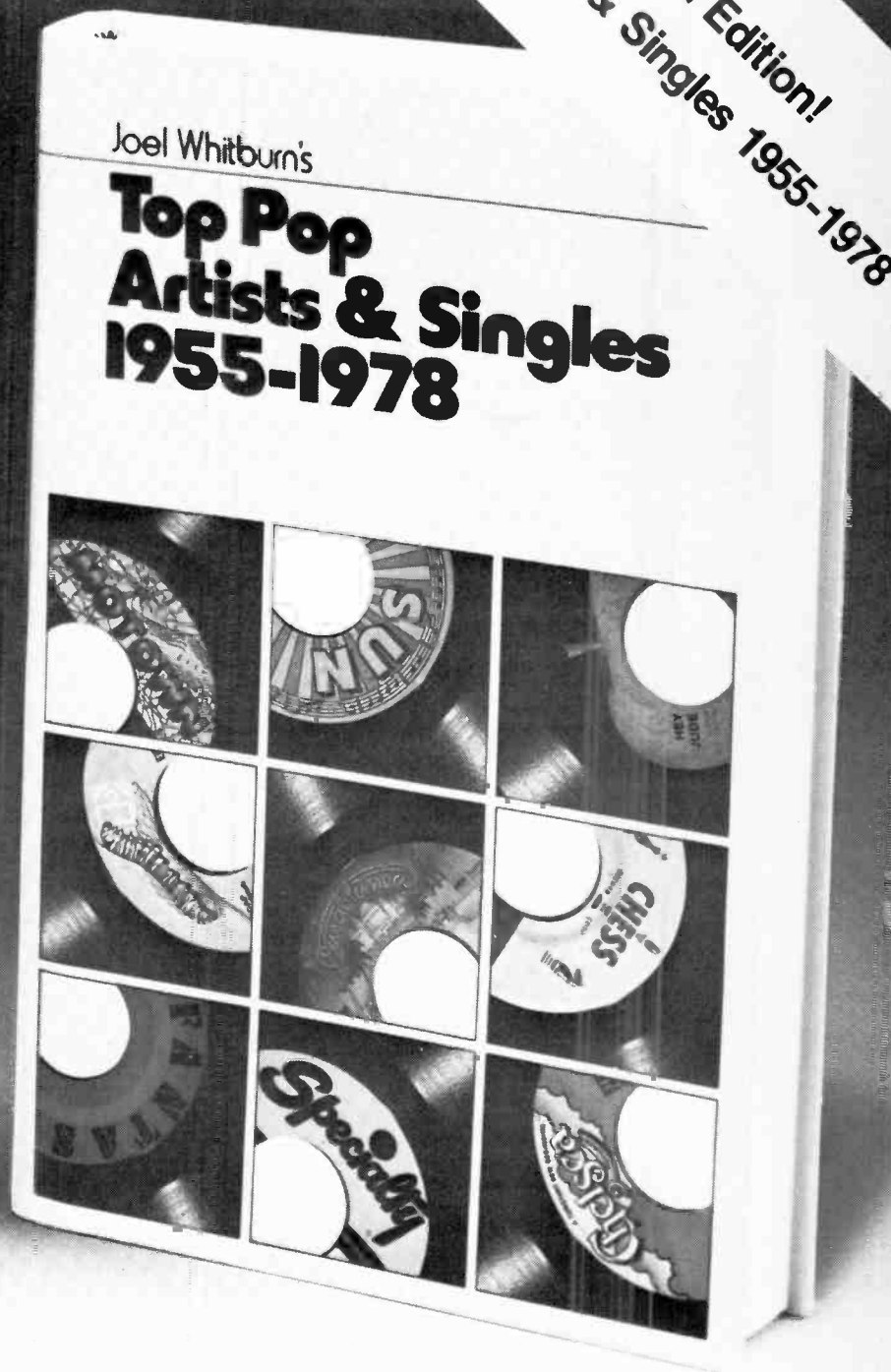
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MO	YR	WKS	POS	RNK	ARTIST - Record Title	SYM	LABEL & NO.
Oct	64	6	55		BOSTON POPS ORCHESTRA I Want To Hold Your Hand a) Arr. & Conducted by conductor conducted Boston Pops from 1959 to his death July 10, 1979	P	RCA 8378
					BOTKIN, PERRY JR. - See DE VORZON, BARRY		
					BC'WEN, JIM** with The Rhythm Drchids		
					... or the ...		
					STEWART, BOB Tonight's the Night (Gonna Be Alright)	(7) (5) (4)	Warner B 8262 Mercury 73224 Warner B 8475 Warner B 8475 Mercury 73330 Warner B 8321 Warner B 8568 Mercury 73244 Warner B 8535 Warner B 8396 Mercury 73344 Mercury 73034 Warner B 8426 Mercury 73412 Mercury 73224 Warner B 8170 Mercury 71646
Nov	76	23	1	2	Magie May Do Ya Think I'm Sexy?		
Oct	71	17	1	2	You're a Mean One (Gonna Be Alright)		
Jan	78	22	2	3	You're a Mean One (Gonna Be Alright)		
Jan	78	22	2	3	You're a Mean One (Gonna Be Alright)		
Oct	72	10	23	5	You're a Mean One (Gonna Be Alright)		
Apr	78	12	21	6	You're a Mean One (Gonna Be Alright)		
Apr	78	12	21	6	You're a Mean One (Gonna Be Alright)		
Nov	78	12	21	6	You're a Mean One (Gonna Be Alright)		
Dec	78	11	20	10	You're a Mean One (Gonna Be Alright)		
Jul	77	10	40	11	You're a Mean One (Gonna Be Alright)		
Dec	77	7	42	12	You're a Mean One (Gonna Be Alright)		
Mar	72	6	58	13	You're a Mean One (Gonna Be Alright)		
Nov	5	59	4	14	You're a Mean One (Gonna Be Alright)		
Nov	73	5	59	15	You're a Mean One (Gonna Be Alright)		
Sep	73	7	80	16	You're a Mean One (Gonna Be Alright)		
Aug	71	6	81	17	You're a Mean One (Gonna Be Alright)		
Jan	76	4	81	18	You're a Mean One (Gonna Be Alright)		
Dec	74	2	57	18	You're a Mean One (Gonna Be Alright)		
					with group Faces Lead singer with Jeff Beck Group from 58-69 and with Faces from 69-76 One of the great superior rock performers of all time Also see Faces and "With Lee Jackson"		
					BERRY, CHUCK Sweet Little Sixteen	(2)	Mercury 71646
Oct	57	16	2	2	Sweet Little Sixteen		
Mar	57	26	3	3	Sweet Little Sixteen		
May	55	18	5	4	Sweet Little Sixteen		
Nov	57	15	8	6	Sweet Little Sixteen		
Nov	58	15	8	6	Sweet Little Sixteen		
Jul	64	11	10	7	Sweet Little Sixteen		
Dec	67	9	14	8	Sweet Little Sixteen		
Dec	68	10	10	9	Sweet Little Sixteen		
Feb	68	12	10	10	Sweet Little Sixteen		
Feb	73	13	7	11	Sweet Little Sixteen		
Jun	56	5	29	12	Sweet Little Sixteen		
Jun	56	5	29	12	Sweet Little Sixteen		
Jul	58	13	32	13	Sweet Little Sixteen		
Jul	58	13	32	13	Sweet Little Sixteen		
Jan	65	7	41	15	Sweet Little Sixteen		
Jan	65	7	41	15	Sweet Little Sixteen		
Mar	60	6	42	16	Sweet Little Sixteen		
Nov	58	9	47	17	Sweet Little Sixteen		

- Artist's last or most recent charted record
- Artist's first charted record
- Flip side of a higher-positioned single
- Label and record number
- Special notes of interest (names of group members; previous groups an artist was with; date of a list's death; author's commentary on artist; cross references and other key information)
- Total weeks record held #1 or #2 position

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	18	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
2	2	79	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
3	3	74	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
4	5	14	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
5	9	44	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
6	10	31	MENDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003
7	4	53	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
8	11	14	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
9	22	5	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel) Telarc Digital 10041
10	NEW ENTRY		MEHTA BOLERO: L.A. Philharmonic London CS 7132
11	7	5	BERG: Lulu Orchestre de l'Opera de Paris (Boulez) DG 4711 024
12	8	27	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra, Telarc Digital 10042
13	26	5	MASSENET: Don Quichotte Ghiaurov, Crespin, Bacquier (Kord) London OSA 13134
14	30	9	BRAHMS: Violin Concerto Perlman, Chicago Symphony (Giulini) Angel Q-37286
15	20	9	BRAHMS: Four Symphonies Chicago Symphony (Solti) London CSA 2406
16	19	5	RAVEL: Bolero Boston Symphony (Ozawa) DG 2530-475
17	14	22	BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421
18	12	5	ENCORES: Itzhak Perlman Angel SZ-37560
19	13	5	MOZART: Don Giovanni London Philharmonic (Solti) London OSA 1444
20	31	22	GOUNOD: Faust Domingo, Freni, Allen, Paris Opera Chorus & Orchestra (Pretre), Angel SZDX 3868
21	NEW ENTRY		OPERA ARIAS: Vol. 2: Beverly Sills (Levine/Maazel) Angel SZ-37727
22	17	5	DEBUSSY: Pelleas et Melisande Von Stade, Stillwell (Karajan) Angel Scx-3885
23	16	14	MUSIC OF TELEMANN: Galway RCA ARL1 3488
24	6	14	O HOLY NIGHT: Pavarotti London OS 26473
25	15	27	DEBUSSY: Images Jacobs, Nonesuch H-71365
26	21	5	PUCCINI: La Boheme Carreras, Putnam, Ricciarelli, Covent Garden (Davis) Philips 6769 031
27	NEW ENTRY		SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
28	18	31	GERSHWIN: Manhattan Soundtrack New York Philharmonic (Mehta), Columbia JS 36020
29	NEW ENTRY		STRAUSS: The Egyptian Helen Jones, Kastu, Hendricks, Detroit Symphony Orchestra (Dorati), London OSA 13135
30	NEW ENTRY		PUCCINI: Suor Angelica Sutherland, Ludwig, Buchanan, National Philharmonic Orchestra (Bonyng), London OSA 1173
31	29	35	MAHLER: Symphony No. 4 Israel Philharmonic (Mehta), London Digital 10004
32	24	5	SCHOENBERG: Gurre Lieder Boston Symphony (Ozawa) Philips 6769-038
33	25	61	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
34	28	88	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
35	37	14	MAHLER: Symphony No. 5 London Philharmonic (Tennstedt), Angel 3883-ZB
36	23	9	SAINT-SAENS: Samson & Delilah Domingo, DG 2709-095
37	27	14	BEETHOVEN: Symphonies 8 & 9 Berlin Philharmonic (Karajan), DG 2707 109
38	33	14	VERDI: Don Carlos Carreras, Freni, Ghiaurov, Berlin Philharmonic (Karajan), Angel SZDX-3876
39	39	214	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
40	40	27	MORE RAMPAL'S GREATEST HITS RCA ARL 1-3388



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DS-37330

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• Continued from page 37

less." The Commodores, with an LP set for April or May will play large arenas.

Larry Vallon, president of Larry Vallon Presents, a rock 'n' roll concert firm, echoes Ashburn's statements. At the same time, Vallon, who recently handled the Fleetwood Mac date in San Diego with a \$12.50

Smokey Robinson's organization agrees with Roker that there aren't enough r&b packages touring.

"Last year," says Roker, "there were only a handful of black shows in L.A. booked by promoters, excluding the Greek Theatre and Universal Amphitheatre. Therefore, if a show comes along I have to grab it or I go out of business.

off the drawing board. Reason—the packages didn't make sense.

"Black audiences are no longer spending money to see major acts with bad supporting acts. And there are still acts that want to go out as headliners when they should be supporting artists. Earth, Wind & Fire and the Commodores are the exceptions. These acts are capable of going without any support."

According to the Wonder source, Wonder, who did not use outside promoters, preferring instead to promote his tour through his own organization, charged the unusual ticket price because "Stevie's wish was to do something special on the tour.

"He wanted to present his 'Secret Life Of The Plants' LP and do it effectively. In order to do this he had to take a large orchestra with his own group—which cost a lot of money.

"Then there were the regular touring expenses and the shows were held in small arenas." As to whether Wonder was sympathetic to the economic problems his fans may be having, the source maintains, "Stevie was not trying to gouge the public. Any artist who does that is foolish.

"There are people who are willing to pay a higher price to see an artist perform in a more intimate setting. These same people would not necessarily go to the 18,000-seat Forum to see him.

"However, if Stevie said that from now on he will charge \$25 for his shows, I would say that's foolish."

The source notes that this was the first time Wonder has charged such a price for tickets, "And it will probably never happen again. He realizes that a lot of people who would like to see him could not the last time because of the high ticket price. So he's going out again this year in larger venues where the ticket prices will be much lower."

"On the East Coast," Roker continues, "the problem is different. There are so many places for acts to play and several promoters to book them—so there's heavy bidding on the artists and they can afford to ask for a lot of money. This is the reason so many black promoters have gone out of business.

"There were a lot of packages considered last year that didn't even get



Billboard photo by Donna Santisi

BELUSHI & BOYS—John Belushi, on drums, joins Stiv Bators, center, and the Dead Boys during band's recent appearance at the Whiskey in Los Angeles.

top ticket, believes ticket prices for rock concerts trail other entertainment commodities. He points, as does Ashburn, to the increases levied at promoters and artists which he says are not passed onto the consumer.

"Acts realize the bulk of their money comes from records, not tours, therefore, they use their concerts to boost record sales. Major rock acts tend to play the larger venues, and are able to keep ticket prices at a minimum."

Prior to Vallon's San Diego date, Avalon Attractions promoted Fleetwood Mac's Inglewood Forum engagement where the top ticket was \$15. The Eagles and Fleetwood Mac are probably rock's two biggest concert draws. The Eagles Forum dates last week took a \$12.50 top ticket.

On the other hand, Renny Roker, president of L.A.'s R&B Productions, surmises the reason for "inflated ticket prices for many r&b acts is because there just aren't enough black packages going out. The shows just don't exist." Randy Dunlap of

'Unknown' L.A. Bands Vie For Recognition

By SHAWN HANLEY

LOS ANGELES—Since new wave's onslaught some three years ago and the subsequent sparking of label interest in homegrown talent potential, this city has witnessed a proliferation of local bands.

But what happens to the surplus of these groups, who unlike the Knack or Van Halen have yet to break away from club circuit entrenchment and stiff competition?

"They get ignored," says Dennis McBride, who is launching what he hopes will be a precedent-setting talent search starting Tuesday (11) at Redondo Beach's Great Gatsby disco, which he is heralding as a "tribute to local talent."

"So many of our local bands have been plugging away for a long time, even when it was hard to get gigs because of the popularity of disco acts. Now that the trends have changed, I'd like to help these bands get on their feet," says 25-year-old McBride, who has contracted the 250-seat club for every Tuesday during the next four months for the series of contests.

Financially backed by the club's management, which is steering the originally disco/pop-oriented night-spot into a gradual rock direction, McBride feels these contests are unique in that he will expose the top samplings of local bands to various industry personnel of local bands to various industry personnel who will participate in the judging.

"And, what's most critical here,"

asserts the former booking agent of disco talent, "is that the first prize—a three-song videocassette of the winner—will be a meaningful, constructive aid to the band's quest for recognition."

On the first two Tuesdays of the month, four bands will be selected from a total of eight contestants. From these four, the judges will eliminate one band on the third Tuesday. On the final judging day,

the three finalists will be placed as first, second and third place winners.

Bands that come in second will receive two hours worth of studio time donated by Redondo Pacific Stereo, and third place winners will receive a gift certificate worth \$150 of equipment from either of the two West Los Angeles Music retail outlets.

In the early stages of the project's planning, McBride landed his first

tional tour in about two years and according to Randy Dunlap, top ticket price in major markets will be \$12.50, less for secondary markets.

"We're concerned with the consumer and Smokey believes that because of the economic situation, which is not really feasible for touring, he must keep his ticket prices within a reasonable range." Dunlap points out that in secondary markets Robinson's top tickets will be \$8.75.

Ariz. State Programs Ringing Up \$ Profits

By AL SENIA

TEMPE—The Arizona State Univ. concert program here has emerged as the strongest in the Southwest with a dozen major acts appearing during the first semester of the current academic year.

The number of shows cosponsored by the student government and campus administrators has already surpassed the entire 1978-79 academic year, when 10 major acts were presented.

At least four major shows are planned for the second part of the academic year, says Lori Tanner, Student Activities vice president who oversees the concert program.

So far, the 12 concerts presented this year, reportedly have grossed \$667,000 and netted the student government about \$41,000 in profits. Tanner notes.

During the entire 1978-79 academic year the concert program reportedly grossed \$778,000 and netted the student government about \$52,000 in profits.

That was a record year for concert revenue, but the current academic year looks even better, Tanner says.

Acts appearing this year have included Bad Company, Bette Midler, Elton John, Abba, REO Speedwagon, a show featuring Poco, Graham Nash and Dave Mason; Billy Joel, Bob Dylan, Arlo Guthrie, Dan Fogelberg, Kenny Loggins and the Beach Boys.

Chuck Mangione was the first major concert act of the second semester.

Outside promoters bring the acts into either Gammage Center for the Performing Arts (a 3,000-seat venue) or the Univ. Activities Center (which seats 14,000).

Both venues are operated by the administration, which takes a cut of the gross for expenses. Artist and promoter fees are also deducted from the gross. Under an agreement between student leaders and administrators reached in 1978, the resultant profit is divided. The student government receives 60% and administrators get 40%.

Originally, activist students started their own concert series under the auspices of a statewide student union.

(Continued on page 39)



Billboard photo by Chuck Pulin

N.Y. MADNESS—The members of Sire's Madness invent some new dance steps during an appearance at Irving Plaza in New York.

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Talent Talk

John Denver makes his first New York area appearance in more than two years when he plays the Nassau Coliseum or Long Island Friday (14). It is part of a 120-city tour that began Feb. 16. ... Expect a "new" Beatles album from Capitol April 7. It will contain different versions of familiar Beatles songs, as well as a picture of the notorious "Yesterday And Today" cover showing dismembered dolls and hunks of meat.

The Citicorp Center in Midtown Manhattan is featuring a month of **Cole Porter** music at the Market Atrium. ... The BBC has named the **Police** the most popular band, and "Regatta De Blanc" the most popular LP in Britain. ... **Utopia** bassist **Kasim Sulton** is going solo in various New York showcase club appearances. ... **Todd Rundgren** will produce the next **Shaun Cassidy** LP.

Blue Oyster Cult became the first band to play the Providence, R.I., Civic Center after a Who concert was cancelled there last December. The Cult closed its show with renditions of "Substitute" and "My Generation." ... **Chuck Hammer**, **Lou Reed's** guitar player, to appear on

the next **David Bowie** LP. ... **Jack Bruce** is making a comeback, with a new management company, Monarch Entertainment, a new band, featuring **Billy Cobham**, **David Sancious**, and **Clem Clemson**, and a couple of dates at the Bottom Line in New York.

Peter Gordon, former French horn player for the **Boston Symphony Orchestra**, has formed **French Toast**, a contemporary fusion group. ... **Queen** writing music for the Dino de Laurentis "Flash Gordon" film. ... **Heart's Ann** and **Nancy Wilson** may be writing a script for a CBS-TV film.

The **Cretones'** bassist/songwriter **Mark Goldenberg**, also writer of three new **Linda Ronstadt** tunes, was cited recently for listening to music through earphones while driving. The E/A artist, who's pledged to fight the charge in court, contends, "Those earphones are foam. They don't even cover my ears, and I can hear through them."

Cheap Trick will kick off a nationwide small hall tour in mid-March. ... **Pink Floyd** has released few singles in its career, but JEM has lo-

cated and imported four titles originally released in Italy. ... **Sammy Hagar** postponed his European tour for two months while his eight-year-old son Aaron recovers from kidney surgery.

ROMAN KOZAK & SHAWN HANLEY

Arizona State U.

• Continued from page 38

dent lobby. Though successful, that series set off a competitive scramble among various campus special interest groups for the concert dollar.

The agreement reached in 1978 effectively ended the student-run concerts and monopolized the mechanism for bringing acts onto the 35,000 student campus.

Tanner says students are moving closer toward eliminating the outside promoter.

The student senate has approved the establishment of a "Skinflint Series" under which students will work directly with group managers to bring acts to the campus.

The series will begin in July and feature midline acts at cheaper ticket prices in the Gammage facility.

Signings

The **Manhattan Transfer** to Fred Lawrence of the Agency for the Performing Arts for representation. ... **Damion & Denita** pact with Rocket Records. ... Songwriter/artist **Thom Pace** to Capitol Records. His debut LP, "Maybe," is released Monday (10). ... Also to Capitol is rock quintet **Red Rider**. ... Source recording artists **Chuck Brown & the Soul Searchers** to Joe Fontana Associates in New York for management. ... Midwest blues r&b artists **Big Twist and the Mellow Fellows** to Flying Fish Records.

QCA Records inks songwriting producing duo **Dave Somboretz** and **Chris Madden** to a writing, recording and publishing deal. ... San Francisco rock songwriter/artist **Tim McDonald** to Kae Schultz Management for representation. ... The Entertainment Co. re-signs staff producer **Nick DeCaro**, who has finished working on a forthcoming LP by B.J. Thomas. ... **Robin Greenstein**, New York singer/songwriter to the Brad Simon Organization for personal management. ... **Mel Starr** and **Teddy Reynolds** to Houston's Freko Records.

Epic recording artists **Louise Mandrell** and **R.C. Bannon** to Dick Blake International in Nashville for booking. The **Cruse Family** to Impact Records, a division of the Benson Co., with a debut release titled "Harmony." ... Also with Benson is **Doug Oldham**, whose re-signing marks the performer's 15th year with the recording/publishing firm.

MCA artist/songwriter **Rafe Van Hoy** to a management contract with Don Light Talent in Nashville. The Tree songwriter's works have been recorded by **Kenny Rogers**, **Anne Murray** and the **Oak Ridge Boys**. Van Hoy's debut MCA LP, "Prisoner Of The Sky," has just shipped. **Aztec Two Step**, formerly with RCA Records, to Waterhouse Records of Minneapolis with an LP due soon called "The Times Of Our Lives." ... **Jack Bruce**, British bass player whose credits include Cream, West, Bruce & Laing, to John Scher's Monarch Entertainment Bureau for management. ... Canada's **Bruce Cockburn** to Millennium Records. The former folk singer turned pop artist has five Juno Awards to his credit.

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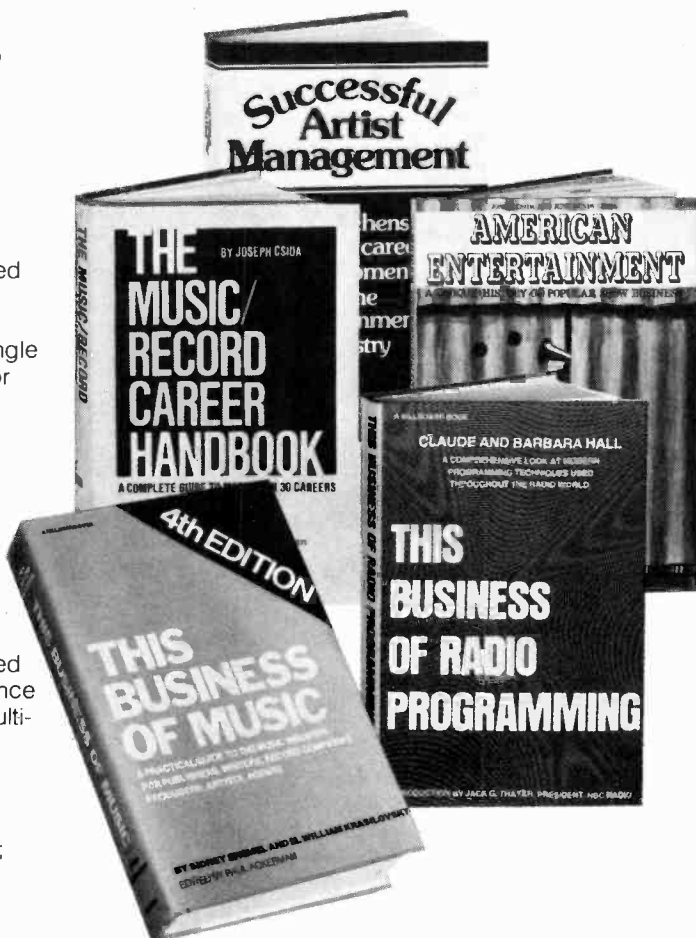
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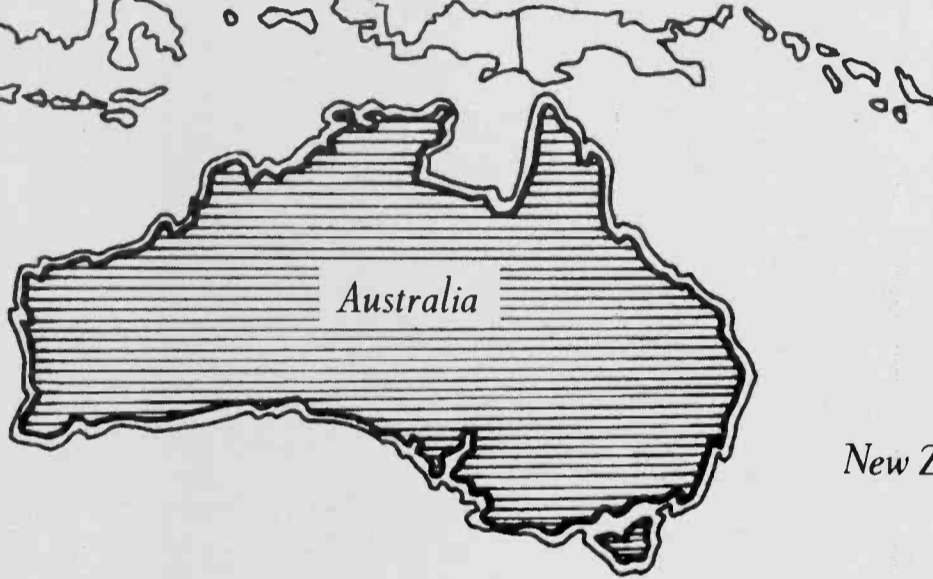
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AUSTRALIA



NEW ZEALAND



SOUTHEAST ASIA

A Billboard Spotlight

AUSTRALIA: Singles Boom In The Region's Premier Market

By GLENN BAKER

If 1978 was the year of the 'gorilla' in Australia (double Stigwood soundtracks) then 1979 was, in complete reversal, the year of the single. The swing from double 12-inch to single 7-inch vinyl can be attributed, in equal proportion, to the economic state of the nation and an eventual, if late, breakthrough of British "new music."

1979 was also a year when canny, ear-to-the-ground independent labels gave an object lesson to the seven major record companies on the profitable penetration of the increasingly attentive international market. Too many large companies spent the year commiserating over the abatement of the '75-'78 boom; while their brash junior competitors set about creating a new boom under their very noses. The nil growth situation of 1978 regressed to a market downturn this past year and, whereas there had been at least four albums with sales exceeding 350,000 in '78, 1979 saw a general average of around 180,000 on the top 10 sellers for the year. In comparison, 1979 set a new record for gold and platinum

singles; with 41 selling in excess of 50,000 (gold) and another 10 achieving 100,000 plus (platinum). In 1978, no more than 25 singles had sold to award status.

The singles trend became evident during 1978 when EMI, Polygram and WEA all achieved their highest selling singles ever. In 1979 it was Festival, Astor and CBS' turn—with the latter reaping its first ever platinum single in Australian trading.

Two singles—"Heart of Glass" by Blondie (Festival) and "Up There Cazally" by the Two Man Band (Astor)—managed to achieve, with sales of more than 200,000 units, the sort of numerical levels that had become commonplace for hit albums during the late '70s.

Dramatic proof of the singles resurgence is to be found in figures released by the Australian Bureau of Statistics for Australian manufacture of records, which indicate that 7.685 million singles were produced in the January-September period of 1979, as opposed to 5.346 million for the same period in 1978. Statistics also reveal that 5.4 million albums were manufactured in the 3rd quarter of 1979, as opposed to 5.7 million for the same period in 1978.

The chart share of around 25% which disco had carved for itself in '77-'78, remained unaffected during 1979, despite an avowed "phasing out" policy by powerful broadcasters. Though disco did not enjoy the degree of community prominence it had enjoyed in previous years, record sales were exceptionally high. Patrick Hernandez' "Born To Be Alive" (CBS) first and only platinum single, was denied significant airplay in every major market until it actually reached the national No. 1 position.

One of 1978's more notable peculiarities was the appearance of a great number of totally new artists in prominent chart positions. 1979 saw a return to more familiar secure faces and there were no Meatloafs or Jeff Waynes to be found. The most impressive new album entities were Rickie Lee Jones and Toto, who made it to 9 & 13 respectively, on the year's top 100 chart. The key positions were instead taken by the likes of Supertramp, ELO, Kiss, Rod Stewart, Billy Joel, Bee Gees, Leo Sayer, Bob Seger, Blondie and the Doobie Brothers.

Those buyers willing to spend on unfamiliar artists, grav-

itated more toward the singles area. This was reflected in the fact that a staggering 50% of the top 100 singles for 1979 were from artists who had not previously appeared on Australian record charts. The British "Euro" "new rock" influence came from a string of top 10 hits by Lene Lovich, Ian Dury, the Boomtown Rats, M. Plastic Bertrand, the Buggles, UK Squeeze, Dave Edmunds, Gary Numan & the Tubeway Army, Rachel Sweet, the Police, Mick Lowe, Judie Tzuke, Sniff 'n' the Tears and others. Even British "Euro" pop reigned supreme, with three monster hits by Midge Mast group Racey and others from Cliff Richard, Quatro & Norman, Abba and Wings.

Local recordings again performed poorly on the charts, in comparison to previous years. 1978 had been the worst year of the '70s in this regard, with only 10 singles and 9 albums in the top 100s of the year. In '79 the levels lifted slightly with 14 singles and 12 LPs though this was a far cry from the 1976 figures of 26 & 15.

The multi-platinum standard for hit artists back in 1976 has since rapidly dwindled to the point where those acts considered to be among the top five in the country, are barely able to move past platinum. This has certainly been the case with Mi-Sex, the Angels, Little River Band, Sports and Cold Chisel. (Although the steady sales of LRB's greatest hits is approaching 200,000 units) Mi-Sex, a New Zealand "new rock" act signed to CBS, was the most impressive local chart performer of the year—delivering one of three Australian recorded No. 1 single hits with "Computer Games" and coming in at 47 on album top 100 with a debut album "Graffiti Crimes."

In Melbourne, a new "biggest" (domestic) selling Australian single ever" was established by a faceless Two Man Band who sold 250,000 copies of football anthem "Up There Cazally," for the small independent (through Astor) Fable Records. Similarly a Sydney cricket anthem—"C'mon Aussie C'mon"—became a No. 1 gold single.

The estimated \$200 million annual turnover of the Australian record/tape market appeared to remain unchanged, as in 1978, if in fact it did not drop below that level.

MAJOR LABELS

The seven major distributing companies in Australia—As-

(Continued on page A-2)

AUSTRALIA: Singles Boom

• Continued from page A-1

tor, CBS, EMI, Festival, Polygram, RCA & WEA—account for more than 80% of the overall market and employ more than 88% of the industry workforce. EMI and Festival own recording studios and all but WEA and Polygram have full-scale manufacturing plants.

The past year saw a consolidation of chart/market supremacy trends which were becoming obvious the previous year. Following is a brief resume of the seven company's performances over the past year. Chart percentages quoted are derived from success performance for the entire year (January-December) and have been based on the Kent Music Report, Australia's industry-accepted chart. Two sets of figures have been computed; one for overall chart performance (top 100 singles & top 60 LPs) and one for top 10 performance.

As in the previous three years, Festival and WEA were the dominant companies in '79; while EMI, the strong contender in the second half of '78; failed to fulfill all of the promise it was showing—in all areas bar top 10 singles, where it romped home with 21.4%.

WEA ended its first decade of Australian operation with the opening of a lavish new building, funded to the tune of \$1.75 million from local profits alone. The company emerged as leading album charter with 23.2% overall and 25.6% of the top 10 (second after CBS), and was placed third in singles performance with 17.4% (second with 15.7% in top 10).

After a consistently strong 11 months with Rickie Lee Jones, Cold Chisel, Nicolette Larson, Rod Stewart, Linda Ronstadt, Doobie Brothers, etc., WEA picked up an enormous Christmas bonus with monster-sellers from Fleetwood Mac, The Eagles and Led Zeppelin.

A young, vital and aggressive company, with an excellent recent track record in local recording and hitmaking, WEA has reported a 7% increase on 1978's actual turnover, which was in turn an 8% increase over 1977. Managing Director Paul Turner insists there is no "gloom or doom" in his company, though he does concede that "the '80s are not going to be easy."

1979 was the year that WEA's parent companies took their most serious look at the Australian market. Dan Loggins, WEA executive director of international a&r, told Billboard mid-year: "At the risk of offending Germany, Canada or England,

Glenn Baker is Billboard's correspondent in Australia.

Australia is one of our top three foreign markets—with the best growth potential of all."

The independent Festival Records tenaciously held onto its overall prominence in the market—craftily stripping EMI of singles supremacy (18.3% to 17.6%), and neatly landing the top album of the year ("Breakfast In America").

Able to work product more effectively than any other company, Festival has been almost single-handedly responsible for the British influx via its licensing of Stiff, Island, Virgin, Chrysalis, A&M and (recently lost) United Artists. Particularly impressive was its assumption of the virtually moribund Stiff label from EMI in January—for an almost-instant run of three hits (including two No. 1's). Accordingly, much is expected from its recent acquisition of Arista.

The most appealing aspect of Festival's operation is its comprehensive and wide issue policy: making available many important, though not particularly viable, releases. For this reason, the company feels justified in imposing strict controls on the importing of its licensed product, preferring to supply specialist outlets itself.

EMI has, in the words of its managing director Stephen Shrimpton, managed to "look more like a record company than an insurance office over the past year." The refurbishing of offices and reallocation of positions has given the company a much-needed injection of confidence and determination. Shrimpton claims that the past six months' trading has been the strongest in five years and this is certainly evident from the company's performance in the singles market.

Album success, however, has been surprisingly poor; with only 13.3% overall (fifth position) and 11.4% in the top 10 (sixth). This is attributable to the worldwide EMI/Capitol "difficulties" and does not really reflect on the Australian company's marketing expertise. Racey, the Knack, Promises and Cliff Richard have buoyed EMI's singles success in the past year. At present the company has but two albums in the national Top 40 chart—an indication of its problem area. However, much of the company's sales activity lies in non-chart areas such as classics, and its overall market share is estimated to be 18%.

Selected EMI promotions have impressed during the year; particularly a performing promotional tour by the Knack at the same time its single and album were at No. 1 in the U.S. Double platinum album sales were achieved within a matter of weeks of the group's visit—which had been partially engineered by LRB manager Glenn Wheatley.

Polygram, according to leader Ross Barlow, had "an absolutely fantastic year in 1979," with a significant portion of its MOR-oriented success being unrepresented on the charts. "After 'Grease' and 'Saturday Night Fever,' we had to virtually fend for ourselves in '79," says Barlow, "and we pulled it off with 600,000 units by Demis Roussos, 215,000 double sets by the Bee Gees, platinum sales of 10cc's 'Greatest Hits' and almost double gold sales on a No. 1 Boomtown Rats' single."

The company's share of the album charts in '79 was 15% (fourth position) and 13.8% of the top 10 (fourth). In the singles area it managed 5th position with 12.8%, while performing worse in the top ten placings with 10.8% (seventh and

last). Indications point to a lack of promotional expertise in the single's market.

Polygram has invoked some sharp criticism during 1979 for such shortcomings as the issue of expensive double sets without librettos (notably "Quadrophrenia"), the non-release of important albums (the Jam) and release delays of up to seven months (Southside Johnny & The Asbury Dukes). Significantly—it is in these very areas that market-leaders WEA and Festival are rarely caught short.

In local recording, Polygram has had some notable success. Unique new music outfit the Reels have recently been assigned to Polydor U.K. after a three company bidding war involving RSO and Ensign. Ironically, the group is all but ignored in their home market. As well, a greatest hits double package of media superstar Jon English moved \$1 million retail, becoming the largest selling local double album yet (displacing Marcia Hines, also Polydor).

CBS, under the dynamic new leadership of Paul Russell, has emerged as a completely new company in almost every regard. New appointments, new attitudes, an expansion of local a&r and promotional forces, and a refinement of the marketing expertise already within the organization, has marked CBS as the company to watch in 1980.

During 1979 CBS shone best in top 10 albums, where it led the field at 27% (vs. WEA at 25.6%). In overall album performance it managed third at 18.9%. Singles, however, were another matter altogether. In the same year that CBS in America was deemed No. 1 pop singles label in Billboard's Talent In Action Awards, the Australian office limped into sixth place, with only 12.6%. In the top 10 area it fared a little better at 3rd with 14.1%.

Melbourne's Astor Records also emerged as a revitalized, reoriented force in the past year, enjoying its strongest trading period in more than 20 years of operation. Traditionally the poorest performer of the seven majors, Astor virtually doubled its share of the singles chart (7.7%) in 1979—with a particularly strong showing in top 10 categories (12% on singles, ahead of Polygram at 10.8%, and 4.6% of albums, ahead of RCA at 1.4%).

At one point, in August, Astor held four positions in the singles top 10 with three gold and one platinum disk. The sudden and phenomenal breakthrough with Kiss, after three solid years of groundbreaking, gave the company its greatest success since Neil Diamond's "Hot August Night" in 1973-1974. Recently, "I Was Made For Loving You" has been in the top 20 for more than six months. The "Dynasty" album came in third on the top 100 albums of the year and sales of Kiss back catalog is reported to be "unbelievable."

A new promotional force, under the leadership of ex-WEA and Festival man Mike Crawley, has been primarily responsible for the bumper year. A strong roster of international labels, including MCA, Pye, Casablanca (no Village People), Motown and ABC, acquired at no small price, has also contributed to the acceleration of success. Certainly Astor is a company to watch in the '80s.

RCA, in the words of general manager Morrie Smith, had "a tough year" and this was certainly manifest in the layoff of 18

(Continued on page A-7)

A Billboard Spotlight

MARCH 15, 1980, BILLBOARD



Above: During his sellout concert tour, Demis Roussos is between Polygram managing director Ross Barlow, left and marketing manager Graham Newman. Roussos' record sales in '79, over 600,000 LPs, made him the most successful artist in Australia.



The live sensation of '79, shock rock band Jimmy & the Boys sign with Melbourne independent Avenue Records.



Above: Sydney band Mental As Anything scored this year with Regular Records, distributed by Festival.



Left: CBS promo staff flank Cheap Trick leader Rick Nielson at a retailer launch night in 1979. At left is John Browning, and John Hanna is at right.



Right: the Angels, with Albert Productions, brought home double platinum success for EMI.

AT THE END OF EVERY RAINBOW THERE'S A POT OF GOLD (AND PLATINUM)

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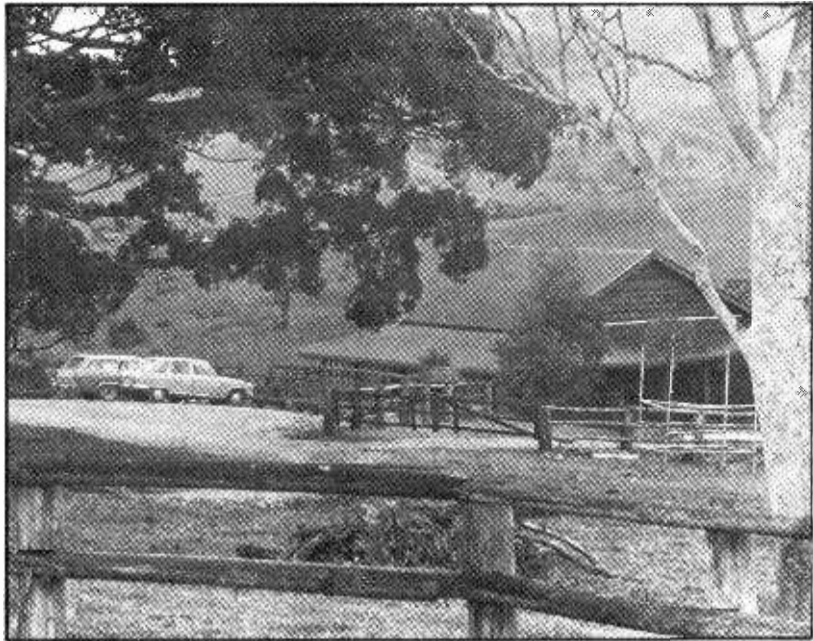


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Australian Studio Scene Jumps To World Class

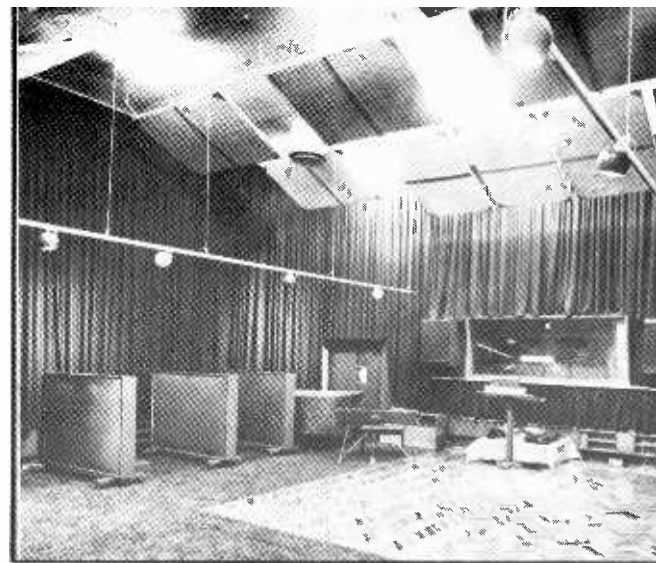
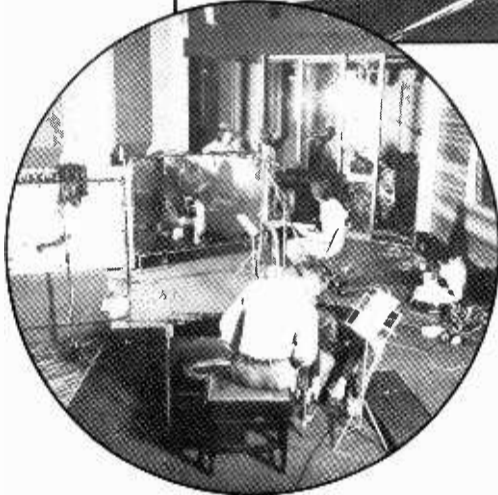


Left: The Music Farm in New South Wales. The rustic farmhouse setting gives no hint of the sophisticated facilities within.

Right: At TCS Studio in Melbourne, a converted television soundstage provides the biggest studio room in Australia.

Center: Harry Vanda and George Young at work in Albert Studio 1 in Sydney.

Circle: Tommy Emmanuel and Pee Wee Clark record Australia's second direct-to-disk album at EMI Studio 301 in Sydney.



'70s and has recently produced, engineered or supervised albums by Little River Band, Sports, Split Enz, Skyhooks, Jo Jo Zep & the Falcons, Jimmy & the Boys and others. All Little River Band material is recorded at AAV, with John Boylan flying to Melbourne on each occasion.

AAV has the only commercial Australian remote recording facility, \$150,000 worth of truck, featuring two synchronized 24-track consoles and tape transports. This facility is widely used by visiting international acts. Some of the customers being Wings, the Beach Boys, Doobie Brothers, Rod Stewart, John Denver, Foreigner, the Knack and Neil Diamond. Little River Band's current Australian live album release, an ambitious concert with the Adelaide Symphony Orchestra, was captured by the AAV truck.

AAV was the first Australian studio to score film music direct to image and won a 1979 Australian Film Institute Award for work on the boxoffice smash "Mad Max." The studio recently prepared audio for Randal Kleiser's "Blue Lagoon," being shot in Fiji.

ATA

Australian Talent Associates, Australia's premiere booking agency, has been operating a pace-setting recording studio since the early '60s. Helmed by performing legend Col Joye and entrepreneur brother Colin Jacobsen, ATA was the first company to install an 8-track, and subsequently 16-track, studio in Australia.

ATA Studio has, until recently, operated on a fairly low-key basis, mostly recording artists on the ATA label. An update through 1978-79, to twin 24-track standard and the securing of veteran musician Duncan McGuire as resident engineer/producer has thrust the studio to prominence.

ATA is one of only two studios to operate the superb MCI JH600 desk and is able to call upon a wide array of outboard effects, including a giant underground echo pit installed during a recent building modification.

ALBERT

Known affectionately as "Australia's rock 'n' roll headquarters," the four studio Albert setup may not be the most technically advanced or visually appealing recording center in Australia, but in terms of international success and artist popularity, it has few peers.

Studio 1, a remarkably "live" room, was built by publisher Ted Albert in 1974 to the demands of the Vanda & Young team, who had returned from eight years in England as members of the Easybeats and freelance producers/musicians/writers. George Young describes the studio as "great for hard rock. There's a nitty gritty atmosphere there, a real rock tradition."

Studio 2 was constructed a year later, ostensibly for Vanda & Young. The duo withstood less than 12 hours in the "dead" room before scurrying back to their "hole in the wall." Young describes it as "a poofy sound," while producer Bruce Brown, who uses it exclusively, swears by it as perfect for his needs. Young summarizes well when he points out, "Albert's greatest feature is its versatility. It caters to all tastes. It's far better than any British studio I've worked in and the equipment is comparable to any similar studios throughout the world."

Studio 3, opened in 1979 in a converted solicitor's office is basically a mixdown suite. Looking remarkably like someone's garage, the patchwork room has an amazing acoustic quality, described by Young as "resembling the average living room." Most of the highly acclaimed "Flash And The Pan" LP was laid down in this facility, with instruments and vocal mike plugged straight into the Neve 24-24 desk.

Studio 4, recently debuted, is another adopted room, created from an old storeroom on an unoccupied floor of the mid-city Albert's Sydney building. Though yet to be properly proven, the room appears to have a live-dead quality which Young describes as "a cross between 1 and 2." Thirty-two lines connect each studio and enable "anything to be patched into anything." Regular users of the studio complex include AC/DC, the Angels, Jon English and Dragon.

At present there are no amusement/leisure facilities on hand, though Brown reveals that some coin machines and a lounge are to be installed when space becomes available. He figures that people come to Alberts to work, not play, stating: "There's a very free, easygoing, non-regimented atmosphere here. I feel very uneasy at a place like 301, like I'm going to break something."

Young hits the target best when he insists: "It doesn't matter if you have Westlake systems with computers and the works, it's all useless if you don't have a good man behind the desk."

(Continued on page A-6)

As a growth industry, it would be hard to find a match for Australian sound recording. An embarrassing amateur exercise as little as three years ago, it now stands comparable to any major Western nation, in terms of equipment and expertise.

Three years ago there were two 24-track studios each in Sydney and Melbourne. Today there are 17 in Sydney and eight in Melbourne. International artists the calibre of Smokie, Elvis Costello, Demis Roussos and David Bowie have recorded in Australian studios over the past 18 months and locally recorded product by Little River Band, Flash & the Pan, AC/DC, the Sports and John Paul Young has acquitted itself among the best of company on the world's charts.

Australian studios offer the equal of any major recording center, at a fraction of the cost. Hourly rates for state-of-the-art 24-track facilities range from \$65 to \$105, including engineer and all effects. Few studios book in set time blocks and the casual tone of the antipodean lifestyle is reflected in the absence of rigid usage standards.

Musicians' union rates, as of January, are \$48.79 per (three hour) call with a 25% loading for doubling and principals, and a 100% loading for public holidays. This applies to a maximum of 21 minutes of finished material per call.

Despite a vast reservoir of A-1 class studio players, union rates are generally adhered to. Star sessionmen include guitarist Tommy Emmanuel, drummer Mark Kennedy, keyboardist Ian Mason and saxophonist Wilbur Wilde.

Tom Misner, editor of Australian Sound Recording magazine and an ex-engineer with Festival and TCN9 TV, describes the past few years as "a period of extreme progress, when our studios became comparable in every way to the best in the world." He estimates that, apart from the major 24-track facilities, around 60 to 70 4-, 8- and 16-track studios have sprung up in the past year.

Misner is the chief lecturer and proprietor of the School of Audio Engineering. His comprehensive 30-week course, conducted with the use of the 24-track Central Sound studio in Sydney and similar facilities in Melbourne and Brisbane, has turned out around 130 highly qualified technical personnel each year since 1978. Graduates currently work in 23 major Australian studios.

Australia proudly lays claim to having exported such international production figures as Mike Chapman, Terry Britten and David McKay, as well as housing the globally acclaimed Vanda & Young team. "Abbey Road" (Beatles) engineer Richard Lush resides in Australia and was responsible for Sherbet's 1976 U.K. top three hit "Howzat." John Boylan, Eddie Leonetti and John Wood make regular visits to Australian studios, while local Trafalgar house producer Charles Fisher was summoned to New York a year ago to produce an album for Sire Records.

On a hit ratio, the most successful Australian recording studios are usually more functional and technically advanced. George Young once said, "I really believe that as long as you have 24 tracks, a reasonable desk and adequate monitors, you can make hits," and then gave sublime proof by recording the million selling "Flash and the Pan" album in a converted solicitor's office.

Studio ownership is primarily independent, with only two major (EMI and Festival) and two second level (Alberts and ATA) record companies operating facilities. Sydney is the recording capital, with Melbourne, a city the size of San Francisco, boasting eight 24-track studios.

Studio equipment is, almost without exception, of foreign origin and even though local electronics firm AWA manufactures a 24-track console, not one is in use in a major studio.

AWA's manufacture has resulted in a hefty duty on imported desks. However, a loophole decrees that consoles with automated mixdown units are free of the tax, and accordingly, studios are able to install the computer facility at no cost whatsoever, it being cancelled out by the duty saving. The de-

velopment of a local automated unit will undoubtedly see this advantageous anomaly eradicated.

A driving force behind the Australian studio boom is a firm belief by all concerned that Australian music is on the threshold of vast international acceptance and popularity. A positive and ambitious mood pervades all activity and the conviction is being backed by dollars, lots of them. Tom Misner estimates that the worth of major Australian studios totals out to around \$10 million plus. In a country where the leasing of overseas matrixes guarantees a safe and easy profit, that sort of commitment to local talent is impressive indeed.

To foreign artists and producers, Australia represents an unmatched opportunity to escape the northern winter by inexpensively recording a new album with access to fine quality musicians and facilities. When Smokie cut a complete album ("The Other Side Of The Road") in Studio 301 last year, after working at Montreux for some years, members described the studio as "as good as any we've worked in." Throughout the '80s there is little doubt that a great many more acts will be using much the same words.

AAV

Master technician Bill Armstrong was a pioneer of Australian recording who commenced his own Spotlight label in the early '50s. A leader in Melbourne recording from that time, Armstrong gave birth to a primitive '60s rock studio which has grown into the largest audio visual complex in the Southern hemisphere.

Purchased from a retiring Armstrong in 1976, by press barons David Syme & Co., AAV is now a \$5 million establishment with the most sophisticated and extensive facilities available in this country, including an unmatched array of outboard effect equipment. AAV's five floor building houses two 24-track studios, two 16-tracks, one 4-track and a giant video section incorporating another 16-track.

Studio 1, of Eastlake design, features a control room of natural sandstone, pine panelling and carpeted walls; while the 45- by 70- by 16-foot studio room can accommodate an orchestra of any size. A video monitor situated between the Sierra speakers enables accurate film scoring work.

The recording division of AAV is helmed by Roger Savage, a producer who worked at Olympic Studios in London on the very first Rolling Stones session in 1964 after having been recommended by Robert Stigwood. Savage worked with virtually every important Australian rock recording act of the '60s and



- AC/DC
- FLASH & THE PAN
- JOHN PAUL YOUNG
- JON ENGLISH
- THE ANGELS

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Australian Studio Scene

• Continued from page A-4

ALLEN EATON

Allan Eaton, a 10-year veteran of jingle advertising recording, has sunk \$700,000 into a stunning twin 24-track complex in the Melbourne inner suburb of St. Kilda.

Studio A boasts two isolation rooms, one "dead" and one "live." Decor is in pinewood and natural stone. Major usage at present is jingles and a major feature are key-card security doors to protect original ideas. Control rooms are Hidley-designed, while the studios, able to accommodate full orchestras, are Eaton-designed. The complex also specializes in film scoring and is the only studio to offer 16/35mm film screening facilities alongside a video monitor in a main studio control room.

FESTIVAL

Festival Records, one of only two major Australian record companies to own a studio complex, introduced 24-track recording into the country in 1974, when it updated from 4- to 24-track at a cost of around \$500,000. As befitting a pioneer, Festival has been the training ground for a great many of Australia's professional recording engineers and producers.

Chief engineer Barry Nagel is responsible for the design and constant modification of the studio and travels globally on a regular basis to keep close contact with innovation. Like EMI, Festival maintains a highly sophisticated record mastering facility as part of its studio complex.

A giant studio room can comfortably accommodate 50 musicians and is often used for orchestral background music recordings, or "live in the studio" albums. With a surprisingly poor hit single record, the studio's greatest market success has been with Richard Clapton and some recordings of Sherbet. House producer Martin Erdman enjoys continued notable success in the MOR and country markets.

LEO

In existence for 15 years as United Studio, Leo is a decidedly unglamorous but extremely functional facility, specializing (as with Melbourne's AAV) in film scoring and rock recording.

Co-owned by seasoned and respected producer Spencer Lee, the studio has a diverse range of clientele, from Kamahl to Mental As Anything. It has recently entered into a production deal with Polygram here, which requires it to deliver six new acts a year for two years.

A video monitor film scoring feature is currently being utilized by leading filmmaker David Elfick for his new "Chain Reaction" film, while jingle king Paul Radcliffe bases himself in the unpretentious building in Sydney's wharf area.

The 40- by 30-foot studio easily accommodates a full orchestra, whose members have also been known to all fit comfortably into the vast control room for a playback.

MUSIC FARM

Situated in a remote, tranquil and aesthetically stimulating rural location, the Music Farm is the Australian equivalent of the Manor, Chipping Norton or Startling Studios.

Six years ago, musician Garry Deutscher purchased 265 lush acres of the Coorabell Ridge, on the scenic New South Wales north coast, a property once utilized as an overnight stopover for livestock trains, but now just an hour plane ride from Sydney. In May, 1976, he installed an 8-track jingle studio within the rustic farmhouse and two years later, with the infusion of \$500,000 capital, transformed it into a superb custom built state-of-the-art 24-track live-in complex.

Resident engineer/producer John Sayers, one of Australia's most experienced and respected recording figures, designed an "environmental acoustic concept" for the studio, which is set upon a flat concrete slab and features rosewood and cedar walls with thick green sound-absorbing felt walls. Strategically placed windows entice giant streams of sunlight into both studio and control room. For a rate which begins at around \$800 per day, the Music Farm offers four twin bedrooms, well-stocked kitchen and bar, a 24-hour chef plus accommodation quarters featuring huge stained glass windows, baby grand piano, leather and cane furniture, extensive video film library and fireplace.

The rural situation lends itself to between-session outdoor activities such as horse riding, trailbiking, swimming in a natural rock pool, surfing nearby, hang gliding, hiking, fishing and solitude seeking. The general locality is fast becoming a music industry favorite as members of Little River Band and international record producers such as David Tickle purchase tracts of land.

Rock groups eager for a rest from the rigors of touring have not been slow in opting for the Music Farm's unique facilities. Recent visitors include the Aliens, TMG, Mi-Sex, Mental As Anything and others. American producer Eddie Leonetti, who worked with Slyhooks two years ago at Sydney's Trafalgar Studio, recently returned to Australia to record a new TMG album at the Farm.

Owner Deutscher is pegging his future success on the attractiveness of his facility to foreign artists keen to experience the Australian bushland environment while recording under world-class conditions. Though by no means outrageously expensive, the state of local recording will not guarantee him a full year-round booking sheet for some time yet.

PARADISE

Paradise is Australia's most recent and, at \$105 an hour, most expensive major recording studio. Described by its owner as a "no compromise" establishment, it represents almost \$1 million in private capital investment.

Marble floors, mirror panels, sauna, solarium, velvet drapes and spa are just a part of the luxurious decor surrounding the Eastlake/Tom Hidley designed sound palace. The place just oozes expense.

Kent Duncan, president of the Sierra Audio Corp. which installed the facility, has stated, "Out of the 226 studios we have built throughout the world, I think Paradise would only be equalled by our Munich job." Unique features of the studio include a glass door direct walkthrough between control room and studio, a variable decay "live" isolation room, anechoic studio with acoustic trapped ceiling, quadrophonic monitoring, Spectrum Analyser and Allison automation.

Paradise is owned by 27 year old musician, sheep station owner, beef cattleman Bill Field and has been operational for a little over six months. Acts who have so far used the studio include Sherbet, Cold Chisel, Crossfire, Julie Anthony and Demis Rousses.

RICHMOND RECORDERS

Richmond Recorders, a privately owned Melbourne concern, introduced computer mixdown into Australia when it commenced operation in November 1977, at an initial cost of around \$250,000.

A fairly small and intimate studio, Richmond is unable to accommodate a full orchestra and so splits its activities between rock acts and contract recording for the highly rated "Young Talent Time" television series.

Recent clients have included Mother Goose, Split Enz, Skyhooks, Dave Warner and the Boys Next Door. Like Sydney's Trafalgar, Richmond is an independent production company which actively supports new acts. Says co-owner Helmut Kat-

terl, "I want this to be a place that helps bands. I really believe that what I put into the music industry now can only return good to me and the industry in the long run."

Whereas most Australian studios, particularly those running at 30 i.p.s., are avoiding the use of noise reduction systems, Richmond has no Dolby or Dbx system even installed. Says co-owner Tim Stobart, "When we started in 1977 recording people were really going off noise reduction and even now most of them still don't like it."

Richmond is a totally Australian-designed studio, by Dave Flett.

STUDIO 301

At a cost of \$2 million, EMI's newly-completed Studio 301 complex is technically the most advanced Australian studio of all. Pink Floyd producer Alan Parsons has described it with the words, "This studio represents everything that state-of-the-art technology can achieve."

The main features of Studio 301 are: two acoustically identical studios and control rooms with 16-, 24-, 30- or 45-track facilities at 15 or 30 i.p.s.; Necam automated mixdown system; suspended rooms; choice of DBX or Dolby; choice of Tannoy or JBL speakers; broad band sound absorber; frequency selective video PPM & VU monitoring, and absolute instrument isolation within booths with sliding glass panels.

301's crowning glory, designed by Acoustic Research Laboratories, is the Necam controlled Neve 8078 mixdown suite, a lush, futuristic room with small overdub studio identical in acoustic quality to the two major studios.

Other arms of the two floor complex include two disk mastering and one cassette mastering rooms, and a voice-over room. The entire layout was handled by Nigel Wake (12 years with the BBC in London) and Steve Shurtz (Pacific Recording Studios in California), both of whom currently manage the operation of 301. Sophisticated video-audio synchronization is available for film scoring work.

A central patch bay and 40-line patch system allows enormous flexibility of operation between the three major locations. Studio 301 has been designated a 301 record label by EMI to carry the creative efforts of studio staff.

TCS

Dilapidated in appearance, TCS Studios in Melbourne, owned by GTV 9 TV, is another proven facility of significant chart success. The two biggest selling domestic albums of all time, by the group Skyhooks, were recorded in TCS and those who use the venue swear by its reliable qualities.

Converted from a former television soundstage/studio, TCS is a vast room with a ceiling height of approximately 20 feet. The control room is comfortable and well equipped and the entire atmosphere of the complex is one of extreme informality and flexibility. This, combined with a \$30 per hour demo rate, has attracted a great many young new music bands of late. One, La Femme, is currently recording an album.

The studio's most impressive effort of the past year was a highly acclaimed, though commercially ignored album by soft rock group Stylus, titled "Best Kept Secret." Around 250 hours were reportedly devoted to the project.

TRAFALGAR

A small, privately owned 24-track Sydney concern, Trafalgar enjoys much the same reputation as Alberts as a prime rock studio. Virtually every major rock act in the country has worked at Trafalgar at some point over the five years, including Marcia Hines, Skyhooks, Kevin Borich, Cold Chisel, Daddy Cool, Sherbet, 01 '55, Air Supply, Hush and Jeff St. John. The studio's hit ratio is extraordinarily high, almost equal to Alberts.

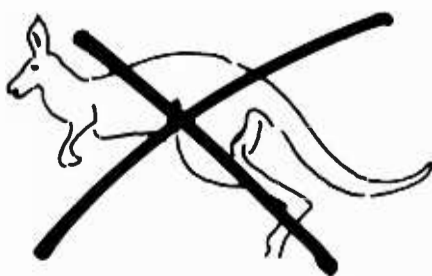
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If you're going to tour in Australia, bring back some live souvenirs.

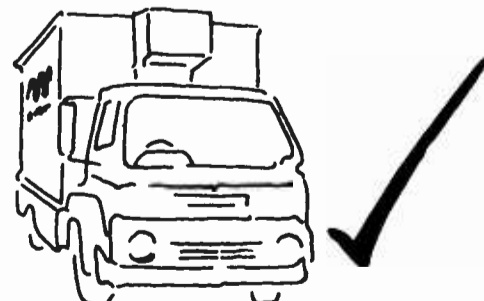


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AUSTRALIA: Market

• Continued from page A-2

staffers and a relocation of executive staff from a plush harborside office block to the company's suburban factory complex.

Having ridden two enormous 'booms' since 1976—Abba and Presley's death—RCA was faced with a year of average trading, made somewhat worse by the abatement of disco, an RCA speciality for some years. "We still believe in disco," insists Smith, while he concedes that a more selective approach to releases in 1980 will be paramount to prosperity. "I think every company got a little fat," says Smith, "but the realization of a slump is now hitting everybody." RCA proposes a 30% release cut-back for this year.

In 1980, RCA will be moving deeper into local recording (it currently distributes 7, Wizard and Stockade and has strong pop/country success with The Hawking Brothers) and is presently finalizing deals with two prominent Australian production houses.

Forthcoming tours by Village People, Hall & Oates, Roger Whittaker, Charley Pride and Dolly Parton are guaranteed to produce profitable sales spin-offs. Though promotionally subtle, RCA has always shown the ability to nurture and exploit significant "boom" situations. In chart share during '79, the company scored 6.3% (sixth) for albums and 13.5% (fourth) for singles. Top 10 performance was extremely poor in both areas.

LOCAL INDEPENDENTS

The real strength, vision and initiative in the Australian recording industry during 1979 was to be found among the crop of aggressive and imaginative smaller labels who lifted their sights above the home market and took advantage of the escalating global interest in Australian music.

Albert Productions cracked the U.K. top three and U.S. top 10 in '78 with John Paul Young's "Love Is In The Air" but it was in '79 that the most substantial success was achieved, in the form of a U.S. gold album for AC/DC and a Canadian platinum (and almost U.S. gold) for Flash & the Pan. Domestically, the company had the year's hottest local act in the Angels (one platinum & one double platinum)—who move to Epic in 1980.

Under the astute a&r guidance of the legendary Vanda/Young team, Albert has continued its policy of long-range artist development in the (generally) hard rock area, and has Ray Arnott and Dallimore "in-training" for '80s success.

Mushroom, the tiny Melbourne operation which has released three of the 10 largest (domestic) selling Australian albums ever, almost went to the wall at the end of 1978. In

(Continued on page A-8)

DAVID BOWIE? ELVIS COSTELLO? 24 TRACK PETER WALKER?

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The complex also features a huge natural rain-forest swimming pool, horses, trail bikes, 14 seater bus and 4 wheel drives.

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AUSTRALIA: Market

• Continued from page A-8

artist to benefit, in terms of airplay and sales. As 1980 begins, Kink Ray Davies is due in for a round of interviews.

PUBLISHING

Australian music publishers were committed as a body throughout 1979, to the battle for a higher statutory mechanical copyright. The (since retitled) AMPAL group made representations to a federal Copyright Tribunal (42 sitting days) for an increase from 5% to 8% and have achieved, pending ratification, a rise to 6.75%.

As with the record sphere, smaller independent publishers impressed most throughout the year. Mushroom Music, the increasingly-active publishing arm of Mushroom Records, received a windfall return for its two years-ago acquisition of the Virgin, Street and Blackhill catalogs from Britain. The perceptive deals include the works of Police, the Records, Joe Jackson, Ian Gomm, Graham Parker, Elvis Costello, Mike Oldfield, City Boy, Ian Dury and Robert John Lange.

ATV/Northern Songs, under the dynamic leadership of Chris Gilbey, devoted around \$35,000 to local recording during 1979—picking up three minor chart hits in return. The company also fostered Allan Caswell, the most successful new writer of the year.

1979 saw a more active participation by publishers in the actual promotion of records at consumer and radio level. This seemed to occur as a reaction to record company claims before the Copyright Tribunal, that hit-breaking was solely a record area activity. Accordingly, Warner Music became most prominent in the radio sampling of Rupert Holmes "Escape" and Essex Music contributed badges and T-shirts for a 10cc album launch.

Other Australian publishers notable by their prominence during the past year were Festival Music, Image Music, Jonathon Music, Matthews Music and Chappell.

J. Albert & Son, Australia's largest independent publisher, enjoyed song success commensurate with its excellent international record success over the past year. The prolific Vanda & Young team remain the progressive company's greatest asset, with an average of 30 international covers per year. "Love Is In The Air" has so far been recorded by more than 50 acts, including Tom Jones, Englebert Humperdinck, James Last and Klaus Wunderlich.

Tumbleweed Music, part of the powerful Wheatley Bros. Entertainment organization has gathered an impressive catalog of domestic writers and titles in recent years and now represents Little River Band, the Sports Jo Jo Zep & the Falcons and Daryl Cotton. The current and anticipated international

penetration of these acts bodes well for Tumbleweed's future prominence.

HOME TAPING

Though a matter of concern for some years, home taping exploded into a major industry issue in 1979. ARIA director John Hayes estimates that more than \$50 million was lost to the practice during 1979—though this is not necessarily collaborated by the production figure downturn, even allowing for expected growth. WEA leader Paul Turner estimates a more realistic \$35 million over the past 18 months and considers the problem to be the most serious of all facing the industry.

"The tape cassette could see the destruction of our business," he forecasts. "We are the only industry to have developed our own self-destruct system." The extraordinary situation of the Sony Corp. adding to the home taping problem, arose mid-year when it was discovered that a high-speed duplicator was in use in the company's city office for the purpose of copying, for a fee, tapes from the public. ARIA sought and received an injunction and then slapped a \$1 million dollar suit on Sony. Settlement details are yet to be announced.

PRICING

If home taping is attributable to buyer resistance to record pricing, the high level of the practice in Australia comes as no surprise. With a virtual absence of below-list retailing, Australian consumers are saddled with one of the highest costs for recorded material in the world. A significant factor in this situation is the application of a 27½% government "luxury item" sales tax, which has been off-described by industry leaders as "iniquitous."

In May, EMI initiated, for the second time, a record price rise which lifted albums from \$7.99 to \$8.50, citing cost increases in vinyl and labor as the cause. In October the company took the honors for the third consecutive occasion when it hiked to \$8.99. WEA lifted a small premium line (Rod Stewart's "Greatest Hits," etc.) but that aside, there was no follow-up by other companies until January 1, when all but Astor followed suit. Singles also rose from \$1.75 to \$1.99, after starting the '70s at the \$1 mark.

EMI managing director Stephen Shrimpton professed regret at the time, stating, "Who wants to put up prices when the market is down? Tremendous cost pressures have forced this upon us." Although he said he hoped the price/cost situation would stabilize for an extended period, this does not appear likely. Vinyl suppliers have hinted at a 12% increase in the near future; while the Copyright Tribunal decision, if implemented, is certain to boost prices.

A move toward abandonment of price hikes is also gathering momentum. During the final quarter of 1979 some companies were openly angered by the actions of many retailers in selling their product at the higher EMI level. At one point Paul Turner (WEA) contemplated taking press ads to warn the pub-

lic of the situation. Even now, he is questioning the wisdom of set store price. "I'm inclined to sell our product to the stores at our price and let them compete against each other—they deserve it."

LIVE TALENT

In last year's Spotlight, manager/booker Michael Chugg described 1978 as a year when, "a lot more good bands made good money when and where they wanted." 1979 saw an even greater improvement in the earning capacity of major live drawcards; even though, unlike the '75-'77 era of bands like Skyhooks and Sherbet, stadiums were forsaken in favor of pub venues with a general ceiling of around 1,000.

Premier rock draw the Angels averaged \$4,000-\$5,000 per show in '79, while Cold Chisel, Midnight Oil and others with medium album success were earning around \$2,000 per spot.

Loud, pulverizing, thunder-rock seemed to dominate audience preferences over the past year, establishing new acts such as the Aliens, the Radiators and Australian Crawl as strong live entities. The blues/reggae base of Jo Jo Zep & the Falcons and the Sports proved extremely successful, as did the shock rock theatrical approach of Jimmy & the Boys who became the live sensation of the year.

Having opened its pearly doors in '77-'78, the adult club/cabaret circuit became highly impressed with its return from cautious forays in rock performances. Says Riggi, "St. George Leagues Club has Leslie Uggams booked next and the word is that she has pre-sold six tickets. The Angels did three nights there early in the year and sold out within days. A lot of clubs are waking up to the fact that it's rock which is drawing people to venues."

Marcia Hines has enjoyed her fourth consecutive year as Australia's strongest concert drawcard, despite a serious plummeting of record sales. Hines avoids performing in hotel rooms and works eight months a year on a broad national scale, hitting large clubs, town halls and concert venues for an average of \$5,000 a spot. One notable concert, with stablemate Jon English, at the Darwin Ampitheatre drew 5,500 patrons at \$9 a seat. Hines & English recently completed 24 sold-out shows at Sydney's St. George Leagues Club.

English works 11 months a year, 6 nights a week, at around \$3,500 a spot and would come in second to Hines in national ranking. Both are managed by Peter Rix, who bypasses agencies and handles all bookings and tour schedules. "I don't agree with the agency philosophies on hard rock" says Rix, "I've always oriented my acts toward the mass audience and my success speaks for itself."

A third performance level is to be found in the smaller hotel circuit in Sydney, which supports literally hundreds of popular bands in the \$300-\$1,000 fee range. Led by The Civic Hotel, the circuit has been responsible for producing Mi-Sex, among others and is often frequented by record company a&r staff.

(Continued on page A-20)

JUST SLIGHTLY AHEAD OF IT'S TIME

1979 Australian Radio Awards

Top Air Personality, Top Music Personality,
Top News Commentator, Top Station Special.



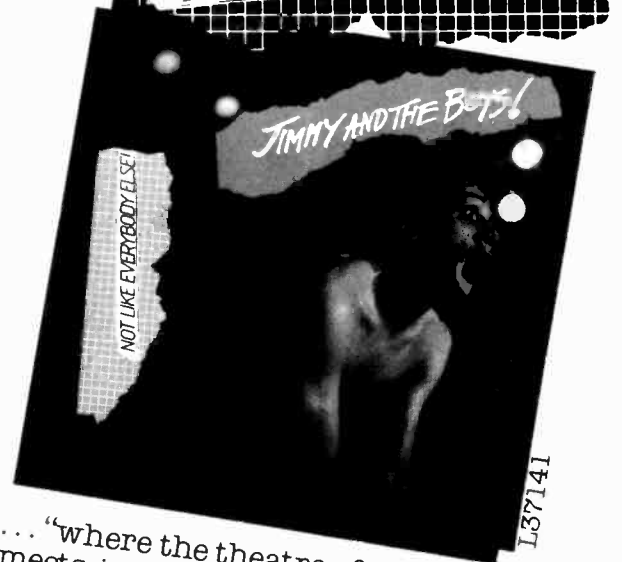
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"Obscene and should be heard" ...
— **Penthouse**

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— **Rolling Stone**

"Jimmy and the boys are a model success story." — **Penthouse**

Avenue
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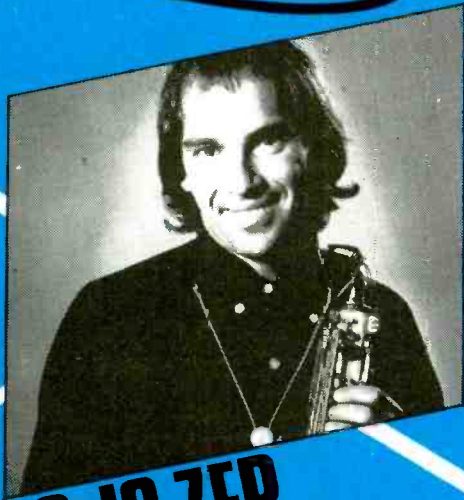
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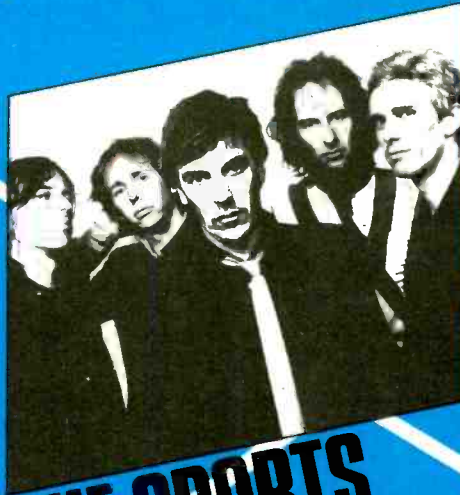
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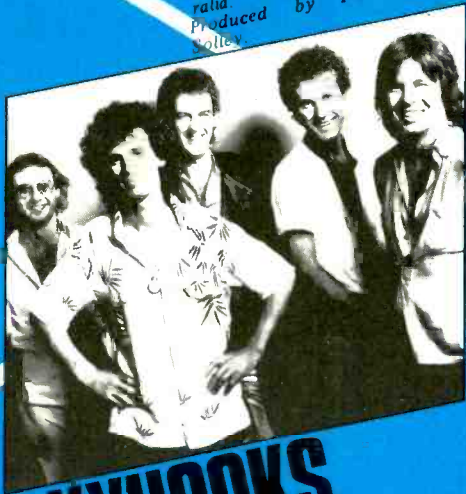
JO JO ZEP

Their first Mushroom album **SCREENING TARGETS** has become an overnight classic and an all-time favourite in a matter of mere months. The single **HIT AND RUN** captured ears all over the country and made people sit up, take notice and flock to buy Falcons' records. **JO JO ZEP AND THE FALCONS** are currently negotiating English and US tours - don't miss them! **SCREENING TARGETS** is the Falcon for your first! Recently signed by Full Moon Records in the US. Canada and WEA International for the rest of the world outside Australia. Produced by Pete Solley.



THE SPORTS

THE SPORTS are not athletes but they are damn good musicians and fine crafters of catchy pop tunes. America last year welcomed the **SPORTS' DON'T THROW STONES** album. Their first single, **WHO LISTENS TO THE RADIO**, aided by mass acceptance on AM/FM radio, peaked at #44 on *Billboard*. The group also completed their first American tour, and album **SUDENLY** coming soon, to be released through Arista in the US, Canada and Japan, Sire in the UK and Ariola in Europe. Produced by Pete Solley.



SKYHOOKS

SKYHOOKS have the biggest selling Australian album **EVER**. Their fifth album, **HOT FOR THE ORIENT**, features all five members doing lead vocals on various tracks and is a collection of songs written by bassist Greg Macainsh. **ORIENT** varies greatly from delicate reggae on **KEEP THE JUNK IN AMERICA** to driving catchy rock on **THIS TOWN IS BOMBING**. The best for AM and FM play. Produced by Eddie Leonetti.

SPLIT ENZ show their **TRUE COLOURS** with their new album of the same name. **FRENZ OF THE ENZ** worldwide will delight in the new songs and sounds. English critics raved about the band. Australia and New Zealand are going crazy about **TRUE COLOURS**. At last the world has caught up to the band that were always ahead of their time. Treat yourself to the **Enz' TRUE COLOURS**. Currently negotiating worldwide release. Produced by David Tickle.

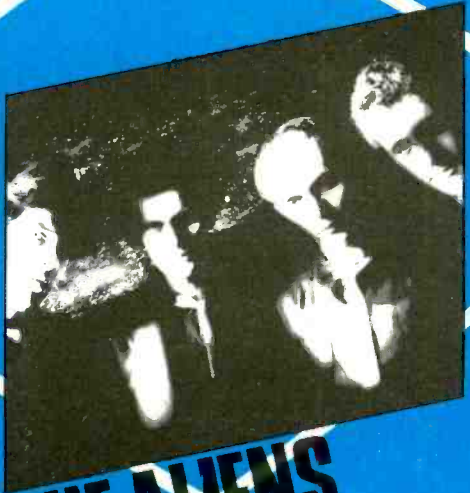


SPLIT ENZ

Her single, **GOOSE BUMPS**, sold in excess of 70,000 copies, an unheard of amount in the Australian market. **CHRISTIE** is primarily a pop/rock 'n' roll artist but country and MOR crossovers suit her some tracks as seen on her debut **MAGIC RHYTHM** album. Her new single **HE'S MY NO. 1** is looking even stronger than **GOOSE BUMPS** and Top 20 after only two weeks of release! Christie's International Debut will be with Polydor in the U.S. and Canada and W.E.A. International for the rest of the world outside Australia. Produced by Terry Britten.



CHRISTIE ALLEN



THE ALIENS

Australia's newest, strongest and most likely to succeed - **THE ALIEN'S** debut album - **TRANS-LATOR** is totally innovative, first class commercial material and features their first Australian hit **CONFRONTATION**. **THE ALIENS** have just completed National tours for The Police and Squeeze and received rave reviews from National media. Currently negotiating worldwide release. Produced by David Tickle.

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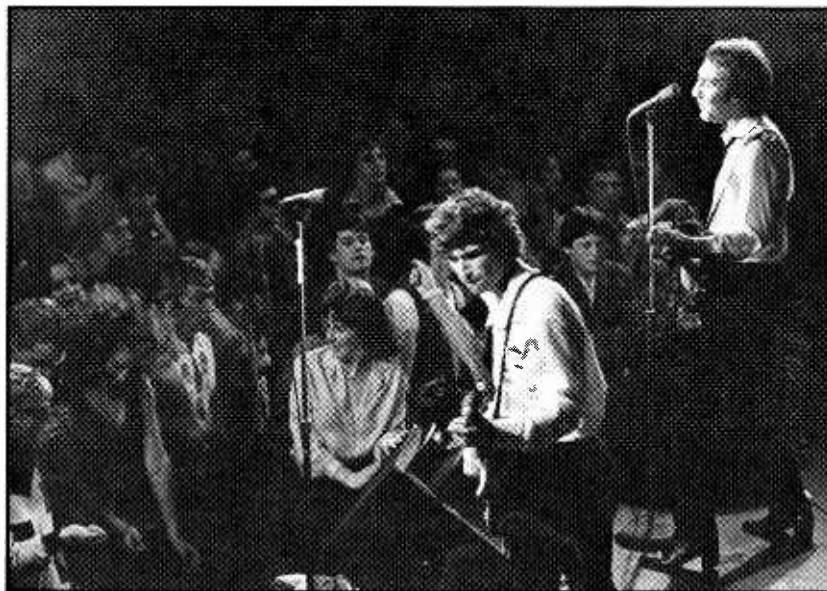
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NEW ZEALAND

Singles' Market Grows With Inflation



Above: Sharon O'Neill, on CBS, was voted New Zealand's top female recording artist for the second year in 1979.



Right: The Knack perform at Auckland's Mainstreet Cabaret. International acts touring New Zealand typically experience a great sales boost.

By PHIL GIFFORD

A mixed future for the music industry in New Zealand, possibly including some relief from the punitive 40% sales tax which haunts companies here, is predicted by local executives.

Record Industry Assoc. president, Tim Murdoch, of WEA Records, predicts that the 1980s in New Zealand will sort out the efficient companies from the less professional ones. "The better operators will get stronger and the less professional will fall by the wayside."

Murdoch says the New Zealand market, with record and cassette sales of \$46 million during 1979 to a total population of three million people, saw a shift in sales patterns during the past 12 months.

Albums dropped in unit sales by about 10%, while singles increased, in units, by 15% to 20%, with cassettes holding steady.

Murdoch says the market here has obviously become very price sensitive, but he says the shift in sales pattern had to do with more than cash in pockets.

"In the past there's been a habit of people hearing a good single on the radio and going out and buying the album. In 1979 radio has been playing a lot more disco music, which places the emphasis on singles. Rather than buy a disco album with one really strong track on it kids are buying a single instead."

Radio in New Zealand during 1979 took a blasting from Murdoch. In Auckland, the country's largest city, with 800,000 people, a ratings war has developed between a private station, Radio Hauraki, and government-owned 1ZM. To a lesser degree the pattern has been repeated in smaller population centers.

Phil Gifford is Billboard's correspondent in New Zealand.

The results? According to Murdoch: "Radio in New Zealand has been at a standstill for 12 months. Playlists have been limited, with very few new tracks. As a result there's been no environment for the development of new artists. The public has to look elsewhere for information about new music. Music magazines like Rip It Up (a monthly giveaway in record stores) have become more important."

There are other theories as to why the New Zealand music market shrunk during 1979, for despite the increase in singles sales they still only account for 4.5% of the total market in dollar terms, with albums 64.5% and cassettes 31%.

There is currently an exodus of 30,000 New Zealanders each year, with most attracted to Australia, where wages and personal income tax are lower. Some industry figures think those going, who government statistics show are mainly well educated and in upper income brackets, are probably major album buyers.

Dave Snell, the new managing director of EMI Records, thinks 1980 will be a "fairly tough year" with record retailers facing the same squeeze all retailers will be in New Zealand, with inflation running towards 20% a year. EMI has involvement with retail stores in New Zealand, and Snell says all distributing companies should be sympathetic to the problems of retailers.

A maverick voice in the industry is CBS New Zealand head John McCready, who says he's sick of talk of how tough things are for the record business. "All that does is breed an air of despondency, which does nobody any good." McCready doesn't agree that records have become priced out of the average consumer's range. "What has happened is that the record companies' margins have been squeezed, partly by the sales tax, and partly by massive increases in costs. Pressing costs are up 18%, and sleeves are up 60%. But our sales were 50% up, in unit terms, for November/December 1979 compared with the same period in 1978, so we can't be too despondent."

On the sales tax there is general agreement that a cut seems more likely this year than for many years previously. Says WEA's Murdoch: "The time we could hope for some relief would come with the government's budget, due in May or June. The best sign for us is that we've been invited by government to make submissions on the tax to the office of the finance minister. It's the first time we've been approached for submissions. Hopefully another good sign is that of all the items that had sales tax hiked in 1975 records and cassettes are the only ones still held at 40%. All the others are down to 10% or discarded altogether."

CBS's McCready thinks the sales tax will be cut to no more than 20%. "If it doesn't get cut it'll become a political issue for (the election in) 1981 and I think Prime Minister (Robert) Muldoon is too smart a politician to let that happen."

(Continued on page A-18)

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**SUPERCHARTS INSIDE TO
PULL OUT AND PUT UP!**





#1 Single This Week
**FUNKYTOWN/
 ALL NIGHT DANCING**
 Lipps, Inc.
 (LP/12-inch*) NBLP7197

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DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1		FUNKYTOWN/ALL NIGHT DANCING —Lipps, Inc. <small>Casablanca (LP/12-inch*) NBLP-7197</small>
★2	3	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got) —Debbie Jacobs <small>MCA (LP/12-inch*) MCA-3203</small>
3	2	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/THE BOX —The Whispers <small>Solar (LP/12-inch) BXL1-3521</small>
4	4	EVITA—all cuts —Festival <small>RSO (LP) RS-1-3061</small>
5	5	VERTIGO/RELIGHT MY FIRE/FREE RIDE —Dan Hartman <small>Blue Sky (LP/12-inch) LP-36302</small>
6	6	I CAN'T HELP MYSELF (Sugar Pie Honey) —Bonnie Pointer <small>Motown (LP) M7-929</small>
7	7	MANDOLAY —La Flavour <small>Sweet City (12-inch) SCD-5555</small>
★8	15	STOMP —Brothers Johnson <small>A&M (LP) SP-3716</small>
9	10	WE'RE GONNA ROCK/ROCKIN' ROLLIN' —Sabu <small>Ocean (LP/12-inch*) SW-49902</small>

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★31	35	I ZIMBRA —Talking Heads <small>Sire (LP/12-inch*) SRK-6076</small>
★32	36	TONIGHT'S THE NIGHT —Sharon Page <small>Source/MCA (12-inch) SOR-13952</small>
33	21	DO YOU LOVE WHAT YOU FEEL/ANY LOVE —Rufus and Chaka <small>MCA (LP/12-inch*) MCA-5103</small>
★34	42	WE GOT THE FUNK —The Positive Force <small>Turbo (12-inch) T-452</small>
35	27	THE VISITORS (remix) —Gino Soccio <small>Warner/RFC (12-inch) DRCS-8894</small>
★36	NEW ENTRY	DO YOU WANNA BOOGIE, HUNH/I GOT THE FEELING/ONE-SIDED LOVE AFFAIR —Two Tons O' Fun <small>Fantasy (LP/12-inch) F-9584</small>
37	33	TIGER TIGER (Feel Good For A While) —Gregg Diamond <small>Bionic Boogie Polydor (LP) PD-1-6237</small>
38	41	SATISFIED/IT'S STILL A THRILL —Dynasty <small>Solar (12-inch) BXL1-3398</small>
39	40	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew <small>Brunswick (12-inch)</small>

FOR WEEK ENDING MARCH 15, 1980

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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	13	1	CRAZY LITTLE THING CALLED LOVE —Queen Elektra 46579
★ 2	3	14	LONGER —Dan Fogelberg Full Moon/Epic 950824
★ 3	6	9	ANOTHER BRICK IN THE WALL— Pink Floyd Columbia 1-11187
4	3	8	DESIRE —Andy Gibb RSO 1019
5	5	10	ON THE RADIO —Donna Summer Casablanca 2236
★ 6	8	14	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL —Spinners Atlantic 3637
7	2	18	YES, I'M READY —Terri De Sario with K.C. Casablanca 2227
★ 8	9	9	HIM —Rupert Holmes MCA 41173
★ 9	10	15	THE SECOND TIME AROUND —Shalamar Solar 11709 (RCA)
★ 10	11	9	TOO HOT —Kool & The Gang De-Lite 802
★ 11	16	7	HOW DO I MAKE YOU —Linda Ronstadt Asylum 46602
★ 12	28	5	CALL ME —Blondie Chrysalis 2414
13	7	22	DO THAT TO ME ONE MORE TIME —The Captain & Tennille Casablanca 2215
★ 14	19	8	SPECIAL LADY —Ray, Goodman & Brown Polydor 2033
★ 15	17	8	REFUGEE —Tom Petty & The Heartbreakers Backstreet 4116a (MCA)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	35	9	WHEN A MAN LOVES A WOMAN —Bette Midler Atlantic 3643
★ 36	40	7	COME BACK —The J. Geils Band EMI-America 8032
★ 37	41	9	I PLEDGE MY LOVE —Peaches & Herb Polydor/MVP 2053
38	39	6	BABY TALKS DIRTY —The Knack Capitol 4822
★ 39	43	6	AND THE BEAT GOES ON —The Whispers Solar 11894 (RCA)
★ 40	45	6	EVEN IT UP —Heart Epic 9-50847
★ 41	46	7	YEARS —Wayne Newton Aries II 108
42	42	8	HAVEN'T YOU HEARD —Patrice Rushen Elektra 46551
43	44	7	ROCKIN' INTO THE NIGHT —38 Special A&M 2205
44	47	7	US AND LOVE —Kenny Nolan Casablanca 2234
★ 45	50	5	WOMAN —Foreigner Atlantic 3651
★ 46	51	6	WHERE DOES THE LOVIN' GO —David Gates Elektra 46588
★ 47	52	3	HOLD ON TO MY LOVE —Jimmy Ruffin RSO 1021
★ 48	53	6	MY HEROES HAVE ALWAYS BEEN COWBOYS —Willie Nelson Columbia 1-11186
★ 49	54	5	WHAT I LIKE ABOUT YOU —The Romantics Nemperor 97527 (CBS)
★ 50	55	4	PILOT OF THE AIRWAVES —Charlie Dore

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 69	76	2	DO RIGHT —Paul Davis Bang 9-50808 (CBS)
70	37	10	KISS ME IN THE RAIN —Barbra Streisand Columbia 1-11179
★ 71	82	2	LOVE ON A SHOESTRING —The Captain & Tennille Casablanca 2243
72	77	4	LOVING YOU WITH MY EYES —Starland Vocal Band Windsong 11899 (RCA)
73	59	14	WONDERLAND —Commodores Motown 1479
74	60	10	LET ME GO, LOVE —Nicolette Larson Warner Bros. 49130
75	26	18	COWARD OF THE COUNTY —Kenny Rogers United Artists 1327
76	78	3	BABY DON'T GO —Karla Bonoff Columbia 1-11206
★ 77	86	2	IN IT FOR LOVE —England Dan & John Ford Coley Big Tree 17002 (Atlantic)
78	33	22	THIS IS IT —Kenny Loggins Columbia 1-11109
★ 79	89	2	A CERTAIN GIRL —Warren Zevon Asylum 46610 (Elektra)
80	70	5	DESIRE —Rockets RSO 1022
81	80	18	DON'T DO ME LIKE THAT —Tom Petty and The Heartbreakers Backstreet 41138 (MCA)
82	85	2	A LESSON IN LEAVIN' —Dottie West United Artists 1339
★ 83	90	2	DON'T CRY FOR ME ARGENTINA —Festival

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Recording Industry Assn. of America seal for sales of 500,000 units.

Recording Industry Assn. of America seal for sales of 1,000,000 units.

Billboard TOP LPs & TAPES

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			PINK FLOYD The Wall, Columbia PC-2-36183												
2	2	19	TOM PETTY & THE HEARTBREAKERS ● Damn The Torpedoes, Backstreet 5105 (MCA)	30	32	22	SMOKEY ROBINSON Where There's Smoke, Tamla T7-366 (Motown)	56	65	5	CHRISTOPHER CROSS Christopher Cross, Warner Bros. BSK 3383	84	88	8	THE SPECIALS The Specials, Chrysalis CHR 1265
3	3	15	DAN FOGELBERG Phoenix, Full Moon/Epic FE-35634	★31	35	6	BLONDIE ● Eat To The Beat, Chrysalis CHE-1225	57	30	19	STEVE FORBERT Jackrabbit Slim, Nipper/JZ-36191	85	86	22	BARRY MANILOW ▲ One Voice, Arista AL-9505
★4	4	7	RUSH Permanent Waves, Mercury SRM-1 4001	★32	37	3	THE CLASH London Calling, Epic E2 36328	★58	69	3	ROBIN TROWER Victims Of The Fury, Chrysalis CHR 1215	★86	108	78	BLONDIE ▲ Parallel Lines, Chrysalis CHR 1192
★5			LINDA RONSTADT Mad Love, Asylum 5E-510 (Elektra)	★33	38	19	ANDY GIBB After Dark, RSO RS-1 3069	★59	67	3	JOHN DENVER Autograph, RCA AQL1-3449	★87	118	7	MARIANNE FAITHFULL Broken English, Island ILPS 9570 (Warner Bros.)
★6	19	2	HEART Bebe Le Strange, Epic FE 36371	★34	41	8	RUPERT HOLMES Partners In Crime, Infinity INF-9020 (MCA)	61	57	51	CAPTAIN & TENNILLE Make Your Move, Casablanca NBLP 7188	88	54	23	HERB ALPERT ▲ Rise, A&M SP 4790
★7	8	11	THE WHISPERS The Whispers, Solar BXL-1-3521 (RCA)	★35	61	2	PRETENDERS Pretenders, Sire SRK 6083 (Warner Bros.)	★62	128	2	GROVER WASHINGTON JR. Skylarkin', Motown M7-933R1	89	47	14	NATALIE COLE & PEABO BRYSON We're The Best Of Friends, Capitol S00 12025
★8	10	4	CHUCK MANGIONE Fun And Games, A&M SP 3715	36	34	20	WARREN ZEVON Bad Luck Streak In Dancing School, Asylum 5E-509 (Elektra)	63	66	66	KENNY ROGERS ▲ The Gambler, United Artists UALA 934	90	70	17	STEVIE WONDER Journey Through The Secret Life Of Plants, Tamla T13-371C2 (Motown)
9	9	25	KENNY ROGERS ▲ Kenny, United Artists LWAK-979	37	21	28	ANGELA BOFILL Angel Of The Night, Arista/GRP GRP 5501	★64	81	7	GARY NUMAN The Pleasure Principle, Atco SD-38120 (Atlantic)	91	84	13	PARLIAMENT Glorious!stasopid, Casablanca NBLP 7195
10	5	29	MICHAEL JACKSON ▲ Off The Wall, Epic FE-35745	38	22	14	LED ZEPPELIN ▲ In Through The Out Door, Swan Song SS-16002 (Atlantic)	★65	73	11	38 SPECIAL Rockin' Into The Night, A&M SP 4782	92	92	90	THE CARS ▲ Elektra 6E-135
11	7	22	EAGLES ▲ The Long Run, Asylum SE-508	★39	55	3	LYNYRD SKYNYRD BAND Gold & Platinum, MCA MCA 2-11008	★66	97	4	JANE OLIVOR The Best Side Of Goodbye, Columbia JC 36355	93	95	6	GEORGE BURNS I Wish I Was Eighteen Again, Mercury SRM-1-5025
12	15	22	PAT BENATAR In The Heat Of The Night, Chrysalis CHR 12366	40	40	8	SOUNDTRACK American Gigolo, Polydor PD-1-6259	67	36	18	RUFUS & CHAKA Masterjam, MCA MCA 5103	94	80	6	ANNE MURRAY A Country Collection, Capitol ST 12039
13	14	26	KOOL & THE GANG ▲ De-Lite DSR 9513 (Mercury)	40	40	8	UTOPIA Adventures In Utopia, Bearsville BRK 6991 (Warner Bros.)	68	72	20	BOB JAMES & EARL KLUGH One On One, Tamara Taa/Columbia EP 26714	95	87	15	PHYLLIS HYMAN



#1 LP This Week

THE WHISPERS

The Whispers

Solar BXL1-3521



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HOT SOUL SINGLES & LPs™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★ 1	9	9	AND THE BEAT GOES ON— Whispers Solar 11894 (RCA)	26	18	14	PRAVIN'— Harold Melvin & The Blue Notes Source 41156 (MCA)
2	17	17	SPECIAL LADY— Ray, Goodman & Brown Polydor 2033	27	26	19	HAVEN'T YOU HEARD— Patrice Rushen Elektra 46551
3	11	11	TWO HOT— Kool & The Gang De-Lite 802 (Mercury)	★ 28	34	6	COME INTO MY LIFE— Rick James Gordy 7177 (Motown)
★ 4	5	5	STOMP— Brothers Johnson A&M 2216	★ 29	37	6	STANDING OVATION— G.Q. Arista 04583
★ 5	7	9	BOUNCE, ROCK, SKATE, ROLL— Vaughan Mason & Crew Brunswick 55548	30	29	13	SIT DOWN AND TALK TO ME— Lou Rawls P.R. 9-3738 (CBS)
6	4	25	THE SECOND TIME AROUND— Shalamar Solar 11709 (RCA)	31	19	11	THIS IS IT— Kenny Loggins Columbia 1-11109
★ 7	8	13	WORKING MY WAY BACK TO YOU/ FORGIVE ME GIRL— Spinners Atlantic 3637	32	16	11	FUNK YOU UP— Sequence

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★ 1	11	11	THE WHISPERS— The Whispers Solar BXL1-3521 (MCA)	26	26	8	HIROSHIMA— Hiroshima Arista AB-4252
2	2	11	RAY, GOODMAN & BROWN— Ray, Goodman & Brown Polydor PD 1-6240	27	21	17	YOU KNOW HOW TO LOVE ME— Phyllis Hyman Arista AL 9509
3	3	13	GAP BAND II— Gap Band Mercury SRM 1-3804	28	25	13	LIVE! COAST TO COAST— Teddy Pendergrass P.R. K2 2-36294 (CBS)
4	4	29	OFF THE WALL— Michael Jackson Epic FE-35745	★ 29	55	2	SKYLARKIN'— Grover Washington Jr. Motown M7-933R1
★ 5	30	2	LIGHT UP THE NIGHT— Brothers Johnson A&M SP-3716	★ 30	60	2	10½— Dramatics MCA MCA-3196
★ 6	8	5	EVERY GENERATION— Ronnie Laws United Artists UT-1001	31	29	27	IDENTIFY YOURSELF— 0'days P.R. FZ-36027 (CBS)
7	5	22	BIG FUN— Shalamar Solar BXL1-3479 (RCA)	32	27	19	INJOY— Bar Kays Mercury SRM 1-3781



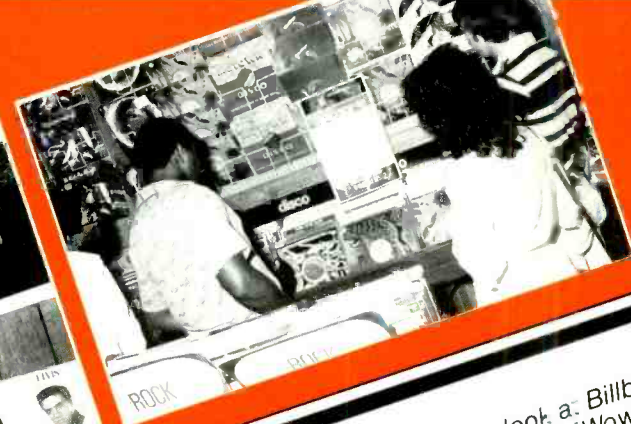
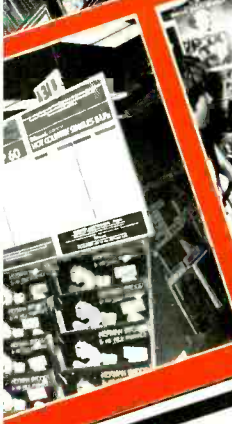
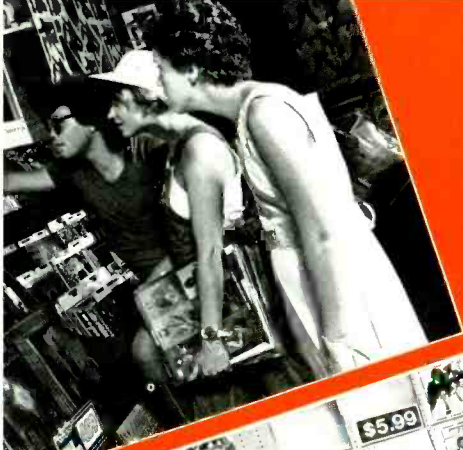
BILLBOARD'S TRAFFIC CENTER:

THE OWNERS SAY IT THE OWNERS

Certified
by managers
and buyers
throughout
the country:



- "Billboard's Traffic Center draws the customers' attention to each different part of the store we post it in."
Richard Schyler, Recordland/Okemos, Mich.
- "Billboard's Traffic Center makes it easier for customers to find the records they want."
Mike Jacobs, Sights & Sounds/Gaithersburg, Md.
- "The Traffic Center charts are the reason I buy Billboard every week."
Jim Russell, Record Raxx/New Orleans, La.
- "We used to use another music trade publication, but now that Billboard has 'supercharts,' we use Billboard every week."
Mary Gillis, Deorsey's Record Shop/Falmouth, Me.
- "It's a great help to customers. Just send them to the charts and we're free to do our work."
Mike Duncan, Uncle John/Siouxland, Kans.
- "The Traffic Center's a great idea. We display it in the store and it attracts a lot of attention."
Martha Arion, Recordland/Burton, Mich.
- "We have one sign that reads 'Want A Hit?' And right below it, we display Billboard's Traffic Center. It most definitely helps sales."
Tom Shute, DJ's Sound City/Chehalis, Wash.
- "We put it in front of the counter. People are always asking to see it as soon as it comes out."
John Kaney, Budget Tapes & Records/Helena, Mont.
- "I use various charts, but Billboard's Traffic Centers are the ones I hang up in the store."
Jerard Procter, Music Box/Langley Park, Md.
- "We use them every week. The bigger and easier to see. We're happy with Billboard's Traffic Center."
Gene George, Al's Records/Portland, Ore.
- "They're a real time-saver and customers want to know what's new."
Dennis Douvanis, Toone Allentown, Pa.
- "Customers just look at it and find all they need to buy quickly and easily... We use Billboard's Traffic Center."
Mike Procter, School of Music/Knoxville, Tenn.
- "We display Billboard's Traffic Center... it's an eye-catcher."
Mark Vukovich, Recordland/Portage, Mich.
- "Billboard's Traffic Center helps sales... We use it constantly."
Mike Stephen, Recordland/Indianapolis, Ind.
- "If they're not buying, we know why."
Jack Miller, Recordland/Luthersville, Ga.
- "It's thorough... a real plus for the customer."
Kevin Minner, Recordland/Minneapolis, Minn.
- "Customers are always asking to see it as soon as it comes out."
John Kaney, Budget Tapes & Records/Helena, Mont.



- "A great innovative idea... and the perfect size for customers to look at. We put them up on the wall every week." **Jeff Stoyanoff, Record Town/Ithaca, N.Y.**
- "They're really helpful to customers. And to me as a buyer." **Jay Romasco, Bialek's Discount Record Shop/Chevy Chase, Md.**
- "A lot of people ask about it and use it... It's one of the neatest things Billboard's ever done." **John Jeffords, Discount Records/Birmingham, Mich.**
- "We always refer people to Billboard's Traffic Center." **Mark Schreiner, Record Bar/Durham, N.C.**
- "People want to know what the top records are. And Billboard's Traffic Center tells them." **Rona Walstra, Bay Records & Tapes/Bremerton, Wash.**
- "It helps customers find records... and we use them for stocking." **Marilee Laurila, The Crystalship/Eugene, Ore.**
- "We post the whole shot on the door... a lot of people refer to it." **Dennis Marshall, Rainbow Records/Battle Creek, Mich.**
- "I think they're great... and very helpful. We use them all the time." **Virginia Sacko, Record Shop/Beaver Falls, Pa.**
- "Customers comment on Billboard's Traffic Center all the time. We think they really help sales." **Esther Lake, Record Mart/Orlando, Fla.**
- "We use Billboard's Traffic Center... and I think it's really helped sales." **Carol Cohen, Record Cellar/Cadillac, Mich.**
- "They come in to buy one tape, wind up reading Billboard's Traffic Center, then buy a few more they wouldn't have without seeing it." **Bobby Lambert, Gascon's/Plaquemine, La.**
- "It reminds customers of what they might be looking for." **Bill Thom, Harmony House Records & Tapes/Royal Oak, Mich.**
- "Customers like to get involved with the record business and see the charts... So we use Billboard's Traffic Center every week." **Karen Young, Brass Ear/Des Moines, Iowa**
- "Billboard's Traffic Center's been doing a super-job for sales. It's created an entire section in our store." **Tom Dowd, Discount City Dept. Store/Bellingham, Wash.**
- "We post the whole thing." **Dennis O'Connell, Choker Records/Battle Creek, Mich.**
- "We put it up every week and find it promotes sales." **Mary Ellen Christiansen, Holiday Records & Tapes/Great Falls, Mont.**
- "Yes, I use them! I'd be in hot water if we didn't have Billboard's pull-out Traffic Center charts." **Mike Donohue, Record Bar/Glen Burnie, Md.**
- "We sure do use them. They're hanging right in front of the store right now." **Tim Cretsinger, DJ's Sound City/Portland, Ore.**
- "Customers really notice Billboard's Traffic Center right away because it really stands out and looks great on the wall." **Denise Hoffman, Records Unlimited/Grand Rapids, Mich.**
- "We use them... our customers use them. Billboard's Traffic Center stimulates sales." **Jim Dooley, Mads Discount Records/Ardmore, Pa.**
- "We have Billboard's Traffic Center glued down to the counter where everyone can see it." **Mrs. Campbell, Bert's Cameras & Records/Delmont Village, La.**
- "Billboard's Traffic Center is a real help... we use it." **Bruce Adams, Deorsey's Record Shop/Brunswick, Me.**
- "Billboard's Traffic Center is both helpful and handy. We like it." **George Goldstein, Suburban Music & Cards/Randallstown, Md.**
- "We display Billboard's Traffic Center in a holder. We find them very accurate and easy to read." **Roger Thornton, Camelot Music/Saginaw, Mich.**
- "I always point to Billboard's Traffic Center when people ask what's good. They're great!" **Tess Keenan, Conde Music & Electric/Manhattan, Kans.**
- "We post Billboard's Traffic Center in each section of the store... and customers refer to it quite often." **Carol McColm, Record Breakers/Rochester, Mich.**
- "It seems to get a lot of people interested." **Bob Wright, Budget Tapes & Records/Bellingham, Wash.**
- "When someone needs a title, they know just where to look." **Peggie Vaughn, Detroit Audio/Detroit, Mich.**
- "Do we use Billboard's Traffic Center? Every week!" **Carolyn Klein, Ogden Record Shop/Port Allen, La.**
- "People come in, look at Billboard's Traffic Center, and say: 'Wow! I've got to get that record!'" **Larry Klein, Lefler's Records/Sioux City, Kans.**
- "Billboard's Traffic Center is a definite necessity." **McKinley Guess, Recordland/Oxan Hill, Md.**
- "It's definitely helping sales." **Randy West, Super Record Shop/Houston, Texas**

FOR MORE TRAFFIC CENTER DATA:
BILLBOARD'S TRAFFIC CENTER
 *7,539,418
 projected in-store consumer impressions
 each week for Billboard's Traffic Center.
 Source: Hagen Communications, Inc.
 Independently-conducted
 research, July 9-16, 1979

9	9	8	33	35	7	9	7	18	34	24	31	EPIC: W&E 30197
★	★	★	★	★	★	★	★	★	★	★	★	MIDNIGHT MAGIC —Commodores Motown MB-926
9	9	8	★	40	6	10	11	19	35	28	14	BEST OF FRIENDS — Twenynine Featuring Lenny White Elektra 6E-223
★	★	★	★	★	★	★	★	★	★	★	★	NO STRANGER TO LOVE —Roy Ayers Polydor PD 1-6246
10	21	5	35	15	21	11	12	26	36	22	13	DON'T LET GO —Isaac Hayes Polydor PD-1-6224
★	★	★	★	★	★	★	★	★	★	★	★	RISE —Herb Alpert A&M SP 3790
11	13	8	36	28	13	★	33	2	37	31	25	1980 —Gh Scott-Heron & Brian Jackson Arista AL 9514
★	★	★	★	★	★	★	★	★	★	★	★	SKYWAY —Skyy Salsoul 5A 8532 (RCA)
12	11	16	37	27	22	13	9	18	38	35	23	ONE ON ONE —Bob James/Earl Klugh Columbia/Tappan Zee FC 36241 (CBS)
★	★	★	★	★	★	★	★	★	★	★	★	L.A. BOPPERS —L.A. Boppers Mercury SRM-1-3816
13	17	8	★	48	3	14	10	13	★	50	2	YELLOW MAGIC ORCHESTRA — Yellow Magic Orchestra Horizon SP-736 (A&M)
★	★	★	★	★	★	★	★	★	★	★	★	JOURNEY THROUGH THE SECRET LIFE OF PLANTS —Stevie Wonder Tamla T13-371C2 (Motown)
14	6	20	39	32	13	15	15	10	★	50	2	JUST FOR YOU —Chuck Cissel Arista AB 4267
★	★	★	★	★	★	★	★	★	★	★	★	ROYAL RAPPIN'S — Millie Jackson & Isaac Hayes Polydor PD-1-6229
15	20	7	40	44	8	16	14	19	★	52	4	I'LL BE THINKING OF YOU — Andrea Crouch Light LS-5763
★	★	★	★	★	★	★	★	★	★	★	★	DIONNE —Dionne Warwick Arista AB 4230
16	12	11	★	47	6	17	13	18	41	37	9	NEVER BUY TEXAS FROM A COWBOY —Brides Of Funkenstein Arista SD 19261
★	★	★	★	★	★	★	★	★	★	★	★	FIRE IT UP —Rick James Gordy 68-990 (Motown)
17	14	13	42	45	6	17	13	18	43	37	9	
★	★	★	★	★	★	★	★	★	★	★	★	
18	22	5	★	50	6	18	19	15	44	34	16	
★	★	★	★	★	★	★	★	★	★	★	★	
19	25	6	★	53	5	19	20	10	44	34	16	
★	★	★	★	★	★	★	★	★	★	★	★	
20	24	9	45	46	9	20	18	14	45	39	5	
★	★	★	★	★	★	★	★	★	★	★	★	
21	31	4	46	41	8	21	16	39	46	41	29	
★	★	★	★	★	★	★	★	★	★	★	★	
22	33	5	★	47	7	★	38	4	48	45	39	
★	★	★	★	★	★	★	★	★	★	★	★	
23	23	11	48	36	8	23	23	14	48	45	39	
★	★	★	★	★	★	★	★	★	★	★	★	
24	54	2	★	57	4	24	17	16	49	49	3	
★	★	★	★	★	★	★	★	★	★	★	★	
25	30	6	★	63	4	★	40	3	50	36	20	
★	★	★	★	★	★	★	★	★	★	★	★	

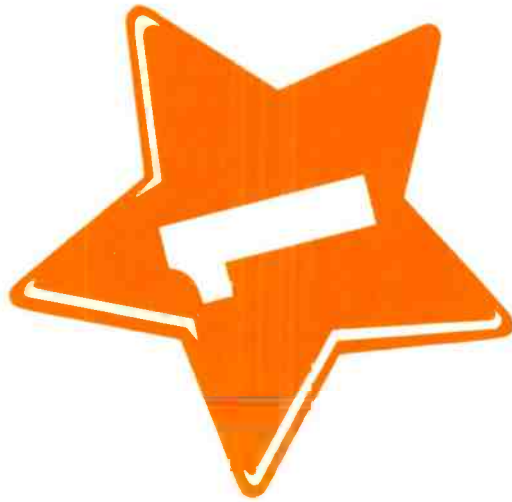


#1 Single This Week

AND THE BEAT GOES ON/ CAN YOU DO THE BOOGIE/ OUT THE BOX

The Whispers





#1 Single This Week

CRAZY LITTLE THING

CALLED LOVE

Queen
Elektra 46579



16	12	WAIJUREMI BELIEVEN —Anne Murray Capitol 4813
17	23	RIDE LIKE THE WIND —Christopher Cross Warner Bros. 49184
18	4	I CAN'T TELL YOU WHY —Eagles Asylum 46608 (Elektra)
19	21	GIVE IT ALL YOU GOT —Chuck Mangione A&M 2211
20	29	OFF THE WALL —Michael Jackson Epic 9-50838
21	13	AN AMERICAN DREAM —The Dirt Band United Artists 7330
22	30	THREE TIMES IN LOVE —Tommy James Millennium 11785 (RCA)
23	24	HEARTBREAKER —Pat Benatar Chrysalis 2395
24	32	FIRE LAKE —Bob Seger Capitol 4836
25	31	WITH YOU I'M BORN AGAIN — Billy Preston & Syreeta Motown 1477
26	27	99 —Toto Columbia 1-11173
27	14	ROCK WITH YOU —Michael Jackson Epic 950797 (CBS)
28	18	SEPTEMBER MORN —Neil Diamond Columbia 1-11175
29	22	ROMEO'S TUNE —Steve Forbert Nemperor 97525 (CBS)
30	20	WHEN I WANTED YOU —Barry Manilow Arista 0481
31	48	SEXY EYES —Dr. Hook Capitol 4831
32	38	LOST IN LOVE —Air Supply Arista 0479
33	34	BACK ON MY FEET AGAIN —The Babys Chrysalis 2398
34	36	I THANK YOU —Z.Z. Top Warner Bros. 49163

51	56	CARS —Gary Numan Atco 7211 (Atlantic)
52	4	SET ME FREE —Utopia Bearsville 49180 (Warner Bros.)
53	NEW ENTRY	YOU MAY BE RIGHT —Billy Joel Columbia 1-11231
54	4	KEEP THE FIRE —Kenny Loggins Columbia 1-111215
55	4	THE SPIRIT OF RADIO —Rush Mercury 76044
56	4	GIRL WITH THE HUNGRY EYES — Jefferson Starship Grunt 11921 (RCA)
57	3	OUTSIDE MY WINDOW —Stevie Wonder Tamla 54308 (Motown)
58	3	ANY WAY YOU WANT IT —Journey Columbia 1-11213
59	4	CARRIE —Cliff Richard EMI-America 8035
60	7	COMPUTER GAME —Yellow Magic Orchestra Horizon 127 (A&M)
61	4	FIRE IN THE MORNING — Melissa Manchester Arista 0485
62	4	AUTOGRAPH —John Denver RCA 11915
63	4	IT'S LIKE WE NEVER SAID GOODBYE —Crystal Gayle Columbia 1-11198
64	5	BRASS IN POCKET —Pretenders Sire 49181 (Warner Bros.)
65	5	YOU ARE MY HEAVEN — Roberta Flack & Donny Hathaway Atlantic 3627
66	2	THINK ABOUT ME —Fleetwood Mac Warner Bros. 49196
67	3	ONLY A LONELY HEART SEES — Felix Cavaliere Epic 9-50829
68	15	CRUISIN' —Smokey Robinson Tamla 54306 (Motown)

84	NEW ENTRY	LOVE'S ONLY LOVE —Engelbert Humperdinck Epic 950844
85	87	SOMEWHERE IN AMERICA —Survivor Scotti Bros. 511 (Atlantic)
86	NEW ENTRY	STOMP —The Brothers Johnson A&M 2216
87	91	SURVIVE —Jimmy Buffett MCA 41199
88	NEW ENTRY	LET ME BE THE CLOCK —Smokey Robinson Tamla 54311 (Motown)
89	NEW ENTRY	LOVE ON THE PHONE —Suzanne Fellini Casablanca 2242
90	NEW ENTRY	HIGH ON YOUR LOVE —Debbie Jacobs MCA 41167
91	49	I WISH I WAS EIGHTEEN AGAIN —George Burns Mercury 57011
92	57	SARA —Fleetwood Mac Warner Bros. 49150
93	97	I DON'T NEED YOU ANYMORE — Jackie De Shannon RCA 11902
94	94	DON'T LET GO —Isaac Hayes Polydor 2011
95	69	FOOL IN THE RAIN —Led Zeppelin Swan Song 71003 (Atlantic)
96	96	LADIES NIGHT —Kool & The Gang De-Lite 801 (Mercury)
97	83	I CAN'T HELP MYSELF —Bonnie Pointer Motown 1478
98	98	DEJA VU —Dionne Warwick Arista 0459
99	84	THE LONG RUN —Eagles Asylum 46569
100	88	I SHOULD'VE LOVED YA — Narada Michael Walden Atlantic 3631

NARADA MICHAEL WARDEN

Atlantic (LP) SD-19259

WORKING MY WAY BACK TO YOU—Spinners

Atlantic (LP/12-inch*) SD19256/DSKP 205

RIPE—all cuts—Ava Cherry

RSO/Curtom (LP) RS-1-3072

LOVE INJECTION—Trussel

Elektra (12-inch) AS-1143

TWILIGHT ZONE—Manhattan Transfer

Atlantic (LP) SD-19258

KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU—

Cheryl Lynn

Columbia (LP) JC 36145

HAVEN'T YOU HEARD—Patrice Rushen

Elektra (LP/12-inch*) EK-243

I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS

MUSIC—Theo Vaness

Prelude (LP) PRL-12173

ALL NIGHT THING—The Invisible Man Band

Mango (12-inch*) MLPS-7782

YOU GOT WHAT IT TAKES—Bobby Thurston

Prelude (12-inch) PRL-521

THE SECOND TIME AROUND/IN THE SOCKET—Shalamar

Solar (LP/12-inch) BXL1-3479

DON'T PUSH IT DON'T FORCE IT—Leon Haywood

20th Century (12-inch) TCD 105

QUEEN OF FOOLS—Jessica Williams

Polydor (LP) PD-1-6248

GOOD TO ME—all cuts—THP

Atlantic (LP) SD-19257

PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS

AROUND—The B52's

Sire/Warner (LP/12-inch*) BSK-3355

KIND OF LIFE (Kind Of Love)—North End

West End (12-inch)

AFRICAN SUITE—all cuts—African Suite

MCA/Montage (LP) MCA-3205

LET'S FLY—all cuts—Paradise Express

Fantasy (LP/12-inch*) F9589

HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster

Columbia (LP) BL-36265

I WANT YOU FOR MYSELF—George Duke

Epic (LP/12-inch*)

AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie

Polydor (LP/12-inch) PD-1-6269

COLUMBIA 12 / 12-INCH / 12-INCH

YOU KNOW HOW TO LOVE ME—Phyllis Hyman

Arista (LP/12-inch*) LP 9409

WALK THE NIGHT/LIFE AT THE OUTPOST—Skatt Bros.

Casablanca (LP) NBLP7192

WILLIE AND THE HAND JIVE/LOVE POTION #9—

Rinder and Lewis

AVI (LP) 6073

REMONE—Knocky

Windsong/RCA (12-inch*) BXL1-3502

CAN'T STOP DANCING/IN MY FANTASY—Sylvester

Fantasy (LP/12-inch*) F-79010/D-149

MOONLIGHT AND MUZAK/COWBOYS AND INDIANS—M

Sire/Warner (LP/12-inch*) SRK 6084

JUST A TOUCH OF LOVE—Slave

Cotillion (LP) COT-5217

DANCE FANTASY—Free Life

Epic (12-inch) NBLP2-7183

WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE

IT UP—Jean Carn

P.I.R. (LP) JZ-36196

NOW I'M FINE—Grey & Hanks

RCA (LP/12-inch) AFL1-3477

HIGH/SKY—Skyv

Salsoul (LP/12-inch) SA-8532

DON'T BRING BACK MEMORIES/IN NEW YORK—Passion

Prelude (12-inch) PRL-520

GOT TO LOVE SOMEBODY—Sister Sledge

Cotillion (LP/12-inch*) COT-16012

RAPO CLAPO—Joe Bataan

Salsoul (12-inch) SG-315

FLY TOO HIGH—Janis Ian

Columbia (12-inch) XSS-166717

RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates

RCA (12-inch)

YES I WILL/TEARS/PUTTING MY (Heart On The Line)—

C.O.D.

Casablanca (LP) NBLP-7193

PARTY BOYS—FOXY

TK (LP) DASH-30015

HERE COMES THE SUN/LAST CHANCE TO DANCE—

Fat Larry's Band

Fantasy (LP/12-inch*) F-9587

CISSELIN' HOT—Chuck Cissel

Arista (LP/12-inch*)

*NON-COMMERCIAL 12-inch

- 11 ★
- 12 ★
- 13
- 14 ★
- 15 ★
- 16
- 17 ★
- 18 ★
- 19 ★
- 20
- 21 ★
- 22 ★
- 23
- 24
- 25
- 26 ★
- 27
- 28
- 29
- 30 ★



#1 Single This Week

FUNKYTOWN/ ALL NIGHT DANCING

Lipps, Inc.
(LP/12-inch*) NBLP7197

**YOU'VE
JUST
PASSED
SEVEN
MILLION...**



**SUPERCHARTS INSIDE TO
PULL OUT AND PUT UP!**



Wheatley Bros.
 Entertainment Pty.Ltd.
 88 Richardson St.
 Albert Park 3206 Vic.
 Australia
 (03) 699 5366
 Telex AA 35906

Suite 300
 4344 Promenade Way
 Marina del Rey
 California USA 90291
 (213) 823 8311
 TWX 9103437403

EXCLUSIVE WORLD WIDE MANAGEMENT FOR:
 LITTLE RIVER BAND



Derek Pellicci Beeb Birtles David Briggs Graham Goble
 Glenn Shorrock

MONDO ROCK
 (Featuring Ross Wilson)



DARRYL COTTON



Also representing through Tumbleweed Music/Antipodes Music The works of the Sports and JoJo Zep and the Falcons,
 We also represent the Arista/Careers Catalogue, Gem Music and Gear Music (Bob Seger) for Australasia.
 Tumbleweed Music PTY LTD. Antipodes Music PTY. LTD.

SOUTHEAST ASIA:

Piracy Struggle Continues As Local Talent Flourishes

Hong Kong

While other Southeast Asian markets bubble over with hopes of eradicating piracy and thus emphasizing local-language product, the twin factors have become reality in Hong Kong. And business is booming.

Says EMI's Malcolm Brown: "The most significant event since piracy was removed was the demise of English-language

A vibrant market with numerous stations broadcasting more than 18 hours a day, Hong Kong finds acts also benefiting from a general media upsurge. Polygram's Albert Au took off when one of his songs was chosen as a Cantonese television serial theme.

With local newspaper ads touting indigenous product as never before, industry people are indeed bullish. Steve Neary, director of IFPI's regional office, estimates that sales have gone up by at least 50% for most record companies.

PETER ONG

recognition for their work, and also encourage more local compositions instead of flogging material from international catalogs.

Another development is that FM will be expanded to cover more areas, (presently it is only good for Kuala Lumpur listeners) while AM broadcasting will be transmitted to new international markets including the Philippines, Arabia, Indonesia and Thailand. This is part of the ASEAN exchange program which is a regional effort to boost local music for worldwide markets.

Malaysia

By CHRISTIE LEO

After a year which saw the local record industry hurdle one major obstacle, disappointments still prevail because of the confusion of the copyright law for international product. Its implementation, which seemed imminent early last year, is now at the crossroads.

Despite this discrepancy, domestic repertoire has firmly established itself as a potent force in the Malaysian record market. The present market share indicates at least 70% for local product, while international product has dropped to an all-time low of 30%.

The announcement that a copyright law had been passed in



Top: A leading artist in the area is WEA's Othman Hamzah.

Bottom: A popular feature of Bangkok's city sidewalks—small retail stands selling an interesting mix of tape product.

Because of the erratic buying moods of the Malaysians, show promoters here have exercised caution in bringing foreign acts here. Last year, apart from Boney M, Malaysians had to settle for MOR acts like Rolf Harris and much lesser known names.

This year, there is hope of seeing some strong acts in Malaysia. Several show promoters have opted to bring MOR acts into hotel venues, where ticket prices are extremely high, to cater to the affluent. Confirmed shows include Cilla Black, Anne Murray and possibly Jose Feliciano. Pop acts—Eruption, Police, Gloria Gaynor among others are also in the pipeline, awaiting firm confirmation of dates from the promoters here.

The number of local recordings too shows possibilities of more studios being built. Rediffusion, which is the only local studio with 8-track facilities, reports an upswing in business with more recording sessions taking place. Earlier, record companies preferred to go to Singapore to do their recordings.

This year, more haggling is expected over the copyright issue. The market has grown as predicted last year.

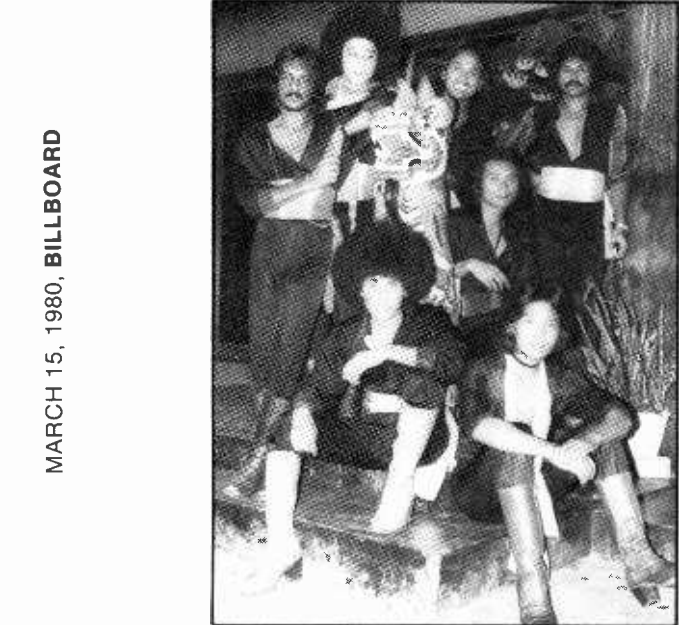
The general consensus is that if no move is made to protect foreign works, and if enforcement units are not organized, piracy could grow into a monstrous state. Unlike the previous year, hopes are slowly diminishing. But record execs have more things on their minds than to harp on the piracy situation. Of primary importance is to produce the right fodder for local artists to become national, if not regional, and perhaps even international stars. Overall, Malaysia's position in the music industry regionally will depend largely on the cooperation offered by the local government.

Philippines

By CES RODRIGUEZ

Call 1979 the year of the doldrums for the Philippine music industry. Record sales dropped by an estimated 25%, local music crunched into the safe but bland ground of disco and

(Continued on page A-16)



Top: Sam Hui, on Polygram, is acknowledged in Hong Kong as a pioneer in the use of Cantonese music played over a Western beat.

Bottom: Local Malaysian acts benefitting from new copyright law include EMI's Carefree.

cover versions. On the other hand, local-language recordings have surged dramatically upwards." Brown claims 60%-70% of EMI Hong Kong's revenue is derived from local-language recordings.

Also epitomizing the local surge is the membership of the IFPI Hong Kong Group: of the 29 member companies, more than 20 are Chinese. Estimates are that 60%-70% of the local \$10 million annual market comes from local-language product.

Among international companies represented here, Polygram and EMI lead in local-language product with WEA and CBS/Sony catching on fast.

Actually, indigenous product has become so competitive that one firm, Hong Kong Records, is concentrating elsewhere, says Klaus Heymann, whose firm represents Chrysalis and Ariola too.

Among local artists shifting away from English-language product are WEA's Elisa Chan, formerly with the New Top notes who now records in Cantonese and EMI's Lam, out now with a Cantonese recording after two earlier ones in English.

Evidence of a general boom includes Wing Hang's setting up its own 24-track studio. Crown is considering expanding from its 16-track as well.

Executives see as common these days for a good local-language record to sell from 100,000 to 200,000 LPs in Hong Kong alone.

Leading acts include Samuel Hui, who pioneered Cantonese music played over a Western style beat; others are Teresa Teng, Roman Tam, Paula Tsui and Queeny Loh.

Songwriting is also growing though many local-language songs are translations from English, says Anders Nelsson, a songwriter/producer. IFPI's deputy director, Pak Tim Fung, says all member firms are updating publishing procedures.



Right: Imelda Papin's sentimental ballads on Wonderland Records continued to fulfill the demand for sad songs in the Philippines.



Pop disco group Hagibis, on Blackgold Records, demonstrates Filipino fascination with local takeoffs of foreign acts.

parliament for the protection of local artists and composers delighted the record executives. While domestic repertoire brought Malaysian recordings to the forefront last year, piracy of international product worsened, much to the dismay of the record chiefs here. It is understood that the question of copyright ownership is preventing the local copyright committee from protecting international product. Last year, a minimum of 10 cases brought to court were dismissed on the grounds of lack of solid evidence.

"It is stifling the progress of our industry. We agree that domestic recordings now form the nucleus of the industry's activities, but without the participation of international product, and with no check to suppress its growth, we are headed for doom," warns Frankie Cheah, WEA's general manager.

Since the passing of the copyright act for local artists, more and more companies are increasing activity in local recordings, WEA and Phonogram have devoted efforts towards producing more disks by local artists while continuing to sign on potentially favored acts.

Radio-Television Malaysia's policy of programming has not changed drastically over the last 12 months. The one development which has caused some concern is that cover versions of foreign songs by local artists are prohibited. This, according to the programming chief in RTM is to help composers here gain



AC/DC

Drive, determination, guts, energy, power, consistency — it all pays off in the end. AC/DC have never taken the easy road to the top; no pretty pictures, no sweet tunes, no hype machine — just solid, hard slog, the grind of the road.

In concert — a preview of Armageddon; on record — pure undiluted power. A year ago, their live album 'If You Want Blood You've Got It' stormed into the British 80 charts at 14. This year, the world fell. 'Highway To Hell' is near platinum on US sales which shot it to 19 on Billboard; in England it hit 7; in France it's gold, in Australia it's gold. AC/DC don't give a damn — they just want to keep playing . . . louder and harder and faster and tougher and meaner and better and . . .

Watch for a new album mid-year.



FLASH AND THE PAN

Some artistes spend entire careers painstakingly working for the hit formula which Harry Vanda and George Young knock off in their spare time — between sessions.

The maudlin, dramatic semi-spoken debut album from the alter-ego of the famous duo, which followed two consecutive Australian top 5 hits, struck a responsive chord amongst North Americans and the odd European during 1979. The Epic release, prompted by an unprecedented level of FM airplay of import albums, was rewarded by platinum status in Canada and top 100 placing in America.

Album two, intriguingly different from its predecessor has just been completed.



JOHN PAUL YOUNG

Relatively quiet through '79 — for a reason. Back on deck with 'Heaven Sent', a tough, gritty, hard forged album of intense vocals and superb Vanda/Young songs. An exciting new direction.

A single 'Love You So Bad It Hurts' is already penetrating well in Italy and throughout South America. Love is still in the air.



ANGEL CITY (The Angels)

With double platinum and triple gold albums under their collective belt, The Angels are poised to do to America what they have done to Australia over the past two years — get it rockin'; with clever, well structured, hard edged rock, which perceives the future.

In late-February Epic Records will release to the American market a compilation album of re-mixed Australian classics — the cream of their three albums and 2 EPs. Already US FM exposure of import albums has been enormous . . . but just wait for February!



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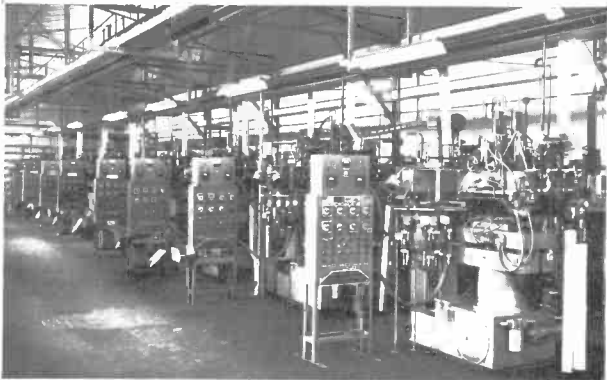
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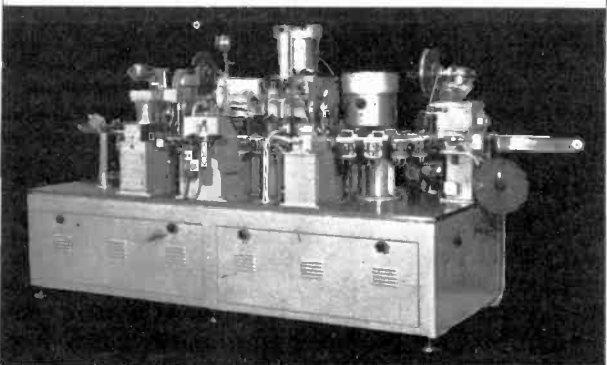
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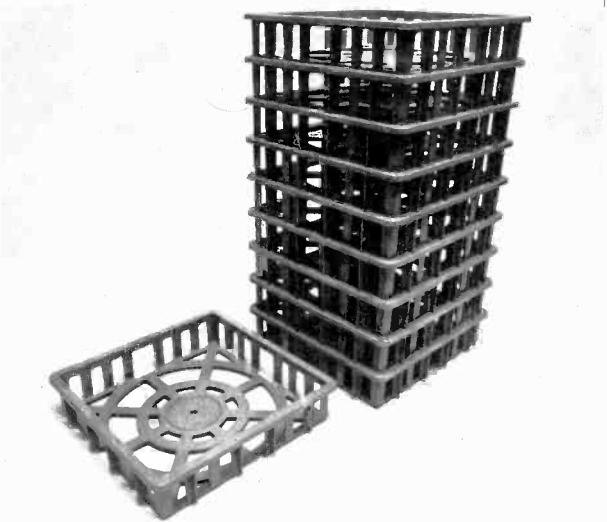
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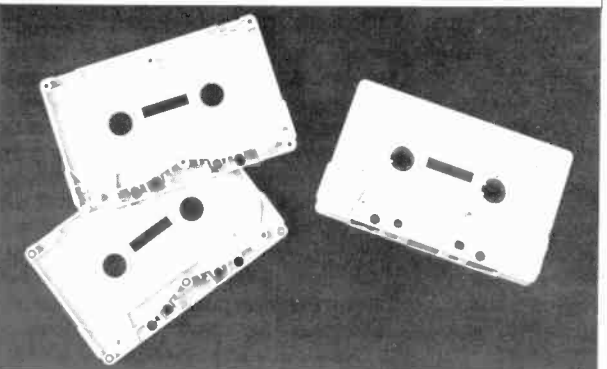
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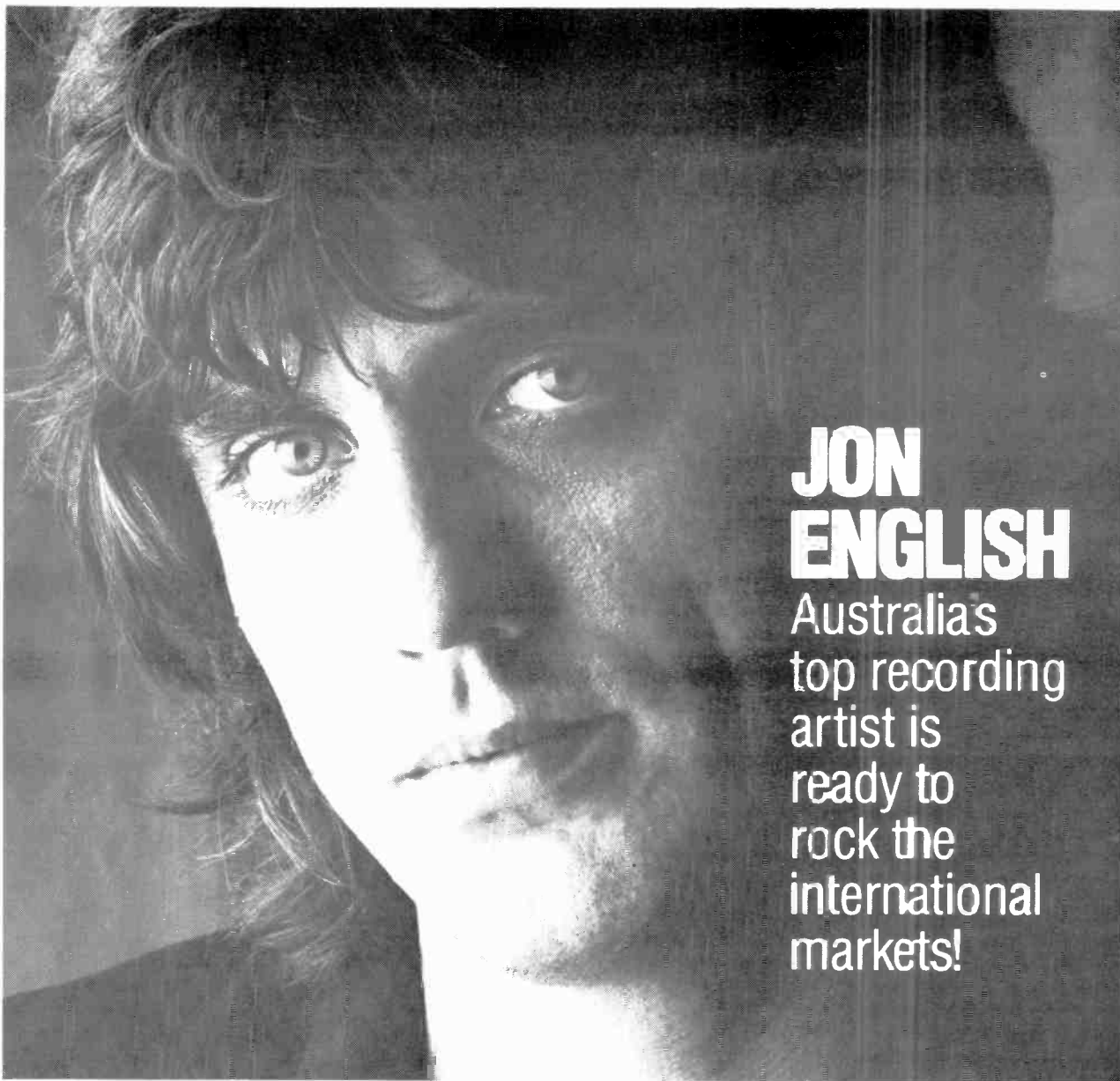
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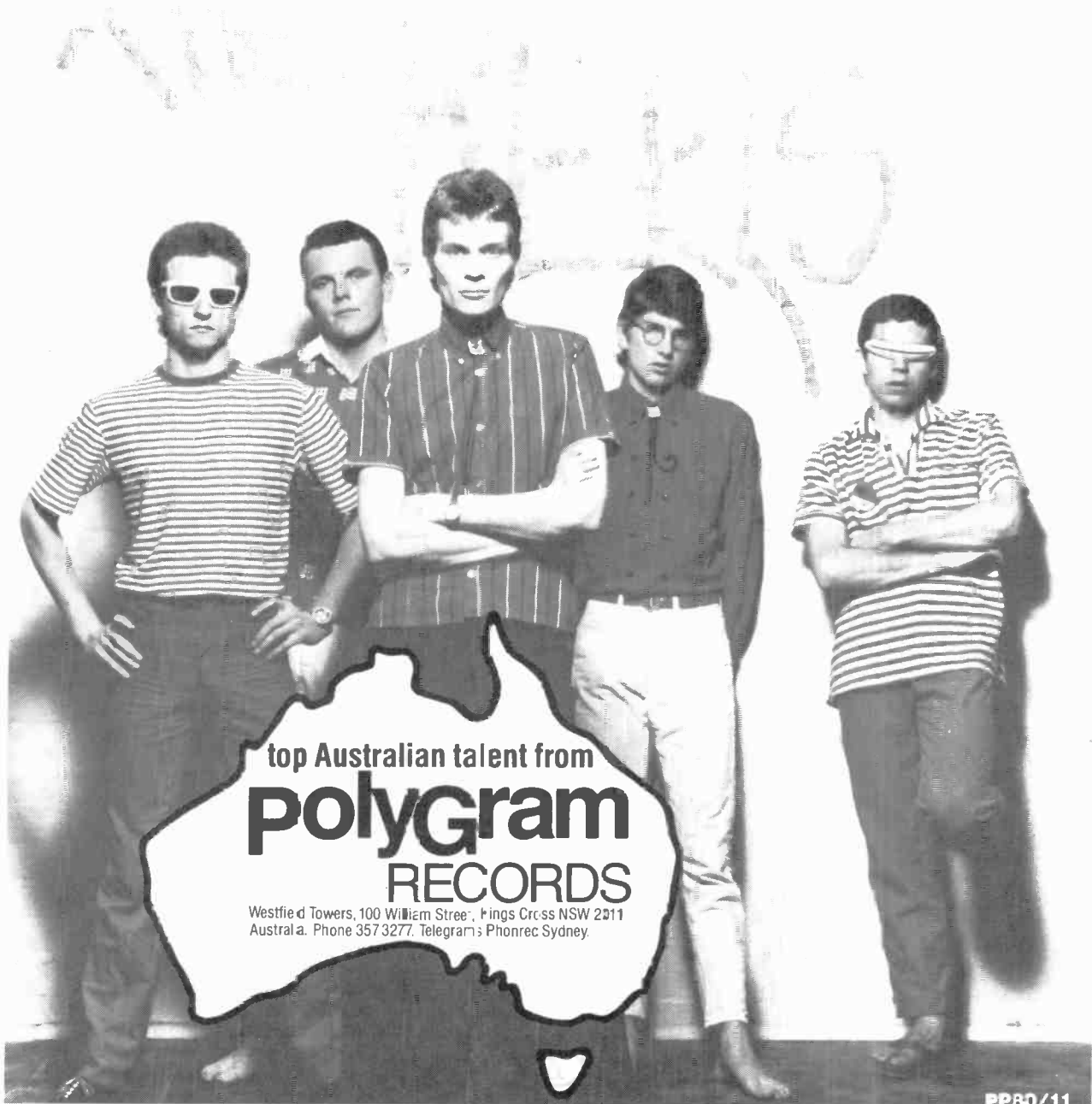
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Now Sony proudly announces a new line of dynamic microphones tailored especially for the stringent demands of the live performance.

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find out their comments and recommendations on what they wanted in a dynamic microphone.

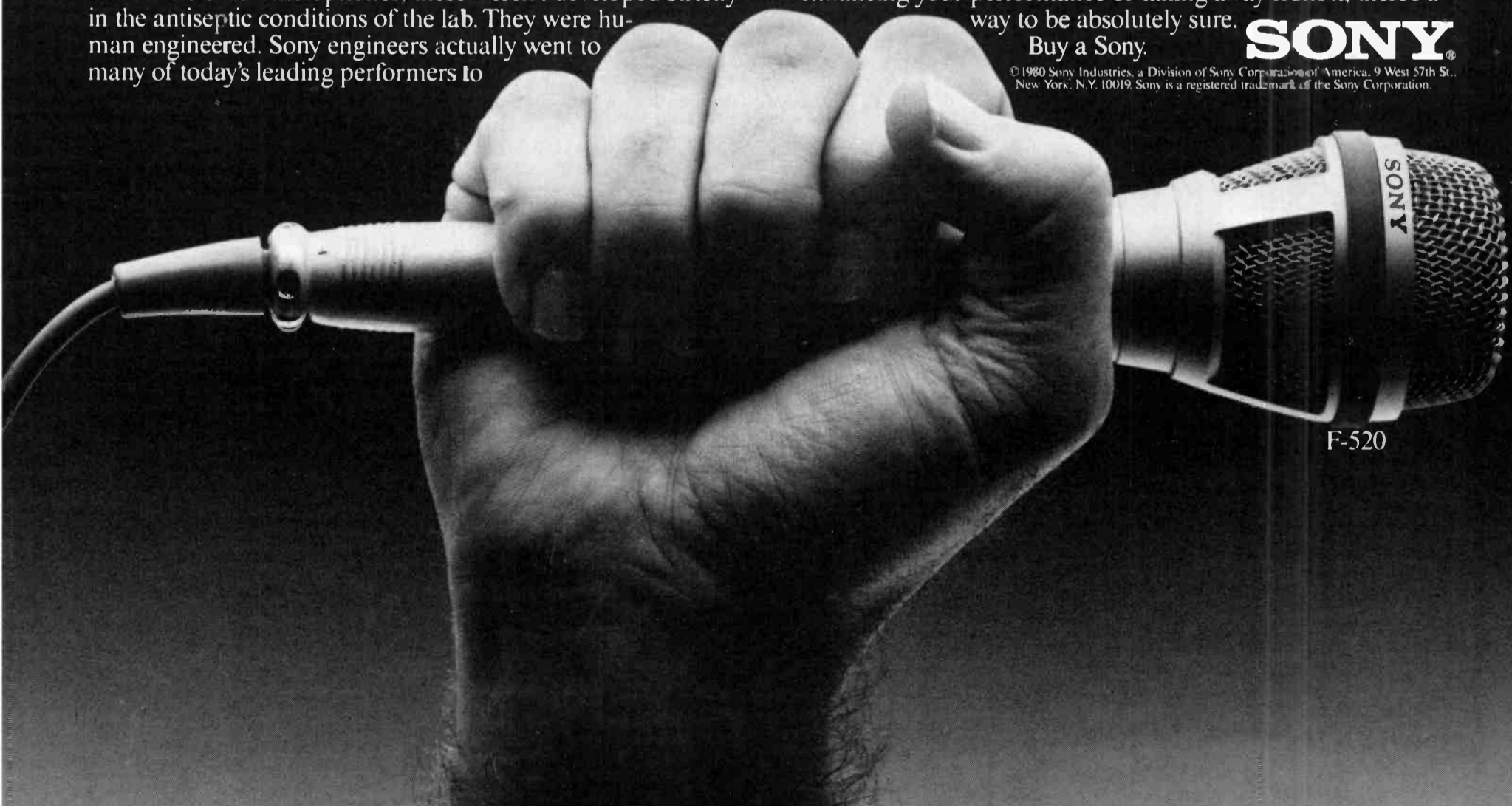
What Sony came up with is a lighter, more durable microphone free of pop and handling noise that delivers exceptional crispness in the high end and eliminates muddiness in the low end. performance after performance after performance.

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F-520

Sound Business: Audio

U.K. AES Attracts 3,000; Argue Digital's Superiority

LONDON—The 65th Audio Engineering Society convention, switched from Vienna to the U.K. at short notice, was the first here for five years, running Feb. 25-28 in the Park Lane and Hilton hotels.

Attendance was easily the highest of any European AES meet, according to exhibition manager Sam Black, and 50% up on the previous event in Brussels. More than 3,000 visitors were registered from 25 countries, including Iceland, Hungary, Yugoslavia and East Germany the exhibitor total was 150, a European record.

Many attendees felt the show could have used another day, due to conflicts between demonstrations,

technical papers and the sheer amount of equipment on display.

Main talking point, inevitably, was digital, with a strong faction taking the view that analog is still the better option.

Ampex general manager L.C. Cochran was worried about the lack of standardization in digital developments. "There are 11 different systems out there and nobody's talk-

ing to anybody else," he said. "Record companies are businesses not gamblers, and they're just hoping things will settle down."

Sooner than bring out a premature digital system, Ampex is hedging bets with an update on the ATR 100, the ATR240. Combined with the ADD-1 digital audio delay for disk mastering, the system is claimed

to give results close to digital at a fraction of the price.

"Digital systems are seven or eight times as expensive as the best analogs," said a speaker at the forum on new technology. "The results just aren't that much better for the money. Studios won't really be interested until the cost is only twice as much or maybe a little more." Best guesses suggested standardization and cost stabilization might be as much as four years off.

More bullish were Sony and 3M. The former promises to "throw away analog." Digital prototypes are in the works in every area from mixers through reverbs and music synthesizers. Reports here have Sony working on digital speakers and microphones too.

3M also pulled no punches, launching its much-ballyhooed new digital editor, described as the electronic equivalent of the razor blade and offering audible monitoring rather than constant reference to waveform displays. Alongside was the European launch of the company's digital mastering system developed from joint research with the BBC, together with the new 4 and 32-track recorders.

Even JVC, while modestly characterizing itself as "only a consumer company," is hoping to manufacture its Series 90 digital audio mastering system. On display for the first time, the 2-channel system uses U-type VTR and the trademarked "BP" format with 16-bit linear quantization. Excellent error correction is claimed.

The AE-90 audio editor, like 3M's, offers audible monitoring, and, unlike 3M's, crossfade.

Financial considerations were uppermost in everyone's mind, manufacturers aware that what is technically possible has to be matched to what the studios need and can afford. Trident Audio technical sales

director Steve Gunn pointed to prevailing record company attitudes. "Whereas they used to spend \$120-\$150 an hour on studio time, now they won't go above \$80. And an all-digital studio means the artists have to do all their work in one spot, which they won't stand for."

A telling footnote to digital came from David Harrison of Harrison Systems, apropos counterfeiting and home taping as factors in declining album sales. Production of digital records would be equivalent to handing every potential counterfeiter a perfect master, he said.

Those who were enjoying healthy sales tended to credit them to mid-price product. Trident Audio's Series 80 24-track desk fills a gap in a market which elsewhere has not been too hot, said the company. Fourteen units had been sold in the four months since launch.

New product on view included Neve's 810B console with microprocessor-controlled signal routing, Audio and Design Recording's express Limiter, the OAS-24 "group-er" from Aphex, and Tannoy's X05000 dividing network.

Most interesting U.K. development came from the National Research Development Corp.: surround sound "ambisonics" with full height information. It is claimed that "full-sphere directional reproduction"—periphonic sound—is now a practical medium for hi fi systems of the future. **BETH JACQUES**

Gauss Broadening Speaker Line

Emphasis On Top Equipment For Touring Musicians

LOS ANGELES—Cetec Gauss, manufacturer of loudspeakers for touring rock bands, is broadening its speaker line and also developing "systems" for various instruments.

This two-pronged attack on the professional musician market is designed to counter the firm's deemphasis of its OEM business, explains Mort Fujii, Cetec Gauss' president.

"We are dedicated strictly to the professional market," Fujii says.

New speakers are being designed to augment those cone, high frequency drivers and tweeters already in the catalog as well as creating systems which encompass various individual speakers to be used with a specific instrument.

And in building systems, the company will for the first time marry a speaker to the correct enclosure. In the past, speaker and housing were sold as two separate items, with Gauss manufacturing only the speakers.

Each system will be based on the musician's needs, Fujii emphasizes. Lead guitar, bass player or keyboard wizard, for example, may want to hear different things in their performances onstage, so the components in the system will vary. As will the number of module units which will be bought.

A module is a single housing for one speaker. And since the speakers are used by musicians on tours, they

have to be what Fujii calls "roadable," or able to stand up under wear and tear and still perform well.

Fujii emphasizes that since the Gauss speakers can perform under high inputs (upwards of 400 watts RMS), fewer speakers are needed in a system, which cuts down the number of modules which have to be transported around.

New York and Los Angeles are the two key domestic markets for these professional speakers. The audience: "Musicians who want good sound but cannot afford to buy custom units or who don't know enough about installing a speaker in the proper cabinet."

Those musicians who have the money to already have bought Gauss speakers include ELO, Pink Floyd, Yes, the Who and the Marshall Tucker Band, among others.

The price for a single speaker can range from \$130-\$500 with complete systems running into the "hundreds of thousands of dollars," according to Fujii.

The company does not make amplifiers and chooses not to recommend any to use with its high duty speakers.

All the speakers will be manufactured in the firm's new Sun Valley, Calif., plant. A move from a North Hollywood location takes place within the next few weeks.

Gauss, best known for its tape duplicating equipment, started manufacturing speakers for Fender seven years ago and now does work for Klipsch, the speaker system company.

Fujii acknowledges that the Gauss speakers are the most expensive professional line on the market. Its cone line runs from 10 to 18 inches and incorporates a special "double spider suspension system" which holds the voice coil. All other speaker manufacturers use only one framework to hold the coil, Fujii points out. The double framework enables the coil to handle greater power bursts as it moves back and forth.

In order to handle the new professional market emphasis, the company has been hiring more production people as well as several from JBL. Larry Phillips is the marketing director, Bob Taylor the domestic national sales manager and Walter Dick the chief engineer.

Gauss speakers are sold through 16 sound equipment reps to around 300 musical instrument stores. The number is being pruned down from 350.

For foreign territories, Phillips handles Canada and Fujii sets up distributors in Europe through the firm's Cetec International office in London. In Japan, distribution is handled by the Sharp Corp. and in Australia by Importronics of Melbourne.

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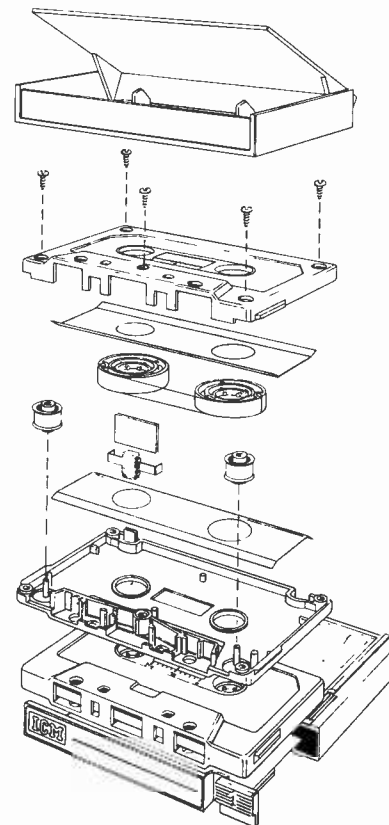


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3M

Sound Business: Recording Studios

Studio Track

LOS ANGELES—Sigma Sound Studios in Philadelphia reports Thom Bell is producing tracks for Gato Barbieri, Dirk Devlin engineering, Vince Warsavage assisting; Leon Huff producing Bobby Rush, Dirk Devlin Engineering. Working on an LP with the Jones Girls are producers Dexter Wansel, Joe Jefferson and Sherman Marshall with engineers Arthur Stoppe and Peter Humphreys. Meanwhile, Leroy Green—cowriter of "Disco Inferno"—is working on mixing lead vocals for the Drells with engineer Jim Gallagher. John Davis producing Ruth Waters for the title track to "The Woman Inside" film, Ken Present engineering; Davis also producing Collins & Collins for A&M Records with Ken Present

engineering; Tom Moulton remixing a single for Loose Change on T&J Records, Arthur Stoppe engineering; Norman Harris producing Loleatta Holloway for Salsoul Records, Jeff Stewart engineering.

At Sigma Sound Studios in New York: Victor Willis, former lead singer with the Village People, is producing his solo effort for Can't Stop Productions, Andy Abrams and Carla Bandini engineering; Jimmy Simpson producing Candi Staton for Warner Bros., Mike Hutchinson and John Potoker engineering; Jim and Cheryl Tyrell, Eddie Levert and Dennis Williams producing Karen Jones for T-Electric Records. Andy Abrams engineering; Jimmy Simpson producing

Flakes' LP for Magic Disc Records, John Potoker engineering; Tony Valor producing an LP for Joseph Manfredi, Carla Bandini engineering.

Action at Jack Clement Studios, Nashville; Ray Baker producing Epic's Joe Stampley. Billy Sherrill engineering; Larry Butler producing the Earl Scruggs Revue, Billy Sherrill engineering; Jim Foglesong producing Micki Fuhrman for MCA Records, Jim Williamson engineering.

Opal Studios in New York sees: Jeff Lane producing Brass Construction for United Artists; Charlie Waller producing O.C. Smith; John Gomez producing Doug Riley. All sessions are engineered by Llew Horowitz.

Music Annex's studio A in Menlo Park, Calif.,

is featuring: John Neider and Don McVicar producing CAT, Roger Wiersema engineering; Stephen Fisher producing Glide, David Porter engineering; group Pokerface producing itself with Harn Soper engineering; Mark Isham producing Paul Potyten, Harn Soper engineering; Soper also producing and engineering an Axis EP; Richard Green producing David Lefebvre, Dennis Reed engineering; Bill Melendez and Lee Mendelson coproducing with Charles Schultz music for "Bon Voyage Charlie Brown" film and film strips.

At the Annex's studio B: Mark Rosengarten producing and engineering Viva Brazil; Bill Cutler and Steve LeGasick producing a two-song

demo for the Invasions; Phil Edwards mixing two albums for Bud Shank for Concord Jazz label; Russell Bond producing Benny & the Jets project; Eddie Money and Back Road producing Back Road demo project.

At the Annex's studio C: Dennis Reed producing Poorboy, formerly called Streetheart; Roger Wiersema producing single for the Boxes.

At Ocean Way Recording Studios in Los Angeles: Chick Corea producing for Chick Corea Productions his upcoming LP, Bernie Kirsh engineering. Frank Zappa producing his next single for Zappa Records, Allen Sides engineering.

Engineering Studios in Burbank has John Rubinstein supervising music for "Amber Waves," a Time-Life ABC-TV film; composer Craig Saffan has completed recording the music for "Die Laughing" film.

Jacques Morali and Henri Belolo producing the soundtrack for "Can't Stop The Music" film for Alan Carr Films, Inc.; Juergen Koppers engineering and Steven D. Smith assisting.

Activity at Can-Am Recorders, Tarzana, Calif., includes Howard Wolen producing Terry Mace, Gary Gunton engineering; Lanny Williamson producing first LP with Cindy Warren. Meanwhile, Can-Am's studio B will be complete in early spring with a Quad-Eight Coronado featuring Compu-Mix Three Automation and MCI tape machines with 48-track recording.

Jim Ed Norman producing singer/songwriter Jim Weatherly at Fireside Studios, Nashville, for Elektra/Asylum. Ray Pennington also there producing Kenny Price for Demension Records.

At Villa Recorders, Modesto, Calif., is the recently reformed Humble Pie with Steve Marriott, Bobby Tench, Clem Clempson, Jerry Shirley and Anthony Jones. The group is producing itself with engineering provided by John Wright. Villa has also recently installed a UREI time-aligned monitoring system along with 26 channels of Dolby, four additional channels of parametric EQ, Scamp noise gates and Sweep EQ.

John Arrias engineering Bob Seger and Dolly Parton projects at Capitol recording studios. Roy Hallee producing and engineering the Timmy's at United Western, David Ahlert assisting. Also there, Kim Fowley producing the Orchids, Sherry Klein engineering.

At Crystal: Pete Moore producing Network, Kevin Beamish at the board with Lindy Griffin assisting; Neil Sedaka wrapping up an LP project; and John Alcock producing John Doc, John Fishbach engineering, assisted by Laura Livingston.

Andy Williams recording his next Columbia album at Nashville's Jack Clement Studios with Dick Pierce producing and Billy Sherrill engineering. Bill Justis is composing and arranging the strings for the album.

Merle Haggard has been tracking and mixing a new MCA album at Filmways/Heider studios in San Francisco. Lewis Talley is coordinating the project with Ashley Brigdale engineering and Marnie Moore assisting.

Earl Klugh is recording new tracks at Young'un Sound Studios in Nashville. Klugh is producing himself with Chip Young and Stan Dacus engineering.

Midnight Blue finished an EP at Strawberry Jamm Studios, West Columbia, S.C., with Bob Cutler engineering. Jim Lloyd at Masterfonics cut the disk.

Reelsound Recording's remote unit, based in Manchaca, Tex., cut John Prine at Armadillo World Headquarters with Al Beunetta producing, Malcolm Harper and Dickie Banks engineering.

At Monterey Sound Studios in Los Angeles: Ambrosia cut two LP tracks with Mike Verdick engineering and Bill Pfordreshner producing; engineer Richard Tilles mixed Bell & James' new single, "It's Only Make Believe," with James Hudson assisting.

At Alpha International, Philadelphia: Sister Sledge cutting rhythm tracks for an upcoming Cotillion LP; Harold Melwin recording strings and horns for a new MCA album; and Fat Larry's Band mixing a new 12-inch single for WMOT/Fantasy.

New Tustin Facility

LOS ANGELES—Moonwind Studios has opened a 24-track studio in the nearby Orange County city of Tustin. The facility features a custom console from New York's Electric Lady studios.

Clients to date have included Blind Date for RCA, Blue Steel for MCA, Motown Records and singer/songwriter Jose Feliciano.

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

The pacesetting features include an 8MHz quartz bias oscillator in each slave, slanted loop-bin with an adjustable capacity and new transport design for improved tape path, built-in variable-frequency cue tone generator, all TTL control logic and plug-in electronics.

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OTARI DP-7000



'Explosive' Video Developments At 10th ITA

• Continued from page 42

about clearing audio and video rights and union agreements as was explained in a panel discussion on the rights of recording artists.

Chrysalis Records' recent videotaping of Blondie's "Eat To The Beat" LP, targeted as a video LP for the home market, is still in a state of limbo, confirms Des Brown of the label's London office, who was in attendance here.

The label has not been able to reach an agreeable settlement with the American Federation of Musicians. Rather than strike a separate deal with the AFM, the label feels there should be an industry standard and is looking to the Recording Industry Assn. of America.

Additional highlights of hardware demonstrations and announcements included:

The Zenith/RCA videodisk technology agreement includes access by each company to the other's patented videodisk developments. Both firms' videodisk players will be capable of playing the same prerecorded capacitance format videodisk. Availability of Zenith hardware is expected nationally by mid-1981 at a projected under \$500 retail price. RCA still plans to market its SelectaVision capacitance system nationally in early 1981. (See separate story on this page.)

Sony indicated it has chosen to keep its optical videodisk at a prototype stage and will make consumer version announcements at a later date. The firm is still assessing the product as well as potential markets. The firm is committed, though, to the videodisk and "is waiting but not standing still." The Sony unit is interchangeable with the Philips/MCA standard.

The marketing timetable for the Philips Video 2000 is in Europe in the next month with its American distribution expected by the end of 1981. Introductory price for the first of a family of machines which will range from \$900 to \$1,400 will be \$1,300.

The unit features a helical scan video head as well as a separate audio head, making it the only VTR which divides the audio track for greater sound potential, something its faster tape speed also enhances.

Future options include metal tape capability. Other features include still frame and both fast and slow motion. Cassette configuration will be in one, four, six and eight hours. But the heart of the system is the

flipover ability of the 1/2-inch tape cassette. Price of blank cassettes is projected at \$5 per cassette hour.

Highlights of the JVC/Matsushita VHD videodisk, a detailed look at

the Toshiba LVR and the Funai portable VCR, were presented via videotape made recently in Japan by the Television Digest newsletter.

The Toshiba LVR system is antic-

ipated to have a fall delivery in the U.S. at a projected \$600 retail; the JVC/Matsushita videodisk now uses 10-inch disk as opposed to the original 12-inch disk. The Funai compact

videocassette recorder will be marketed in the U.S. at a projected under \$1,000 retail price.

Full details of ITA seminars will appear in next week's issue.

Now, The Good News.



Seated: Brian Ingoldsby, Owner/President of Sound Master Recording Engineer Schools, North Hollywood, California. He purchased an automated Coronado console direct from Quad-Eight for immediate installation in his new school complex

Disney & Fotomat Tie On Videocassettes

LOS ANGELES—Walt Disney Productions and Fotomat will offer 13 movies for rent on videocassette in four cities on a trial lease basis.

The test is designed to show Fotomat officials if it can expand nationally with leased videocassettes. The markets are Chicago, Houston, Philadelphia and San Francisco. The starting date: May 10. Fotomat is already leasing and selling around 125 titles nationwide from other sources.

Disney titles involved include: "Love Bug," "Gus," "Old Yeller," "Absent Minded Professor," "Now You See It, Now You Don't," "Candleshoe," "Escape To Witch Mountain," "The Bears And I," "Kidnapped," "The Great Locomotive Chase," "On Vacation With Mickey Mouse & His Friends," "At Home With Donald Duck" and "Adventures With Chip 'N Dale."

Prices will range from \$9.95-\$13.95 for a five-day rental.

Meet David Hadler and Gail McCabe. They're the new factory direct sales team from Quad-Eight. They're ready to tell you why their boards deliver more performance, more reliability and more music for your money.

In 1980, Quad-Eight sells consoles direct to studio pros.

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Whether your business plans call for a new console update or you're starting from scratch, one phone call to either Dave or Gail can save you alot of bucks.

Because Quad-Eight wants your business in 1980, here's what backs up our new sales program:

• **No Dealers—No Middlemen.** It's the old line, but it's true. We're cutting our selling margins to the bone and putting you in direct contact with the factory—where you've always ended-up anyway. On your large capital investment—your return can be maximized on a console that's going to keep you in business, or get you into it. And, at prices you won't believe.

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and businessman
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NICK LYGIZOS WINS ELECTION

New Bay Area DJs Chief

By PAUL GREIN

LOS ANGELES—The board of the Bay Area Disco DJs Assn. underwent a major shakeup in the wake of a general election Feb. 28 that saw Nick Lygizos, spinner at San Jose's Tiffany's, wrestle the presidency away from Jon Randazzo, who had held the post for the past nine months. In the wake of Randazzo's loss, close associate George Feren also resigned from the board.

Elected to the board at the same time were Bob Miro and Michael "Mickey" Karp, both spinners at Studio West in San Francisco. Also appointed were Lester Temple, recently named best DJ in the San Francisco area at Billboard's seventh International Disco Forum, and Bob Viteritti, who tied with Roy Thode for best national DJ at the same conclave.

Temple spins at the Music Hall in San Francisco; Viteritti at Trocadero Transfer there.

The 125-member pool has traditionally been predominately gay, but some in the industry have said that straight members are now having more of a voice. "We want to represent all DJs in the area," says new president Lygizos, "be they straight or gay, asexual, bisexual or trisexual."

Lygizos adds that he wants the pool to become more business-oriented. "The party's over," he says,

"Business is the key to the '80s. We're installing a hotline to give our DJs an open number to call 24 hours a day to let us know what's happening in their clubs. We need that instantaneous feedback so we can, in turn, give it to the record companies."

Lygizos says more of the member DJs are employing dance-oriented rock formats than before: "Blondie and (the B-52's) 'Planet Claire' can be heard in almost any disco you go into right now. DJs who have been playing for a long time are going back to their roots; they're even playing 45s again."

The pool has had 125 members for about a year, which Lygizos says is about the most it can effectively handle. "We're considering putting a limit on any new members coming in," he says, "instead of actually

dropping members. We've hit our peak with 125; now we'll let it dwindle to a comfortable size."

The pool includes 28 members from San Jose to the south and 12 from Sacramento to the northeast. The rest are from the greater San Francisco area.

The organization, which celebrates its fourth anniversary later this month, was formed by John Hedges and Marty Blechman, who have since formed Hedges & Blechman Productions, mixing disks by such acts as Sylvester.

Hedges was followed as president by John Geraldo, now affiliated with Casablanca as a San Francisco promotion rep; and Jon Randazzo, spinner at the club DJ's (formerly known as Toad Hall) on Castro Street in San Francisco.

SATELLITE LIGHTING

New Meteor System

NEW YORK—Meteor Light and Sound has developed a new lighting system for conventional discos, mobile operations, bars and clubs. The unit, designated Satellite, comprises a master unit containing a microphone, control electronics and three 50-watt reflector lamps accompanied by two optional slave units,

each driving three more 50-watt lamps.

The system connects to the line by means of a single power cord.

The system is available in three versions, including one with full remote control. There is also a carrying case for the master unit plus slaves for fixed or mobile installations.

Meanwhile, Meteor has also begun shipping its Sonalite 4X, a versatile, high-powered, deluxe version of the Sonalite 4 unit.

According to Vince Finnegan of Meteor, the firm's engineers have added a memory to the original unit, thereby making available a "whole new range of sophisticated patterns."

The programs may be selected individually from the memory, or may be automatically sequenced under control of the 4XM.

Also new from Meteor is the new Clubman 3-3 sound mixing console, designed for disco or custom mixing applications. The unit is a stereophonic, low-noise system designed for mixing two stereo turntable sources, two stereo tape or auxiliary sources, a monaural deejay microphone and similar floor mike.

Special features include full cueing, featuring both pre and post fade, electronically controlled talkover, separate adjustable equalization for main channels and each mike input, and selectable crossfade busses.

According to Finnegan, the crossfade assignment system used on the Clubman 3-3 allows mixing between any or all four main inputs. Any input may be assigned to either the A side or the B side of the crossfade slider which, states Finnegan, may be used to give a smooth mix from source to source.

He adds, "The user can even crossfade to a mix of more than one input. Any source may be reassigned at any time, giving complete flexibility in the use of the crossfade."

For complete control over the frequency response of the sound, the Clubman 3-3 incorporates a four-band equalizer. Boost and cut of bass, middle and treble are provided by three noninteractive slider controls. The fourth equalization band is for beat emphasis.

To allow announcements to be made while the music is being played, the electronic talkover can be brought into circuit.

Disco Mix

By BARRY LEDERER

NEW YORK—Odyssey's long awaited LP from RCA again shows the group's versatility in material ranging from ballads and funk to mellow sounds. "Hang Together" is the LP's title and the lead cut. At 7 minutes this tune has an easy going yet sassy, midtempo feeling. The vocals, whether solo or as a group, are in a relaxing groove with a more distinct style than the group's first release.

"Don't Tell Me, Tell Her" is a gritty, strident tune counterbalanced by smooth arrangements. "Follow Me (Play Follow The Leader)" is more commercially-oriented.

"Use It Up And Wear It Out" has a sound reminiscent of the Savannah Band with a tongue in cheek Latin feeling with percussion and synthesizer emphasis. It is produced by Sandy Linzer.

T-Electric (distributed by MCA) offers a 12-inch 33½ r.p.m. that has strong potential after only a first listening. Titled "I Made A Mistake" by the Love Committee, the disk is solid r&b throughout with a rich string introduction that leads into slick harmony by the group. Producers Terry Stubbs, Mike Jackson and Cheryl Tyrrell have created one of the better products out to date.

GQ's new LP from Arista is titled simply "GQ Two." Included is the current 12-inch "Standing Ovation" which is doing well on the charts. Highlighting the album is "GQ Down," "Lies" and "Is It Cool." A remix on the above cuts is probably in order so as to insure better response from the clubs.

Philadelphia's regional Billboard winner Wayne Gelfman, playing at the Catacombs, reports strong response from the Jermaine Jackson album "Let's Get Serious," Patti LaBelle's "Release The Tension" and Richard Tee's "First Love."

Danny Tomasulo, head deejay at the Cue Club in Norfolk, Va., reports his hot picks as "Queen Of Fools" Jessica Williams, Polydor's "You Got What It Takes" Bobby Thurston, 12-inch 33½ r.p.m. on Prelude, and "Walk The Night/Dancing For Man" and "Life At The Out-

post" from the Skatt Brothers LP on Casablanca. Danny also spins at the Late Show, one of Virginia's largest private afterhours clubs.

Also reporting from the Cue Club is Bob Markowitz. His hot picks include "Call Me" by Blondie, Polydor 12-inch 33½ r.p.m. disco disk "I Heard It Through The Grapevine," by P'zzazz, on a Roy B. 12-inch, 33½ r.p.m. and Abbe Lane's "Rainbows" LP all cuts from Butterfly.

Richard Settino from Januaries Disco in White Plains, N.Y., reports good response from Bobby Thurston's "You Got What It Takes" on Prelude; "I Want You For Myself," George Duke, Epic; "Pump It" by David Hudson on Alston, "Here Comes The Sun," Fat Larry's Band, WMOT Records and "Just A Touch Of Love," by Slave on Cotillion.

From the S.U.R.E. Record Pool in the Bronx, Al Pizarro, playing at Le Fountain Blue, lists "All Night Thing," by the Invisible Man Band, on Mango Records; "Music Trance" Ben E. King, Atlantic and "Don't Push It, Don't Force It" Leon Hayward, on 20th Century-Fox, as movers on his top 25 playlist. From the same pool is Mario A. Rios at LA 109 Gallery in uptown Manhattan. His pick hits include "Use Your Body and Soul," by Crown Heights Affair on De-Lite Records; "Reach Your Peak," by Sister Sledge on Atlantic and "Just Can't Help Myself" by Common Sense on the B C Label.

Two clubs were recently opened in New York City. Downtown is the Underground with top New York deejays Jim Burgess, Richie Rivera and Bobby D.J. playing on an alternating schedule. Further uptown is Magique with Brad Beau, Preston Powell and Jonathan Fearing holding deejay honors. Magique is more plush than the Underground. Also each of the new clubs has a style and class that are attracting crowds.

G.G. Barnum's Disco In Manhattan had surprise visit by United Artist star Pamela Stanley, singing material from her "This Is Hot" LP. This is a performer to watch as her personality and voice really grab the audience. She is working on a second LP with several disco cuts and one hot, sleazy number.

ON N.Y. TIMES SQUARE

Club Opening Nears

NEW YORK—For more than 18 months the huge Bond clothing store has been vacant, leaving a seemingly empty shell on one of Times Square's most active corners.

But that look of inactivity has been deceiving. Inside the shuttered building a major renovation has been underway to turn the site at 1526 Broadway into an entertainment complex featuring a disco, roller rink and facilities for live music.

John Addison, founder of one of New York's legendary discos, the now defunct Le Jardin and owner of New York, New York, is bankrolling the operation along with business colleague Maurice Brahm.

Street Jocks Formed By Florida Poolers

NEW YORK—The Miami-based Florida Record Pool has established the South Florida Street Jocks, Inc., in an attempt to help break r&b and soul records in the discos of that area.

According to Jerry Jarvis, director of the association, the South Florida Street Jocks are dedicated to bringing black audiences "the heart of the funk," and to working closely with area radio stations to discover and promote the hits.

The association's 25 members are drawn from both Dade and Broward counties in Florida, and will meet every Saturday to discuss problems and find ways of expanding and strengthening their operation.

The building has three levels, including a dance area measured at 10,000 square feet.

The site has had a long history as an entertainment center before its conversion to a clothing store. In 1895 it was called Longacre Square and several theatres were located on the block including the Lyric theatre.

Later it was the International Casino, a major New York night spot during the 1930s. In fact, one of the features Addison hopes to sell is the many structural highlights remaining from the site's International Casino days.

The dance area has a 35-foot high ceiling that features a circular design and light bulbs that surprisingly have been working since their installation in the 1930s. A marble and steel circular staircase that goes from the ground floor up to the third level will also be retained.

Designer Lee Mendel has been hired to develop a style for the club that will highlight these held over features and still give it a contemporary favor.

Addison, however, has not entirely focused his ideas on the type of audience to which the club will cater. The site is in the mist of both the Broadway theatre district as well as the city's moviegoing center, an area that attracts different racial and economic groups.

The club's location may also invite many of the areas seamier residents to hang out in the neighborhood.

However, Addison's philosophy is that the presence of many people at the club will work to discourage the Times Square flesh peddlers and encourage police awareness.

MARCH 15, 1980 BILLBOARD

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ATLANTA

- This Week
- 1 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 2 **EVITA—all cuts—Festival**—RSO (LP)
 - 3 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP/12 inch)
 - 4 **CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 5 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 6 **RELIGHT MY FIRE**—Dan Hartman—Blue Sky (LP)
 - 7 **MANDOLAY**—La Flavour—Sweet City (12-inch)
 - 8 **WE'RE GONNA ROCK**—Sabu—Ocean (LP/12 inch)
 - 9 **MONEY**—The Flying Lizards—Virgin (LP/12-inch)
 - 10 **THE SECOND TIME AROUND**—Shalamar—Solar (12-inch)
 - 11 **AMERICAN GIGOLO**—Giorgio and Blondie—Polydor (LP/12-inch)
 - 12 **ROCK LOBSTER**—B 52's—Sire/Warner (LP/12 inch)
 - 13 **GOOD TO ME—all cuts—THP**—Atlantic (LP/12 inch)
 - 14 **IZIMBRA/LIFE DURING WAR TIME**—Talking Heads—Sire/Warner (12 inch)
 - 15 **MEDLEY OF OLD HITS**—Diana Ross and Supremes—Motown (12-inch)

BALT./WASHINGTON

- This Week
- 1 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 2 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 3 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP)
 - 4 **I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 5 **I WANT YOU FOR MYSELF**—George Duke—Epic (12-inch)
 - 6 **RELIGHT MY FIRE**—Dan Hartman—Blue Sky (LP)
 - 7 **RIPE—all cuts—Ava Cherry—RSD/Curtom** (LP)
 - 8 **ALL NIGHT THING**—The Invisible Man Band—Mango (12-inch)
 - 9 **YOU GOT WHAT IT TAKES**—Bobby Thurston—Prelude (LP)
 - 10 **TONIGHT'S THE NIGHT**—Sharon Paige—Source (12 inch)
 - 11 **I SHOULDA LOVED YOU**—Narada Michael Walden—Atlantic (LP)
 - 12 **DON'T PUSH IT**—Leon Haywood—20th Century (12 inch)
 - 13 **STOMP**—Brothers Johnson—A&M (LP/12 inch)
 - 14 **I CAN'T DANCE WITHOUT YOU**—Theo Vaness—Prelude (LP)
 - 15 **JUST A TOUCH OF LOVE**—Slave—Atlantic (LP/12 inch)

BOSTON

- This Week
- 1 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 2 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP/12 inch)
 - 3 **HAVEN'T YOU HEARD**—Patrice Rushen—Elektra (LP/12 inch)
 - 4 **STOMP**—Brothers Johnson—A&M (LP/12 inch)
 - 5 **RELIGHT MY FIRE**—Dan Hartman—Blue Sky (LP)
 - 6 **KIND OF LOVE**—North End—West End (12-inch)
 - 7 **I SHOULDA LOVED YOU**—Narada Michael Walden—Atlantic (LP)
 - 8 **EVITA—all cuts—Festival—RSD** (LP)
 - 9 **YOU GOT WHAT IT TAKES**—Bobby Thurston—Prelude (LP/12 inch)
 - 10 **LOVE INJECTION**—Trussel—Elektra (12 inch)
 - 11 **MANDOLAY**—La Flavour—Sweet City (12-inch)
 - 12 **WORKING MY WAY BACK TO YOU**—Spinners—Atlantic (LP/12-inch)
 - 13 **DON'T PUSH IT**—Leon Haywood—20th Century (12-inch)
 - 14 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP/12-inch)
 - 15 **QUEEN OF FOOLS**—Jessica Williams—Polydor (12 inch)

CHICAGO

- This Week
- 1 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP/12 inch)
 - 2 **AND THE BEAT GOES ON**—The Whispers—Solar (LP/12-inch)
 - 3 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 **MANDOLAY**—La Flavour—Sweet City (12 inch)
 - 5 **I SHOULDA LOVED YOU**—Narada Michael Walden—Atlantic (LP)
 - 6 **I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 7 **RELIGHT MY FIRE**—Dan Hartman—Blue Sky (LP)
 - 8 **FEEL ME UP**—Elain & Ellen—Lance (12-inch)
 - 9 **EL RAPO CLAPO**—Joe Bataan—Salsoul (12 inch)
 - 10 **STOMP**—Brothers Johnson—A&M (LP/12-inch)
 - 11 **GIVE IT UP**—Cheryl Lynn—Epic (12 inch)
 - 12 **WE'RE GONNA ROCK**—Sabu—Ocean (12 inch)
 - 13 **WE GOT THE FUNK**—The Positive Force—Turbo (12-inch)
 - 14 **THE SECOND TIME AROUND**—Shalamar—Solar (LP/12-inch)
 - 15 **DON'T PUSH IT**—Leon Haywood—20th Century (12-inch)

DALLAS/HOUSTON

- This Week
- 1 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP/12-inch)
 - 2 **EVITA—all cuts—Festival—RSD** (LP)
 - 3 **MANDOLAY**—La Flavour—Sweet City (12-inch)
 - 4 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 5 **I ZIMBRA**—Talking Heads—Sire/Warner (LP/12-inch)
 - 6 **HOTEL PARADISE/SAIN'T TROPEZ**—Diva Grey—Columbia (LP/12 inch)
 - 7 **WORKING MY WAY BACK TO YOU**—Spinners—Atlantic (LP)
 - 8 **I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 9 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP)
 - 10 **QUEEN OF FOOLS**—Jessica Williams—Polydor (LP)
 - 11 **YOU GOT WHAT IT TAKES**—Bobby Thurston—Prelude (LP/12 inch)
 - 12 **ROCK LOBSTER**—B 52's—Sire/Warner (12-inch)
 - 13 **STOMP**—Brothers Johnson—A&M (12-inch)
 - 14 **HAVEN'T YOU HEARD**—Patrice Rushen—Elektra (12 inch)
 - 15 **RELIGHT MY FIRE/FREE RIDE**—Dan Hartman—Columbia (12-inch)

DETROIT

- This Week
- 1 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 2 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP)
 - 3 **I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 4 **STOMP**—Brothers Johnson—A&M (LP)
 - 5 **AND THE BEAT GOES ON**—The Whispers—Solar (LP/12-inch)
 - 6 **EVITA—all cuts—Festival—RSD** (LP)
 - 7 **CISSEIN HOT**—Chuck Cissel—Arista (LP/12-inch)
 - 8 **RIPE—all cuts—Ava Cherry—RSD/Curtom** (LP)
 - 9 **RELIGHT MY FIRE**—Dan Hartman—Blue Sky (LP)
 - 10 **MANDOLAY**—La Flavour—Sweet City (12 inch)
 - 11 **KEEP IT HOT**—Cheryl Lynn—Columbia
 - 12 **ALL NIGHT THING**—The Invisible Man's Band—Mango (12 inch)
 - 13 **WITHOUT YOUR LOVE**—Cut Glass—20th Century (12-inch)
 - 14 **LOVE INJECTION**—Trussel—Elektra (12 inch)
 - 15 **TWILIGHT ZONE**—Manhattan Transfer—Atlantic (LP/12-inch)

LOS ANGELES

- This Week
- 1 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 2 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP)
 - 3 **EVITA—all cuts—Festival—RSD** (LP)
 - 4 **HAVEN'T YOU HEARD**—Patrice Rushen—Elektra (12-inch)
 - 5 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 6 **RELIGHT MY FIRE/FREE RIDE**—Dan Hartman—Blue Sky (LP)
 - 7 **TWILIGHT ZONE**—Manhattan Transfer—Atlantic (LP/12-inch)
 - 8 **AMERICAN GIGOLO**—Giorgio and Blondie—Polydor (LP/12 inch)
 - 9 **WILLIE AND THE HANDJIVE**—Rinder and Lewis—AVI (LP)
 - 10 **IZIMBRA/LIFE DURING WAR TIMES**—Talking Heads—Sire/Warner (LP/12 inch)
 - 11 **MANDOLAY**—La Flavour—Sweet City (12 inch)
 - 12 **STOMP**—Brothers Johnson—A&M (LP)
 - 13 **WE'RE GONNA ROCK/ROCKIN' ROLLIN'**—Sabu—Ocean (LP)
 - 14 **THE VISITORS**—Gino Soccio—Warner/RFC (12 inch)
 - 15 **CAN'T STOP DANCING**—Sylvester—Fantasy (LP/12-inch)

MIAMI

- This Week
- 1 **AND THE BEAT GOES ON**—The Whispers—Solar (LP/12-inch)
 - 2 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 3 **EVITA—all cuts—Festival—RSD** (LP)
 - 4 **I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 5 **AFRICAN SUITE—all cuts—African Suite—MCA** (LP)
 - 6 **I SHOULDA LOVED YOU**—Narada Michael Walden—Atlantic (LP)
 - 7 **RELIGHT MY FIRE/FREE RIDE**—Dan Hartman—Blue Sky (LP)
 - 8 **DON'T BRING BACK MEMORIES IN NEW YORK**—Passion—Prelude (LP/12-inch)
 - 9 **RIPE—all cuts—Ava Cherry—RSD/Curtom** (LP)
 - 10 **HAVEN'T YOU HEARD**—Patrice Rushen—Elektra (LP/12-inch)
 - 11 **AMERICAN GIGOLO**—Giorgio & Blondie—Polydor (LP/12 inch)
 - 12 **MANDOLAY**—La Flavour—Sweet City—(12-inch)
 - 13 **TWILIGHT ZONE**—Manhattan Transfer—Atlantic (LP/12 inch)
 - 14 **I GOT FAITH IN YOU**—Cheryl Lynn—Columbia (LP)
 - 15 **RUNNING FROM PARADISE**—Hall & Oates—RCA (12-inch)

NEW ORLEANS

- This Week
- 1 **FUNKYTOWN**—Lipps, Inc.—Casablanca (LP)
 - 2 **EVITA—all cuts—Festival—RSD** (LP)
 - 3 **I CAN'T DANCE WITHOUT YOU**—Theo Vaness—Prelude (LP/12-inch)
 - 4 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP)
 - 5 **HOTEL PARADISE—all cuts—Diva Grey—Columbia** (LP/12-inch)
 - 6 **LET'S FLY—all cuts—Paradise Express—Fantasy** (LP)
 - 7 **STOMP**—Brothers Johnson—A&M (LP)
 - 8 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 9 **MANDOLAY**—La Flavour—Sweet City (12 inch)
 - 10 **WE'RE GONNA ROCK/ROCKIN' ROLLIN'**—Sabu—Ocean (LP/12-inch)
 - 11 **I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 12 **YOU GOT WHAT IT TAKES**—Bobby Thurston—Prelude (LP/12-inch)
 - 13 **AMERICAN GIGOLO**—Blondie and Giorgio—Polydor (LP/12 inch)
 - 14 **RELIGHT MY FIRE**—Dan Hartman—Blue Sky (LP)
 - 15 **SMACK DAB IN THE MIDDLE**—Janice McClain—Warner/RFC (12-inch)

NEW YORK

- This Week
- 1 **RELIGHT MY FIRE**—Dan Hartman—Blue Sky (LP)
 - 2 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 3 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 4 **EVITA—all cuts—Festival—RSD** (LP)
 - 5 **THE SECOND TIME AROUND**—Shalamar—Solar (LP)
 - 6 **I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 7 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP)
 - 8 **HAVEN'T YOU HEARD**—Patrice Rushen—Elektra (12 inch)
 - 9 **I SHOULDA LOVED YOU**—Narada Michael Walden—Atlantic (LP)
 - 10 **WE GOT THE FUNK**—Positive Force—Turbo (12-inch)
 - 11 **ALL NIGHT THING**—The Invisible Man Band—Mango (12-inch)
 - 12 **CAN'T DANCE WITHOUT YOU**—Theo Vaness—Prelude (LP)
 - 13 **WORKING MY WAY**—Spinners—Atlantic (LP)
 - 14 **STOMP**—Brothers Johnson—A&M (LP)
 - 15 **SATISFIED**—Dynasty—Solar (12 inch)

PHILADELPHIA

- This Week
- 1 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 2 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 3 **DON'T PUSH IT**—Leon Haywood—20th Century (12 inch)
 - 4 **MUSIC TRANCE**—Ben E. King—Atlantic (12-inch)
 - 5 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP)
 - 6 **STOMP**—Brothers Johnson—A&M (LP)
 - 7 **RIPE—all cuts—Ava Cherry—RSD/Curtom** (LP)
 - 8 **WE GOT THE FUNK**—The Positive Force—Turbo (12 inch)
 - 9 **WAS THAT ALL THERE WAS**—Jean Carn—Epic (LP)
 - 10 **TONIGHT'S THE NIGHT**—Sharon Paige—Source (12-inch)
 - 11 **I SHOULDA LOVED YA**—Narada Michael Walden—Atlantic (LP)
 - 12 **CHECK OUT THE GROVE**—Bobby Thurston—Prelude (LP/12-inch)
 - 13 **RELIGHT MY FIRE**—Dan Hartman—Columbia (LP)
 - 14 **EVITA—all cuts—Festival—RSD** (LP)
 - 15 **NOW I'M FREE**—Grey & Hanks—RCA (12-inch)

PHOENIX

- This Week
- 1 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 2 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP)
 - 3 **YES I WILL/TEARS**—C.O.D.—Casablanca (LP)
 - 4 **MANDOLAY**—La Flavour—Sweet City (12 inch)
 - 5 **MOONLIGHT AND MUZIK**—M—Sire/Warner (LP/12-inch)
 - 6 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 7 **EVITA—all cuts—Festival—RSD** (LP)
 - 8 **ROCK LOBSTER**—The B 52's—Sire/Warner (LP/12-inch)
 - 9 **TIGER TIGER**—Bionic Boogie—Polydor (LP/12 inch)
 - 10 **I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 11 **AFRICAN SUITE—all cuts—African Suite—MCA/Montage** (LP)
 - 12 **STOMP**—Brothers Johnson—A&M (LP)
 - 13 **ROLLER BOOGIE—all cuts—Bob Esty—Casablanca** (LP)
 - 14 **ALL NIGHT THING**—The Invisible Man Band—Mango/Island/Warner (LP)
 - 15 **TONIGHT'S THE NIGHT**—Sharon Paige—Source (12-inch)

PITTSBURGH

- This Week
- 1 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 2 **EVITA—all cuts—Festival—RSD** (LP)
 - 3 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP)
 - 4 **QUEEN OF FOOLS**—Jessica Williams—Polydor (LP)
 - 5 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 6 **I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 7 **PLANET CLAIR/ROCK LOBSTER**—The B 52's—Sire/Warner (LP/12-inch)
 - 8 **CHECK OUT THE GROVE**—Bobby Thurston—Prelude (LP/12 inch)
 - 9 **HAVEN'T YOU HEARD**—Patrice Rushen—Elektra (LP/12-inch)
 - 10 **LOVE INJECTION**—Trussel—Elektra (12-inch)
 - 11 **RIPE—all cuts—Ava Cherry—RSD/Curtom** (LP)
 - 12 **REMONO**—Kocky—WindSong/RCA (12-inch)
 - 13 **RELIGHT MY FIRE**—Dan Hartman—Blue Sky (LP)
 - 14 **AFRICAN SUITE—all cuts—African Suite—MCA** (LP)
 - 15 **TONIGHT'S THE NIGHT**—Sharon Paige—Source (12 inch)

SAN FRANCISCO

- This Week
- 1 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 2 **HIGH ON YOUR LOVE**—Debbie Jacobs—MCA (LP)
 - 3 **EVITA—all cuts—Festival—RSD** (LP)
 - 4 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 5 **TWILIGHT ZONE**—Manhattan Transfer—Atlantic (LP/12-inch)
 - 6 **WE'RE GONNA ROCK**—Sabu—Ocean (LP)
 - 7 **MANDOLAY**—La Flavour—Sweet City Records (12 inch)
 - 8 **RELIGHT MY FIRE**—Dan Hartman—Blue Sky (LP)
 - 9 **ALL NIGHT THING**—The Invisible Man's Band—Mango (12 inch)
 - 10 **AMERICAN GIGOLO**—Blondie & Giorgio—Polydor (LP/12-inch)
 - 11 **TIGER TIGER**—Bionic Boogie—Polydor (LP)
 - 12 **I GOT THE FEELING**—Two Tons—Fantasy (LP/12-inch)
 - 13 **I SHOULDA LOVED YA**—Narada Michael Walden—Atlantic (LP)
 - 14 **QUEEN OF FOOLS**—Jessica Williams—Polydor (LP/12-inch)
 - 15 **STOMP**—Brothers Johnson—A&M (LP)

SEATTLE/PORTLAND

- This Week
- 1 **FUNKYTOWN**—Lipps Inc.—Casablanca (LP)
 - 2 **HIGH ON YOUR LOVE/HOT HOT**—Debbie Jacobs—MCA (LP)
 - 3 **I CAN'T HELP MYSELF**—Bonnie Pointer—Motown (LP)
 - 4 **"1-2-3"**—Salazar—City Records (12 inch)
 - 5 **AND THE BEAT GOES ON**—The Whispers—Solar (LP)
 - 6 **WORKING MY WAY BACK TO YOU**—The Spinners—Atlantic (LP/12 inch)
 - 7 **STOMP**—Brothers Johnson—A&M (LP)
 - 8 **WE'RE GONNA ROCK/ROCKIN' ROLLIN'**—Sabu—Ocean (LP)
 - 9 **GOT TO LOVE SOMEBODY**—Sister Sledge—Cotillion (12 inch)
 - 10 **MANDOLAY**—La Flavour—Sweet City (12 inch)
 - 11 **HAVEN'T YOU HEARD**—Patrice Rushen—Elektra (12-inch)
 - 12 **RIPE—all cuts—Ava Cherry—RSD/Curtom** (LP)
 - 13 **THE VISITOR**—Gino Soccio—Warner/RFC (12 inch)
 - 14 **I SHOULDA LOVED YOU**—Narada Michael Walden—Atlantic (LP)
 - 15 **WALK THE NIGHT**—Scott Brothers—Casablanca (LP/12-inch)

MONTREAL

- This Week
- 1 **FUNKYTOWN**—Lipps Inc.—Polydor
 - 2 **AMERICAN GIGOLO**—Giorgio & Blondie—Polydor
 - 3 **FEAR**—Easy Going—London
 - 4 **WEEKEND ROCK**—Puzzles—Quality
 - 5 **WILLIE AND THE HANDJIVE**—Rinder & Lewis—Quality
 - 6 **POWER HUNGRY**—Radiah Frye—Quality
 - 7 **THE SECOND TIME AROUND**—Shalamar—RCA
 - 8 **PICK UP YOUR WHISTLE AND BLOW**—Martin Stevens—CBS
 - 9 **SHARKS ARE COOL JETS ARE HOT**—Quick—CBS
 - 10 **STRAIGHT LINES**—New Musik—CBS
 - 11 **LUCIE LUCIE**—De Cloxx—TC
 - 12 **THINK PINK**—Fabulous Poodles—CBS
 - 13 **WORLD X**—Angela Dean—TC
 - 14 **ANGLES**—Lene Lovich—CBS
 - 15 **I HEARD IT THROUGH THE GRAPEVINE**—P'zzazz—London

Disco

Another Buffalo 'Largest' Event

NEW YORK—The Buffalo Convention which last fall successfully staged "the world's largest disco party" has scored another success with the world's largest roller skate party.

According to Glenn Arnette III, director of the convention center, the auditorium's exhibit hall floor was converted into a 64,000 square foot roller skating arena for the event.

More than 3,000 patrons paid \$2.50 each to attend, and the revenue generated (in excess of \$5,500) was turned over to the Children's Hospital of Buffalo.

Music for the occasion was supplied by four local deejays and spanned conventional disco, rock, r&B and pop music. There was also exhibition skating by Linda Todd and Charles Kirchner, world team roller skaters.

1st Roller Disco Opens In Paris

PARIS—At last Paris has its own roller disco, the Main Jaune, run by Michel Moalliac who also runs a conventional disco establishment here.

The only previous concession to roller disco fans in the French capital was the fact that the noted Palace hall offered no objection to customers using roller skates on an area of the floor. However, few turned up.

Now the Main Jaune is already pulling in the crowds, with early visitors including some of the biggest names in local pop.

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Disco



STREET DISCO—Lunchtime crowds on a busy Manhattan intersection pause to ponder this unconventional business of disco as artist Taana Gardner belts one of her songs.

Aria Productions Expands

NEW YORK—Almost two years ago Kenny Lehman founded Aria productions in a Brooklyn brown-

stone. Coming off his successful engineering of the first Chic single "Dance, Dance, Dance," Lehman aimed his company in the direction of disco.

But times have changed. Aria productions is moving to a huge house in another section of Brooklyn and like many others is abandoning the conventional disco sound in an attempt to keep up with current trends.

Says Lehman: "Today's music is going back to 1950s rock 'n' roll, and we want to stay current with it. In this business you can't stay wedded to any one form of music."

Past Aria disco projects have included albums by Lemon on Salsoul, Roundtree on Island and Robin Beck on Mercury.

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Billboard®

Billboard SPECIAL SURVEY For Week Ending 3/15/80

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★1	1	8	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	★51	72	2	HIGH/SKY ZOO—Skiyy—Salsoul (LP/12-inch) SA-8532
★2	3	11	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203	★52	62	3	DON'T BRING BACK MEMORIES/IN NEW YORK—Passion—Prelude (12-inch) PRL-520
3	2	10	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—SOLAR (LP/12-inch) BXL1-3521	53	53	8	GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (LP/12-inch*) COT-16012
4	4	18	EVITA—all cuts—Festival—RSO (LP) RS-1-3061	★54	61	5	RAPO CLAPO—Joe Bataan—Salsoul (12-inch) SG-315
5	5	19	VERTIGO/RELIGHT MY FIRE/FREE RIDER—Dan Hartman—Blue Sky (LP/12-inch) LP-36302	55	55	14	FLY TOO HIGH—Janis Ian—Columbia (12-inch) XSS-166717
6	6	11	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929	56	47	13	RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)
7	7	14	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555	57	46	9	YES I WILL/TEARS/PUTTING MY (Heart On The Line)—C.O.D.—Casablanca (LP) NBLP-7193
★15	4	4	STOMP—Brothers Johnson—A&M (LP) SP-3716	58	58	5	PARTY BOYS—Foxy—TK (LP) DASH-30015
9	10	16	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—OCEAN (LP/12-inch*) SW-49902	59	39	6	HERE COMES THE SUN/LAST CHANCE TO DANCE—Fat Larry's Band—Fantasy (LP/12-inch*) F-9587
10	9	13	I SHOULD'A LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP) SD-19259	60	65	10	CISSELIN' HOT—Chuck Cissel—Arista (LP/12-inch*)
★11	12	22	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205	61	54	17	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP/12-inch) SA-8529
★12	14	6	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072	62	37	19	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366
13	11	15	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	63	43	19	SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch*) DRCS8893
★14	24	9	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	64	64	13	LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (LP/12-inch*) NBD-20204
★15	17	7	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP) JC-36145	65	51	14	JUMP THE GUN—The Three Degrees—Ariola (12-inch*)
16	8	14	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch*) EK-243	66	66	15	MONEY—The Flying Lizards—Virgin (LP/12-inch) VA-4809/VA13137
★17	19	14	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness—Prelude (LP) PRL-12173	67	67	21	I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND/I HOPE IT'S THE RIGHT TIME—Inner Life—Prelude (LP/12-inch*) PRL8004
★18	30	8	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch*) MLPS-7782	★68	79	2	ROCK GROOVE MACHINE—The J.B.'s—DRIVE/TK (12-inch) TK-436
★19	45	3	YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude (12-inch) PRL-521	69	73	2	I HEARD IT THROUGH THE GRAPEVINE—P'zazz—Roy B Records (12-inch)
20	20	22	THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch) BXL1-3479	★70	80	2	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch) SRM-1-3804
★21	34	4	DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD-105	★71	81	7	LIVE IT UP—Sweet Touch—BC (12-inch) BC-40003
★22	31	11	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248	★72	82	3	STANDING OVATION—G Q—Arista (12-inch) CP-709
23	16	17	GOOD TO ME—all cuts—THP—Atlantic (LP) SD-19257	★73	83	3	SWEET HONEY—M'Lady—20th Century (LP/12-inch) TCD-104
24	25	13	PLANET CLAIR/ROCK LLOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355	74	74	6	"1-2-3"—Salazar—City Records (12-inch) CRA-1405
25	18	13	KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)	★75	84	2	WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch) TCD-103
★26	32	6	AFRICAN SUITE—all cuts—African Suite—MCA/Montage (LP) MCA-3205	76	69	8	BROKEN ENGLISH/WHY D'YA DO IT—Marianne Faithfull—Island & Antilles—LP/12-inch) ILP-9570 & AN-801
27	28	10	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589	77	44	19	TAKE ALL OF ME—all cuts—Barbara Law—Pavillion (LP) JZ-36148
28	29	15	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265	78	57	13	HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125
29	23	14	I WANT YOU FOR MYSELF—George Duke—Epic (LP/12-inch*)	79	75	5	COMPUTER GAME—Yellow Magic Orchestra—A&M (LP) SP-736
★30	59	2	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	80	76	7	LOVE IN OUR HEARTS/LEADMEON—Peter Brown—Drive/TK (LP) DRI-108
★31	35	8	I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch*) SRK-6076	81	68	15	MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch) DSR8-8896
★32	36	5	TONIGHT'S THE NIGHT—Sharon Page—Source/MCA (12-inch) SOR-13952	★82	95	2	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplemousse—AVI (LP) AVI-6080
33	21	18	DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103	83	85	2	LADY-FIRE—Vikki Halloway—Atlantic (12-inch) 37349
★34	42	10	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452	84	86	4	RIGHT PLACE—Brass Construction—United Artists (LP)
35	27	11	THE VISITORS (remix)—Gino Soccio—Warner/RFC (12-inch) DRCS-8894	85	87	4	HOT TO TROT—Lauret Russel Grant—Alvarez (12-inch) NC-1001
★36	78	2	DO YOU WANNA BOOGIE, HUNH/I GOT THE FEELING/ONE-SIDED LOVE AFFAIR—Two Tons O' Fun—Fantasy (LP/12-inch) F-9584	86	70	10	ONLY LOVE CAN MAKE IT RIGHT/DANCE THE NIGHT AWAY—Jet Brown—Polydor (LP) PD-1-6218
37	33	11	TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237	87	90	2	ELEKTRONIX/CUNGA/ROLLER BOOGIE—Bob Esty—Casablanca (LP) NBLP-2-7194
38	41	9	SATISFIED/IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXL1-3398	88	88	4	HOLLYWOOD PARTY—Brooklyn Express—BC (12-inch) BC4002
39	40	6	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew—Brunswick (12-inch)	★89	NEW ENTRY	1	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035
★40	48	3	MUSIC TRANCE—Ben E. King—Atlantic (LP/12-inch*) AT-3635	★90	NEW ENTRY	1	MIDNIGHT MESSAGE—Ann Margret—MCA (LP) MCA-3226
41	38	19	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch*) LP-9509	91	NEW ENTRY	1	FILL ME UP—Elain & Ellen—Lance (12-inch)
★42	56	5	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	92	71	15	BLOW MY MIND—Celli Bee—APA/TK (LP/12-inch*) APA/TK-77005
43	22	17	WILLIE AND THE HAND JIVE/LOVE POTION #9—Rinder and Lewis—AVI (LP) 6073	★93	NEW ENTRY	1	GONNA GET ALONG WITHOUT YOU—Viola Wills—Sugar Hill (12-inch)
★44	50	5	REMONE—Kocky—Windsong/RCA (12-inch*) BXL1-3502	94	89	11	SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515
45	13	18	CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149	★95	NEW ENTRY	1	POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
46	49	7	MOONLIGHT AND MUZAK/COWBOYS AND INDIANS—M—Sire/Warner (LP/12-inch*) SRK-6084	96	77	5	THE EVE OF THE WAR—Jeff Wayne—Columbia (LP/12-inch*) PC2-35920
47	26	10	JUST A TOUCH OF LOVE—Slave—Cotillion (LP) COT-5217	★97	NEW ENTRY	1	COMPUTER GAMES—Mi-Sex—Epic (LP/12-inch) JE-36349
48	52	14	DANCE FANTASY—Free Life—Epic (12-inch) NBLP2-7183	98	94	13	DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246
★49	63	13	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196	99	100	20	MUSIC—One Way/Al Hudson—MCA (LP) 3178
★50	60	2	NOW I'M FINE—Grey & Hanks—RCA (LP/12-inch) AFL1-3477	100	92	5	ARMED & EXTREMELY DANGEROUS/THUNDER & LIGHTNING—Abbe—Butterfly (LP) 3107

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Songwriter Finalists: The five songwriters in contention for the Nashville Songwriters Assn.'s songwriter of the year award are, from left: Rory Bourke, Bob McDill, Sonny Throckmorton, Steve Dorff and Rafe Van Hoy. Throckmorton won the award for the second straight year.

EUROPEAN ACTION

Country Roads Sets TV, Concert Push

LONDON—Plans for country music television specials, a British/European tour this fall and other new ventures have been unveiled by David Burns Windsor.

The British tv executive has launched his new firm Country Roads in London. It's a division of his existing company Windsor Communications.

Backed by "European finances," Country Roads plans to sell country music worldwide. The first activity will be the filming of six 50-minute specials featuring international country acts. The first is set to be filmed at Opryland in Nashville in March, according to Tony Byworth, acting as consultant for Country Roads and coordinator for the firm's Nashville activities.

Other specials will be recorded in the U.S., Canada and Europe. They will be sold in the U.S. for syndication, and will be pitched in England, Europe and Australia.

Country Roads also plans a British/European tour, and possibly might stage a major international

Fete To Winnipeg

WINNIPEG—Canadian Country Music Week festivities have been set for Winnipeg, according to the Academy of Country Music Entertainment. Country Music Week will take place Sept. 15-19 to be followed, on the next two days, by the Big Country Convention Weekend.

country music festival in Britain in 1981. Also under discussion is the filming of a regular series of 25-minute tv shows.

Windsor has had more than 10 years experience in tv, first working in production, then selling series throughout the world.

A Country Panel Set On 'Squares'

LOS ANGELES—For the first time in the show's 14 years of broadcasting, "Hollywood Squares" will present an all-country panel of guest artists.

Featured in the squares for the week's programming will be Mel Tillis, Tammy Wynette, Freddy Fender, Roy Clark, Margo Smith, Minnie Pearl, Michael Murphey and George Lindsey.

The five segments of the popular television game show was taped Feb. 19, with comedian George Gobel as the permanent member of the squares panel.

Talent for the special country edition of "Hollywood Squares," which will air March 24-28, was coordinated by Gary Damsker of Mary Markham Associates and Dick Howard, senior vice president of the Halsey Co. This marks the first time all guest artists have been chosen from one booking/management agency.

Throckmorton & Gibb Win Accolades Of Songwriters

• Continued from page 16

picked by a vote of the organization's membership.

Although a snow and ice storm curtailed many attendees of the annual event, more than 350 writers, publishers and record executives attended, according to Maggie Cavender, executive director of the Songwriters Assn.

Launching the weekend that drew songwriters from 39 states and several foreign countries, was a fundraising concert at the Tennessee Theatre Feb. 29. The show featured Tom T. Hall, Gail Davies, Randy Goodrum, Throckmorton, and a rare public appearance by Felice and Boudleaux Bryant, whose songs over the years have reportedly sold in excess of 200 million records.

The Saturday symposium titled "Three Sides Of Songwriting—Creative, Business And Money" featured three panel workshops, a critique session, plus a brief talk by FBI agent Tom Greul on the problem of bootleg and counterfeit recordings. Greul's discussion turned out to be quite timely due to recent headlines regarding this industry problem.

The creative workshop, "Not How To—But, How I Do" was moderated by Wayland Holyfield with a panel including Ben Peters, Rory Bourke, George David Weiss, Moses Dillard and Mike Kossler. The panelists dis-

cussed their songwriting careers and held a question and answer session.

The business workshop, centering on publishing, was titled "What Else You Got." Moderated by House of Gold's Bob Montgomery, the panel included Wesley Rose, Judy Harris, Snuff Garrett, Dane Bryant, Tim Wiperman and Aaron Brown. Answering previously submitted questions, the panel discussed the role of the publisher, acting as a promoter, and its responsibilities to the writer. Additionally, the panel discussed demo recordings: what will and will not work on tape.

The "money" workshop titled "Don't Give Up Your Day Gig," discussed the performance rights organizations as well as other forms of royalty payments. Moderated by Bill Denny, the panel included ASCAP's Connie Bradley, BMI's Del Bryant, SESAC's Vincent Candilora and Bud Brown of Acuff-Rose. Covered during the workshop were copyright, mechanical and sheet music royalties.

Generating the best response during the seminar was the critique session moderated by recent Grammy award winner Bob Morrison and a panel of writers including Johnny MacRae, Paul Craft, Karen Conrad and Rory Bourke.

Previously submitted tapes were chosen at random and critiqued by the panel, analyzing construction of

the song, lyrical content and its musical accompaniment.

"I didn't think we could top last year's seminar," commented executive director Cavender, "but not even the weather put a damper on this seminar."

In addition to the song of the year chosen at the banquet, 16 songs were given the Assn.'s Achievement Award. These awards were presented to Larry Gatlin for "All The Gold In California;" Bob McDill, "Amanda;" Roger Bowling and Billy Edd Wheeler for "Coward Of The County;" the Charlie Daniels Band for "The Devil Went Down To Georgia;" Steve Dorff, Snuff Garrett and Milton Brown for "Every Which Way But Loose;" Hank Williams Jr. for "Family Tradition;" Randy VanWarmer for "Just When I Needed You Most."

Also awarded were Rory Bourke for "I Know A Heartache When I See Oné;" David Bellamy, "If I Said You Had A Beautiful Body, Would You Hold It Against Me;" Sonny Throckmorton for "Last Cheater's Waltz;" Don Williams for "Lay Down Beside Me;" Rory Bourke and Charlie Black for "Shadows In The Moonlight;" Ed Bruce, Patsy Bruce and Bobby Borchers for "Texas When I Die;" Sandy Mason, "When I Dream;" and Bob Morrison and Debbie Hupp for "You Decorated My Life."

Promo For 'Choir' Disk

NASHVILLE—Johnny Russell's new single, "While The Choir Sang The Hymn (I Thought Of Her)," is receiving a special promotional push by Phonogram/Mercury here.

The label mailed out approximately 200 "official Johnny Russell choir book" flyers containing the lyrics and sheet music for the song. These went to 150 key country radio stations and 50 store accounts.

To coincide with the release date of the single, Mercury sent Russell on a promotional tour through the Southeast with Doyal McCollum, assistant national country promotion manager for the label.

Music Fan Fair Set June 9-15; 15,000 Due

NASHVILLE—The ninth annual Country Music Fan Fair takes place June 9-15 here. Cosponsored by the Country Music Assn. and the "Grand Ole Opry," Fan Fair is expected to draw a record number of participants this year, approximately 15,000.

Registration is being handled by the "Grand Ole Opry" staff, while the CMA is coordinating exhibit areas and booth spaces.

Although many requests for booths have already been received, CMA is still accepting applications. The organization will begin sending out booth approval notices this month.

In conjunction with Fan Fair, CMA is currently producing promotional disks which will be sent out to more than 1,500 country radio stations, urging listeners to attend the festival and giving registration information. The spots will be shipped later in March with stations receiving them by the first week of April.

ZOOT—GRAM OFFENDING AD DISPLAYS MORE THAN BEDSPREAD

CHICAGO (AP)—Montgomery Ward officials are red-faced over a four-letter obscenity—and not because someone yelled it at them during a board meeting.

The offending word—the most common Anglo-Saxon term for sexual intercourse—is scrawled on a bedroom wall shown on page 122 of nearly 8 million of the retailer's latest sales catalogs.

Page 122 is a full-color, full-page advertisement for bedspreads. The advertising copy says "Create a dramatic bedroom setting."

But above it—not far from the reddish-brown, floral patterned bedspread and brass headboard—the word appears.

The obscenity apparently was scratched into the negative just before the final galleys of the catalog were completed.



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30 **BILLBOARD**

MARCH 15, 1980 BILLBOARD

Billboard®
Hot Country Singles

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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	1	10	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson (S. Vaughan), Columbia 1-11186 (Jack & Bill, BMI)	★36	37	7	SUNSHINE—Juice Newton (J. Edwards), Capitol 4818 (Castle Hill, ASCAP)	★69	82	2	DIANE—Ed Bruce (R. Rogers), MCA 41201 (Newkeys/Sugarplum/Sister John, BMI)
★2	2	10	WHY DON'T YOU SPEND THE NIGHT—Ronnie Milsap (B. McMill), RCA 11909 (Hall-Clement, BMI)	★37	40	6	BIG MAN'S CAFE—Nick Noble (N. Noble, L. Douglas), Churchill 7755 (Zoobe/Marvon, ASCAP)	70	73	3	LOVELY LONELY LADY—R.C. Bannon (W. Holyfield, M. Wright), Columbia 1-11210 (Maplehill/Vogue/Gary S. Paxton, BMI)
★3	6	7	I'D LOVE TO LAY YOU DOWN— Conway Twitty (J. MacRae), MCA 41174 (Music City, ASCAP)	★38	41	4	LET ME IN—Kenny Dale (Slate, Pippin, Keith), Capitol 4829 (House Of Gold, BMI)	★71	81	2	CHEATING EYES—Jerry Naylor (D.D. Davidson), Oak 1014 (Yaloney, BMI)
★4	3	11	DAYDREAM BELIEVER—Anne Murray (J. Stewart), Capitol 4813 (Screen Gems-EMI, BMI)	★39	42	5	GIFT FROM MISSOURI—Jim Weatherly (J. Weatherly), Elektra 46592 (Keca, BMI)	★72	NEW ENTRY	→	AFTER HOURS—Joe Stampley (M. Pendarvis, J. Carnes), Epic 9-50854 (Barry/Tree, BMI)
★5	11	7	SUGAR DADDY—Bellamy Brothers (D. Bellamy), Warner/Curb 49160 (Famous/Bellamy Brothers, ASCAP)	★40	45	4	PERFECT STRANGERS—John Wesley Ryles (S. Lorber, J. Silbar), MCA 41184 (Bobby Goldsboro, ASCAP)	73	44	13	SILENCE ON THE LINE—Henson Cargill (S. Whipple), Copper Mountain 201 (NSD) (Tree, BMI)
★6	7	9	LYING TIME AGAIN—Mel Tillis (C. Walker), Elektra 46583 (Sawgrass, BMI)	★41	46	4	STANDING TALL—Billie Jo Spears (L. Butler, B. Peters), United Artists 1336 (Blackwood/Ben Peters, BMI)	74	48	7	DRIFTIN AWAY—Wicki-Mori (J. Rodriguez), Oak 1010 (Hallnote, BMI)
★7	8	10	MEN—Charly McClain (R. Scaife, J. Hayes), Epic 9-50825 (Algee/Partner, BMI)	★42	47	5	LONELY HOTEL—Don King (K. Stegall, S. Harris), Epic 9-50840 (Blackwood/Vector, BMI)	75	79	3	HEARTS—Jimmie Peters (R. Paxton, K. Gordon), Sunbird 105 (Gusto) (Blackwood/Fullness/Centerstream, BMI)
★8	10	9	(I'M Even Love You) BETTER THAN I DID THEN—The Statler Brothers (D. Reid, H. Reid), Mercury 57012 (American Cowboy, BMI)	★43	NEW ENTRY	→	GONE TOO FAR—Eddie Rabbitt (E. Stevens, E. Rabbitt, D. Malloy), Elektra 46613 (Debove/Briarpatch, BMI)	76	76	4	LOST THE GOOD THING—Steve Gillette (S. Gillette, D. McKechnie), Regency 45002 (Flying Fish) (Bandana, ASCAP)
★9	5	11	I AIN'T LIVING LONG LIKE THIS—Waylon Jennings (R. Crowell), RCA 11898 (Visa, ASCAP)	★44	49	4	LONG HAIR'D COUNTRY BOY—The Charlie Daniels Band (C. Daniels), Epic 9-50845 (Kama Sutra/RadaDara, BMI)	★77	NEW ENTRY	→	DEALIN' WITH THE DEVIL—Eddy Raven (E. Raven, S.D. Shaler), Dimension 1005 (Diversified) (Milene, ASCAP/Acuff-Rose, BMI)
★10	4	11	NOTHING SURE LOOKED GOOD ON YOU—Gene Watson (J. Rushing), Capitol 4814 (Coal Miners, BMI)	★45	71	2	TAKING SOMEBODY WITH ME WHEN I FALL—Larry Gatlin (L. Gatlin), Columbia 1-11219 (Larry Gatlin, BMI)	78	80	3	THE FIRST TIME—Melissa Lewis (M. Phillips, D. Zepf, D. Casper), Door Knob 80 122 (WIG) (Limbo, BMI)
★11	12	11	NUMBERS—Bobby Bare (S. Silverstein), Columbia 1-11470 (Evil Eye, BMI)	★46	55	3	PREGNANT AGAIN—Loretta Lynn (M. Farneth, L. Pockriss), MCA 41185 (Sugar 'N' Soul/Emily, ASCAP)	★79	89	2	MEAN WOMAN BLUES—Max D. Barnes (M.D. Barnes), Ovation 1142 (Plum Creek, BMI)
★12	18	6	IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle (R. Greenaway, G. Stephens), Columbia 1-11198 (Cookaway/Djamas, ASCAP)	★47	64	2	MORNING COMES TOO EARLY—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 11927 (Pi-Gem, BMI)	★80	90	2	MAKES ME WONDER IF I EVER SAID GOODBYE—Kin Vassy (M. Newberry), I A 502 (CMS) (Acuff-Rose, BMI)
★13	20	5	HONKY TONK BLUES—Charley Pride (H. Williams), RCA 11912 (Fred Rose, BMI)	★48	50	6	LET'S GET IT WHILE THE GETTIN'S GOOD—Eddy Arnold (B. Springfield), RCA 11918 (House Of Gold, BMI)	★81	NEW ENTRY	→	WHILE THE CHOIR SANG THE HYMN (I Thought Of Her)—Johnny Russell (B. Harden, L.J. Dillon), Mercury 57016 (King Coal, ASCAP/Coal Miners, BMI)
★14	16	7	ONE OF A KIND—Moe Bandy (S. Throckmorton, B. Fischer), Columbia 1-11184 (Cross Keys/Honeytree, ASCAP)	★49	62	3	YOU TURN MY LOVE LIGHT ON—Billy Walker (B. Walker), Caprice 2060 (Best Way, ASCAP)	★82	NEW ENTRY	→	I CAN'T CHEAT—Larry G. Hudson (L.G. Hudson), Mercury 57015 (Larry G. Hudson, BMI)
★15	15	11	I WISH I WAS EIGHTEEN AGAIN—George Burns (S. Throckmorton), Mercury 57011 (Tree, BMI)	★50	69	2	I DON'T WANT TO LOSE—Leon Everett (R. Murrah, T. Lewis), Orlando 106 (PMS) (Blackwood/Magic Castle, BMI)	★83	NEW ENTRY	→	DALLAS—Floyd Cramer (J. Immel), RCA 11916 (Rotiram, BMI)
★16	19	6	WOMEN I'VE NEVER HAD—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46593 (Bocephus, BMI)	★51	52	8	SEXY SONG—Carol Chase (M. Brown, S. Dorff, S. Garrett), Casablanca West 4502 (Palamino, BMI)	★84	84	3	AUTOGRAPH—John Denver (J. Denver), RCA 11915 (Cherry Lane, ASCAP)
★17	17	11	PLAY ANOTHER SLOW SONG—Johnny Duncan (K. Kane, R. Kane), Columbia 1-11185 (Cross Keys, ASCAP)	★52	32	8	YOU LAY A WHOLE LOT OF LOVE ON ME—Con Hunley (F. Borders, H. Beach), Warner Bros. 49187 (Tree/Stickbuddy, BMI)	★85	86	5	LONGER—Dan Fogelberg (D. Fogelberg), Full Moon 9-50824 (Epic) (Hickory Grove/April, ASCAP)
★18	23	6	SHRINER'S CONVENTION—Ray Stevens (R. Stevens), RCA 11911 (Ray Stevens, BMI)	★53	21	10	LOVE IN THE MEANTIME—Streets (J. Taylor, R.J. Jones), Epic 9-50827 (First Lady/Blue Lake, BMI)	★86	88	2	I'D BUILD A BRIDGE—Charlie Rich (M. Settle), United Artist 1340 (House Of Gold, BMI)
★19	24	6	WHEN TWO WORLDS COLLIDE—Jerry Lee Lewis (R. Miller, B. Anderson), Elektra 46591 (Tree, BMI)	★54	NEW ENTRY	→	WILD BULL RIDER—Hoyt Axton (H. Axton), Jeremiah 1003 (Lady Jane, BMI)	★87	NEW ENTRY	→	IT CAN'T WAIT—Debbie Peter (B. Peters), Dak 1012 (Ben Peters, BMI)
★20	22	7	TENNESSEE WALTZ—Lacy J. Dalton (P.W. King, R. Stewart), Columbia 1-11190 (Acuff-Rose, BMI)	★55	58	4	THE WAY I AM—Merle Haggard (S. Throckmorton), MCA 41200 (Cross Keys, ASCAP)	★88	NEW ENTRY	→	I GO TO PIECES—Tammy Jo (D. Shannon), Ridge Top 00880 (Unichappell/Mole, BMI)
★21	25	6	A LESSON IN LEAVIN'—Dottie West (R. Goodrum/B. Maher), United Artist 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	★56	60	5	FRIDAY NIGHT FOOL—Roger Bowling (R. Bowling), NSD 37 (ATV, BMI)	★89	91	3	SAN ANTONIO MEDLEY— Curtis Potter & Darryl McCall (F. Jenkins, B. Wills, A.L. Owens, L. Rochell, Hillside 80-01 (Milene/Bourne, ASCAP/Rightsong, BMI)
★22	27	7	COULDN'T DO NOTHIN' RIGHT— Roseane Cash (K. Brooks, G. Nunn), Columbia 1-11188 (Nunn, BMI)	★57	68	3	(If I'd Only Known) IT WAS THE LAST TIME—Faron Young (N. Martin, A. Jordan), MCA 41177 (Pi-Gem/Chess, BMI/ASCAP)	★90	NEW ENTRY	→	LIGHTS OF LA.—Shaun Nielson (J. McBea), Adonda 79022 (HTI) (House Of Gold/Bobby Goldsboro, ASCAP)
★23	26	7	MY HOME'S IN ALABAMA—Alabama (R. Owen, T. Gentry), MDJ 1002 (NSD) (Millhouse, BMI)	★58	61	6	RAMBLER GAMBLER—Linda Ronstadt (Public Domain), Asylum 46602 (Normal, BMI)	★91	85	3	FREE TO BE LONELY AGAIN—Diane Pfeifer (D. Pfeifer), Capitol 4823 (Brightwater/Strawberry Patch, ASCAP)
★24	28	5	THE COWGIRL AND THE DANDY— Brenda Lee (B. Goldsboro), MCA 41187 (House Of Gold, BMI)	★59	70	2	AN AMERICAN DREAM—The Dirt Band (R. Crowell), United Artist 1330 (R. Crowell/Jolly Cheeks, BMI)	★92	52	14	BABY, YOU'RE SOMETHING—John Conlee (R. Vanhooy, C. Putnam, D. Cook), MCA 41163 (Tree, BMI/Cross Keys, ASCAP)
★25	29	5	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN—Debby Boone (B. Morrison, D. Hult), Warner/Curb 49176 (Southern Nights, ASCAP)	★60	63	4	WALK ON BY—Donna Fargo (K. Hayes), Warner Bros. 49183 (Lowery, BMI)	★93	NEW ENTRY	→	THREE TIMES IN LOVE—Tommy James (T. James, R. Serota), Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
★26	36	3	TWO STORY HOUSE— George Jones & Tammy Wynette (G. Tubb, D. Lindsey, T. Wynette), Epic 9-50849 (ATV/First Lady, BMI)	★61	72	3	WELL ROUNDED TRAVELIN' MAN—Kenny Price (R. Pennington, T. Seals), Dimension 1003 (Almare, BMI)	★94	NEW ENTRY	→	TUGBOAT ANNIE—Lori Jacobs (L. Jacobs), Neostat 102 (NSD) (Neostat, BMI)
★27	35	3	BENEATH STILL WATERS—Emmylou Harris (D. Frazier), Warner Bros. 49164 (Acuff-Rose, BMI)	★62	NEW ENTRY	→	THE FOOL WHO FOOLED AROUND—Keith Stegall (K. Stegall, E. Kahane), Capitol 4835 (April/Blackwood, ASCAP/BMI)	★95	54	13	DRINKIN' AND DRIVIN'—Johnny Paycheck (G. Gentry), Epic 9-50818 (Taylor and Wilson, BMI)
★28	30	7	NIGHT LIFE—Danny Davis & Willie Nelson (Nelson, Buskirk, Breastrand), RCA 11893 (Tree/Glad, BMI)	★63	NEW ENTRY	→	I JUST HAD YOU ON MY MIND—Billy "Crash" Craddock (S. Richards), Capitol 4838 (Ensign, BMI)	★96	57	9	BLUE MOON OF KENTUCKY— Earl Scruggs Revue (B. Monroe), Columbia 1-11176 (Peer, BMI)
★29	9	11	THE OLD SIDE OF TOWN/JESUS ON THE RADIO (Daddy On The Phone)—Tom T. Hall (T.T. Hall), RCA 11888 (Hallnote, BMI)/ (Hallnote, BMI)	★64	13	14	TEMPORARILY YOURS—Jeanne Pruett (B. Fischer, S. Throckmorton), IBC 0008 (Bobby Fischer ASCAP/Tuff, BMI)	★97	83	3	BLIND WILLIE—Chet Atkins (B. Kalb), RCA 11892 (Ahab/Lowery, BMI)
★30	31	8	TONIGHT LET'S SLEEP ON IT BABY—Mel Street (M. Street), Sunbird 103 (Gusto) (Active/Levisa/Blackwood, BMI)	★65	14	13	I CAN'T GET ENOUGH OF YOU—Razzy Bailey (J. Slate, D. Morrison), RCA 11885 (House Of Gold, BMI)	★98	87	3	FAIRYTALE—Rebecca Lynn (A. Pointer, B. Pointer), Sunbird 106 (Gusto) (Pologround, BMI)
★31	34	5	YIPPI CRY YI—Rez Allen Jr. (H.H. Lindsey, J.P. Allen), Warner Bros. 49168 (J. Allen, BMI)	★66	NEW ENTRY	→	SHE JUST STARTED LIKING CHEATIN' SONGS—John Anderson (K. Robbins), Warner Bros. 49191 (Pi-Gem, BMI)	★99	53	10	CRYING—Stephanie Winslow (R. Orblson, J. Nelson), Warner/Curb 49146 (Acuff-Rose, BMI)
★32	33	7	TONY'S TANK-UP, DRIVE-IN CAFE— Hank Thompson (G. Sutton), MCA 41175 (Rodeo Cowboy, BMI)	★67	43	11	YOURS FOR THE TAKING—Jack Greene (R. Lane, D. Morrison), Frontline 704 (IRS) (Tree/House Of Gold, BMI)	★100	95	2	THE FAMILY INN—Hughie Burns (B. Grant, L. Likes), CSI 002 (NSD) (Bare Lee, BMI)
★33	38	6	THE STORY BEHIND THE STORY—Big Al Downing (A. Downing), Warner Bros. 49161 (Al Gallico/Metaphor, BMI)	★68	51	15	LOVE ME OVER AGAIN—Don Williams (D. Williams), MCA 41155 (Bibo, ASCAP)				
★34	39	6	3 CHORD COUNTRY SONG—Red Steagall (R. Steagall, D. Steagall), Elektra 46590 (Texas Red, BMI)								

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Country

Nashville Scene

By KIP KIRBY

Hot on the heels of releasing his fine new concept country album, "Oklahoma Rose," singer Rex Allen Jr. came through a narrow shave in the air two weeks ago. Allen had gone to the Nashville airport to catch a plane to Cincinnati where he was due to appear on the "Bob Braun Show." When he got there, Rex found that his scheduled flight had been cancelled. Still determined to make the show, Allen rented a plane himself (he's a licensed instrument-rated pilot) and took off. A few minutes into the flight, however, without warning the rented plane lost its electrical system—including the use of its radio.



CHAMPAGNE COUPLE — Barbara Mandrell takes a twirl with Lawrence Welk in her role as a featured guest star on Welk's television show.

Luckily it was in daylight, so Allen managed to land the small craft without incident in nearby Bowling Green, Ky. After all this, though, it was too late for him to make his television appearance, and he had to return to Nashville. Sometimes it seems you just can't win.

When a booking conflict prevented Jeanne Pruett from performing in person on the special live telecast March 1 of the "Grand Ole Opry" over national PBS tv stations, the show's producers decided they would go to her. So they packed up their taping equipment several days early and drove out to her house in Nashville where Pruett and her band staged a for-the-camera "live rehearsal" which was used later during the actual broadcast.

Torrential "monsoon" rains in the Los Angeles area didn't deter a crowd of more than 1,000 Lacy J. Dalton fans who trekked in their boots and slickers over to the Crescendo in Anaheim to see her perform Sunday (2). Management of the club (which is a regular disco during the week) later estimated the audience to be the largest attendance in more than a year.

Stopping by to say hello to Scene in the last week or two were Capitol's Diane Pfeifer (who has just gotten a Johnny Mathis cut on one of her songs, besides having her own record on the country charts), Keith Stegall (also a new Capitol artist), Boxcar Willie and Mercury Records' Larry G. Hudson.

Conway Twitty is producing Margo Smith's upcoming album, a first-time collaboration for them. . . . Kris Kristofferson in and out of Combine Music's offices during recent trips to Nashville to tape appearances on both Johnny Cash's 25th anniversary special and a two-hour tv tribute to Hank Williams being filmed in Music City. Kris begins work on his next album in L.A. in the spring.

Bobby Bare set an attendance record at the Paramount Opry House in Abilene, Tex., when he squeezed 900 folk into the club for a February concert there. . . . Paul Craft, popular Nashville songwriter, will have a song entitled "Tear-drops In My Tequila" on the next J.J. Cale album on Mercury.

Attention, Music Row execs and staffers: The annual "Denny Brewington Pisces Birthday Party" usually scheduled each year at the Exit/In will not be held this year (according to Brewington) "unless the Russians pull out of Afghanistan and the Iranians release our 50 hostages."

Billboard®

Hot Country LPs™

Billboard SPECIAL SURVEY
For Week Ending 3/15/80

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	25	1	KENNY—Kenny Rogers, United Artists LWAK-979
2	18	2	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
3	46	3	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
★ 4	6	7	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
5	17	5	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
★ 6	8	9	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
7	4	66	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★ 8	10	5	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
9	7	24	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
10	9	18	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
★ 11	32	2	THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride, RCA AHL1-3548
12	13	5	I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025
13	15	112	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
14	11	49	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
15	14	18	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
16	16	97	STARDUST—Willie Nelson, Columbia JC 35305
17	19	20	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
★ 18	22	8	ENCORE!—Jeanne Pruett, IBC 1001
★ 19	24	3	YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408
20	20	8	OL' T'S IN TOWN—Tom T. Hall, RCA AHL1-3495
★ 21	27	2	TOGETHER—The Oak Ridge Boys, MCA 3220
22	12	23	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★ 23	33	2	SHRINER'S CONVENTION—Ray Stevens, RCA AHL1-3574
★ 24	26	6	M-M-MEL LIVE—Mel Tillis, MCA 3208
25	21	18	PORTRAIT—Don Williams, MCA 3192
26	17	32	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
27	28	22	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
28	25	18	THE BEST OF EDDIE RABBITT, Elektra 6E-235
29	30	2	HEART & SOUL—Conway Twitty, MCA 3210
★ 30	37	3	CRYING—Stephanie Winslow, Warner/Curb BSK 3406
31	18	45	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
32	23	37	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
33	34	2	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHL1-3549
34	29	26	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
35	31	67	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
36	40	23	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
37	39	6	I DON'T WANT TO LOSE YOU—Con Hunley, Warner Bros. BSK 3378
38	38	45	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
39	35	29	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
★ 40	NEW ENTRY	NEW ENTRY	SPECIAL LADY—Dottie West, United Artists LT-1000
41	36	15	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
42	42	39	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
43	NEW ENTRY	NEW ENTRY	THE BEST OF CHET ON THE ROAD LIVE—Chet Atkins, RCA AHL 1-3515
44	47	39	IMAGES—Ronnie Milsap, RCA AHL 13346
45	44	43	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
46	49	7	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200
47	48	6	THE GAME—Gail Davies, Warner Bros. BSK 3395
48	50	4	ONE OF A KIND—Moe Bandy Columbia JC 36228
49	45	42	LOVELINE—Eddie Rabbitt, Elektra 6E-181
50	41	13	HEART OF THE MATTER—The Kendalls, Ovation OV 1746

Loretta Lynn may be the celebrity in the family so far, but if Mooney Lynn keeps this up, it's hard to tell! Mooney has been making public appearances recently to support his wife's film, "Coal Miner's Daughter," and apparently wowing everyone who meets him. He was featured in a special press conference for the movie in mid-February at L.A.'s Century Plaza Hotel, then turned up on an hour-long "Donahue" program

with Phil Donahue. He visited KLAC-AM's Sammy Jackson on the air, and topped this by surprising Loretta at her "Dinah!" tv taping Feb. 22 when he walked onto the set. Not exactly famous for making public appearances, Mooney seems to be getting in the swing of things these days.

Jerry Lee Lewis finished a European tour (Continued on page 56)

ANOTHER WINNER!



BLUE KENTUCKY GIRL

"Beneath Still Waters"

Emmylou Harris

The hit single from her Grammy-winning LP

(WBS 49164)

Produced and directed by Brian Ahern for Happy Sack Productions
On Warner Bros. Records & Tapes BSK 3318



Chart Fax

By GERRY WOOD

Willie Nelson and Ronnie Milsap continue to hold down the top two rungs on the Billboard Hot Country Singles chart with Conway Twitty moving into a strong number 3.

The Bellamy Brothers make a significant move from 11 to 5 with "Sugar Daddy," and the Statler Brothers slide up two notches to 8. The Statler's "(I'll Even Love You) Better Than I Did Then" has already reached the No. 1 position at KCKC-AM, San Bernardino, Calif., where new adds include "Train Medley" by Boxcar Willie.

Larry Gatlin makes the biggest move of the week—up 27 notches from 71 to 44—on the heels of "Taking Somebody With Me When I Fall." Looks like some radio programmers are making up for some rather questionable decisions in not playing Gatlin's "Midnight Choir" single. A closer listen to the lyrics of that song might have made it a lot less controversial.

Con Hunley jumps 18 spots to 51, while Eddie Arnold makes the week's third biggest advance—from 64 to 47. Ed Bruce and Leon Everett both advance 13 places, while three songs move 11 rungs—"Rambler Gambler" by Linda Ronstadt, "Walk On By" by Donna Fargo and Keith Stegall's "The Fool Who Fooled Around."

Other prime movers are by Crystal Gayle, Hank Williams, Jr., Charley Pride, Jerry Lee Lewis, Roseanne Cash, Emmylou Harris, Jim Ed Brown and Helen Cornelius, and Ray Stevens, up to a starred 18 with "Shriner's Convention."

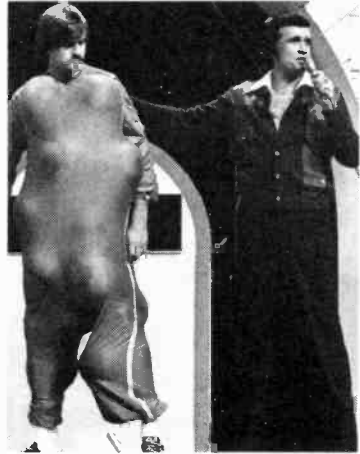
Rich Europe Bound

NASHVILLE—Charlie Rich will participate in the Mervyn Conn music festivals scheduled for various cities in Europe during late March and April. Rich will appear in Frankfurt, Germany; Zurich, Switzerland; Paris, France; Gottenberg, Sweden; London, England; and Rotterdam, Holland.

Stevens has claimed the No. 1 spot on the survey of WHOO-AM, Orlando.

Key new additions include Eddie Rabbitt leaping to 42 in the first chart week for "Gone Too Far," Merle Haggard at 54, Billy "Crash" Craddock with a 62 debut, Jeanne Pruett (once again showing that her comeback is for real), John Anderson, Joe Stampley and Eddy Raven.

Kenny Rogers continues to be king of the LP chart, hanging in at No. 1. The Statler Brothers ride up to 4, and "The Electric Horseman" heads to 6. Anne Murray moves to a starred 8. Other prime LP movers are the Bellamy Brothers, Charley Pride and Ray Stevens.



NEW EXPOSURE—MCA artist Bill Anderson keeps the energy rolling on the set of a new television game show he's hosting, "Funzapoppin'." The program requires contestants to have mental intuition and physical skill (as seen here) and will be taped at various theme parks in the U.S.

Newsbreaks

• ATLANTA—Billy Joe Royal, author of many hits of the '60s and early '70s, is in the midst of a comeback. Recording for Mercury, Royal is being produced by former Atlanta Rhythm Section drummer Robert Nix. Also involved in the project is Danny Roberts, cofounder along with Tom Petty of the Heartbreakers. Nix is writing the bulk of the material for the album.

• NASHVILLE—The third annual country music extravaganza billed as the "world's largest indoor country music show" is scheduled for March 22 at the Silver Dome in Pontiac, Mich. Among the 17 acts slated to appear are Bobby Bare, Johnny Duncan, the Kendalls, Don Gibson, Cal Smith and Jimmy C. Newman, all represented by Top Billing of Nashville.

• NASHVILLE—RCA Records division vice president Jerry Bradley recently made two gold record presentations to two of the label's artists. Awarded gold disks were Waylon Jennings for his latest album "What Goes Around Comes Around," and to Ronnie Milsap for "Milsap Live."

• NASHVILLE—Columbia artist Lacy J. Dalton and her band, the Dalton Gang, are currently in the midst of a 13-city tour through the U.S. She is opening many of the dates with labelmate Bobby Bare. The tour ties in with the release of her first CBS album, "Lacy J. Dalton."



CASH SALUTE—Johnny Cash's 25th anniversary in show business is celebrated with a television special, which draws celebrities to Nashville's Grand Ole Opry House. Pictured from the left are Tennessee Gov. Lamar Alexander, June Carter Cash, Cash, and Dottie West.

Nashville Scene

• Continued from page 54

where he played 13 shows in 10 days covering England, Germany, Holland, Belgium and France. An English tv station received an estimated 1,500 letters in response to his appearance on a televised talkshow there. ... Also back from a 20-day tour of U.S. military bases in Germany, Holland and Belgium recently are Tommy Cash and his band, the Tomcats. They logged 55 shows.

Charlie Daniels, fresh from his recent Grammy triumph in L.A., returned home to Nashville to find a full-scale welcoming committee on hand to greet him. Daniels was surprised as he walked off the plane to see his wife, family, band members, friends, relatives, executives from his record company, tv cameras and press, and a representative from the Governor's office.

As if this weren't enough, Sound Seventy (Daniels' management/booking agency here) had arranged for Bobby Jones and the New Life gospel group to regale Tennessee's favorite son with an exuberant and decidedly live rendition of "When The Saints Come Marching In."

Big Al Downing and John Wesley Ryles headlined a doubleheader concert broadcast from New York's Lone Star Cafe recently, while Joe Sun and his band, Shotgun, returned from Texas where they taped an upcoming "Austin City Limits" tv appearance.

Eddie Rabbitt fans can circle the date of July 12 on their calendars, because that's when the ABC Radio Network will air a 60-minute special on the country superstar. The program will be carried over 400 affiliated radio stations, featuring a live concert format interspersed with interviews and conversation.

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Osmonds In Extensive Asian Trek Some Shows Promoted By Governments In the Region

• Continued from page 3

uing evils of piracy there, estimated to run at more than \$250 million a year.

(Another international artist, albeit not so well-known as the Osmonds, heads east this week for a similar swing of the Orient. America's Mary Macgregor kicks off a four-week tour Wednesday (12) in Hong Kong, moving on to Thailand, Singapore, Malaysia, the Philippines, Australia, Taiwan, Japan and South Korea. She's signed to RSO Records.)

The Osmonds' excursion was finalized after nine months of negotiations between Hong Kong impresario Frank Blaine and the Osmond organization.

Blaine is working with promoters in each of the 10 countries, including the governments of Taiwan, the Philippines and South Korea.

Announcing the concert plans at a press conference in Singapore, one of the promoters, Geoff Hardie of the Hong-Kong-based Hardie Organization, said, "This is the first time that any government in this part of the world is working to put on a concert by an international act."

He puts it down to the fact that the Osmonds are a "wholesome, clean and healthy act."

The announcement also brings an end to years of speculation that the Osmonds would play in the region.

The tour begins in Bangkok on May 24, where the group has been "bought" by the giant Bank of Bangkok. Promoter is Nightspot Productions.

After one show, the tour moves to Kuala Lumpur where two local promoters, Alfred Yap and Siva, will stage one concert at the Malaysian capital's Merdeka stadium, which is normally reserved for big soccer matches and other major events. A charity show is also likely if circumstances permit.

The Osmonds then leave for Manila, where they will play three concerts starting May 29. Filipino president Ferdinand Marcos and his wife Imelda have special interest in the show, says Hardie. The group will be promoted by Ching Imperial there.

Then it's off to Australia for three dates between June 2-5, still to be firm, after which the Osmonds jet to Indonesia. There, they're scheduled to appear June 10 at a football stadium. Two Singaporeans, Matthew "Bunny" Boscoe and Eric Lim,

will be responsible for the show, in the country's capital, Jakarta.

From there, the Osmonds visit Singapore to play at the 75,000-seat National Stadium. Although only half will be used for the June 12 concert, the venue will be the biggest in the itinerary.

Hardie is working with local promoter Johnnie Young Productions (who staged the highly successful Boney M show last year) on the date, which promises to be the biggest seen in Singapore.

Next on the schedule is Taiwan, where three dates are scheduled from June 14. The show will be presented by the government (presumably the same authorities who cancelled three proposed dates by the Police, calling the act's music undesirable). Taiwan is still relatively unexposed to Western music.

On June 19, the Osmonds play in Korea, where, again, the show is being promoted by the government.

Three dates have been lined up in

Japan after that, most likely at the Budokan Hall. Oyama Productions is handling the arrangements. A television show is also in the pipeline.

Last stop on the Far East jaunt—although the group says it does want to play other cities if these can be slotted in—will be Hong Kong, where two or three shows are being planned. Concert is, of course, being handled there by Frank Blaine's organization, firm which has brought some top foreign acts to the colony.

After the Orient, the Osmonds will stop in Honolulu for one final show before going home.

Hardie says the group will be traveling with a 38-member entourage, including 10 backup musicians. Ticket prices will vary in each country, but Singapore is cited as typical, ranging between \$5 and \$25.

The Osmonds are one of the most popular acts in Singapore, Malaysia, the Philippines, Indonesia and pos-

(Continued on page 61)



SIGNATURE TIME—Hansa artist Amii Stewart signs copies of her latest album for Stockholm retailer Ingvar Magnell, one of the promotion tasks she undertook while in Sweden recently. The singer performed on local television and at two discos, then was feted at a special dealer party organized by CBS Sweden, which handles Stewart product there.

Tokyo Fest Drawing Prime Global Talent

By ELISE KRENTZEL

TOKYO—There are two international song festivals held in Japan each year. Both aid in the publicity and promotion of foreign and domestic talent, and give record companies a sure shot at boosting album sales, especially as the festivals are hooked up with the broadcasting networks, which air the events (both live from this city's Budokan Hall) to more than 20 million television viewers.

Yet unlike the Yamaha World Popular Song Festival, where contestants contribute their unpublished titles to the organization, the Tokyo Music Festival is run on a purely commercial level. It's similar to the American Song Festival.

This year's Tokyo event, sponsored through the Tokyo Broadcasting System, both tv and radio, and by Japan Air Lines, will be held March 30.

Eleven foreign acts, basically well established in Japan or their own marketplace, will compete with four domestic artists (chosen from 15 entrants) at the Budokan, largest venue in the country with a 12,000 capacity.

The festival provides golden opportunities for record companies to generate substantial publicity campaigns, as practically all the competing artists embark on concert tours after the event.

The festival organizers only sponsor up to three people per entrant—to include, say, composer, artist and manager—and the labels take responsibility for parties over three. Yet, as in the case of Britain's Dooleys group (with more than seven members), there's room for both Epic, the act's local label, and the festival to negotiate fees.

Awards presented at the Tokyo Music Festival include a grand prize

of \$15,000 (three million yen), two golden awards with cash prizes of \$4,750 each (one million yen) plus trophies, three silver awards of \$2,500 each (600,000 yen) and one outstanding performance award of \$2,000 (500,000 yen).

Last year's grand prize went to Rita Coolidge for the song, "Don't Cry Out Loud," and the best performance award went to Japanese entertainer, Junko Ohashi.

This year's judges include singer and actress Susan Anton; French arranger and conductor Caravelli; Augusto Alguero, president of the International Federation of Festival Organizers; Sal Chiantia, president of MCA Music U.S.; Danny O'Donovan, head of Britain's Danny O'Donovan Entertainment company; Tony Scotti, chairman of Scotti Bros. U.S.; Lee Zito, publisher and editor-in-chief of Bill-

(Continued on page 66)

MCPS WARNS IMPORTERS OVER BLONDIE

LONDON — Wholesalers and record retailers in the U.K. have been warned by the Mechanical Copyright Protection Society that no license has been issued for the importation of Blondie's "Call Me," theme from the "American Gigolo" movie and a major U.S. hit.

And the warning letter adds that import or sale of the record, already much in demand here, will "consequently be an infringement of copyright, with remedies available to copyright owners." These include an injunction to stop importing and sales, damages and delivery of all records in any importer's possession.

This follows objections about import of the single from U.K. copyright holders EMI Music Publishing and Chappell Music. It is the first time EMI Music has stopped an import but it did so because the U.S. import is in opposition to Blondie's "official" U.K. single "Atomic." "Call Me" is officially planned for U.K. release in a few weeks.

The MCPS warning adds that, having given notice of the situation, the U.K. copyright holders intend issuing writs to any importer, at wholesale or retail level, bringing in, or selling, the 45.

BANKRUPT RACKJOBBER

Danish Industry Concern Over Montax Inventory

By KNUD ORSTED

COPENHAGEN — The bankruptcy of the huge Danish rackjobbing operation, Montax, with debts of around \$2 million, has shocked the industry here.

Nevertheless, it's been known that the company has had financial difficulties this past year in meeting its substantial expansion program through Scandinavia, and the main licensees, all members of the International Federation of Producers of Phonograms and Videograms, have been aware of the problems.

Result is that majors such as EMI, CBS and PolyGram are likely to lose comparatively small amounts of money through the bankruptcy proceedings, now under way.

Dantax, the Danish speaker manufacturer company with John Jensen as managing director, has taken over Montax, which has a staff of 80 headquartered in the northern village of Pandrup, where Dantax is also centered.

The bankruptcy move followed advice by Vendelbo Bank, said to be the biggest creditor of Montax, which aimed to prevent further losses and which currently adminis-

trates on behalf of most shareholders.

Sister companies in Norway and Sweden, as well as affiliates in Denmark, are now sorting out the situation. The tape duplicating company L.J. Music, which depended on Montax as a main customer, has already laid off half of its staff of 16.

Annual turnover of Montax has been in the region of \$10 million and it is certainly the biggest rackjobbing operation in Scandinavia. It is believed Vendelbo Bank has some \$1.5 million tied up in the Montax deal. But main licensees have severely restricted their links with the company over the past nine troubled months.

The company failure seems closely tied to wrong purchasing policies, wrong marketing techniques plus too ambitious expansion plans.

Today the tape and record stock is estimated at \$2 million at wholesale prices. But there are problems selling off at that price range because Danish shops are currently loaded with budget-price tapes and albums.

And it is feared that the new owners will try to sell off overstock at drastically low prices. Most of the tapes are budget-priced product from Germany and Denmark, so it could be hard for Danish manufacturers of low price material to sell at normal low or budget price ranges.

Customers will be able to buy recorded tapes at blank tape prices. Sales of prerecorded tape in Denmark are around four million units a year, and Montax allegedly has 1.6 million units in stock. This is cause for concern within the industry, a concern which will probably continue long after the bankruptcy proceedings are over.

Most IFPI members here have their own rackjobbing firm, Music Rack, still trading successfully, but all eyes are on what the new Montax ownership has in mind.

In a nutshell, the Danes are already suffering from rising oil prices, heavy taxes, increasing prices. When the biggest rackjobber in a small country with only two rackjobbing operations goes under, there has to be trouble ahead for the record market.

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Fresh Investment In Mexico's Cisne Raff

By MARV FISHER

MEXICO CITY—Grupo Visa, one of several powerful financial combines in the Northeastern city of Monterrey, has invested around 25 million pesos (slightly more than \$1 million) in Discos Cisne Raff.

The result is a major restructuring which promises to make the 18-year-old company a more potent force in the Mexican music market.

One of the main points of the new setup is that Cisne Raff founders Raul and Rafael Ficachi will step aside as day-to-day operators, to join the board of directors formed by Visa. It means the latter now becomes a 50% partner under the new arrangement.

Attorney Juan Ramon Martinez Duran, who for the past five years has been functioning as general manager of the firm, will now move up to the post of general director. He will be assisted by commercial director Nacho Aguilar D'La Torre and

new administrative executive Juan Antonio Flores (formerly with Grupo Visa).

A major step to be taken immediately will be the installation of six new, semi-automatic presses, bringing the disk manufacturing strength of Cisne Raff to a total of 20 such machines.

Towards the end of the current calendar year or by early 1981, Cisne Raff will bring in another 12 automatic presses. These will be installed at the proposed new company site in the Acoxpa southern extreme of the city, adjacent to the site of the 1968 summer Olympics, Estadio Asteca.

In Acoxpa, Cisne Raff will also center its entire staff of 320-plus. Its next step there will be the construction of a new studio facility, as well as a massive warehouse.

Aguilar D'La Torre sees the investment going in stages, another to be a major build-up of the label's talent roster, currently headed by one of the nation's leading disk sellers, singer-songwriter Jose Maria Napoleon.

Other artist to receive substantial promotion by Cisne Raff in the near future are Rosario De Alba, Manolo Marroqui, Luciana, Eduardo Nunez, Johny Dynamo and a group known as Three Souls In My Mind.

Aguilar D'La Torre, who until mid-1979 served in a similar capacity with Discos Orfeon, suggests that there will also be a beefing up of the sales staff shortly.

Eurovision Telex

BRUSSELS—Electro-pop group Telex is to represent Belgium in this year's Eurovision Song Contest, which will be staged in neighboring Holland. Dutch television (BRT) and French tv (RTB) take turns in selecting the Belgian entry, and Telex was picked by the latter from seven candidates for its performance of a song entitled "Eurovision," which includes the event's network theme melody.



CORDON BLEU—This is the novel award created by CBS Records in Holland to honor A&M's Supertramp for double platinum (200,000) sales of the group's "Breakfast In America" album. The plates on this "breakfast" tray are actually platinum disks. CBS distributes A&M in continental Europe.

Asian Trek

• Continued from page 60

sibly Hong Kong and Taiwan, though its following in Japan is more modest.

The group's popularity in Southeast Asia is largely due to tv exposure of the Osmond family show. In Singapore, for example, the program has been running on the national station, Singapore Broadcasting Corp., for almost two years.

And sales of most of the group's records in the region have always been good, notes Polygram Singapore's marketing manager, Steven Tan.

Composers In Protest Over Greek Proposal

By JOHN CARR

ATHENS—Five of Greece's top composers and poets, including a Nobel prizewinner, have called on Prime Minister Constantine Karamanlis to correct a government plan they claim will unwittingly legitimize cassette piracy.

The five are composers Mikis Theodorakis, Manos Hadjidakis and Vasilis Tsitsanis, and poets Yannis Ritsos and Odysseus Elytis, the latter winner of last year's Nobel Prize for literature.

In an appeal published on the front page of a leading Greek national newspaper, they protest a government draft bill for putting copyright bands on all legal cassettes.

They claim the bill is inadequate in that it fails to guarantee that band supplies will not fall into the hands of pirates, enabling them to pass off their product as legitimate—or that the pirates won't be able to forge their own bands.

Backing the "big five" are the National Union of Composers and Lyricists, and the major recording companies who have been plagued by piracy that has devoured up to 75% of total cassette sales.

The appeal begins: "The state is being robbed by the cassette pirates. Composers and lyricists are being robbed, the Greek recording industry is being robbed and Greece is losing face internationally."

It goes on to request that premier Karamanlis personally intervene. And it has already caused a flurry of

activity in the Greek finance ministry, responsible for the draft bill, because the prime minister is widely regarded as the only person powerful enough to effect real administrative reform in the country.

Recording industry observers hope reform will not stop at eradicating piracy, though some pessimists fear that indifferent or uninformed buyers will still be "easy meat" for pirates, even if parliament passes an amended draft bill.

A long-standing industry complaint has been the lack of an effective, modern copyright law, a lack which has been costing companies and artists, both domestic and foreign, incalculable sums in lost royalties and performing rights.

The finance ministry here says it is drawing up a comprehensive copyright law, but the drawing up has been going on for more than two years and draft bills have "got lost" three times on the way to parliament for voting and hopefully approval.

But the local branch of the International Federation of Producers of Phonograms and Videograms (IFPI) has struck out on its own by setting up an antipiracy team that daily confiscates pirate stocks from Athens-based stores.

Industry executives say they are happy with the activity of the IFPI team and that the pirates' share of the cassette market has already fallen from last year's appalling 75% high point.



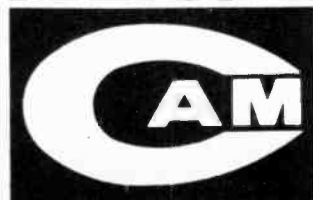
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Billboard

Cooperation With Other Groups Is Infante's Aim

MEXICO CITY—Expect to see closer cooperation between Mexico's disk industry association, AMPROFON, and such other local bodies as the composers society, the publishing group, the musicians union and the government's authors rights agency.

This is what newly appointed AMPROFON president, Guillermo Infante, looks to accomplish in the coming year, together with some internal strengthening of the 15-member body.

The new makeup of its board of directors (Billboard, March 8, 1980) will help guarantee the improvements, believes Infante, vice president and general manager of RCA Records here and now AMPROFON president for the third time. His previous stints at the helm were back-to-back in 1971-72.

Recently, AMPROFON has purportedly been losing some influence and prestige among its membership. There have also been companies withdrawing support, notably Orfeon.

"But an immediate aim," explains Infante, "is to establish a solid and workable relationship with such other organizations in the industry as the composers society SACM, the publishing as-

sociation EMMAC, the local musicians union SUTM and the government's authors rights agency.

"They are just as much interested in seeing improvement overall as we are in the distribution of records and tapes. It's to the advantage of all for there to be maximum cooperation."

Another AMPROFON goal is more respect via its "code of ethics," something Infante believes will ultimately bring about better business practices, i.e. limitations on how companies produce hit covers.

"Principally, we have to become more of a group of companies for our mutual protection," Infante continues. He notes much has to be done in the aggravating piracy and home taping problem areas.

Both combined to prevent the Mexican market from shooting past beyond its presently estimated \$250 million value at retail during the past year. Projections for 1980 are gauged at between \$270 and \$300 million.

"We have the tools and the executives to make it happen," concludes Infante. "All we need now is to pull it all together."

New Country Music Event Planned For U.K. Resort

LONDON—The first serious competition for Mervyn Conn's well-established Wembley festival of country music is being staged this summer, when 300,000 people are expected to attend a three-day country event in the English coastal town of Portsmouth.

Promoting this is a new firm, Fullmoore Festivals, and performers are likely to include Glen Campbell, Dolly Parton and Johnny Cash. The show will be held at a 120-acre outdoor site Aug. 8-10.

Portsmouth officials have also visited Nashville to discuss cultural links and the possibility of "twinning" the two towns, making the former as much the country capital of Britain as the latter is of the U.S.

Financial backing for the festival has come from outside the music business. Apart from the concerts,

set to run each evening from 6 p.m., there will be trade and exhibition stands, sideshows and performance opportunities for British acts.

Admission will be \$20 daily, and with a large vacationing population on tap, promoter Sue Fuller is confident of more than 100,000 attendance each day.

Along the coast at Brighton, a second country music festival—for British acts—is to run July 11-13 in this, its third year.

Among 30 U.K. acts on the bill are the Hillsiders, Pete Sayers and Poacher. A talent contest and the British Country Music Assn. awards presentation takes place during the event, which organizer Neil Coppendale hopes to make the subject of a full-length documentary feature for television or the cinema.

Osaka Is Fertile Ground For Softrock St. Nicklaus

TOKYO—As Tokyo is the capital of Japan and the country's cultural nerve center, records are first released here, seldom simultaneously with other regions.

So Epic/Sony took a quantum jump when it pressed up copies of "Magic," a new album by newcomer Dick St. Nicklaus, for Osaka. The result? A furor in Tokyo music circles.

The incident started when Melody House, a small disk importer, stocked only 10 copies of the record in its Osaka branch store. As the city has a village known as the "American center," where young people look, eat and live like American youth, Epic/Sony felt that "Magic" would sell well there, capitalizing upon the current boom for softrock (i.e., West Coast) product at the center.

The label initially pressed 3,000 copies and Osaka's four radio sta-

tions started making a hit out of the St. Nicklaus disk.

Epic/Sony's Joe Morita is enthusiastic about the outcome. "It's a rarity that a hit is made by Osaka radio, let alone any radio here! The deejays in Tokyo never play an unknown artist's records, yet our promotion staff went 'round to the stations there every day, letting those guys know that Osaka was taking over their role as hitmakers."

"This worked incredibly well. Whether they liked the song or not, it got plenty of airplay, and we expect a huge hit with this artist."

"Magic" will be available nationwide next month, with an initial run of 10,000 units. And Epic/Sony has even gone so far as to sign Dick St. Nicklaus direct, as he's been dropped by Epic U.S. (just a short time after the record was first imported into Japan, two months ago).

DISBAND FIVE ORCHESTRAS

BBC Economy Moves Draw Union Warning

• Continued from page 6

Direct savings in musicians' salaries is estimated at around \$4 million, but the net saving would be only \$1 million because music output would have to encompass outside orchestras.

Ian Trathowan, director general of the BBC, notified by letter 28,000 employees of the proposed cuts. Also involved are cutbacks in educational programming and an earlier sign-off of the classical channel, Radio 3.

In fact, the cuts go right across the board, from tv through radio and including such sections as public relations.

The corporation says the cuts have been forced upon it by the government's decision last November to set the license fee at 34 pounds (around \$78) when it says it needed about 42 pounds (\$96) to maintain services and develop certain areas.

And upcoming wage demands, in light of 30% increases granted to workers in commercial tv here, will add to the problem.

Aubrey Singer, managing director of BBC Radio, says, "The BBC still has three symphony orchestras and three light orchestras, more than any other European broadcasting organization, employing a quarter of the country's musicians."

But the musicians union, while recognizing the financial problems of the corporation, finds the cuts "totally unacceptable."

Meetings between the union and the BBC are planned as soon as possible, but some union officials are confident that the corporation will be in breach of the needletime agreement, because it is conditional on continuing the present level of employment of musicians.

One spokesperson says, "We must resist. We think we could come to an arrangement with the Phonographic Performance Ltd. which licenses the BBC to play records to shut down all radio record programs. And we could count on musicians to stop working for the BBC."

Protests mounted over the classical area of the cuts, too. Says David Lumsden, principal of the Royal Scottish Academy of Music and Drama; "It's not just musicians looking after their own jobs. The whole fabric of cultural life in Scotland is threatened by the move to abandon the Scottish Symphony Orchestra."

But in the light and popular orchestra field, it seems there are musical as well as financial grounds for the proposed cutbacks. Aubrey Singer wrote to the musicians involved, "The light and popular music orchestras cannot keep pace with the continual change in the popular music world, and this hampers BBC

Gypsy Smash

PRAGUE—"Black Gypsy," a folk-style waltz written by Ada Skolka and recorded by the South Bohemian brass band Budvarka, has broken all singles sales records in Czechoslovakia, topping the 300,000 unit mark and still well up the Top 20.

The record is released in the U.S. on the Apon label, which specializes in brass band polka and waltz repertoire. In Germany, it is to be recorded by Ernst Mosch Egerlaender Blasmusikanten, the most popular local brass band. "Black Gypsy" is the first major hit by Skolka, a small-town brass band composer.

Radio in responding to developments in public taste."

The economies also mean the loss of around 1,500 permanent and temporary jobs within the BBC. "We simply can't economize without causing some pain."

The proposed cuts have to be mulled over by the board of directors, and it's been stressed that alternative proposals could be considered. But it's in the music field that the most dramatic developments are expected.

Stan Hibbert, assistant general secretary of the musicians union, says, "We're outraged, not least because the announcement of the cuts was ill-mannered and ill-timed." Another view is that the BBC needs more orchestras, not less, because many of those in existence "work too hard."

But it is true that the BBC hierarchy has felt that too many jobs are involved in running the orchestras. When policy turned to cramming Radios 1 and 2 with pop records—to counter commercial stations—needletime was permitted through the maintenance of full-time musician employment.

However, this argument of overstaffing in musician terms carries little weight with Hibbert. "It doesn't add up. The BBC admits that 58% of its radio output is music, but it also admits that it only spends between 1½% and 2% on actual musicians."

Meanwhile, the union organizers plan retaliation. Everything, in pop music terms, hinges on talks between the two sides over the next week or so.

CONTROVERSY OVER BASF TAPING ADS

COPENHAGEN—A major industry controversy is heating up here as a result of a massive promotion campaign for BASF blank tapes, using the names of superstar acts like Abba and Wings.

Posters featuring these groups, along with the Bee Gees and Bryan Ferry, are shipped out to respondents to press advertisements by the local BASF affiliate. And the ads, aimed at the teenage market, say, "You can hear the sounds of these artists by recording them on BASF tapes."

Danish industry executives see this as a direct inducement to customers to copy major artists' product onto blank tape.

Says Kurt Hvild Mikkelsen, for EMI Denmark, licensee for Wings and Abba repertoire here, "When we saw the advertisements, we immediately contacted Polar International in Stockholm, and Paul McCartney's lawyer, John Eastman, in New York. Both asserted that BASF has no rights to use Wings or Abba on posters involving the BASF brand name."

Roxy Music representatives, E.G. Management, also insist BASF has no rights over the use of Bryan Ferry's name.

Result is that EMI lawyers are now in urgent touch with BASF over twofold complaints: usage of individual star names and pictures on BASF posters, and the technical and ethical aspects of urging consumers to record personal pirate tapes with BASF software.

International Briefs

• BERLIN—Hansa Records here has launched a new label, Rocktopus, as an outlet for local group talent and also product from Britain, France, Belgium and Holland. Bruno Wendel, who created the successful Brain label for the Metro-nome group, is masterminding the launch, spearheaded by two German bands, Dick Alix Reality and the Nighthawks. Full Hansa promotional weight is behind the new label.

• HELSINKI—Veteran U.S. blues artist, Champion Jack Dupree, now 69 and living in Hanover, is currently in Finland producing a new album by local blues musician Henry Ojutkangas and his band. Final product, which has Ojutkangas singing and playing harmonica, will feature guest spots from Dupree, and will be available through Finnscandia later this year.

• HONG KONG—There's an increasing market for Hong Kong-produced records in Japan, and one beneficiary is Cantonese pop singer, George Lam. Signed to EMI, his latest album features 12 songs from the soundtrack of his new movie, known in Chinese as "The Modern But Old-Fashioned Man." Four of the songs are written by Lam himself, and arrangements are by Chris Badiba.

• PARIS—The Buggles' "Video Killed The Radio Star," a major international hit, has become the first million-seller for Island Records in France. Label is licensed to Phonogram here, and the single has to date sold 1.2 million copies. Geoff Downes and Trevor Horn of the Buggles were in Paris to receive gold disks. "Video Killed The Radio Star" has sold a reported four million copies worldwide.

• PRAGUE—For the 16th successive year, Czechoslovakian artist Karel Gott won the "Golden Nightingale" pop poll organized by youth weekly Young World. Top female singer was Hana Zagorava, top rock band was Katapult, latter deposing Ladia Staidl's orchestra (which also works as Gott's backup band) for the first time. All these acts record for Supraphon.

• HONG KONG—RSO recording artist Mary Macgregor kicks off a four-week concert tour of Japan and the Far East here Wednesday (12). She then appears in Thailand, Singapore, Malaysia, Philippines, Australia, Taiwan, Japan and South Korea. Singer appears on the soundtrack of Paramount movie "Meatballs," currently in release worldwide.

• AMSTERDAM—Two Dutch booking agencies, Acket and Darling, are no longer working together. Main reason is that the latter, which has deals with 18 groups and soloists, wants to concentrate on local performers. Another cause? Dutch disk companies are less willing to provide financial support for tours by foreign attractions. Paul Acket, meanwhile, is concentrating on special projects, such as the prestigious annual North Sea Jazz Festival, and concerts in Holland by international acts like Bette Midler and Tina Turner.

• LONDON—London's theatreland is experiencing its worst financial crisis since the '30s, rendering musicals especially risky ventures. Latest casualty is "Beatlemania," which closed here Feb. 23 after a short run and losses estimated at more than \$300,000. Carol Channing's "Hello Dolly" has also closed.

Billboard® Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 3/8/80
SINGLES

This Week	Last Week	Song	Artist
1	1	ATOMIC	Blondie, Chrysalis
2	9	TOGETHER WE ARE BEAUTIFUL	Fern Kinney, WEA
3	6	TAKE THAT LOOK OFF YOUR FACE	Marti Webb, Polydor
4	5	I CAN'T STAND UP FOR FALLING DOWN	Elvis Costello, F-Beat
5	3	AND THE BEAT GOES ON	Whispers, Solar
6	2	COWARD OF THE COUNTY	Kenny Rogers, United Artists
7	4	CARRIE	Cliff Richard, EMI
8	17	GAMES WITHOUT FRONTIERS	Peter Gabriel, Charisma
9	7	ROCK WITH YOU	Michael Jackson, Epic
10	22	ALL NIGHT LONG	Rainbow, Polydor
11	8	SO GOOD TO BE BACK HOME AGAIN	Tourists, Logo
12	19	SO LONELY	Police, A&M
13	12	RIDERS IN THE SKY	Shadows, EMI
14	11	BABY I LOVE YOU	Ramones, Sire
15	25	AT THE EDGE	Stiff Little Fingers, Chrysalis
16	20	HANDS OFF SHE'S MINE	The Beat, Go-Feet
17	10	CAPTAIN BEAKY	Keith Mitchell, Polydor
18	34	TURNING JAPANESE	Vapors, United Artists
19	40	CUBA/BETTER DO IT SALSA	Gibson Brothers, Island
20	16	LIVING IN THE PLASTIC AGE	Buggles, Island
21	13	TOO MUCH TOO YOUNG	Specials, 2-Tone
22	14	SOMEONE'S LOOKING AT YOU	Boombtown Rats, Ensign
23	NEW	DANCE YOURSELF DIZZY	Liquid Gold, Polo
24	21	JANE	Jefferson Starship, RCA
25	30	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
26	23	ALABAMA SONG	David Bowie, RCA
27	15	I'M IN THE MOOD FOR DANCING	Nolan Sisters, Epic
28	28	SINGING THE BLUES	Dave Edmunds, Swan Song
29	29	TOUCH TOO MUCH	AC/DC, Atlantic
30	NEW	HOT DOG	Shakin' Stevens, Epic
31	NEW	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners, Atlantic
32	NEW	STOMP	Brothers Johnson, A&M
33	27	THREE MINUTE HERO	Selecter, 2-Tone
34	38	RUNNING FREE	Iron Maiden, EMI
35	NEW	WUZEL SONG	Jon Pertwee, Decca
36	18	I HEAR YOU NOW	Jon Anderson & Vangelis, Polydor
37	35	ON THE ROAD	Donna Summer, Casablanca
38	NEW	TONIGHT I'M ALRIGHT	Narada Michael Walden, Atlantic
39	NEW	ECHO BEACH	Martha & The Muffins, Dindisc
40	NEW	ANOTHER NAIL IN THE HEART	Squeeze, A&M

ALBUMS

1	1	STRING OF HITS	Shadows, EMI
2	3	GET HAPPY	Elvis Costello, F-Beat
3	2	THE LAST DANCE	Various, Motown
4	NEW	GREATEST HITS	Rose Royce, Whitfield
5	5	TELL ME ON SUNDAY	Marti Webb, Polydor
6	12	REGGATTA DE BLANC	Police, A&M
7	9	OFF THE WALL	Michael Jackson, Epic
8	4	PRETENDERS	Pretenders, Real
9	7	KENNY	Kenny Rogers, United Artists
10	NEW	GREATEST HITS	K.C. & The Sunshine Band, TK
11	13	OUTLANDOS D'AMOUR	Police, A&M
12	8	ONE STEP BEYOND	Stiff
13	6	TOO MUCH PRESSURE	Selecter, 2-Tone
14	17	EAT TO THE BEAT	Blondie, Chrysalis
15	15	GOLDEN COLLECTION	Charlie Pride, K-tel
16	10	SHORT STORIES	Jon Anderson & Vangelis, Polydor
17	11	SPECIALS	Specials, 2-Tone
18	18	THE WALL	Pink Floyd, Harvest
19	14	SMALLCREEP'S DAY	Mike Rutherford, Charisma
20	20	PERMANENT WAVES	Rush, Mercury
21	21	THE NOLAN SISTERS	Nolan, Epic
22	16	METAL FOR MUTHAS	Various, EMI
23	32	REALITY EFFECT	Tourists, Logo
24	22	LIGHT UP THE NIGHT	Brothers Johnson, A&M
25	19	GREATEST HITS VOL. 2	Abba, Epic
26	NEW	FREEDOM AT POINT ZERO	Jefferson Starship, Grunt
27	NEW	ORCHESTRAL MANOEUVRES IN THE DARK	Dindisk
28	38	ROCK AND ROLL JUVENILE	Cliff Richard, EMI
29	28	CAPTAIN BEAKY & HIS BAND	Keith Mitchell, Polydor
30	24	THE FINE ART OF SURFACING	Boombtown Rats, Ensign

31	NEW	DOWN TO EARTH	Rainbow, Polydor
32	30	PARALLEL LINES	Blondie, Chrysalis
33	25	I'M THE MAN	Joe Jackson, A&M
34	27	THE AGE OF PLASTIC	Buggles, Island
35	NEW	ON THE RADIO/GREATEST HITS	Donna Summer, Casablanca
36	35	GREATEST HITS	Rod Stewart, Riva
37	40	DISCOVERY	Electric Light Orchestra, Jet
38	23	FLOGGING A DEAD HORSE	Sex Pistols, Virgin
39	36	GREATEST	Bee Gees, RSO
40	29	LONDON CALLING	Clash, CBS

CANADA

(Courtesy Canadian Recording Industry Assn.)
As Of 3/5/80
SINGLES

This Week	Last Week	Song	Artist
1	1	RAPPER'S DELIGHT	Sugarhill Gang, Quality
2	3	VIDEO KILLED THE RADIO STAR	Buggles, Island
3	4	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
4	2	COWARD OF THE COUNTY	Kenny Rogers, United Artists
5	7	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
6	12	ANOTHER BRICK IN THE WALL	Pink Floyd, Columbia
7	5	MONEY	Flying Lizards, Virgin
8	NEW	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
9	13	LADIES NIGHT	Kool & The Gang, De-Lite
10	11	BABE	Styx, A&M
11	15	ROCK WITH YOU	Michael Jackson, Epic
12	NEW	YES I'M READY	Teri DeSario & KC, Casablanca
13	NEW	STILL	Commodores, Motown
14	10	ROMEO'S TUNE	Steve Forbert, Nempet
15	18	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
16	9	POP MUZIK	M, Sire
17	6	SARA	Fleetwood Mac, Warner Bros.
18	NEW	ON THE RADIO	Donna Summer, Casablanca
19	NEW	ESCAPE	Rupert Holmes, Infinity
20	NEW	99	Toto, Columbia

ALBUMS

1	2	THE WALL	Pink Floyd, Columbia
2	NEW	UNCUT	Powder Blues, RCA
3	NEW	DAMN THE TORPEDOES	Tom Petty & The Heartbreakers, MCA
4	4	THE LONG RUN	Eagles, Asylum
5	NEW	BUT THE LITTLE GIRLS UNDERSTAND	The Knack, Capitol
6	18	B-52s	B-52s, Warner Bros.
7	NEW	IN THE HEAT OF THE NIGHT	Pat Benatar, Chrysalis
8	1	GREATEST HITS, Vol. 2	Abba, Atlantic
9	NEW	THE PLEASURE PRINCIPLE	Gary Newman, Beggars Banquet
10	3	IN THROUGH THE OUT DOOR	Led Zeppelin, Swan Song
11	NEW	DRUMS AND WIRES	XTC, Virgin
12	NEW	THE SPECIALS	The Specials, Chrysalis
13	NEW	FINE ART OF SURFACING	Boombtown Rats, Ensign
14	NEW	PERMANENT WAVE	Rush, Anthem
15	6	KENNY	Kenny Rogers, United Artists
16	9	THE ROSE	Original Soundtrack, Atlantic
17	NEW	WET	Barbra Streisand, Columbia
18	NEW	DARK SIDE OF THE MOON	Pink Floyd, Capitol
19	NEW	I'M THE MAN	Joe Jackson, A&M
20	NEW	ARMAGEDDON	Prism, Capitol

WEST GERMANY

(Courtesy Der Musikmarkt)
As Of 3/10/80
SINGLES

This Week	Last Week	Song	Artist
1	2	SUN OF JAMAICA	Goombay Dance Band, CBS
2	1	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
3	3	RAPPER'S DELIGHT	Sugarhill Gang, CNR
4	5	QUE SERA MI VIDA	Gibson Brothers, Polydor
5	4	HERBERT	Gottlieb Wendehals, CNR
6	10	IT'S A REAL GOOD FEELING	Peter Kent, EMI
7	9	WEEKEND	Earth & Fire, Vertigo
8	13	THE BALLAD OF LUCY JORDAN	Marianne Faithfull, Island
9	6	WIE FREI WILST DU SEIN	Howard Carpendale, EMI
10	7	HADSCI HALEF OMAR	Dschinghis Khan, Jupiter
11	8	ZABADAK	Saragossa Band, Ariola
12	NEW	ABSCHIED IST EIN BIBCHEN WIE STERBEN	Katja Ebstein, Ariola
13	12	I HAVE A DREAM	Abba, Polydor
14	11	INDIAN RESERVATION	Orlando Riva Sound, Ariola
15	14	CONFUSSION	Electric Light Orchestra, Jet
16	19	NIE MEHR ALLEIN SEIN	Tony Holiday, Polydor

17	NEW	SPACER	Sheila & B. Devotion, Carrere
18	15	LUCIFER	Alan Parsons Project, Arista
19	17	ROCKABILLY REBEL	Matchbox, Magnet
20	20	FRUEHSTUECK	Gebrueder Blattschuss, Hansa
21	16	MAYBE	Thom Pace, RSO
22	18	LADIES NIGHT	Kool & The Gang, De-Lite
23	27	MONO	Monotones, Metronome
24	NEW	GIMME MORE	Teens, Hansa
25	NEW	ALLES WAS ICH BRAUCHE BIST DU	Hoffman & Hoffman, Global
26	NEW	I DO THE ROCK	Tim Curry, A&M
27	NEW	OOH YES I DO	Luv', Polydor
28	NEW	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
29	21	TIMM'S THEME	Soundtrack, WEA
30	NEW	MAM'S BOY	Suzi Quatro, RAK

ALBUMS

1	1	THE WALL	Pink Floyd, Harvest
2	5	UNBEHAGEN	Nina Hagen Band, CBS
3	4	EYES OF THE UNIVERSE	Barclay James Harvest, Polydor
4	3	EVE	Alan Parsons Project, Arista
5	NEW	LOVE SONGS	Elvis Presley, K-tel
6	7	BROKEN ENGLISH	Marianne Faithfull, Island
7	2	HITHAUS RAMBA ZAMBA2	Various, Polystar
8	6	TUSK	Fleetwood Mac, Warner Bros.
9	NEW	GOLDENER TROMPETEN SOUND	Herb Alpert & Tijuana Brass, A&M
10	15	GONE TO EARTH	Barclay James Harvest, Polydor
11	8	BREAKFAST IN AMERICA	Supertramp, A&M
12	9	DISCOVERY	Electric Light Orchestra, Jet
13	NEW	HIGHWAY TO HELL	AC/DC, Atlantic
14	NEW	ONE STEP BEYOND	Madness, Stiff
15	20	WISH YOU WERE HERE	Pink Floyd, Harvest
16	14	STEPPEWOLF	Peter Maffay, Telefunken
17	NEW	REGGATTA DE BLANC	Police, A&M
18	12	UDO 80	Udo Juergens, Ariola
19	NEW	PLATINUM	Mike Oldfield, Virgin
20	16	GREATEST HITS VOL. 2	Abba, Polydor

ITALY

(Courtesy Germano Ruscitto)
As Of 3/4/80
SINGLES

This Week	Last Week	Song	Artist
1	10	VIDEO KILLED THE RADIO STAR	Buggles, Island/Ricordi
2	2	REMI E LES SUE AVVENTURE	I Ragazzi Di Remi, Cetra/Fonit
3	5	MY SHARONA	Knack, Capitol/EMI
4	1	DISCO BAMBINA	Heather Parisi, CGD-MM
5	3	SE TORNASSI	Julio Iglesias, CBS/CGD-MM
6	7	C'E TUTTO IL MONDO INTORNO	Matia Bazar, Ariston/Ricordi
7	6	BUONA DOMENICA	Antonello Venditti, Philips/Polygram
8	20	MOSCOW DISCO	Telex, Durium
9	4	NOTTE A SORPRESA	I Pooh, CGD-MM
10	9	CICCIOTELLA	Loretta Goggi, WEA
11	13	CHE NE SAI	Riccardo Fogli, Paradisco/CGD-MM
12	11	L'ARIA DEL SABATO	Loretta Goggi, WEA
13	8	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic/CGD-MM
14	14	BODY TO BODY	Gepy & Gepy, Baby/CGD-MM
15	16	LA MIA BANDA SUONA IL ROCK	Ivano Fossati, RCA
16	NEW	CHE IDEA	New Trolls, WEA
17	17	SIGNOR GUIDICE	Roberto Vecchioni, Ciao/CGD-MM
18	12	NO MORE TEARS	Barbra Streisand & Donna Summer, Casablanca/Durium
19	18	SHANGHAIED	Lectric Funk, Neon/Panarecord
20	NEW	STOP	Kim and the Cadillac, Ariston/Ricordi

SOUTH AFRICA

(Courtesy Springbok Radio)
As Of 3/8/80
SINGLES

This Week	Last Week	Song	Artist
1	2	ANOTHER BRICK IN THE WALL	Pink Floyd, CBS
2	5	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
3	1	BABE	Styx, A&M
4	10	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
5	NEW	THE BALLAD OF LUCY JORDAN	Marianne Faithfull, Island
6	7	TIRED OF TOWEIN' THE LINE	Rocky Burnette, EMI
7	3	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
8	4	RISE	Herb Alpert, A&M

9	6	THE PART OF ME THAT NEEDS YOU MOST	Exile, RAK
10	8	VIDEO KILLED THE RADIO STAR	Buggles, Island

JAPAN

(Courtesy Music Labo)
As of 3/10/80
SINGLES

This Week	Last Week	Song	Artist
1	1	SAYONARA	Offcourse, Toshiba-EMI (PMP)
2	2	DAITOKAI	Crystal King, Aardvark (Yamaha)
3	3	SHUSHIFU	Alice, Toshiba-EMI (Noel)
4	4	WAKE UP	Kazuo Zaitzu, Toshiba-EMI (Shinko Gakufu)
5	10	OKURO KOTOKA	Kaientai, Polydor (Nichion/Noel)
6	5	KOI	Chiharu Matsuyama, F (STV Pack)
7	13	KUCHIBIRI-YO ATSUKU	KIMIOKATARE, Machiko Watanabe, CBS/Sony (PMP)
8	6	TOMARIGI	Sachiko Kobayashi, Warner Bros. (Daichi)
9	NEW	FUSHIGINA PEACH PIE	Mariya Takeuchi, RCA (Burning/PMP)
10	NEW	DOHKESI NO SONNET	Masashi Sada, Freeflight
11	9	OMAE TO FUTARI	Hiroshi Itsuki, Minoruhon (Sound Eye)
12	7	TOKIO	Kenji Sawada, Polydor (Watanabe)
13	12	KANASHIMI-WARAI	Miyuki Nakajima, F
14	16	LOVE SONG	Twist, Aardvark (Yamaha)
15	8	IHO-JIN	Saki Kubota, CBS/Sony (April)
16	11	SEXY YOU	Hiroimi Gou, CBS/Sony (Burning)
17	20	NAMIDA-DO-AVENUE	Southern All Stars, Invitation (PMP/Burning)
18	NEW	HEY LADY	Mayo Shohna, Jane (Yui Ongaku Shuppan)
19	19	YOAKE-NO-MY-WAY	Pal, King (NTV)
20	NEW	RADIO STAR NO KIGERI	Buggles, Island

ALBUMS

1	2	GREATEST HITS VOL. 2	Abba, Discmate
2	1	KISHO TENKETSU	Chiharu Matsuyama, F
3	10	PUBLIC PRESSURE	Yellow Magic Orchestra, Alfa
4	5	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
5	6	RISE	Herb Alpert, A&M
6	3	OKAERINASAI	Miyuki Nakajima, F
7	4	YUMEGATARI	Saki Kubota, CBS/Sony
8	8	YOU'RE ONLY LONELY	J.D. Souther, CBS/Sony
9	NEW	ASHITA NO KIMIE	Iruka, Orplid (Crown)
10	9	HARUTSUGEDORI	Momoe Yamaguchi, CBS/Sony
11	7	KAGIRINAKI CHOSEN	Alice, Toshiba-EMI
12	12	JOLLY JIVE	Msayoshi Takana, Kitty
13	11	THREE AND TWO	Offcourse, Toshiba-EMI
14	14	JUKAI BALLADE	Goro Noguchi, Polydor
15	17	ALICE VII	Alice, Toshiba-EMI
16	13	KANASHII-HODO-OTENKI	Ymi Matsutaya, Toshiba-EMI
17	16	AUISORUKU	Masashi Sada, Freeflight
18	20	WAJINDEN	Kaientai, Polydor
19	19	POCKET PARK	Miki Matsubara, See-Saw
20	15	SONGS	Hideki Saijo, RCA

AUSTRALIA

(Courtesy Kent Music Report)
As Of 3/3/80
SINGLES

This Week	Last Week	Song	Artist
1	1	CRAZY LITTLE THING CALLED LOVE	Queen, Elektra
2	2	DREAMING MY DREAMS WITH YOU	Colleen Hewett, Wizard
3	3	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
4	5	BLAME IT ON THE BOOGIE	Jacksons, Epic
5	7	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
6	4	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
7	6	ESCAPE	Rupert Holmes, MCA
8	12	HE'S MY NUMBER ONE	Christie Allen, Mushroom
9	20	ANOTHER BRICK IN THE WALL	Pink Floyd, CBS
10	8	MESSAGE IN A BOTTLE	Police, A&M
11	15	SARA	Fleetwood Mac, Warner Bros.
12	19	LOCOMOTION	Ritz, Epic
13	10	STAY WITH ME 'TIL DAWN	Judie Tzuke, Rocket
14	9	BABE	Styx, A&M
15	NEW	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE	Monty Python, Warner Bros.

16	11	HOT TOWN	Jon English, Mercury
17	NEW	COWARD OF THE COUNTY	Kenny Rogers, United Artists
18	NEW	CARRIE	Cliff Richard, EMI
19	NEW	MONEY	Flying Lizards, Missing Link



Police Mobile: A New Zealand fan of Police signs a competition "summons" in the presence of Radio 1ZM deejay Dave Norman, left, Festival's Victor Stent, second left, and 1ZM publicity staffer Catherine Murray.

Festival Campaign Turns Police Product Into Gold

By PHIL GIFFORD

AUCKLAND—A multi-media blitz with "police" cars, radio station sponsorship, taped and live interviews, posters and T-shirts promoting British band Police has paid off in gold for Festival Records, local licensee for A&M.

When the band arrived for a brief concert tour (Billboard, March 8, 1980), gold disks for both Police albums, "Outlandos D'Amour" and "Reggatta De Blanc," were waiting at Auckland International airport.

Both disks topped the gold mark (7,500 copies in this market) in the two weeks immediately preceding the tour.

Victor Stent, national promotions manager for Festival, says, "The promotion pushed both albums, which have been steady sellers, over the top into gold."

In Auckland, Wellington and Christchurch, New Zealand's three main cities, two Baha Volkswagen

Beetles and a Camaro were decorated as "Police" cars, with radio personalities from stations designated as official Police stations travelling to breakfast and lunchtime locations to play Police music, and to issue "summons" to fans, who then had to check out 11 hourly draws through the day on air for Police albums, T-shirts and concert tickets.

Another powerful promotion tool was a taped interview with Police lead singer Sting, which local stations could dub their own deejays' questions on to.

Says Stent, "Stations have got a little blasé about giveaways, but the use of an interview, which ran to 45 minutes, was a tremendous attraction."

The media and retailers were also bombarded with T-shirts and posters, and as an extra retail attraction, a blue vinyl version of "Reggatta De Blanc" was produced.

New To Philippines Group

QUEZON CITY—The Philippines Assn. of the Record Industry (PARI) recently opened its doors to nine new recording outfits seeking membership. The companies are ACT, Agrix, CRY, Jubel, MARAH, Pyramid, Tri-Gold, Unicorn and Z.

They joined the association in the wake of speculation that the Philippines Broadcast Media Council was mulling the possibility of allowing airplay only to PARI members.

With the acceptance of the new outfits, PARI now has a total of 24 members. The rest are Alpha, Aris, A&W, Blackgold, Disc Corp, Dyna, Grandeur, Hidcor, Jem, Leamever, Octo-Arts, Super, Vicor, WEA and Wonderland. Inactive are Mars and Zodiac.

Most of the new members are small independent producers of local talents whose repertoire leans heavily toward MOR.

Of the new outfits, Agrix, the recording arm of a complex involved in such diverse businesses as movie production, printing and canning agricultural produce, has made the most impact. Two of its talents, Boyet Orca and Gigi Villa, have had minor hits out of their first singles.

On the other hand, both ACT and Z have managed to sign already

Three Re-signed

STUTTGART—Intercord has resigned Andre Heller, Stephan Sulke and Reinhard Mey. All three artists recently completed highly successful tours of Germany.

Melodiya Plans For Olympics

By VADIM YURCHENKOV

MOSCOW—Whatever the final count of countries participating in this year's Olympics in Moscow, Melodiya is planning a number of special releases to coincide with the event, according to a&r manager, Sergei Fedorovtsev.

Firstly, there will be records featuring special sports songs and marches. A number of new musical works have been composed by Russian writers especially for the Olympics.

Secondly, there will be souvenir records, incorporating musical and spoken-word tributes to the five Olympic cities in the Soviet Union: Moscow, Leningrad, Minsk, Kiev and Tallin.

Thirdly, there will be an extensive series of Russia's best classical, contemporary, country, folk and jazz product, specially selected for marketing before and during the Games.

Among the Russian classical artists featured in the release will be singers Yevgeni Nesterenko, Elena Obraztsova, Irina Arkhipova and Vladimir Atlantov, and pianists Richter and Gilels, all performing with major symphony orchestras and conductors.

Russian folk music will be represented by the Osipov Balalaika, the Russian accordion band, Bayan, and the Balalaika Orchestra of the National Television & Radio, and there will be a special series called "Music of the Peoples of the U.S.S.R."

Although Russian contemporary music might be a little unsophisticated and immature to the international ear, it's felt that Russian jazz will have considerable appeal.

Jazz in the Soviet Union is an authentic, developed and imaginative art form. Several Olympic albums have already been issued, including Alexander Nazaruk's Moscow Jazz Quartet, the Leningrad Dixieland Band and a Leningrad jazz combo led by Oleg Kutsenko, a gifted and versatile saxophonist, writer and arranger.

The Olympic series of disks, packaged in quality sleeves and shrink-wrap-sealed, will all carry the official Olympic-80 emblem and will have notes in Russian and English.

Retail prices will be higher than for regular product. For example the Oleg Kutsenko album retails at 2.97 roubles (\$4.64) and Leningrad Dixieland at 3.10 roubles (\$4.84), compared with the normal retail price of 2.15 roubles (\$3.36) for contemporary and jazz albums.

Tokyo Fest Boosts Sales

• Continued from page 60

board; and Bob Austin, publisher of Record World.

From Japan, Ryoichi Hattori will act as chief judge, with Ben Okano from Music Labo and music critic Eiryo Ashihara.

The judges are professionals in the music industry, making the selection of winners more competitive on both the domestic and international levels. There's no division between foreign and domestic talent, and either can take the grand prize.

This year's entrants are Canada's Patsy Gallant (Attic Records, Disco-mate in Japan) for the song "It's Got To Be You;" America's Karla Bonoff (CBS and CBS/Sony here) for the title "Trouble Again;" Germany's Amii Stewart (Hansa Rec-

ords, Victor here) for the song, "The Letter;" and Britain's Dooleys (GTO Records, Epic/Sony here) for the song "Body Language."

Canada's Claudja Barry (Chrysalis, Toshiba-EMI here) for the song, "You Make Me Feel The Fire;" America's Gloria Gaynor (Polydor worldwide) for the tune, "Let Me Know (I Have The Right);" America's Stylistics (Philadelphia International, through CBS/Sony) for the number, "Is There Something On Your Mind;" Korea's Park Kyung Ai, for "Papa's Cradle Song;" Hong Kong's Eliza Chan, for the song, "Make Believe;" the Philippines' Passionata, performing "Luna Luna;" America's Dionne Warwick (Arista, licensed here to Nippon Phonogram) for "Feeling Old Feelings."



PEAK SUCCESS—Gary Numan admires a specially prepared "pyramid cake" at the Toronto reception held for the British star after his North American concert debut there last month. Right is WEA Canada artist relations manager, Roger Desjardins.

Trooper, Murray Top Juno '80 Nominations

TORONTO—Trooper and Anne Murray are the hot shots in this year's Juno Awards nominations with five and four entries apiece.

Depending on which way one reads the nominations posted in 23 voting categories, one can see rock and roll dominating—or disco.

Four out of five albums nominated in the album of the year ballot are definitely rock, two by western band Trooper.

In the single of the year category, however, three titles are crossover disco mixes. Anne Murray is in for "I Just Fall In Love Again" and rock act Streetheart makes it with a hot remake of the Rolling Stones nugget, "Under My Thumb."

Trooper's nominations span two ballots album group of the year and two nominations as composer of the year with the duo of Brian Smith and Ray McGuire specifically named.

Bruce Cockburn is a strong candidate as male vocalist, stacked against former winners such as Burton Cummings, Murray McLauchlan and Gino Vannelli. Neil Young is also named.

The female vocalist ballot is fairly eclectic. Perennial names such as Joni Mitchell (who has yet to actually win) and Anne Murray (last year's winner) are joined by popular country singer Carroll Baker, rocker Lisa Dal Bello and disco queen Claudja Barry.

Group of the year award is 100% rock dominated. Trooper, Rush and Prism fence off with Max Webster and April Wine in this high-sales category. It is interesting to note, excluding Prism, that all of these acts were developed by independent labels.

Anne Murray's four nominations are female vocalist, country female vocalist, album of the year and single of the year categories.

Rock and disco take an even split on the international album and single ballot. LP contenders include Rod Stewart, Supertramp, The Knack, Boney M and the Bee Gees.

The single ballot includes 45s by Patrick Hernandez, Rod Stewart, Blondie, Chic and the Village People.

Other categories include best country male and female singer, country group, jazz recordings, classical recording, producer of the year, engineer, best album graphic, children's album, folk artist, plus most

promising categories for male/female vocalists and group.

An instrumental artist category is also set aside and includes classical guitarist Liona Boyd who fails to be nominated in the classical recording category. Listed is a comedy album category, too, which includes an original cast recording of "Billy Bishop Goes To War."

The April 2 industry show is network telecast by the Canadian Broadcasting Corp., live from the Harbour Castle Convention Centre.

Host for the evening is Burton Cummings, who is also scheduled to perform along with instrumentalist Frank Mills, rock act Max Webster, country-rocker Murray McLauchlan and singers Carroll Baker and France Joli.

Supertramp Closing On 2 Million

TORONTO—Canada's mega sellers seem to lose some of their sizzle after capping the one million sales mark, but at least one is making a fair stab at the impossible dream of two million unit sales.

Supertramp's "Breakfast In America" (A&M) is by far the biggest and fastest album seller in this market.

Since release in the summer of 1979, the group has sold 1.4 million copies of the "Breakfast" album in Canada, in addition to boosting the catalog "Crime Of The Century" LP from 500,000 units to a million seller by year-end.

The two RSO soundtracks, "Saturday Night Fever" and "Grease," were certified as million sellers in 1978. Net figures provided by Polygram indicate the former has since sold another 300,000 units in the country and "Grease" has sold another 115,000 units.

In roughly the same league is Meat Loaf's "Bat Out Of Hell" album, certified a million seller last year. A CBS figure pegs total sales now at about 1.2 million.

The final mega seller is "Rumours" by Fleetwood Mac, certified in 1978 and the first title to top the mega unit figure in Canada. WEA officials are guarding their sales tally, but it's thought to be close to the 1.2 million mark.

Closeup

THE SPECIALS — Chrysalis CHR1265. Produced by Elvis Costello.

Every once in a while a group comes along that possesses the talent for incorporating the multifarious rhythms that have given rock music its vitality. The Specials are such a group. This multi-racial septet from Great Britain contains elements of pop, rock and reggae that are bound to affect the commercial market.

to racism. It is a single worthy of the attention lavished upon Aretha Franklin's version of "Respect." "*Just because you're a black boy/Just because you're white/Doesn't mean you have to fight/Just because you're nobody/Doesn't mean you're no good.*" reflect the lyrics.

"Concrete Jungle" and "Too Hot" wrap this side up neatly, reminding the listener that life in the city is too rough for the sort of life we're



The Specials: A solid blending of rock and reggae.

What makes the Specials so special is that they seem to have effortlessly mastered one of the prime requirements for pop success. The band has combined broad-based social themes with messages aimed at the individual. And unlike the masters of reggae, the Specials make their point without resorting to quasi-religious themes. The lyrics are directly related to ordinary events such as unemployment, unplanned parenthood and racial misunderstandings. The music is melodic, fluid, intelligently delivered and catchy.

The album contains 15 cuts, indicative of the bargaining power of the group—you hardly ever get that much music for your money these days. It opens with "A Message To You Rudy," a tune addressed to dropouts the world over, and combines the best of reggae and ska, the latter a softer strain of Caribbean funk than the strident reggae rock.

"Do The Dog" updates an American r&b classic while giving it a twist in the right direction. The next cut, "It's Up To You," serves notice to the listeners that the very future of the world depends on the individual's response, rather than a collective boogaloo. It's this type of lyric that makes the group so valuable. "Nite Club" extends the thought, bringing the community of the young and hip into the forefront of serious thought. The next cut sends a straight arrow into the heart of contemporary malaise.

"Doesn't Make It Alright" is a wonderfully melodic, distinct and clearly sung contemporary response

brought up to expect, and that the result of this paradox is bringing us to the boiling point. Putting all that into a pop tune is a neat trick.

"Monkey Man" is a jolly lark, ostensibly dedicated to bouncers in a bar, speaking to the same sort of sensuality the Stones once toyed with. Next comes the anthem, "Dawning Of A New Era," about which nothing less need be said. The title says it all if the album is to be believed.

"Blank Expression" takes up where the Sex Pistols left off with "Pretty Vacant," attacking the same temporal plague with a smoother and more commercially acceptable approach. It's hard to believe this music comes from a marriage between the labels that gave us Blondie and the 2-Tone imprint. But that's rock'n'roll.

"Stupid Marriage" and "Too Much Too Young" speak to the torment of adolescent lust for respectability and its pitfalls. To wit: "*Ain't you heard of the starving millions?/ Ain't you heard of contraception*" sets the tone. Reggae sets the pace.

"Gangsters" was popular abroad and is getting to be popular here. No wonder. The multi-racial rendering of "*I dread what the future will bring*" rings awfully true. "Little Bitch" takes a Stones' riff and rams it home into a male/female dialog set in the here, and, very hip, now.

The album concludes with another anthem. It is a terrific dance tune that should close many discotheques called "You're Wondering Now (What To Do Do This Is The End)." And that about sums it all up.

RICHARD M. NUSSER

Jazz On Campus

• Continued from page 41

Breeden. Paul Tanner's history jazz course at UCLA is a superbly popular program which turns away applicants. And the Eastman School of Music in Rochester, N.Y., has a degree program in jazz, just to mention a few of the active programs.

And California State at Los Angeles has a growing program because Bob Curnow is its head. Curnow, formerly associated with Stan Kenton's Creative World organization, has headed up the jazz program at Cal State L.A. since the fall of 1976. The program offers a four year study in jazz culminating in a bachelor of music in jazz degree.

In addition to the classroom subjects the program sponsors three jazz ensembles and six jazz combos. No getting around the name jazz here. The history of jazz class enrolls 150 kids at a clip and Curnow says 500 go through the course's three sections in an academic year.

New to the program is a course on the analysis of styles in which students study the likes of Charlie Parker, John Coltrane, Dizzy Gillespie, Louis Armstrong and Duke Ellington, among others. They listen to records and analyze arrangements harmonically, rhythmically and structurally. They also wind up playing the tunes to put a happy topper on the course.

During a student's junior and senior year, he/she has to give a recital. In the final year the student may choose his instructor—someone on or off campus. He/she produces the one-hour concert, has it taped and then does a paper on it.

Having Los Angeles' music community to draw from gives these students a major break, Curnow admits. Buddy Collette, Les Hooper, Bill Holman and others have all come on campus to play and instruct.

"The pros come to our two-hour clinics, they do informal rehearsals and the students are close to the live music when it's happening," Curnow says. "But more important, the pros can hear the students and when they hear extraordinary players, these kids can get jobs. Several have been hired by trombonist Bill Watrous for his band.

The same holds true for the other noted schools like North Texas State which become feeders for the working name bands which seem to eat up young players because of the grind of being on the road most of the year.

For a class in improvisation, Cal State has a room with a permanent rhythm section set up at all times. The school is also installing a cassette and record player so the students can play along with their favorites.

The interest in jazz is so solid at Cal State that Curnow had to open up a third band when the number of applicants outdrew the number of slots available in the other bands. Curnow calls the interest "an explosion."

Apparently his explosion has had solid after shocks. One of the school's jazz bands took the top big band prize at the Berkeley Jazz Festival and came in second in the combo competition.

The Monterey Jazz Festival in California regularly spotlights top-flight California collegians and high schoolers during its three day September extravaganza. And the Univ. of Nevada at Las Vegas' Lab Band has gone overseas to play in several European countries and did a guest shot at Montreux.

Lifelines

Births

Girl, Lindsay Deann, to Mr. and Mrs. Russ Berens March 5 in Los Angeles. Father is owner of Nickleodeon Records, a Los Angeles retail store, and Video One-Stop in Las Vegas.

★ ★ ★

Girl, Kelly Elizabeth, to Sandy and Gerald Hood Feb. 19 in Atlanta. Father is operations manager of Music & Video Merchandisers, Inc., in Stone Mountain, Ga.

Marriages

Mary K. Miller, singer, to Vince Kickerillo, owner of Inergi Records, in Houston Feb. 16.

★ ★ ★

Suzanne Logan of United Artists Music to Tom Hayden, president of Tom Hayden & Associates and co-president of A-Tom-Mik Records, last week in Los Angeles.

Deaths

Charles Emerson Holmes, 44, manager of Anita Ward of TK Records, March 3 in Mexico City while

on tour with Ward. He suffered from asthma, possibly agitated by Mexico's high altitudes.

★ ★ ★

Janet Vogel Rapp, 38, original member of the Skyliners vocal group, Feb. 21 in Pittsburgh. She is survived by her husband, Terry, and three children.

★ ★ ★

Hal Neal Jr., 55, former ABC Radio president, Feb. 28 in Darien, Conn., of a heart attack. He was ABC president from 1972 until he resigned a year ago after beginning his career in Detroit with WXYZ-AM. He also worked, in the early '60s, as general manager of New York's WABC-AM. He leaves his widow, Shirley Ann, and three children.

Theme By Leiken

LOS ANGELES—Molly-Ann Leiken has signed to write the lyrics to Mark Snow's theme for "When The Whistle Blows." Leiken has done themes for such productions as "French Postcards" and "The Other Side Of The Mountain, Part Two." "When The Whistle Blows" is a series slated for ABC-TV this spring.

Pickwick Moves Cautiously Into Home Video Market

By JIM McCULLAUGH

SAN DIEGO—Pickwick is moving cautiously but steadily into the home video marketplace, reports Robert Mitchell, general manager of video for Pickwick International, in remarks made here at a marketing seminar at the International Tape Assn. meet.

"The giant racker 'does not perceive the video business as the record business,'" says Mitchell, but emphasized that "Pickwick's entrance into video software is a natural extension of our current entertainment distribution network. Although we've watched video for some time, we entered the industry when we felt it had moved from technology to entertainment. Today's video has obviously moved

into the entertainment category with more top selling product than we could have reasonably expected. The 1980s will be the decade of video."

Last November Pickwick launched a 50-store test in four U.S. markets revolving around Video Works, a store within a store concept. The free standing setup was placed near the record and/or television departments of cherry-picked department stores and other mass merchants.

Video Works was also placed into selected mall record stores. The display features a screen, VTR and selected videocassette titles which display the front graphics of

(Continued on page 72)

Billboard SPECIAL SURVEY For Week Ending 3/15/80
Billboard Special Survey Hot Latin LPs

N. CAROLINA (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ESTRELLAS DE ORO Vol. #2 America 1007	1	JOSE JOSE Si me dejas ahora Pronto 1070
2	RICO TOVAR El recado Melody 5633	2	CAMILO SESTO Horas de amor Pronto 1071
3	ANGELA CARRASCO Quererte a ti Pronto 1069	3	ANGELA CARRASCO Quererte a ti Pronto 1069
4	CHELO Ya me voy Musart 1775	4	MERCEDES CASTRO Musart 10788
5	VICENTE FERNANDEZ El tatur CBS 892	5	VERONICA CASTRO Perless 2129
6	CAMILO SESTO Horas de amor Pronto 1071	6	ROCIO DURCAL Pronto 1068
7	MERCEDES CASTRO Musart 10788	7	VICENTE FERNANDEZ El tatur CBS 892
8	ROBERTO CARLOS CBS 12301	8	RENACIMIENTO 74 Ramex 2043
9	NAPOLEON Raff 9070	9	PEDRITO FERNANDEZ CBS 20303
10	JOSE JOSE Si me dejas ahora Pronto 1070	10	NAPOLEON Raff 9070
11	PEDRITO FERNANDEZ Mama solita CBS 20303	11	CHELO Ya me voy Musart 1775
12	LOS BUCKYS Melody 226	12	JOSE LUIS RODRIGUEZ Por si volveras TH2057
13	LA MIGRA Mar 111	13	RIGO TOVAR Melody 5633
14	VERONICA CASTRO Perless 2129	14	LOS BUCKYS Melody 5631
15	RAMON AYALA Freydi 1165	15	JULIO IGLESIAS Todos los dias un dia Alhambra 3151
16	LOS BUCKYS Lo Mejor Melody 5634	16	ELIO ROCA Mercurio 1914
17	GPO. FANTASIA Vol #2 Velvet 3006	17	LOS JOAO Musart 10795
18	LOS FREDYS Perless 10047	18	YOLANDA DEL RIO Arcano 3456
19	LA PEQUENA COMPANIA Lo mejor Alhambra 4021	19	ESTRELLAS DE ORO Vol. #2 America 1007
20	YOLANDA DEL RIO Arcano 3456	20	CLAUDIA DE COLOMBIA Caytronics 1533
21	DANNY RIVERA Serenata pina 18	21	LA PEQUENA COMPANIA Alhambra 4021
22	ALVARO DAVILA Profono 3001	22	LA MIGRA Mar 111
23	LOS POTROS Perless 10048	23	MANOELA TORRES CBS 891
24	NELSON NED Westside latino 4120	24	ALBERTO CORTES A1. 142
25	JOSE LUIS TH 2021	25	SOPHY Velvet 3003

MARCH 15, 1980 BILLBOARD

68 **Tops On Record: 22d Annual Grammy Winners**



Neil Diamond and Barbra Streisand perform "You Don't Bring Me Flowers," an emotional high point during the recent CBS telecasting of the 22nd annual Grammy Awards Show.



Billboard photos by Sam Emerson
Big Winners: The Doobie Brothers who won the Grammy for record of the year are elated along with Michael McDonald, center, and Kenny Loggins, who won the song of the year Grammy for "What A Fool Believes" done by the Doobies.



Bob Dylan performs his Grammy winning best male rock vocal performance of "Gotta Serve Somebody."



Grammy host Kenny Rogers duets with Donna Summer. Rogers won as best country male vocalist; Summer as best female rock vocalist.



Rickie Lee Jones accepts her best new artist award.



Dionne Warwick, who won two Grammys for best female vocalist and best female r&b vocalist, with presenter Quincy Jones.



Kenny Rogers with songwriter Bob Morrison, who won for best country song and Larry Butler, top producer of the year.



Charlie Daniels is all emotion after winning the Grammy for best country duo/group.



Emmylou Harris with her best female country vocalist accolade.



Presenters Kris Kristofferson with Herb Alpert who won for the best pop instrumental.



Presenters Gloria Gaynor and Isaac Hayes. She won for best disco recording.



Andrae Crouch has two roles, as a presenter and a recipient of the best contemporary soul gospel performance.

Stevie Wonder

“OUTSIDE MY WINDOW” T13-571C2

The new single from
“The Secret Life of Plants”
is now available.
On Motown Records



Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 3/15/80

Number of LPs reviewed this week **42** Last week **40**



LORETTA LYNN—Loretta, MCA MCA3217. Produced by Owen Bradley. A solid set of songs places the emphasis on Lynn's upfront voice. The pace varies from slow ballads such as "It's Too Late To Love Me Now" to the spicy love song "Naked In The Rain." Piano, drums, guitar, bass, electric bass and strings back up Lynn in the uncluttered Bradley production. The LP should benefit from the promotional efforts surrounding the new Lynn autobiographical movie "Coal Miner's Daughter."

Best cuts: "Sweet, Sweet Daddy," "It's Too Late To Love Me Now," "You're A Cross I Can't Bear," "I've Been Lonely So Long," "I Should Be Over You By Now."

ORIGINAL MOTION PICTURE SOUNDTRACK—Coal Miner's Daughter, MCA MCA5107. Produced by Owen Bradley. Sounding remarkably like Loretta Lynn, actress Sissy Spacek handles the material on this soundtrack incredibly well. From "There He Goes" (which could be the first Spacek single) to "Coal Miner's Daughter" which ends the soundtrack and the film, one feels that Lynn is handling the vocals. Included in the soundtrack is Levon Helm's version of "Blue Moon Of Kentucky," and several selections by Beverly D'Angelo who plays Patsy Cline in the film, performing "Walking After Midnight," "Crazy," "Sweet Dreams" and duets Spacek on "Back In Baby's Arms." One of the better film soundtracks recently, the material is treated with care and perfection by producer Bradley.

Best cuts: "There He Goes," "I'm A Honky Tonk Girl," "I Fall To Pieces," "Blue Moon Of Kentucky," "Back In Baby's Arms," and "Coal Miner's Daughter."

REX ALLEN JR.—Oklahoma Rose, Warner Bros. BSK3403. Produced by Rex Allen Jr., Norro Wilson. "Oklahoma Rose," a fascinating full-length story told in song, is an outstanding musical effort that also happens to be one of country's first "concept" albums. Using his own band and top Nashville players, and cowriting a lot of the material himself, Allen creates a unique and thoroughly enjoyable LP that seems to grow better with each listening. "Oklahoma Rose" tells the saga of a small town girl who abandons boyfriend and home to follow the bright lights of Hollywood. Though collectively the songs relate the events and emotions of the two main characters, each song stands individually on its own as a potential single, and Allen sounds better than ever.

Best cuts: "Prairie Moon," "It's Over," "Hollywood," "You're Gonna Be A Star," "Yippi Cry Yi."

DEBBY BOONE—Love Has No Reason, Warner/Curb BSK3419. Produced by Larry Butler. The material, production and arrangements all work quite effectively on this, perhaps Debby's strongest album to date. Taking a country twist, producer Butler has selected a wide ranging assortment of songs which Boone glides through. With her vocals out front, Boone works effortlessly on Diane Pfieffer's "Just When I Needed A Love Song," and Kenny O'Dell's "When It's Just You And Me." Nashville's top players, the album is the first of hopefully a series of Butler and Boone combinations.

Best cuts: Those mentioned above plus "Are You On The Road To Lovin' Me Again," "Love Put A Song In My Heart."



THE TASMANIAN DEVILS—Warner Bros. BSK3400. Produced by Erik Jacobsen, the Tasmanian Devils. San Francisco Bay quintet plays an infectious brand of spare pop-rock. The sound is reminiscent of Talking Heads in its leanness, the subject matter and vocal phrasing are far more in keeping with conventional pop sensibilities. "Sender To Me" and "Don't Slip" have subtle reggae undertones while "Music" is a nice slice of blue-eyed funk. However, the standout track is the hypnotic "Spy In The House Of Love" which is soft yet commanding. Lead vocals by Pat Craig and Dennis Hogan fit the format well.

Best cuts: "Spy In The House Of Love," "Sender To Me," "Music," "Don't Slip," "My Obsession."

PRIVATE LIGHTNING—A&M SP4791. Produced by Robin Geoffrey Cable. This sextet delivers mainstream, commercial rock that possesses plenty of hooks and enough lyrical clout to appeal to the AOR audience. The music is tight, shying away from the overblown delivery some of the older bands seem to prefer. Several cuts are well worth hearing and the addition of Patty Van Ness on violin is a real visual treat. Band has a solid reputation throughout New England and should break there first.

Best cuts: "Physical Speed," "Bright City," "Song Of The Kite."

BRYAN ADAMS—A&M SP4800. Produced by Jim Vallance, Bryan Adams. A nice approach to basic pop/rock is evidenced here, although composer/pianist/vocalist/guitarist Adams displays a penchant for hard rock that works. A Canadian, he had a disco hit last year that belies his rock roots. These nine cuts show promise, although the lyrics aren't as biting as the market demands. There are some tunes that stand out, though, and the music rocks out with gusto.

Best cuts: "Hiding From Love," "State Of Mind," "Win Some, Lose Some."

Spotlight

BILLY JOEL—Glass Houses, Columbia FC36384. Produced by Phil Ramone. Released on the heels of Joel's best album Grammy for "52nd Street," the singer/songwriter rocks out more than on previous albums. The material is more biting and harder edged, punctuated by the effervescent playing of Joel's band. Joel's writing still leans towards the mainstream with plenty of hooks and memorable melodies, although he leans more towards the progressive (at least for him) on several cuts. His vocals also take on different tones, sounding very similar to Paul McCartney on "Don't Ask Me Why" and then changes gears to sound more in line with contemporary new wave singers. While there aren't as many slick and sweet ballads as on "52nd Street" and "The Stranger," it is to Joel's benefit that he has altered his successful style and dared to try something out of the norm. There's even one tune in which Joel dazzles with French verse. Superb guitar and sax work cushion Joel's piano.

Best cuts: "You May Be Right," "Don't Ask Me Why," "Sometimes A Fantasy," "I Don't Want To Be Alone."



WENDY CARLOS—Switched-On Brandenburgs; CBS M2X35895. Carlos' survey of the six Bach "Brandenburg" Concertos began in 1968 with the landmark "Switched On Bach" album, and about half of this double-LP set has appeared in previous releases. Dealers can point to some minor changes in earlier interpretations, the remastered sound and the special two-disk pricing as incentives for customers now to acquire the collection in its entirety. Also the "crossover" market is a potent force. Even those who perform on conventional instruments—let alone other synthesists—must admire the singing quality and rhythmic buoyancy that Carlos achieves with her banks of electronic gear.



pop

DARYL HALL—Sacred Songs, RCA AFL13375. Produced by Robert Fripp. This is the Fripp-produced Hall LP that has been delayed two years because of contractual and legal difficulties. Now it is here, and it was well worth the wait, as Hall's soul influenced vocals find their perfect foil in Fripp's "Friffertronics." The result is space funk that works very well, its head very much in the clouds while its heart and soul remain solidly on the ground. **Best cuts:** "Babs And Babs," "NYCNY," "Survive," "Without Tears."

JOHN MILES—Sympathy, Arista AB4261. Produced by Alan Parsons, Gary Lyons. An artist with the potential to break big in the mainstream progressive rock market is John Miles, whose latest release, "Sympathy," is a solid effort anchored by mature songwriting and to the mark instrumentation and arrangements. Miles has a good high rock voice, which he can bring down for effect and which serves him very well here. **Best cuts:** "Sympathy," "We All Fall Down," "C'Est La Vie," "Can't Keep A Good Man Down."

STONEBOLT—Keep It Alive, RCA KKL10357. Produced by Walter Stewart, Ray Roper. Stonebolt has all the ingredients to achieve Top 40 airplay: commercial hooks, strong vocals and hummable melodies. The playing is cohesive and with more of an identity, this quintet could make a decent showing. **Best cuts:** "Price Of Love," "Love Struck," "Don't Ya Hide It."

GENTLE GIANT—Civilian, Columbia JC36341. Produced by Onward U.S. Productions. Gentle Giant debuts on CBS with the kind of engaging progressive rock it made while on Capitol. The songs here are shorter, punchier and more adaptable for AOR radio. The band's lyrics are particularly interesting and the playing is clean and precise. **Best cuts:** "Convenience," "Underground," "Inside Out," "All Through The Night."

TRIUMPH—Progressions Of Power, RCA AFL13524. Produced by Triumph. Canadian power rock trio turns in a set of energetic rockers that not only showcases fine guitar work but also a sense of melody. While the group is not among the most original, it does have an audience that appreciates this kind of music. **Best cuts:** "I Can Survive," "I Live For The Weekend," "Woman In Love," "Hard Road."

THE DUDEK, FINNIGAN, KRUEGER BAND, Columbia JC35770. Produced by James Newton Howard, Andy Johns. The music of Les Dudek, Mike Finnigan and Jim Krueger, unlike most sidemen turned frontmen, is not just technically precise. The eight tunes here are solid pop-rock pieces with r&b and jazz undertones in places. Dudek's rousing guitar work is kept in the context of hook-filled songs so the playing never becomes excessive or showy. Finnigan's heartfelt vocals shine and Krueger's guitar playing is crisp. **Best cuts:** "It's All About You," "Drinkin' Alone," "You Cut So Deep," "Angels Fall," "Just Be Happy."

URBAN VERBS—Warner Bros. BSK3418. Produced by Mike Thorne. From Washington, D.C., this group sounds urban with

its raw, slashing music. At times, the group brings to mind the best of the Doors' moody and somewhat dischordant material. This is especially true of the understated "Luca Brasi" and "Good Life," yet another attack on the lifestyle of Californians. This LP proves experimental punk music did not die in 1977. **Best cuts:** "Good Life," "Ring-Ring (My Telephone's Talking)," "Subways," "Luca Brasi."

PUBLIC IMAGE LTD.—Second Edition, Island 2WX3288. No producer listed. For specialized tastes, this two record set is John "Rotten" Lydon's post-Sex Pistols experiment. He still possesses a buzzsaw of a voice though now the musical backing has changed. As with the avant-garde James White And The Blacks, Public Image uses a steady disco backbeat much of the time. However, Lydon's ranting voice and odd melodies put this on the extreme edge of the mainstream. Danceable "Bad Baby" is the most accessible cut. **Best cuts:** "Bad Baby," "No Birds," "Albatross," "Swan Lake."

BRUFORD—Polydor PD16261. Produced by Ron Malo, Bill Bruford. Bill Bruford, for which this quartet is named, has been a percussionist for many top progressive rock bands over the years including Yes and King Crimson. However, this arresting eight-song set is mostly jazz in the Weather Report vein. The band reaches its peak on such steamy instrumentals as "Land's End," "Q.E.D.," "Joe Frazier" and the quiet "Palewell Park." The pop "Plans For J.D.," with its sly hook and harmonies, is the only concession to mainstream pop values. Most cuts fit into AOR and jazz formats. **Best cuts:** Those mentioned.

ROADMASTER—Fortress, Mercury SRM13814. Produced by Flo & Eddie with John Stronach. Second Mercury album from these Midwestern rockers showcases the quintet's hard-driving but melodic style. Solid guitars and drums are at the music's core, while Mac McNally fronts the lineup with expressive and confident vocals. **Best cuts:** "Ride The Wind Away," "Too Long, Too Long," "Satisfied Woman."

MIKE RUTHERFORD—Smallcreep's Day, Passport PB9843 (JEM). No producer listed. Genesis bassist Rutherford debuts with his first solo album that is a concept (side two) about a man who works on an assembly line for 40 years without knowing what his contribution to the final project is. The album is on the progressive side of the spectrum but suitable for AOR formats. **Best cuts:** "Moonshine," "Time And Time Again," "Cats And Rats."

MARTI WEBB—Tell Me On A Sunday, Polydor PD16260. Produced by Andrew Lloyd Webber. This is the latest of Webber's concept albums, recalling his work on "Evita" and "Jesus Christ, Superstar." Webb's is an appealing yet sophisticated vocal style, which works well whatever the musical setting: bold and Spectroscopic as in the current U.K. hit, "Take That Look Off Your Face," or subtle and somber as in the album's title cut. Musicians like Rod Argent and Jon Hiseman lend the project extra weight. **Best cuts:** Those cited, plus "It's Not The End Of The World."

BROADWAY CAST ALBUM—Oklahoma, RCA CBL13572. Produced for records by Thomas Z. Shepard. Thirty five years old and the score to this Broadway revival sounds as young and wonderful as the cast, led by Laurence Guittard and Christine Andreas. Show music fans will appreciate the three songs never released with the Decca original cast including the remarkable Rodgers & Hammerstein character song, "Lonely Room." **Best cuts:** All.

IN CROWD—Man From New Guinea, Mango MLPS9577 (Island). Produced by Phil Mathias. "Reggae Groove" is an instrumental dance number that is more pure soul than reggae and is somewhat reminiscent of Kool & The Gang's "Ladies Night." The rest of the side is lilting, infectious reggae which has a soft almost adult contemporary feel. The crystal clear harmonic arrangements of the voices are closer to the Mills Brothers than Bob Marley. **Best cuts:** All of side two.

soul

PEGGY BLUE—I Got Love, MCA MCA3223. Produced by Jerry Ragovoy. Blue has sung backup for Norman Connors, Esther Phillips, Staple Singers, Stephanie Mills and others. On her solo debut, she sings seven songs written or cowritten by producer Ragovoy and Marvin Gaye's "Dancing In The Streets." Each track gets a sensitive reading and evokes different moods. A few cuts are very danceable although Blue's voice is more suitable for relaxing listening. Strings and horns ar-

rangements add a nice touch. **Best cuts:** "When You Got A Good Groove Goin'," "It's The End," "I Got Love."

jazz

BILL O'CONNELL—Searching, Inner City IC1035. Produced by Eddie Oberste. Pianist O'Connell plays his jazz in a Bill Evans vein, but he exhibits a lot of originality here in six original compositions, four of them his own. Accompanied by Mike Willens on bass and Jeff Papez on drums, O'Connell has turned out an album that has unflagging appeal and warmth. **Best cuts:** "White Light," "Four A.M."

RAY WILKES—Dark Blue Man, Inner City IC1051. Produced by Gene Elders, Ray Wilkes. This is a beautifully conceived and executed album that ranges from classical guitar solos by Wilkes to ambitious arrangements with strings and saxes. Along the way David Ferguson plays some tasteful piano, but there's no question that Wilkes is the star of this jazz outing. **Best cuts:** All.

BOBBY KNIGHT'S GREAT AMERICAN TROMBONE CO.—Cream Of The Crop, Pye NS003. Produced by Bobby Knight, Marty Morgan. A spectacular program of 10 tunes with six trombones spotted in front of a splendid three-man rhythm section. Knight's 'bone is joined by Carl Fontana, Phil Teele, Lew McCreary, Charlie Loper and the late Frank Rosolino in a daring and exceptionally musical experiment which comes off as bright, swinging and (at times) humorous tour de force. **Best cuts:** "I Got Rhythm," "When I Fall In Love," "Li'l Bit."

HELIOCENTRIC—Discovery DS806. Produced by Heliocentric. Quartet makes an auspicious bow with a program which blends various meters with Latin underpinnings and an adventurous, crystal attack. Horns and keyboards are the basic melody instruments with drums and bass cleanly aggressive. The modern jazz is infectious and free flowing, albeit well organized. Group will need some promotion to spin it out from all the new bands emerging. **Best cuts:** "Afferent Connection," "Arrow," "Cloud Mountain."

RUSSELL GARCIA—Variations For Flugelhorn, String Quartet, Bass & Drums, Trend TR522. Produced by Albert Marx. This is heavy stuff, an intense listening experience in which Chuck Findley's mellow flugelhorn is counterpoised against a string quartet with bass and drums kicking the interventions along. There is a quasi-classical feel to Garcia's compositions but the jazz emphasis overwhelms. This is the label's second digital effort with Sony equipment and the sound is indeed crisp. Garcia's recent absence from disks has now been counteracted by this fine work. **Best cuts:** "Alchemy," "Swing Lightly," "Lament."

BOB FLORENCE—Big Band Live At Concerts By The Sea, Trend TR523. Produced by Albert Marx. L.A. area band makes a roaring debut on this debut digital disk for tiny L.A. label. Florence's six tunes are well fashioned showcase for the many colors of the brass and reed section. While it plays with conviction, the band lacks a distinct signature but the music is engaging and rich and mellow and bombastic so that the Sony digital taping offers greater instrumental presence. **Best cuts:** "Lonely Carousel," "I'll Remember," "Party Hearty."

DALLAS JAZZ ORCHESTRA—Super Chicken, DJO unnumbered. Produced by Galen Jeter. These Lone Star state professionals have popped with a laudable package comprising two 12-inch LPs comprising 12 tunes. With five trumpets and four trombones, it's a powerful ensemble with the ability to purvey fat ballad sounds with a number of uptempo jumpers. **Best cuts:** "The More I See You," "Nothing Grows In The Shade."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Record World To Open 3 New Stores

NEW YORK—The Record World retail chain will have three additional outlets by June, according to Roy Imber, who operates the TSS/Record World locations out of Elroy Enterprises of Freeport, N.Y.

In April, Record World will have a 4,500 square feet unit in Peekskill, N.Y. at Alexander's Mall on Route 6; a 2,000 square feet unit will open in May at the Sears Shopping Center in Commack, N.Y.; and a 2,500 square feet outlet in Greenvale, N.Y., in the Wheatley Hills Plaza.

Imber says the 28-store chain is experiencing "better than anticipated" sales and adds that Billy Joel's first album in 18 months, "Glass Houses," has moved well since becoming available Monday (3).



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Billboard's®

Billboard SPECIAL SURVEY For Week Ending 3/15/80

Number of singles reviewed
this week **79** Last week **88**

Top Single Picks™

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BILLY JOEL—You May Be Right (3:58); producer: Phil Ramone; writer: B. Joel; publishers: Impulsive/April ASCAP, Columbia 111231. Initial single from the new album is an up-tempo pop number. Guitar solo and sax solo near the end show off Joel's rock spirit.

SMOKEY ROBINSON—Let Me Be The Clock (3:47); producer: William "Smookey" Robinson; writer: W. Robinson; publisher: Bertam ASCAP, Tamla T54311F (Motown). Robinson follows his top five pop and soul hit "Cruisin'" with another pretty, tender romantic ballad. Robinson is very direct and personal in his vocals, commanding the listener's attention away from the simple instrumental backdrop.

STYX—Borrowed Time (4:14); producer: Styx; writers: Dennis De Young, Tommy Shaw; publishers: Stygian Songs/Almo ASCAP, A&M 22285. Third single from Styx's "Cornerstone" rocks out harder than previous singles. Fiery lead vocal and matching guitar riffs spark the track.

DIONNE WARWICK—After You (3:37); producer: Barry Manilow; writers: D. Frank, D. James; publisher: Sumac BMI, Arista AS0498. Warwick's third single from her Arista comeback album is an easy listening gem—with an expressive, emotional vocal riding over a dramatic, exciting instrumental track. It's a cross between her last two singles (both of which won Grammys), at once big-building and possessing an engaging easy tempo.

recommended

GRACE SLICK—Seasons (3:23); producer: Ron Frangipane; writer: Grace Slick; publisher: Cheeks BMI, RCA JH11939.

MARCH 15, 1980 BILLBOARD

ELVIS COSTELLO AND THE ATTRACTIONS—I Can't Stand Up For Falling Down (2:05); producer: Nick Lowe; writers: H. Banks, A. Jones; publishers: East Memphis/Cotillion BMI, Columbia 111194.

THE BEACH BOYS—Goin' On (2:58); producer: Bruce Johnston; writer: B. Johnston; publishers: New Executive/Chal-lou BMI, Caribou ZS99032 (CBS).

LEIF GARRETT—I Was Looking For Someone To Love (2:53); producer: Michael Lloyd; writers: Michael Lloyd, Howie Greenfield; publishers: Michael ASCAP/Don Kirshner/Black-wood BMI, Scotti Bros. SB516 (Atlantic).

RAMONES—Baby, I Love You (3:50); producer: Phil Spector; writers: Phil Spector, Jeff Barry, Ellie Greenwich; publishers: Mother Bertha/Trio BMI, Sire SRE49182 (Warner Bros.).

JENNIFER WARNES—When The Feeling Comes Around (3:16); producer: Rob Fraboni; writer: R. Cunha; publisher: Next Stop ASCAP, Arista AS0497.

TRIUMPH—I Can Survive (3:45); producer: Triumph; writers: G. Moore, M. Levine, R. Emmett; publisher: Triumph Songs CAPAC, RCA JH11945.

DENIECE WILLIAMS—When Love Comes Calling (3:27); pro-

ducer: David Foster; writers: J.D. Williams, D. Foster, C. Pinckes; publishers: Kee-Drick/Foster Frees BMI, ARC/Columbia 310971.

THE COOPER DODGE BAND—I Want You Back In My Life Again (3:00); producer: Eric Thorngrin; writers: C. Christian, K. Chater; publishers: Dutchess/Home Sweet Home BMI, Atco 7215 (Atlantic).

FUN WITH ANIMALS—The Test Of Love And Sex (2:37); producers: Richard Haxton, Fun With Animals; publishers: Haxtoons/Sealovesongs BMI, A&M 2223S.



SHALAMAR—Right In The Socket (3:40); producer: Leon Sylvers; writers: K. Spencer, L. Sylvers, D. Griffey; publishers: Spectrum VII/Rosey ASCAP, Solar JH11929 (RCA). The group follows its top 10 "The Second Time Around" with a funkier, more rhythmic number still retaining the catchy finger-popping quality of the first hit.

JERMAINE JACKSON—Let's Get Serious (3:33); producer: Stevie Wonder; writers: S. Wonder, L. Garrett; publishers: Jobete/Black Bull ASCAP, Motown M1469F. First single from an upcoming LP is a funky handclapping dance number. Hook is infectious and backing vocals add drive. Stevie Wonder guests on this disk and adds his own personality.

PEABO BRYSON—Minute By Minute (3:20); producers: Peabo Bryson, Johnny Pate; writers: M. McDonald, L. Abrams; publishers: Snug/Loresta BMI/ASCAP, Capitol P4844. Peabo's r&b rendition of the Doobie Brothers song is sparked by the singer's vocal phrasing. The arrangement sticks close to the original giving it pop potential.

recommended

LAKESIDE—From 9:00 Until (3:44); producers: Dick Griffey, Leon Sylvers, Lakeside; writer: Otis Stokes; publisher: Spectrum VII ASCAP, Solar JH11931 (RCA).

MACHINE—Is It Love (3:14); producer: Joe Ferla; writers: Lee, Nance, Stovall, Ferguson; publishers: Getting Loose/Nance Stovall/Sadie's Son's/Hologram ASCAP, RCA JB11942.

LOVE COMMITTEE—I Made A Mistake (3:49) producers: Terry Stubbs, Mike Jackson, Cheryl Tyrrell; writers: E. Levert, W. Williams, M. Jackson; publisher: Cold BMI, T-Electric/MCA 41189.

REN WOODS—Hooked On A Love Groove (3:17) producer: Al McKay; writers: A. McKay, G. Barbee; publisher: Steelchest ASCAP, ARC/Columbia 111233.

CHUCK CISSELL—Forever (3:41) producers: Skip Scarborough, David N. Crawford; writers: Brian Holland, Lamont Dozier, Freddie Gorman; publishers: Jobete/Stone Agate BMI, Arista AS0499.

VERNON BURCH—Once Again In My Life (4:05) producer:

James E. Gadson; writers: V. Burch, H. Redmon Jr.; J. Gadson; publishers: Rick's/Sand B. BMI, Chocolate City CC3205 (Casablanca).

DAMION & DENITA—Is It Still Warm (3:56) producer: William "Mickey" Stevenson; writers: C. Shadrach, W. Duncan, D. Hardy, T. DePiero; publishers: Blue Standard, Stevenson/British Rocket ASCAP, Rocket PIG41206 (MCA).

LE PAMPLEMOUSSE—You Can Get Off On The Music (3:30) producers: Laurin Rinder, W. Michael Lewis; writers: Troy Laws, Merria Ross; publisher: Equinox BMI, AVI 316S.

IMPERIALS—Living Without Your Love (3:27) producer: Michael Omartian; writer: Tom Hemby; publisher: Word ASCAP, Day Spring D613 (Word).



DICKEY LEE—Don't Look Back (2:47) producer: Allen Reynolds; writer: Bob McDill; publisher: Hall-Clement, BMI, Mercury 57017. The best release from this talented artist in quite a while, it's a fine Bob McDill tune that features a Don Williams-flavored arrangement from producer Reynolds. It's a bright, catchy number with everything going for it, and the instrumental tracks are perfect accompaniment.

LOUISE MANDRELL—Wake Me Up (3:02) producer: Buddy Killen; writers: C. Putman-M. Kesser; publishers: Tree, BMI/Cross Keys, ASCAP, Epic 950856. This ought to be the tune that bounces this younger Mandrell high up onto the charts. She has some of the vocal characteristics of her sister but her own individual style, and she shines on this breezy upbeat number.

CHRISTY LANE—One Day At A Time (3:22) producer: Jerry Gillespie; writers: Marijohn Wilkin-Kris Kristofferson; publisher: Buckhorn, BMI, United Artists UAX1342Y. Lane's newest is a remake of the Wilkin/Kristofferson religious-tinged composition. She's backed by cascading strings, soothing background voices, percussion, bass and guitar.

SONNY CURTIS—The Real Buddy Holly Story (3:16) producers: The Hitmen; writer: Sonny Curtis; publisher: Skol, BMI, Elektra E46616. Performed for the first time on the recent PBS special on Buddy Holly, Curtis provides an autobiographical look into Holly's career. A midtempo acoustic number, this true story will fit into all radio formats. Musicianship and production are flawless.

DON GIBSON—Sweet Sensuous Sensations (2:31) producer: Ronnie Gant; writer: Kenny Walker; publisher: Acuff-Rose, BMI, Warner/Curb WBS 49193. A refreshing taste of country from Gibson, highlighted by steel guitar and background vocals. Swiftly moving, Gibson glides through the song with ease, while the production is uncluttered and lean.

recommended

JERRY REED—Workin' At The Carwash Blues (2:19) producers: Jerry Reed-Chip Young; writer: Jim Croce; publisher: Blendingwell, ASCAP, RCA JB11944.

FREDDY FENDER—Please Talk To My Heart (2:40) producer:

Huey P. Meaux; writers: J. Fautheree/J. Mathis; publisher: Glad, BMI, Starlite (CBS) ZS94908.

STERLING WHIPPLE—The Lady And The Tramp (3:15) producer: Jimmy Bowen-Sterling Whipple; writer: Sterling Whipple; publisher: Tree, BMI, Elektra E46594.

SUSAN JACKS—All The Tea In China (2:50) producer: Terry Jacks; writer: T. Jacks; publishers: E. B. Marks/Rockfish, BMI, Epic 950846.

JOHNNY CARVER—Fingertips (2:57) producer: Bud Rneau; writer: Johnny Carver; publisher: Emeryville, BMI, Equity ER1902.

CARROLL BAKER—Hollywood Love (3:18) producer: Don Grashy; writer: James Ross; publisher: Coal Miners, BMI, RCA JH11940.

JERRY WALLACE—Paper Madonna (2:48) producer: Gene Kennedy; writers: J. Wallace/K. Young; publisher: Chip 'N' Dale, ASCAP, Door Knob DK80127.

GIL SANDOVAL—Whole Lotta Lovin' (2:20) producer: Dave Bonham; writers: A. Domino/D. Bartholomew; publisher: Travis, BMI, Westbend WB106.



DOLLY PARTON—Starting Over Again (3:55) producer: Gary Klein; writers: D. Summer, B. Sudano; publishers: Starrin/Barbone BMI/Sweet Summer Night ASCAP, RCA JB11926. Dolly puts her emotive vocal touch to this Donna Summer/Bruce (Brooklyn Dreams) Sudano ballad. Lush arrangement and the sparse orchestration make this ideal for AC and pop formats.

recommended

TONY ORLANDO—Pullin' Together (3:33) producers: Hank Medress, Dave Appell; writers: Neil Sheppard, Richard Berg; publishers: Applecider/April ASCAP, Casablanca NB2249.



HEAT—Baby (This Love That We've Found) (3:59) producers: Tom Saviano, David Wolfert; writers: Tom Saviano, Jean Marie Arnold; publisher: Koppelman-Bandier BMI, MCA 41203. This is a beautiful ballad which has the lush, well-produced appeal of an Earth, Wind & Fire selection. Vocals are excellent as they soar to the upper registers.

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.

Disk Business Likes Code

• Continued from page 9

and its "depressant" effects on consumers pointing up the need to cut costs at every level of operations, including that of the manufacturer.

• All rack, one-stop and independent distributor respondents indicate that they take inventories manually, although some supplement the manual system with portable electronic wand devices; only 42% of these maintain a perpetual inventory system, and 86% in this category say that the feasibility of doing so would be a chief benefit provided by the implementation of bar coding.

• The accurate reporting of sales by configuration is listed by 88% of all survey respondents as one of the most beneficial aspects of bar coding.

RIAA/Video Division

• Continued from page 6

rector, will fulfill parallel operating responsibilities for RIAA/Video.

An additional interface between RIAA and RIAA/Video will be a standing RIAA video committee, to be comprised of RIAA member audio companies involved in video activities.

in their operations, and 79% said that inventory turn analysis would be a very beneficial factor.

• Other applications indicated by respondents as most helpful to their operations as a result of bar coding would be: RA recommendations, 74%; performance by location, 71%; tracking product by category, 70%; tracking new releases, 68%.

Video Market

• Continued from page 67

videocassettes. The setup, Mitchell indicates, also provides hardware and software cross merchandising potential.

The approach, Mitchell indicates, appears to have been successful although Pickwick is continuing to evaluate and interpret market data.

"The question is," he says, "can the mass merchant sell prerecorded video? Will the high traffic of those locations justify a large inventory investment? There seems to be no simple answer. Some locations have been excellent while others have been somewhat below our projections. We're studying the sales against the store profiles to determine our approach to site selection."

New Companies

L.A.M. Music Publishing Co. formed by Jerome Mykiety, Len V. Mykiety and Perry Stram, all former recording artists and current songwriters. First release, on the Equinox label, is "Sweet Celine" by Jarema. Address: 93 Morris Ave., Garfield, N.J. 07026. (201) 478-0601. * * *

V.R. Records, launched by Joe Rosanova Jr., president of Rosanova Productions, to aim for r&b and pop markets. Firm will also house its own publishing and management divisions. Address: 17233 W. Ten Mile Road, Southfield, Mich. 48075. (313) 557-4700. * * *

ADC Records established by Mike Komar, owner of the management firm ADC 2000. First release is "I Could Care" by Willie English. Address: 125 Dupont St., Toronto, Ontario, Canada. M5R 1B4. * * *

Renegade Records, a country label, set up by Don Moray. First release, "Two Happy Shadows" by Todd Grant, was written and produced by Moray. Address: P.O. Box

6069, Oxnard, Calif. 93030. (805) 487-4609. * * *

Happy Day Records, a division of Happy Day Productions, Inc., established by songwriters/producers Vince Ippolito and Roger Pauly. First release is a single by Frank Pisani. Address: 800 N. Ridgeland Ave., Oak Park, Ill. 60302. (312) 848-3322. * * *

I.e. records formed by Jim Baxter of i.e. inc. for recording and production. First single is "If Your Hands Shrink Up In The Bathtub, How Come The Rest Of You Don't?" Address: 736 S. Eddy St., South Bend, Ind. 46615. (219) 282-2551. * * *

Rivercity Records formed by Dan B. Uzzell and Lamar Pecorino. First release is contemporary country disk, "Desert Rose." Address: 1700 E. 12th St., Austin, Tex. 78702. (512) 472-6151. * * *

Rauls/Williams Productions, Inc. and **Big Kahuna Music (BMI)** organized by Philip Rauls and J.R. Williams to operate under the um-

rella of Phillip Rauls Promotions. The firms will concentrate on Memphis talent. Address: 663 Watson, Memphis 38111. (901) 454-9760. * * *

Blue Dove Records formed by Phillip Mora, president; Jill Mather, executive vice president; and Oland Joseph Dupuis, vice president. Address: 11526 Burbank Blvd., North Hollywood, Calif. 91601. (213) 761-8888. * * *

O'Donnell Tour Consultants, established by O'Donnell Tour and Travel Services principal Robert Crancer. The firm will service the entertainment world, focusing on the music industry. Address: 1420 N. Beachwood Dr., Los Angeles 90028. (213) 463-2383. * * *

The Music Connections, Inc. established by Allen Sherman, Richard Ralton and Fred Levy as a music industry service company to offer services including packaging, manufacturing, and pressing. Address: 200 W. 57th St., New York 10019. (212) 586-3537. * * *

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HOT 100

Chart Bound

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ALL I EVER WANTED—Santana (Columbia 1-1218) YOU'VE GOT WHAT I NEED—Shooting Star (Virgin 67005) SEE TOP SINGLE PICKS REVIEWS, page 72

MARCH 15, 1980 BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label).

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions, such as 'A Certain Girl (Unart, BMI) 79', 'Baby Talk Dirty (Eighties/Small Hill, ASCAP) 76', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard. www.americanradiohistory.com

CRYSTAL RECORDING STUDIOS



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TOP LPs & TAPE

POSITION 105-200

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Table with columns: LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE. Contains chart data for various artists like Joe Jackson, Tavares, Pearl Harbor & The Explosions, etc.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, STAR PERFORMER, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE, SUGGESTED LIST PRICE. Includes a star icon and contains chart data for artists like Roger McGuinn & Chris Hillman, The Jam, Billy Preston, etc.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE, SUGGESTED LIST PRICE. Contains chart data for artists like Nicolette Larson, Leif Garrett, Tom Petty & The Heartbreakers, etc.

MARCH 15, 1980 BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Table listing artists and their corresponding chart positions, such as Abba at 168, AC/DC at 126, Aerosmith at 96, etc.

Table listing artists and their corresponding chart positions, such as Natalie Cole & Peabo Bryson at 89, Commodores at 47, Christopher Cross at 56, etc.

Table listing artists and their corresponding chart positions, such as Iggy Pop at 146, Ahmad Jamal at 162, J. Geils Band at 26, etc.

Table listing artists and their corresponding chart positions, such as Roger McGuinn & Chris Hillman at 136, Ian McLagan at 194, Rufus & Chaka at 67, etc.

Table listing artists and their corresponding chart positions, such as Kenny Rogers at 9, 63, 83, Linda Ronstadt at 5, Rufus & Chaka at 67, etc.

Table listing artists and their corresponding chart positions, such as The Clash at 31, The Dirt Band at 78, The Dramatics at 167, etc.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.

MIXES POLITICS, MUSIC

No Conflict, Says Curb Of Holdings

By PAUL GREIN

LOS ANGELES—Charges were made in several California papers last week that Lt. Gov. Mike Curb has been slow to divest himself of his record company holdings since taking office in January 1979.

In an exclusive interview, Curb says he has divested himself of "certain assets that could cause conflict or could take time away from what I'm doing." Curb specifically cites Foreigner, in which he says his production company had held a permanent override, since it was a party to bringing the group to Atlantic.

Surprisingly, Curb seems more interested in establishing the fact that despite selling certain unnamed copyrights and contracts, Warner-Club Records and Mike Curb Productions remain healthy.

"We have divested ourselves of a number of things," he says, "but I still feel we have a viable company." Curb then proceeded to plug no fewer than nine of his acts and rattle off chart numbers for the upcoming week in a manner that would do the best promotion man proud.

Might Curb's interest in establishing his firms' viability suggest they are up for sale? "Various people have broached the subject to me, but at the present time I haven't made a decision to do that," Curb replies.

Curb denies that during the 1978 campaign he said he would put his holdings in a blind trust. He also denies that he was critical of then Lt. Gov. Mervyn Dymally for having outside business interests.

"I had criticized him during the

campaign," Curb clarifies, "for some involvement he had in health care projects while he was directly involved in a commission that oversaw the health care area. But I never criticized him for any private business holdings he had.

"I don't think the people of California expect a person to sell everything he owns," Curb says. "There's no law that I have to divest anything."

Curb explains his reluctance to cut his ties to the music industry in personal terms. "I've worked with many of these entertainers for years," he says. "And so many of my friends are in the industry. I love the industry and feel a part of it.

"And I think it's good for the industry," Curb suggests, "to have someone in high political office in the largest state who knows and cares about it."

But Curb says this stops short of a conflict of interest: "In my opinion there is no conflict in any asset I have ever held with respect to the job I'm doing in Sacramento." If one arose? "I would obviously exclude myself from any issue of that kind."

Under a California law that constitutional office holders have to advise the state of any assets they own that are worth more than \$100,000, Curb last week filed a report so listing his label and production company (which includes a publishing wing). Curb remains as president of the companies, but says Richard Whitehouse, his attorney for the past 17 years, is chief executive officer.

Goody Execs: 'Not Guilty'

• Continued from page 4

Judge Platt denied the request, explaining that the government has submitted arguments that the cases are indeed related and that another judge would face the task of "backtracking" over the entire complex proceedings in order to acquaint himself with the charges.

Platt did allow the defendants a 30-day hiatus in which to prepare a series of motions as part of their defense in return for the defendants waiving their right to a speedy trial, which indicates that the Goody case, at least, won't come to trial within the next three months, at least, and probably not until the fall.

Tucker, meanwhile, asked for and got another adjournment in his two matters pending before Platt, one of which concerns his sentencing in relation to his admission that he infringed certain copyrights by illegally duplicating 8-track tapes. The other is his answer to a more recent indictment charging him with perjury in regards to Norton Vernor, a Canadian also named in the Goody indictment.

The government raised no objections to this request, suggesting that

Firm Sues Baldry

LOS ANGELES—Studio Instrumental Rental here is charging artist John Baldry owes it \$7,641.90 and the return of equipment worth \$1,181.90.

The Superior Court litigation charges Baldry ran up the debt in September 1979. Equipment which he allegedly owes the plaintiff includes two Z-Roto drums, a Urie graphic equalizer and two direct boxes.

such delays can only help its efforts in developing a case against Goody, Levy and Stolon.

The government contends that the alleged counterfeit tapes discovered in shipments of returns from Goody's New York warehouse to Pickwick's Minneapolis headquarters are linked to the Tucker case, and that Levy and Stolon had knowledge of the alleged bogus goods' existence.

Goody Inc., Levy and Stolon, meanwhile, are scheduled to return to court April 11 to present their motions.

Tucker, who recently switched lawyers, is set for another court appearance Friday (21).

BBC Cuts Radio 1 Disk Programming

LONDON—Late development at the British Broadcasting Corp., but not directly related to the overall economy cuts (see separate story on page 6), sees Radio 1, the network's pop channel, losing a total of 4½ hours of disk programs on Saturday evenings, and two hours of late night listening on Sundays.

One loser is Al Matthews, New York-born deejay, whose Saturday night disco show, is axed.

The cuts come as a result of action by Phonographic Performance Ltd., which governs the airplay of disks. Its view is that the BBC plays too many new records—a category for which the corporation is not obliged to pay—and is demanding that its rules and regulations be strictly adhered to. The BBC pays approximately \$400 an hour in programming royalties to the Phonographic Performance Ltd.

Expect details soon of the future reorganization of Ariola Records, U.S. Ariola Eurodisc chairman Monti Lueftner arrives in New York soon to personally supervise the announcement. Ariola won't be paired with Arista, as in the U.K. The local act roster has been trimmed to a minimum of four acts.

Crumbs From The ITA San Diego Seminar Lavish Banquet Tables: The International Tape Assn. beat RIAA to the punch last week. It handed out its first four Golden Videocassettes to Andre Bley's Magnetic Video for "MASH," "Patton," "Sound Of Music" and "French Connection," first in the industry to achieve \$1 million retail sales levels. RIAA, too, intends to present software sales awards. . . . ITA, usually attended by blank audio tape industryites, had a surprising turnout of label brass. Casablanca, Chrysalis, CBS, Elektra/Asylum and RCA were there along with WEA nabobs. . . . Jim Bouras, Motion Picture Assn. of America legalist, stated the next major litigation involving the home video field would involve firms and individuals engaged in organized prerecorded videocassette swapping. The precedential Sony Betamax versus Universal/Disney case is still on appeal.

Philadelphia International will not be pacting with Elektra/Asylum after all, as was widely rumored last week. There had been discussions, per a top insider at E/A, but Philadelphia International had wanted to staff its own vertical company, employing its own sales and product managers. This is unlike E/A's first custom label deal with Richard Perry's Planet line, which has a small staff but has most support functions carried out by the parent label. A top Philadelphia International source declined comment.

Al Dulberger reports strong sales impetus from his first five-day Billboard sale, where he offered the best selling albums from the chart for \$5.19 and \$6.19. Previously, his Wisconsin stores ran the special Billboard charted album sales events for weekends only. . . . More than 1,000 attended the memorial service for Decca founder Sir Edward Lewis at London's Church of the Holy Trinity March 5. . . . Snuff Garrett and his Casablanca Country West label have left Casablanca Records.

WEA's L.A. field sales manager Dave Mount just followed in the footsteps of home office exec Russ Bach, getting his master's in business administration at Pepperdine Univ. Proud parent is Ernie Mount, pioneer indutrite now retired in New Port Richey, Fla. Ernie was dean of replacement needle sales manager at Fidelitone in Chicago for years. . . . Tom T. Hall takes over as host of the widely syndicated country tv show, "Pop! Goes The Country," starting in the fall. He replaces Ralph Emery who continues on the new music seg, "Pick Of The Pops" and the "Ralph Emery Show," seen over 288 stations. . . . One-time principal in Merit Music, the Detroit independent label distributorship, John Schlee Sr. is selling solar equipment for the home in Florida.

One reason distributors give to support their all-out effort to help underwrite TK's current financial snag (Billboard, March 8, 1980) is Henry Stone's loyalty to all of them. During the last very critical year for independent

Nuclear Single Causes Flap At WCRI

SCOTTSBORO, Ala.—The playing of "Nuclear Blues" by WCRI-AM program director, disk jockey Bill Bailey last week erupted into a flap in which the DJ was dismissed and public reaction was strong and heavy.

According to Don Graham, promotion director for Los Angeles-based LAX Records, the cut from the new Blood, Sweat & Tears LP, was aired by Bailey in midweek and drew strong requests. Graham says Bailey called him with this news one day and then called back to say he had been fired by Tom Kennamer, the station's general manager.

Bailey, according to Graham, told him that workers at the Bellefont nuclear power plant, five miles from here, were protesting his firing for playing the single.

Graham says Bailey told him he was fired for stirring up trouble by playing the single.

Kennamer claims the firing of Bailey had nothing to do with the playing of the Blood, Sweat and Tears record.

"He was fired Thursday (6) for total insubordination—and it wasn't related to the record," claims Kennamer.

The record is still on the WCRI

Inside Track

distribution, Stone has been most patient about delinquency and has topped all labels with his readiness to accept essential returns.

Carole Kinzel opens a temporary Atlanta office for Empire Booking Agency in Atlanta next week, preparatory to president Alex Hodge and staff moving there from their present Macon base in June. Prior to establishing Empire, which represents the Allman Brothers Band, the Charlie Daniels Band, the Atlanta Rhythm Section and others, he headed the now defunct Paragon Agency. . . . WEA Chicago branch boss Al Abrams produced a first for the industry when he sandwiched in the wedding of local marketing coordinator Fred Toedtman to Eileen Holmes of the Spanish International Network, Latin tv web, Feb. 29 between segments of his weekly sales meeting. Highlight of the post-nuptial bash at the branch was entertainment provided by the Half-Tux Band, composed of WEA field sales manager Nick Massi, drums; salesman Tony Camardo and Bill Giar dini, bass and keyboards, respectively; promotion rep Mike Egan, guitar; with buyer Gary Rautenberg and Elektra regional sales Denny Nowak on saxes. Sales manager Rick Cohen almost got the newlyweds divorced with his rendition of "We've Only Just Begun."

KLOS-FM Los Angeles' Frazer Smith guests on Tom Snyder's NBC-TV "Tomorrow" seg Thursday (13). He's honored as "one of the craziest DJs in America. . . . An escrow fund to help defray the hospital expenses of former Elektra/Capricorn promo man Mike Randall has been established in Atlanta by his peers, including Danny Davenport of Warner Bros. Records, Billy Davis, formerly with Capricorn and Geary Tanner of MCA Records, among others. Send donations to Mills & Mills, c/o Randall Escrow Account, 804-10 Main St., Suite E, Forest Park, Ga. 30050. Randall was seriously injured in an auto accident and is still in critical condition at Pacer Ferry Hospital there. . . . First real taste of industry full page advertising in Los Angeles in several months occurred recently when Integrity Entertainment opened its Big Ben's store in Venice, Calif. Lee Hartstone bowed the biggie with about five pages from multiple advertisers ranging from labels to accessory makers to video software manufacturers in a three-day weekend period.

Petite Barbara Mandrell, who moved from ABC to MCA Records in the takeover, decided to stay and has re-signed with the Universal City diskery. . . . Come March 16 will Hal David be the new president of ASCAP, replacing Stanley Adams? Watch for a new post to be created for Adams, who helmed the licensing society from 1953-56 and from 1959 to the present.

PRC's president Hugh Landy denies the rumor that the chain of record manufacturing plants is negotiating with PolyGram for a takeover by the Dutch/German conglomerate. . . . Jack Craig, who has been calling lots of folk in retail and racking since he knuked his CBS sales slot, now is conversing with RCA Records, that label admits. And his post could be international in scope. . . . Capitol Records is closing its Philadelphia branch office April 1 with approximately three people being either let go or transferred to other branches.

lyrically anti-nuclear power. "It's a blues about the fear of nuclear energy," he says. "The turnaround line goes 'I got the no one gives a damn about me demolition nuclear blues.'"

Thomas says the song is about being afraid of nuclear energy and the positioning of plants outside cities. "That's what scares the hell out of me," he says.

Reacting to reports about nuclear workers leaving their jobs to picket WCRI, Thomas asides: "This is the first time I have heard of a rock'n'roll single closing down a nuclear plant."

He says the song is not particu-

Catalog Deals Are Made By DRG

NEW YORK—DRG Records, Hugh Fordin's broadly-based label, has made a number of catalog and individual release licensing deals. Also, the company continues its reissue series with a number of new albums.

Full catalog deals have been negotiated with Carrere in France and Victor Japan, while selected albums will be marketed by Zartos and Auvi, both Spain; Venez and Radio Truinfo, both Portugal; Rifi in Italy; Oldway Records in Benelux and Image in Australia.

New DRG product available now or due soon includes the London casters "King & I," "Wish You Were Here" (LP debut) the two-LP set of the Broadway version of "She Loves Me" and the revival of the Gershwin Brothers "Oh, Kay!."

Other new sets are "Three Evenings With Fred Astaire," "Hollywood," the Thames-produced television series, "Robert & Elizabeth," an English musical, and "Clap Your Hands" by the Hi-Lo's, originally released on the Omega label.

"Hey -
I got a little
somethin'
for ya."



Billy Joel "Glass Houses."
On Columbia Records and Tapes.

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SD16013

CONTAINS THE SINGLE "YOU ARE MY HEAVEN" 3627

Roberta Flack featuring Donny Hathaway

PRODUCED BY
ROBERTA FLACK & ERIC MERCURY

On Atlantic Records and Tapes



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