

SPOTLIGHT
INSIDE

MUSIC AND
THE MOVIES

MINING GOLD FROM
THE SILVER SCREEN

08120

BB049GREENLYMONT00
MONTY GREENLY

MAR 81

3740 ELM

CTY

LONG BEACH CA 90807

NEWSPAPER

Billboard

85th
YEAR

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

Aug. 2, 1980 • \$3.00 (U.S.)

MCA Distributing Goes Outside For 1st Line

By ED HARRISON

LOS ANGELES—MCA Distributing Corp. has made its first outside deal in its 1½ year existence with Artists House Records, a jazz label. According to Al Bergamo, president of the distribution wing, the pact is the first of what he anticipates to be five or six large and small independent distribution agreements.

The New York-based Artists House is owned by John Snyder, formerly head of A&M's Horizon label.

MCA will neither manufacture, market nor promote Artists House product, but will solely distribute its LPs in the U.S. Snyder will ship his releases to MCA's Gloversville, N.Y., and Pinckneyville, Ill., plant facilities which in turn will ship them to MCA's 19 branches.

(Continued on page 66)

P'Gram Cuts Pressing Ties Down To 4 Cos.

By IRV LICHMAN

NEW YORK—The PolyGram Record Operation has trimmed its number of pressers to four from a high of 20.

In addition, the company has taken the unusual step of signing contracts with these pressing firms.

The company has been dealing with about 20 companies at various times, but the consolidation is also said to involve "a better deal" in terms of cost.

(Continued on page 57)

HISTORIC U.K. DECISION

Reversionary Ruling Affects 40,000 Songs

By MIKE HENNESSEY

LONDON—Old-line British music publishers have been dealt a severe blow by the decision Thursday (24) of the House of Lords that songs with music by one writer and lyrics by another should revert to the estates of the original copyright owners 25 years after their death.

Prime victor is Carlin Music, whose Redwood Music Ltd. subsidiary was formed especially to fight the case in the British courts on behalf of the estates of numerous American composers.

The decision overturns the judgment delivered in the High Court in February 1977, and confirms a Court of Appeal ruling which was

(Continued on page 66)

Austria 1st Nation To Tax Blank Tape Sales

This story prepared by Peter Jones and Mike Hennessey in London

VIENNA—Austria has passed legislation imposing a statutory levy on blank tape, although it's not expected to yield more than 8.3 cents per cassette.

The country thus becomes the first in the world to enact such legislation—the measure actually takes effect Jan. 1—and leads neighboring Germany, where a similar law is being

(Continued on page 67)

NAB Conference Examines '80s AM

NEW ORLEANS—A look at "AM In The '80s," coupled with greater attendance and record numbers of exhibitors portends excitement at the National Assn. of Broadcasters third annual Radio Programming Conference here Aug. 24 at the Hyatt Regency Hotel.

The look at AM's role in the 80s will be chaired by ABC programming vice president Rick Sklar. Participating in this session will be WHDH-AM programmer Al Brady, who until recently was operations director of WABC-AM in New York.

Also on this panel will be Len Hensel of WSM-AM in Nashville. Carey

(Continued on page 19)

CBS-A&M Latin License

By ADAM WHITE

NEW YORK—A&M Records is switching to CBS Records International for licensing throughout Latin America, ending a nine-year relationship with EMI in that region.

The new, three-year deal, effective July 1, complements A&M's existing international links with CBS in Continental Europe.

The move reflects CBS' aggressive policy of expansion in Latin America (Billboard, Feb. 23, 1980) where it has subsidiaries in Argentina, Brazil, Colombia, Costa Rica, Mexico and Venezuela, and licensees in Bolivia, Chile, Ecuador, Peru and Uruguay.

(Continued on page 53)



GARDEN OF LOVE is the fourth album from the king of punk-funk, RICK JAMES. Paced by the LP's rocking debut single, "BIG TIME" (G-7185F), and supported by a tour kicking off in mid-August, GARDEN OF LOVE is destined to set a pattern of sales growth throughout 1980! GARDEN OF LOVE. Written, produced and arranged by Rick James. On Motown Records & Tapes. G8-995M1 (Advertisement)



POSITIVELY IDENTIFIED AS CHICAGO. Their new album has the fingerprint right on the cover. But this time, they broke their own rules. The new "Chicago®," produced by Tom Dowd. On Columbia Records and Tapes. "Columbia" is a trademark of CBS Inc. CHICAGO is a mark registered in the U.S. Pat. Off. FC 36517. (Advertisement)

(Advertisement)

CHRIS de BURGH

EASTERN WIND

Chris de Burgh is an international star with platinum album and singles all over the world... his newest album, EASTERN WIND, is sure to establish CHRIS de BURGH as a star in America...

EASTERN WIND... SP 4815
FROM CHRIS de BURGH...
ON A&M RECORDS & TAPES



Produced By David Anderie
Management: Mismmanagement, Inc.

© 1980 A&M Records, Inc. All Rights Reserved



0



A MUSICIAN OF MANY MOODS.

A N ARTIST OF INFINITE DIMENSION.

A NEW ALBUM WITH JUST A TOUCH OF MAGNIFICENT MADNESS.

J D H N K L E M M E R

Magnificent Madness (6E-284)

His first album on Elektra Records and Tapes.

Produced by Stephan Goldman and John Klemmer
for John Klemmer Productions
Direction: Gary Borman Management

 Give the gift of music.



© 1980 Elektra/Asylum Records A Warner Communications Co. 

'Dinosaurs' Prove That They're Not Extinct

By PAUL GREIN

NEW YORK—The monopoly which established superstar acts have on radio airplay and retail sales patterns is dramatized on this week's pop charts.

It proves that for all the talk about new music, new wave and new rock, the bread and butter of the business continues to be the veteran acts which had not long ago been decried as "dinosaurs."

On the Hot 100, six acts in the top 10 account for 73 past or present top 10 hits, leaving just four acts which are only on their first or second top 10 hit.

And on the LP chart, the "newest"

name in the top 10 is Billy Joel, who first made the mark in January 1978. Three of the week's top 10 LPs are by acts which have been cracking the top 10 since 1964.

The situation doesn't bode well for newcomers struggling to gain airplay, but it does signal a lengthened longevity in the pop field. In some instances, a pop act's potential career span now approaches the enviable runs which country and r&b acts have long been able to build up.

The six veteran acts holding down posts in the singles top 10 include the Rolling Stones, whose "Emotional Rescue" is its 19th top 10 hit.

"Little Jeannie" is Elton John's 17th top 10 hit, "Coming Up" is Paul McCartney's 16th since the Beatles' breakup, "Magic" is Olivia Newton-John's 10th, "Cupid" is the Spinners' seventh and "It's Still Rock'n'Roll To Me" is Billy Joel's fourth.

That leaves just four acts in the top 10 that can't be considered automatic pop superstars. The Manhattan's "Shining Star" and Christopher Cross' "Sailing" are those acts' second top 10 hits; the S.O.S. Band's "Take Your Time" and Rocky Burnette's "Tired Of Toein' The Line" are their first.

The Rolling Stones also pace the veteran acts on the pop album survey. The group has been charting top 10 albums regularly since 1964, as have Paul McCartney and Diana Ross, as part of the Beatles and the Supremes. As an individual artist, McCartney's top 10 album history dates to 1970; Ross' to 1973.

Pete Townshend is only now enjoying his first top 10 solo album, but as part of the Who his top 10 track record dates to 1969.

Jackson Browne and Queen have been hitting the album top 10 since 1976, the Commodores since 1977

and Billy Joel since 1978. That's the week's entire top 10, save for the soundtracks to "Urban Cowboy" and "The Empire Strikes Back."

The situation is much the same in the 11-20 chart slots. Included here are '60s carryovers Eric Clapton and the Kinks, both of whom are riding hot double-disk live career retrospectives; Michael and Jernaine Jackson, who first hit the album top 10 more than 10 years ago as part of the Jackson Five; Bob Seger, whose top 10 history dates to 1977; and Genesis, which has never hit the top 10 but has been charting solidly for several years.

Talent Forum Restructures For 6th Meet

LOS ANGELES—Frank Barsalona of Premier Talent; Bill Graham of Bill Graham Presents; Steve Jensen, International Creative Management; Barry Fey, Feyline Presents; Don Dempsey, Epic Records and Jim Halsey, the Jim Halsey Co., are among the industry giants taking part in Billboard's sixth annual International Talent Forum.

Set for Sept. 3-5 at the Sheraton Center Hotel in New York, the Forum has been completely restructured.

A major departure from previous Forums will be the inauguration of small workshops designed to give more individual attention to the needs of conferees. A host of industry leaders will head these workshops.

Also for the first time, record retailers and radio programmers will be an integral part of the meeting. In addition, video and the international market will be high on the agenda.

In an effort to maximize live talent profits, the National Assn. of Recording Merchandisers is tying into the Talent Forum with its "Give The Gift Of Music" campaign.

NARM executives will be on hand with an audio/visual (tailored for the live talent industry) presentation of its nationwide campaign.

Because of the importance of art-
(Continued on page 34)



Billboard photo by Lester Cohen

WE'RE FRIENDS—Part of the reported 4,500 fans at War's recent concert at the Navajo Nation Fairgrounds in Window Rock, Ariz., respond to the band's playing "Why Can't We Be Friends." War is the first rock band to perform on the reservation.

DAVID KAISER Cambridge Researcher Gives Support To RIAA At Tribunal

By JEAN CALLAHAN

WASHINGTON—Dr. David B. Kaiser of the Cambridge Research Institute testified for the Recording Industry Assn. of America before the Copyright Royalty Tribunal Tuesday through Thursday (22-24) as mechanical royalty rate-setting proceedings continue.

Congress has given the Copyright Royalty Tribunal a mandate to set a new mechanical royalty rate by December 1980. Whatever rate the Tribunal sets will remain in effect until 1987.

Dr. Kaiser prepared indepth economic studies for the RIAA which was submitted to the Tribunal in April. These studies have formed the basis for the RIAA's contention that the mechanical royalty rate should not be increased.

Kaiser told the Tribunal that there is a supply imbalance in the music industry between the number of musical compositions being created and the number of records being pressed. He maintained that while more songs are written these days,

fewer records are marketed.

He also argued that the risks and returns of the music business "don't make sense." Echoing the testimony of many earlier RIAA witnesses, Kaiser said that record companies take much greater financial risks than publishers, while publishers benefit from the labels' risks.

To illustrate his point, Kaiser showed the Tribunal charts suggesting that record companies' returns on sales have dropped steadily for
(Continued on page 12)

Mobile Disco Market Fast Becoming Solid Business

By RADCLIFFE JOE

NEW YORK—The mobile disco market, at one time considered a secondary source of disco entertainment in this country, is fast becoming a solid business.

The shift in emphasis to mobiles is developing primarily as a result of the softness of the U.S. economy, and changing audience tastes which are having an adverse effect on midsize conventional clubs.

While midsize clubs falter (million dollar discos like Bonds in New York, Dreamland in San Francisco and Limelight in Atlanta, are flourishing) mobiles which are increasing in sophistication, are picking up the slack, and attracting audiences dis-

placed by changes in their favorite midsize clubs.

The mobile disco operator today bears little resemblance to his record hop counterpart of a decade ago. He has evolved into a total showman with a variety packages designed to fit the needs of a wide range of audiences from teenagers attending their first high school prom to senior

citizens organizing a soiree for their peers.

Packages offered by the mobile disco operator of the 1980s include a dazzling array of lights, sound and special effects increasingly geared to the mobile market; special dance demonstration and instruction; and theatrical performers ranging from mimes and clowns, to jugglers and

exotic dancers.

And the music also spans ethnic and age barriers ranging from new wave (the Pretenders, Blondie and the B52s) to rock (Alice Cooper, Paul McCartney, the Rolling Stones) to r&b (Isaac Hayes, the Temptations, Curtis Mayfield) to ballads and oldies (Frank Sinatra and Lawrence Welk).

As Steve Hill of the Atlanta-based American Dream Disco Co. points out: "Your music must be right. If you don't have a good variety of music in your repertoire then you won't make it."

But music and fancy trimmings
(Continued on page 43)

Future Discussed Of Gospel Radio

By GERRY WOOD

DALLAS—The problems and potentialities of religious music radio received center stage attention here July 18-20 at the National Gospel Radio Seminar.

Ironically, most of the problems are those felt by the secular music industry: lack of promotion dollars, poor label/radio/retail communication, low quality graphics and questionable roster decisions.

The seminar's 114 registrants wrestled through a series of sessions that touched such topics as on-air promotion, format construction, Christian music programming, production, image-building and a powerhouse panel that pitted the broadcasters against leaders of the record labels. The last session at the Dunfey Dallas Hotel was the most productive.

Moderated by Aaron Brown of
(Continued on page 19)

Billboard (ISSN 0006-2510) Vol. 92 No. 31 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101, (212) 764-7376.

Black Music Dependable For PolyGram East

Forecast Of 60% Billing Generation

By PAUL GREIN

NEW YORK—PolyGram East is projecting that black music will generate 60% of its billing between now and the end of the year.

The group, which consists of Polydor and Mercury and their associated labels (including Spring, De-Lite and DJM), will meet that figure on the strength of anticipated albums by Peaches & Herb, Ray, Goodman & Brown, Kool & the Gang, the Bar-Kays, the Gap Band, Con Funk Shun, Isaac Hayes and Kurtis Blow, according to Bill Haywood, PolyGram East's vice president of special markets.

This reflects the result of an informal survey of black retailers conducted recently by Haywood, when he was vice president of r&b product at Phonogram/Mercury in Chicago. It showed that in times of business downturn, black music sales may be more stable than pop music.

Haywood says the poll took the form of a dealer awareness program in eight U.S. cities. "We went to one-stops and asked them to invite their black retailers out," Haywood says. "In the course of those meetings we also talked to small mom and pop stores and learned that business is off, but nowhere near what some of the pop accounts are experiencing."

Based on the survey, Haywood estimates that black sales are down 12%-20% compared to this time last year.

The poll was conducted in Detroit and New Orleans, both of which were found to be particularly depressed markets, and six cities where business is more stable: Philadelphia, Baltimore/Washington, New York, Chicago, Los Angeles and San Francisco.

"Some of the smaller mom and pop stores are having difficulty surviving," Haywood says, though he doesn't link that so much to slack business. The biggest problem seems to be pricing changes and the neighborhood shops' inability to compete with higher-volume downtown stores.

"Black music is the most stable music," Haywood stresses. "It has al-

(Continued on page 57)



STILL SPINNING—Burt Bacharach presents an anniversary cake to Atlantic recording group, the Spinners, onstage at the MGM Grand in Las Vegas. This is the start of the Spinners' 25th year making music.

DISTRIBUTION DEAL

Handshake Hopes For CBS Resolve

By IRV LICHMAN

NEW YORK—A U.S. distribution deal, said to weigh heavily in favor of CBS' "pressing and distribution" concept, still eludes Ron Alexenburg's new Handshake label but a final decision is regarded as a certainty this week.

The label, with an international association with Ariola and Hansa, had been set to market its first product including in the U.S. by mid-July, apparently trusting that a CBS deal would be complete by then.

However, it's believed that negotiations with CBS, which have taken place over more than a two month period, had been stuck on the matter of royalties sought by CBS. Reports from reliable sources indicate that this issue may have been resolved, but that other points of conflict have been raised.

The degree of certainty that a deal would materialize could be seen in the fact that all parties have agreed to a press release and photos have been taken with the principals at CBS headquarters here. Alexenburg is also known to have visited CBS branches.

Meanwhile, Handshake has moved from its temporary quarters in the city at Hansa to permanent of-

fices in the penthouse of 25 W. 56th St., while Joel Newman, director of West Coast operations, has established offices at 8304 Beverly Blvd. in Los Angeles.

And a logo of two hands gripping is now the official symbol of the label.

Should a deal with CBS be finalized this week, Handshake is ready to roll immediately its first release, a duet by Amii Stewart, signed to Handshake, and Johnny Bristol. Waiting in the wings are Gerald Masters out of England, Revelation from New York and Urban Heroes out of Holland.

Alexenburg has stated he intends to have no more than 12 acts on the roster at any given time.

In This Issue

CLASSICAL.....	37
CLASSIFIED MART.....	56, 57
COMMENTARY.....	16
COUNTRY.....	46
DISCO BUSINESS.....	43
GOSPEL.....	33
INTERNATIONAL.....	49
JAZZ.....	32
PUBLISHING.....	29
RADIO.....	18
SOUND BUSINESS/VIDEO.....	38
TALENT.....	34

FEATURES	
Counterpoint.....	30
Disco Action.....	44
Inside Track.....	68
Lifelines.....	66
Rock 'n' Rolling.....	14
Sales Barometer.....	10
Stock Market Quotations.....	10
Vox Jox.....	23

CHARTS	
Top LPs.....	65, 67
Singles Radio Action Chart.....	20, 22
Album Radio Action Chart.....	24
Boxoffice.....	36
Bubbling Under Top LPs/Hot 100.....	23
Disco Top 100.....	45
Spiritual LPs.....	33
Jazz LPs.....	32
Hits Of The World.....	52, 53
Hot Soul Singles.....	30
Latin LPs.....	55
Soul LPs.....	31
Hot Country Singles.....	47
Hot Country LPs.....	48
Hot 100.....	62
Top 40 Videocassettes.....	42
Top 50 Adult Contemporary.....	37

RECORD REVIEWS	
Audiophile Recordings.....	39
Album Reviews.....	58
Singles Reviews.....	60
LP Closeup Column.....	55

Executive Turntable

Record Companies

Terry Powell, Columbia Records West Coast director of a&r in Los Angeles, steps up as West Coast a&r vice president of contemporary music. Powell joined the label in 1967 as local promotion manager. . . . Jeff Aldrich is upped to vice president of a&r and artist development at Chrysalis in Los Angeles. Previously based in New York, he was East Coast manager of a&r. He will



Powell

maintain his office in New York. . . . Bill Smith is promoted to director of national singles promotion for Elektra/Asylum and is currently based in Atlanta, but will soon relocate in Los Angeles. He was regional promotion director in Atlanta. . . . At Arista, Lana Dengrove joins as director of national secondary promotion in Los Angeles. She was formerly with Start Promotions in Los Angeles. Dave Loncao, previously promotion manager at A&M in Cleveland, takes over as Midwest album promotion



Aldrich

director in that city. Also, Peter Schwartz moves in as Los Angeles promotion director. He was RSO's promotion manager in Los Angeles. . . . Michael Plen takes over as national director of promotion for the A&M-distributed I.R.S. label in New York. He was regional promotion representative for A&M in that city. . . . William Hendricks moves up as local promotion manager for Philadelphia International in Philadelphia. He was promotion coordinator for the label's TEC Records. Also, Terri Rossi is now disco coordinator. She was a member of the r&b promotion department. . . . Didier C. Deutsch joins RCA as administrator of pop publicity in New York. He has previously served in a variety of functions including product manager for Tappan Zee and producer of Broadway original cast repackages for CBS. . . . David Carpin is named a&r producer for RCA in New York. Previously, he headed his own firm, Dancer Productions, in Washington. . . . Larry Thomas is upped to video sales representative for the Los Angeles/Las Vegas market for WEA. He has been with the label 2½ years as a field merchandiser. . . . Valerie



Smith

Hampton is now assistant to the national promotion director for Philadelphia International. She previously worked in an administrative capacity at WDAS-AM-FM in Philadelphia. . . . Stephen Peoples joins Elektra/Asylum in Los Angeles as editorial manager. He held the same post at Capitol in Los Angeles. . . . Ray Cook, general manager of Haiku Records in Los Angeles, exits that post to pursue various independent projects. He was an air personality at KMLS-FM in Santa Rosa, Calif. . . . Bill Metz is now Los Angeles-based West Coast sales manager for First American Records, based in Seattle. He served as district manager for London Records for three years.



Plen

Marketing

At Licorice Pizza's Glendale, Calif.-based buying department, three appointments have been made: Steve Macon Lessinger is tapped as buyer manager. He was a WEA buyer; Chris Doucette is now the singles buyer. Affiliated with the chain since 1974, she was most recently manager of the Upland, Calif., store; and Mike Brown moves up as general merchandise buyer. He has worked in warehouse operations for five years.



Peoples



Pender

Publishing

Rick Smith exits as April-Blackwood's vice president and general manager in New York. Smith joined the CBS Records publishing wing in 1977 and was promoted to his last post in 1978. No replacement has been named. . . . Mike Millius, formerly MCA Music's associate director of East Coast creative services, is promoted to director of creative services in New York. . . . Bob Wyld is named vice president of publishing at Don Perry Enterprises in Los Angeles. He was a staffer at Dawnbreaker Music in the same city. . . . Jim Ahlberg joins Arista Music as royalty supervisor in New York. He was previously with New York's Carl Fischer Music.

Related Fields

James S. Twerdahl moves up in the newly-created post of group vice president of consumer products of International Jensen Inc., the parent firm of Jensen Sound Labs in Schiller Park, Ill. An employe with the company for five years, he was most recently vice president and general manager of the car audio products group. . . . At General Entertainment Corp. in New York, Glen Hart is named vice president of marketing and operations. He was president of Allison Industries in Hauppauge, N.Y. Also, Bill Bell takes over as vice president of a&r. He is a 22-year a&r veteran, having served that tenure at Columbia Records for Columbia House in New York. . . . Ted Uzzle joins Altec Lansing in Anaheim, Calif., as manager of market development. He was previously an independent theatre design and acoustics consultant. . . . David R. Mills joins Pfizer Inc. as manager of magnetic materials marketing in New York. He was formerly with Ampex and Memorex. . . . At TDK Electronics in Chicago Jack Pender is now assistant Midwest regional sales manager. He comes from New York, where he was regional sales manager for Fuji Magnetic Tape. . . . Jay Bergen has been tapped as product planning manager for Sharp Electronics in Paramus, N.J. He was national sales manager at B.I.C./Avnet in Westbury, N.Y. . . . Shane O'Neil takes over as director of public relations at Audio-Technica U.S. in Stow, Ohio. He served in the same capacity for Koss Corp. in Milwaukee.

FCC REVIVES DEBATE ON FM QUAD SYSTEMS

By JEAN CALLAHAN

WASHINGTON—Just when you thought it was safe to forget about FM quad, the Federal Communications Commission has revived the 10-year-old concept, proposing a rule to allow FM stations to transmit on four channels instead of two.

In a unanimous vote Thursday (17), the commissioners agreed to ask for public comment on whether to chose a specific FM quad system or to adopt a general standard and let the marketplace determine which is the best system.

Unlike the pending AM stereo inquiry, the FCC is leaning toward the marketplace standard for FM quad. Several companies, including RCA Corp., CBS, Inc., General Electric, Zenith and Quadracast Systems, Inc. have developed Quadraphonic systems which are mostly incompatible. If the FCC does adopt a specific

system for FM quad, it will most likely choose those proposed by RCA and QSI which are compatible. Three distinct quadraphonic methods remain under consideration; discrete, semi-discrete, and matrix. Selection of a specific system would speed up quadraphonic's development, the commissioners argue.

In its notice seeking public comments, the FCC states "Quadraphonic broadcasting would not create greater adjacent channel interference than currently allowed with monophonic or stereophonic signal transmission and the existence of quadraphonic broadcasting would have a minimal effect on proposals to reduce FM channel spacing."

The National Quadraphonic Ra-

(Continued on page 23)

EUROPE'S MOST PROGRESSIVE MUSIC EXPERIENCE.

The FRENCH and their products, (wine, food and fashion), are known throughout the world for their good taste, class and style. Spending a lot of dollars for something imported from France has never been a frivolous purchase. As the saying goes, "You get what you pay for." But . . . these days, who can afford to pay what you must for good taste, style and class?

Now, JEM's VISA label has made it possible to buy "French" at American prices! With good taste, style and class, VISA takes pride in presenting two new albums by EGG recording artists Francois Breant and Alain Markusfeld.

VOYEUR EXTRA-LUCIDE (VISA 7011) from Francois Breant features nine original compositions from this master electronic keyboardist. One piece in four movements, classically presented.

CONTEMPORUS (VISA 7012) features Alain Markusfeld adeptly performing his own compositions on no less than guitar, synthesizer, piano, organ, percussion and features Alain on vocals!



On Visa Records & Tapes

Marketed by JEM Records, Inc.





Billboard photo by Chester Simpson

NEWS DAY—Huey Lewis and the News, a new Chrysalis band, have no trouble attracting a crowd as they perform a free concert at Vallian Court in San Francisco. Shown, left to right, are guitarist Johnny Colla, lead vocalist Lewis, and guitarist Chris Hayes.

Musicians Omnipresent In Presidential Race

By ROMAN KOZAK

NEW YORK—With Frank Sinatra offering at least moral aid to Ronald Reagan, James Taylor and

Herbie Mann helping out John Anderson, Waylon and Willie playing for Jimmy Carter, and oldtime

rock'n'rollers raising money for Teddy Kennedy, there is plenty of music in the air as the 1980 presidential campaign heads into the stretch.

Most visible recently has been the Republican National Convention in Detroit which featured the talents of Wayne Newton, Donnie & Marie and Susan Anton, while Frank Sinatra was prominent in the audience.

The Republicans at this point have no plans to further utilize musical personalities to help their candidate. A spokesperson for the Reagan campaign, however, says that the campaign strategy is still being worked on, and musical personalities may be involved in the future.

The Democrats, meanwhile, expect very little music at their convention, set to open in New York in two weeks. The only musical act to appear will be the Peter Duchin Orchestra. "Our convention is to nominate the next president of the U.S.," says a Democratic National Committee spokesperson.

However, the two Democratic candidates are getting musical and financial support.

President Carter, who in 1976 was the first presidential candidate to see the economic and political value of getting such major artists as the Allman Brothers to play for his benefits, already has had Charlie Daniels, Waylon Jennings, and Willie Nelson raise an estimated \$275,000 for his current campaign.

All three have played benefit concerts for him, and Nelson is expected to do another show in Washington. Meanwhile, the Carter/Mondale campaign committee has reserved the chic Xenon disco in New York Aug. 14, the night Carter is expected to be nominated, for a fundraiser

featuring Loretta Lynn and Roberta Flack, both of whom are expected to perform.

Sen. Edward Kennedy still hasn't given up on the nomination, and to help him along, his sister-in-law, Mrs. Robert Kennedy, was set to open her home in MacLain, Va., for a fundraiser Saturday (26) featuring such rock'n'rollers as the Coasters, the Shirelles, Mary Wells, Gary "U.S." Bonds, Danny & the Juniors and the Angels.

Admission was a \$10 donation and tickets were sold through the Kemp Hill Records chain in Washington and through other local stores in Georgetown.

Independent candidate John Anderson so far has had Herbie Mann headline a fundraiser in Washington earlier this month, while James Taylor played in Boston, Hartford and Portland.

Taylor is expected to do other shows for Anderson, as are his brother Livingston, and sister Kate. Other acts that may become involved in the campaign include Steve & Eddie, Devo, and Tom Rush. There is also a slight possibility that Barbra Streisand and Paul Simon may help out though observers point out it may be easier for Anderson to get himself elected president than to get Simon or Streisand up on a stage.

23RD GRAMMYS WILL GIVE OUT 60 AWARDS

LOS ANGELES—The addition of a best videodisk category, the division of best jazz vocal performance into male and female segments, and the reinstatement of a category for best arrangement for vocal groups are new additions to an all-time high of five dozen categories for this year's Grammy Awards.

The record total of 60 categories for the 23rd annual Grammy Awards is a result of changes voted by the national trustees.

A mailing to record companies of the first of two sets of semi-annual entering forms has already been sent out. Another set of forms will be mailed in late September.

Companies have been requested by the National Academy of Recording Arts and Sciences to enter on these forms a limited number of what they consider their outstanding creative product released during the first half of the Grammy Awards eligibility period, Oct. 1, 1979 through March 31, 1980. Forms need to arrive in the Academy's national offices by Aug. 8.

SBA Vowing 'Media-Firms' Loan Prohibit Rule Redraft

WASHINGTON—The Small Business Administration promises to redraft regulations by September prohibiting government financial assistance to what it calls "opinion-molders" or "media-firms."

These are small businesses which include retail record stores, sheet music publishers and film, record and videotape production and distribution firms.

At Senate Small Business Committee hearings Thursday (24), agency officials told Sen. Robert Morgan (D-N.C.) who has recently introduced a bill to outlaw this practice, that current regulations exempting some small businesses from eligibility for Small Business Administration loans or loan guarantees will be reworked and available for public comment by September.

Present rules prohibit government financial assistance to such firms as book publishers, record stores, bookstores, and record, videotape and film production and distribution outfits.

All of these are viewed as "opinion-molders" and since 1953, the Small Business Administration has refused to grant loans to them. The fear is that this assistance will appear to interfere with freedom of speech or freedom of the press.

If, for example, a government loan were granted to a small magazine publisher, that publisher might feel required to alter his editorial policy, the theory goes.

Last year, Rep. Joseph Addabbo (D-N.Y.) introduced a similar bill into the House to overthrow regulations exempting "opinion-molders" from agency loans. Addabbo's bill also requires the Small Business Administration to make a judgment on the propriety of the business in question before granting assistance.

Sen. Morgan's bill makes the criteria for agency assistance strictly financial with the possible exception of prohibiting loans to religious groups which, according to Pollard, would be a clear violation of the first amendment.

'Widow Jones'

LOS ANGELES—Barbara Eden's single of "Widow Jones" will be reissued by Plantation Records of Nashville when her new NBC-TV series, "Harper Valley PTA" begins airing. The single, written by Tom T. Hall, is from the "Harper Valley PTA" movie soundtrack. Eden starred in the film.

On behalf of the entire staff of Billboard Magazine, we want to apologize to those readers who have encountered difficulties with their subscriptions and to those who may in the near future. Circumstances beyond our control have created the kind of confusion only computers are capable of rendering! We are currently adapting to a new subscription service bureau and until this process is completed, service may be less than perfect. We assure you that our entire circulation staff is now deployed in an effort to bring these matters to a swift and successful resolution.

If you have a question about your subscription, please call our toll-free customer service number
(800) 257-7951

Thank you for bearing with us.

Chicago Beatfest

CHICAGO—WXRT-FM deejay Terri Hemmert will be the master of ceremonies for the fourth annual Midwest Beatles fans convention, Friday and Saturday (8 & 9) at the Palmer House hotel. Mark and Carol Lapidus are producers of the Beatfest.

ROCK 'N' ROLL IS NOT PRETTY!



IRON MAIDEN

ST-12094

have spearheaded the recent surge of head-bangin' rock in the U.K. and have a proven smash LP that packs a starry-eyed punch!

IRON MAIDEN-CAST FROM HEAVY-METAL ROCK 'N' ROLL- IS PRODUCED BY WILL MALONE.


Give the gift
of music.

Available On Capitol Records & Cassettes
© 1980 CAPITOL RECORDS, INC.





A NEW STAR
YUUKO SHIBUYA'S
NEWEST SINGLE & ALBUM
"MADE IN JAPAN"
from
JAPAN

IF INTERESTED FOR
FOREIGN TERRITORIES
PLEASE CALL

 **THUNDER MUSIC INC.**

HEAD OFFICE: Yoshiaki Nitta
CHALET SHIBUYA 1st FLOOR
8-17 SAKURAGAOKA-CHO SHIBUYA-KU
TOKYO, 150. JAPAN
TEL. 03-496-4571

U.K.OFFICE: Yuriko Akishima
25A KING HENRY'S ROAD
LONDON, N.W.3
TEL. 01-586-3470

U.S.OFFICE: Robin Loggie
451 SO. REXFORD DR.
BEVERLY HILLS, CA. 90212 U.S.
TEL. 213-556-0061



Billboard photo by Jason Respini

HELLO HARRY—Harry Chapin signs just about anything passed his way by his fans following his opening concert at the Greek Theatre in Los Angeles.

HEAVY COMPETITION

Vegas Shows' Prices Slashed

By TIM WALTER

LAS VEGAS—Increased competition for audiences has initiated policy changes and price cuts in five Strip showrooms including the Sahara, Aladdin, Desert Inn, Silverbird and the Sands.

Lola Falana, who opened July 23, is booking herself into the Aladdin's 850-seat Bagdad showroom.

Ticket prices are \$15, consistent with her previous appearances, but this time include an additional \$2.50 discount for guests staying in the hotel. Negotiations are ongoing for a self booking arrangement for Gladys Knight & the Pips to play one week Aug. 7.

At the Silverbird, tickets have dropped from \$15 and \$12.50 to \$7.50 and \$5. The cuts, initiated mid-engagement with Roger Miller on July 1, continued through Freddy Fender and Tina Turner. Turner opened to a packed house Wednesday (23). Ironically, with the midnight show priced at \$5 (no drinks), admission was actually less than the Silver Star lounge show with the Checkmates at \$6 (two drinks).

Meanwhile, the Sands has made an across the board \$5 cut, from \$23

and \$20 to \$18 and \$15. "This was done about six weeks ago," states a hotel spokesman, "both to remain competitive with other hotel pricing and to counter decreased head counts."

The exception is singer Wayne Newton "who continues to be sold-out at every show" for the 625 capacity room. His \$27.50/\$25 minimums will be raised when he returns in August, but the extent of the increase is not yet known.

The Sahara has cut showroom tickets by \$2. Dinner shows range from a low of \$17.50 and \$19.50 to \$22.50 and \$24.50, and the cocktail shows dropped to \$15 from earlier \$17.50 and \$19.50 minimums, depending on the artist. Johnny Carson remains a firm \$29.50 for his weekend cocktail shows.

The Riviera's pop superstar policy has done steady business, with Steve Martin generating a \$35 top for dinner, with normal policy a \$22.50/\$30 range, and \$17.50 to \$30 for the midnight cocktails only show.

The Hilton has also done well holding crowds and prices steady at \$22 and \$21 with a weekday late

show of \$14.50. That policy has been in effect for some time. "We don't jerk our prices around, up, down and sideways," states entertainment director Dick Lane.

Caesars Palace and the MGM Grand pricing remains firm. At the Frontier, pricing is steady, with modest increases dating from the spring remaining in effect. Those increases related to union contracts. As at the Sands, Wayne Newton fills the house, and carries the top ticket price now \$29.50 for both dinner and cocktail shows.

BOOKERS GET AFM'S NEW UNION PACT

NEW YORK—The American Federation of Musicians expects the "greatest majority" of booking agents to sign and return the union's new pact governing the use of its members.

The difference between the old and new contracts is principally in its form, described by AFM president Victor Fuentelba as "a much simpler agreement," which contains the agents' entire commitment to the AFM without having to refer to the union's constitution and bylaws.

However, the new agreement also entails a \$75 a year "renewal fee." The booking agents never had to pay a fee before. There are approximately 3,000 agents who now honor the AFM agreement.

The 157-member International Talent Agency Assn. nixed the contract, although some of its members are signatories and are expected to sign the new agreement as well. The new form contains recommendations made by the talent association, says Fuentelba, despite the fact talks were suspended between the two groups. The talent group represents mostly agents specializing in lounge acts.

Fuentelba points out the union has the right to discipline its members who sign deals with agents not covered by the AFM pact.

SENSATIONAL VIEWS—1410 MILLER DR.
(ABOVE THE STRIP)



This smashing 2 br., 2 ba. home has skylighted foyer, formal living room with marble fireplace, offset informal living room with wet bar, formal dining room, gourmet kitchen with Wolfe range and pantry, library with fireplace. Hardwood floors, high ceilings, dramatic lighting thruout. Mirrored display alcoves for the art collector. Master suite with 270° views, private balcony and patio. Master bath with large dressing areas and 9 ft. marble tub. Patios, views and balconies surround this home. Full security system. Adjacent lot with room to build included. **\$469,500**

10% assumable loan.

Contact:
Mikkl Wood
ALVAREZ, HYLAND & YOUNG
(213) 278-0300

ATTENTION: BIG BAND ENTHUSIASTS

A group of band leaders have formed an association called **BIG BANDS 80s** to organize and stimulate renewed interest in big bands. We are at the crossroads of what might happen next in music. We know you would like to help in some way, and **NOW** is the time. Please contact us*

ATTENTION: MEDIA AND CONSUMER PRESS
(TV, RADIO, NEWSPAPERS, MAGAZINES, ETC.)

Your individual contribution is vital to the overall effort in bringing back a new era of big band music. Please contact us*

ATTENTION: RADIO STATIONS

If you are already programming big band music, or plan to do so, we would be happy to service you with much needed new material. Please contact us*

ATTENTION: BAND LEADERS

Any band of 12 musicians or more, with a genuine interest in the big band **MOVEMENT**, are invited to join and participate in our Big Band 80s organization. Please contact us*

THANKS: MERV GRIFFIN

... for featuring big name bands for a week at a time, on your national tv show, such as **LES BROWN, FREDDY MARTIN, HARRY JAMES** and most recently, **RAY ANTHONY**. This has been a major factor in the renewed excitement of the big band scene.

THANKS: HUGH DOWNS

... for the great "BIG BANDS ARE BACK" piece on your "20/20" tv show.

THANKS: PUBLIC BROADCASTING STATIONS

... for all your efforts in perpetuating interest in good music and especially big band music.

THANKS: FRANK SINATRA

... for your continued use of big name bands such as **COUNT BASIE, WOODY HERMAN, HARRY JAMES** and others at **CAESAR'S PALACE** and some of your other engagements.

THANKS: DJs & PROGRAM & MUSIC DIRECTORS

... and to the over 500 radio stations that are now featuring big band music in their programming, and to people like **CHUCK CECIL** who have never deserted the big bands.

***PLEASE CONTACT:**

RAY ANTHONY, PRES.
BIG BANDS 80s
9288 KINGLET DRIVE
LOS ANGELES, CALIF. 90069
(213) 858-1980

AUGUST 2, 1980 BILLBOARD

Storer Revenues Up 9%, Earnings Down

LOS ANGELES—Second quarter revenues were up 9% for the Storer Broadcasting Co., while earnings were down 3%.

Storer indicates that for the quarter, earnings were \$7,128,000 or 58 cents per share. That compares with \$7,344,000 or 71 cents per share in the previous year.

Revenues were \$50,611,000 compared with \$46,274,000 a year ago.

For the first six months, earnings were up 22% to \$12,963,000 or \$1.12 per share. That compares with \$10,596,000 of \$1.03 per share in the same period last year.

Revenues for the first six months rose 11%, from \$81,372,000 to \$90,134,000.

Storer attributes the decline in earnings on costs incurred for cable expansion and the soft economy in several of its television markets.

\$5.98 Debut For MCA's Midline LPs

LOS ANGELES—MCA Records' new midline series called "Platinum Plus" with a \$5.98 list, debuts Aug. 8 with 80 titles by major artists.

According to Sam Passamano, executive vice president of MCA Distributing Corp., the "Platinum Plus" series will be promoted to retailers with the slogan: "We're the ones you're been waiting for—80 new ways to keep your business from going out of business."

This series will be differentiated from MCA's other midline projects, including the "Rising Star" new act line on the basis of the major stature of the artists involved.

Included will be Elton John, Lynyrd Skynyrd, Olivia Newton-John, the Who, Jerry Jeff Walker, David Crosby & Graham Nash, Poco, Steven Bishop, Jimmy Buffett, Roger Daltrey, Rufus & Chaka Khan, Cher, Steely Dan, Neil Diamond, the Crusaders, Crystal Gayle, Loretta Lynn, Conway Twitty, Tanya Tucker, Steppenwolf, Joe Walsh, Bing Crosby, John Klemmer, the soundtrack to "Battlestar Galactica," and Stargard.

A major selling point of the series is that all returns on the line will be credited at the original price the dealer paid. The titles in the new series will be marked with a 37,000 code to distinguish them from previous product that was originally sold to dealers at higher retail prices.

Certron 6-Month Sales Jump 44%

LOS ANGELES—Certron Corp., blank tape manufacturer, posted its highest six-month sales in the company's 15-year history in the period ended April 30.

Sales were \$11,173,000, an increase of 44% over the \$7,760,000 sales from continuing operations for the same period in 1979.

Earnings for the current period were \$180,000, or 4 cents a share, compared with a \$226,000 loss for the same period last year.

Ed R. Gamson, president of Certron, attributed most of the record sales gain in the current six-month period to the company's new activity of contract assembly and manufacturing.

Certron realized approximately \$2.6 million from custom production in its manufacturing plant in Mexico. Sales in magnetic recording tape products for the first half of fiscal 1980 increased approximately 10% over the same period last year.

Looking forward, Gamson feels Certron will continue to show strength in contract assembly and manufacturing, "since present backlogs in this area are strong."

Gauss And Vega Of Cetec Lead Fields

LOS ANGELES—Shareholders of Cetec Corp. received news at the company's recent annual meeting that two of its divisions are dominant factors in the electronics industry.

Robert A. Nelson, president of Cetec, said the Gauss division, manufacturer of tape duplicators and professional speakers, is the "leading supplier in the world of audio tape duplicators."

He said Gauss holds about 60% of a \$5 million world market.

Cetec's Vega division, producer of the wireless microphone, markets from 60% to 80% of this market.

Market Quotations

As of closing, August 2, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16	Altec Corp.	22	35	15/16	13/16	13/16	- 1/16
39	26	ABC	5	368	29 1/2	29 1/2	29 1/2	- 1/4
36 1/2	27 1/4	American Can	5	96	31 1/4	31 1/4	31 1/4	Unch.
28 1/2	14 1/2	Amplex	12	248	24 1/2	23 1/2	24 1/2	Unch.
5	2 1/2	Automatic Radio	-	-	-	-	3 1/2	Unch.
55	42 1/2	CBS	8	105	50 1/2	50	50 1/2	- 1/2
36 1/2	27	Columbia Pictures	8	33	31	30 1/2	30 1/2	Unch.
8 1/4	4	Craig Corporation	-	13	5 1/2	5 1/2	5 1/2	Unch.
52 1/2	40 1/2	Disney, Walt	12	274	50 1/2	49 1/2	50	+ 1/4
12	7	Filmways, Inc.	-	1110	9	8 1/2	9	+ 1/4
18 1/2	11	Gulf + Western	4	924	17 1/2	17 1/2	17 1/2	+ 1/4
12 1/2	7 1/2	Handleman	6	9	12 1/2	12	12 1/2	+ 1/4
11 1/2	5 1/2	K-tel	12	31	11 1/2	11 1/2	11 1/2	Unch.
32 1/2	25 1/2	Matsushita Electronics	8	-	-	-	30 1/2	Unch.
57 1/2	44 1/2	MCA	8	185	46 1/2	46 1/2	46 1/2	- 1/4
19 1/2	10	Memorex	5	293	13 1/2	13	13	- 1/4
58 1/2	46 1/2	3M	10	712	56 1/2	55 1/2	55 1/2	- 1/4
63 1/2	41 1/2	Motorola	10	695	54	52 1/2	53	- 1/4
31 1/2	23 1/2	North American Philips	5	234	31 1/2	30 1/2	31 1/2	+ 1/4
8	4	Orrox Corporation	18	33	5 1/2	5 1/2	5 1/2	+ 1/4
19	13 1/2	Pioneer Electronics	13	5	18 1/2	18 1/2	18 1/2	+ 1/4
25 1/2	18 1/2	RCA	7	928	24 1/2	24	24 1/2	- 1/4
10 1/2	6	Sony	11	2446	9 1/2	9 1/2	9 1/2	Unch.
33 1/2	20 1/2	Storer Broadcasting	9	201	27	26 1/2	26 1/2	- 1/4
5 1/2	3	Superscope	-	31	3 1/2	3 1/2	3 1/2	Unch.
35 1/2	25 1/2	Taft Broadcasting	8	161	28	27 1/2	28	+ 1/4
19 1/2	14 1/2	Transamerica	5	590	18	17 1/2	17 1/2	- 1/4
39 1/2	29 1/2	20th Century-Fox	6	61	37 1/2	37 1/2	37 1/2	Unch.
46 1/2	34 1/2	Warner Communications	11	740	46 1/2	44 1/2	45	+ 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco Data	29	10	1 1/4	2 1/2	Integrity Ent.	-	104	1 1/2	1 1/2
Packaging Electrosound Group	4	33	6	6 1/2	Koss Corp.	7	44	5 1/2	6 1/2
First Artists Prod.	9	5	2 1/2	3	Kustom Elec.	8	1	1	1 1/4
					M. Josephson	9	12	14 1/2	14 1/2
					Recoton	8	-	1 1/2	1 1/2
					Schwartz Bros.	-	3	1 1/2	2

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

ALBUM CHART ACTION

Elektra/Asylum Puts 3 Into Top 10

NEW YORK—Elektra/Asylum has three of Billboard's top 10 pop albums this week for the third time in its history.

Jackson Browne's "Hold Out" on Asylum leaps six spots to number three, tying the peak hit by "Running On Empty" in March 1978 as the highest-charting album of his career.

The soundtrack to "Urban Cowboy" on Full Moon/Asylum jumps three points to number five, tying the summit reached in June 1978 by MCA's "FM" soundtrack, in which entrepreneur Irving Azoff was also involved.

And Queen's "The Game" on Elektra vaults 10 spots to number six, matching the January 1979 peak of its last studio album, "Jazz." The intervening "Live Killers" collection topped out at a disappointing number 16.

This is the first time Elektra/Asylum has placed three albums in the top 10 since February 1977, when for four weeks it was represented by the Eagles' No. 1 LP "Hotel California," Queen's "A Day At The Races," which peaked at number five and "Linda Ronstadt's Greatest Hits," which crested at number six.

On March 9, 1974 the label had the top three positions locked up with Bob Dylan's "Planet Waves," Joni Mitchell's "Court And Spark" and Carly Simon's "Hotcakes." Those three packages shared top 10 space for six straight weeks.

The strong showing by E/A helps give WEA a commanding 50% share of this week's top 10. The Atlantic family is represented with two LPs: the Rolling Stones' "Emotional Rescue" on Rolling Stones Records at No. 1 for the second straight week and Pete Townshend's "Empty Glass" on Atco in seventh position, down from its number five peak.

It's the Stones' eighth No. 1 album and its seventh studio LP in a row to hit the summit spot.

Elektra/Asylum also leads the way in WEA's current streak on the Hot

Country Singles chart. WEA has five listings in the top 10 on that survey; E/A has three of the top five, with Mickey Gilley at number two, Merle Haggard & Clint Eastwood at number four and Eddie Rabbit at number five.

The Warner family is represented with the Bellamy Brothers on Warner/Curb at No. 1 country and Emmylou Harris on WB at number seven.

Warner Bros. also has the week's No. 1 soul single with Larry Graham. And WEA also has a lock on the top of that chart, taking four of the top eight positions. Atlantic's Spinners are at number five, WB's George Benson is number seven and Cottillion's Stacy Lattisaw is number eight.

Springboard's Inventory Sold

NEW YORK—The remaining recorded inventory of Springboard International, which ceased operations last year following bankruptcy proceedings, has been acquired by Surplus Records & Tapes, major cutout wholesaler.

In a deal completed Friday (25), Surplus bought approximately 6.5 million units, comprising LPs, 8-tracks and cassettes, covering a wide range of recorded music. In all, some 20 Springboard labels, including Musicor, Mace, Mistletoe, Up Front, and Back Beat, are represented.

The product was purchased from Springboard Associates, a joint venture of NMC Inc. and International Fastener Inc. formed to dispose of the Springboard assets. Surplus, it's understood, also has an option on the Springboard building in Rahway, N.J.

In another major deal, Springboard acquired about two million cutouts and overruns including a large number of "Grease" LPs from RSO.

ABC Inc. Suffers 6% Earning Decline

LOS ANGELES—ABC Inc.'s earnings declined 6% for the second quarter, down to \$53,783,000 from the same period last year when net earnings were \$56,956,000.

Although ABC did not break down figures by divisions, it reports earnings down 5% for the first half of 1980. Earnings for the first six months of the year dipped to \$78,115,000 from \$82,423,000 in the comparable period last year.

Quarterly earnings per share dropped to \$1.91 from last year's \$2.03. On the other hand, revenues are up to \$578,472,000 from \$501,819,000 a year ago.

Although earnings for the second

quarter declined, the firm reports record revenues from ABC-TV and radio and publishing divisions.

Overseas Operations Big For Radio Shack

NEW YORK—Radio Shack, the audio chain, says its overseas retail operations had annual sales of more than \$100 million for the first time in its fiscal year ended May 31.

For the prior annual period, the overseas group reported sales of more than \$75 million and a \$908,000 operating pretax profit, compared with \$4.3 million operating pretax loss in fiscal 1978.

The company's international division currently has more than 800 stores and dealers in Great Britain, Belgium, Holland, Germany, France, Australia and Japan operating under the name Tandy International Electronics.

Lewis Kornfeld, president of Radio Shack and executive vice president of Tandy Corp., its parent, believes the company can "aspire to reach an annual billion dollars at retail in our existing foreign markets before 1990."

Figures for Radio Shack's fiscal 1980 performance in the U.S. and Canada, where the company operates more than 6,800 outlets, are due in several weeks.

L.A. Record Shack Sues For \$20,355

LOS ANGELES—Record Shack of Los Angeles, part of the Ed Portnoy one-stop chain, is seeking payment of an alleged delinquency, amounting to \$20,355.63 in Superior Court here.

Defendants in the action are California Gold Industries Corp., Funky Music Corp., Mary Kelly doing business as Jazz City Records, Joey Jefferson and Joey Jefferson Jr. Plaintiff also asks 7% interest from Sept. 13, 1979.

AUGUST 2, 1980 BILLBOARD

10% 1st Quarter Drop For Taft

LOS ANGELES—Taft Broadcasting Co. reports a 10% drop in net earnings for the first quarter ended June 30, although revenues were up 8% from the comparable period a year ago.

Taft profits for the quarter were down to \$6,323,000 or 65 cents per share from \$7,023,000, or 83 cents per share. Revenues increased to \$55,900,000 from \$51,988,000.

The broadcast group operating profit was up 7% for the quarter to a record \$12,555,000 from \$11,784,000 with revenues increasing 24% to a record \$29,835,000 from \$24,032,000.

COLLYER AVENUE STUDIOS

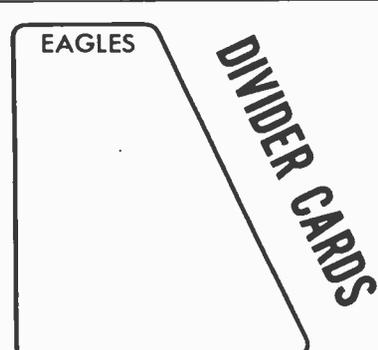
24 TRACK AUTOMATED STATE OF THE ART
(former Camp Colomby—Blood, Sweat & Tears private studio)

Currently accepting block booking for summer. Privately situated on four acres w/heated pool & live-in accommodations; with four acoustically different O/D rooms. Only 30 minutes from Manhattan.

\$69⁶⁹ per hour, 10-hr. minimum

The newest plasma display, Spectraview, MCI 528-C Console, JH-16 MCI 24 Tr. Recorder w/Auto Locater 3, Dolby, Bösendorfer Grand Piano, EMT, AKG, Lexicon Prime Time, 7 Pultec Outboard Equalizers, 5 Urie Limiters, Eventide Digital Delay, Key-pex, Gain Brain, Big Reds, JBL 4311's, Auratones, Hammond, Rhodes, ARP Synthesizers, Mikes: Neumann, AKG, Electro Voice, Beyer, Sennheiser, Shure, Slingerland Drums.

For further information and rates, call Kevin Misevis (212) 733-7799 or (914) 634-2446



BLANK & PRE-PRINTED CUSTOM OR PROMOTIONAL
800/648-0958
GOPHER PRODUCTS CORP.
2201 Lockhead Way, Carson City, Nev. 89701

AMERICAN NOISE

[P-8]

It's the essence of rock and roll
...it's the American dream
...it's the brand new album from AMERICAN NOISE.

AMERICAN NOISE



Contains the single,

"Take It All."

[P-45914]

Produced by Gary Ladinsky
On Planet Records and Tapes



Give the gift of music.



© 1980 Planet Records. Distributed by Elektra/Asylum Records A Warner Communications Co.

ANGRY CITIZENS

Oahu Studio Plan Generates Protest

By DON WELLER

HONOLULU—Plans to build a recording studio geared for mainland rock musicians on Oahu's Sunset Beach have generated a storm of protest among more than 1,000 residents of that area. All of Honolulu's recording studios are in the city proper itself.

In 1974, Honolulu's City Council approved plans for developers to build a "moderate-income" apartment complex consisting of about 62 units and developed by Real Estate Finance.

But only 18 of those units were built as of 1977. Sunset Development, an affiliation of Real Estate Finance Corp., then requested a "minor modification" in the original plan.

This modification was to include, on a 5.67 beachfront parcel, a "recreation center" equipped with a recording studio. The government cleared the proposal.

Many residents were unaware

of the recording studio plan change until several weeks ago. On May 1, the Dept. of Land Utilization held a meeting which was unannounced and held during working hours. Since then, angry residents of Sunset Beach have circulated a petition signed by 1,200 people in that area asking for a ban on construction of the studio facility.

They argue that the change in plans was done secretly and that they do not want the kind of "lifestyle" of mainland musicians in that area.

According to Paul Devens, attorney for the proposed project, the Dept. of Land Utilization is still taking into account the feedback from the community and will respond with further action. A spokesman states that he believes the project does fulfill a need in the community, and that construction of the recreation center and new townhouse units won't begin until any confusion has been cleared up.



STARS MEET—Michael Jackson chats with Queen's Brian May after the group's recent performance at the Forum in Inglewood, Calif.

Deny Tucker Dismissal Re: Perjury

By RICHARD M. NUSSER

NEW YORK—A federal judge has denied convicted illegal tape duper George Tucker's motions to dismiss perjury charges against him on the grounds that Tucker's alleged perjury "substantially affected" the grand jury investigation into alleged counterfeit tape sales. These resulted in an indictment against Sam Goody Inc. and its two top officers.

In a related action, U.S. District Court Judge Thomas C. Platt decided Friday (25) that he was postponing an opinion sought by Goody attorneys as to the validity of government claims that Goody et al. are guilty of transporting stolen goods under federal racketeering statutes.

The most significant development, however, was Platt's decision ordering the Recording Industry Assn. of America to turn over nearly 10,000 of its daily confidential reports concerning alleged counterfeiting on the wholesale and retail levels.

These reports were requested by Sam Goody attorneys. Platt did rule, however, that all names of informants must be stricken from those reports before being turned over to the defense.

Platt's delay means the Goody trial won't get underway as scheduled Sept. 2. Platt had originally intended to have an opinion ready before he went on vacation Monday (28). Platt now wants to take more time with it since it involves complex legal issues, some of which have not been tested in court before.

Platt's decision in the Tucker case paves the way for bringing Tucker to trial on charges that he lied when he told the grand jury he knew a key government witness only as "a friend," rather than as a "business associate" to whom, the government says, he sold allegedly illegally duplicated tapes that were eventually sold to Goody.

Tucker may appeal Platt's decision. In any event, he is expected to be called to testify as a prosecution witness in the Goody trial, with possible sentencing on any remaining counts delayed to encourage him to cooperate in the Goody matter.

Tucker will appear Sept. 2 in court as scheduled, when his attorney will have the option of going to trial or appealing Platt's decision.

Tucker's defense in the perjury charge centered around the wording of federal laws enabling a witness to recant false testimony under certain circumstances. But Platt's opinion says those laws don't affect Tucker's alleged perjury, at least so far as pre-trial motions are concerned.

"It is at trial, not on this preliminary motion, where the jury will make the final determination on the timeliness of the defendant's recantation," Platt says.

The perjury charge stems from Tucker's testimony in December 1979, when he was questioned about his relationship to Norton Verner, whom the government alleges was the middleman between Tucker and Goody in the alleged manufacture and subsequent sale of alleged counterfeit tapes.

Tucker claimed that the government had enough evidence to indict Verner without his testimony, despite the alleged false declarations made by Tucker. Tucker says the government didn't press for Verner's indictment solely because Verner

(Continued on page 68)

Kaiser Aids RIAA Tribunal Contentions

• Continued from page 3

the past five years from 11.8% in 1975 to -5% in 1979. In contrast, Kaiser said, publishing firms have enjoyed a pretax return on sales of about 25%.

Nor are songwriters the starving artists American Guild of Authors & Composers attorneys have depicted, Kaiser said. The Rinfret report, which offers an economic-sociological profile of the songwriter and was submitted to the Tribunal by AGAC, shows songwriters faring better financially than the population which listens to their songs, according to Kaiser's analysis.

Songwriters earning more than \$51,000 a year from their music alone represented 7.9% of those surveyed in the Rinfret report, said Kaiser, compared to only 2.6% of the U.S. population with family income of more than \$50,000 annually.

When all sources of income were included, the Rinfret report showed 12.6% of the songwriters surveyed earning more than \$51,000, Kaiser added. He explained the more than 50% of songwriters answering the survey who reported earning less than \$5,200 annually as including a majority of part-time songwriters.

The singer/songwriter who Kaiser describes as dominating the music business today and taking the lion's share of mechanical royalties, is "sitting in the driver's seat and doing quite well."

The Cambridge Research Institute study shows singer/songwriters earning 52.4% of all mechanical royalties paid in 1977 and 51.7% of all mechanicals paid in 1978.

Inflation alone is no reason to adjust the mechanical royalty rate, Kaiser continued, attacking an argument which has music publishers and AGAC attorneys arguing for a percentage instead of a flat fee mechanical royalty rate to keep pace with inflation.

"You can't consider inflation in a

vacuum," Kaiser said. "There are a lot of markets where price is not keeping up with inflation."

Kaiser also contested the National Music Publishers Assn.'s concept of an historical mechanical royalty rate existing at about 6%. Kaiser told the Tribunal that the historical mechanical rate peaked in the period from 1961-65 at 5.2%. "Six percent is not defensible as an historical rate," he argued.

An increased mechanical royalty rate to 8% of the list price of records as recommended by AGAC would represent a 132% increase from the current mechanical rate, Kaiser said, and would certainly cause an increase in list price.

He estimated that even at 6% of list price, the rate being urged by NMPA, the pass-through cost to record consumers could reach as much as \$335 million annually.

Kaiser's testimony was often interrupted by objections from NMPA and AGAC's attorneys. NMPA attorney Morris Abram registered a standing objection to Kaiser's testimony.

He complained that because RIAA would not release the raw data from which the Cambridge Research Study survey was made either to him or to the Tribunal, cross examination of this witness would be impossible.

Tribunal Chairman Mary Lou Burg "noted" Abram's objection. The Tribunal has yet to rule on NMPA and AGAC's requests for the questionnaires which constitute the raw data behind the Cambridge Research Institute report or on RIAA's request that NMPA release financial data on the publishing business.

The problem of releasing information stems from the fact that the Copyright Royalty Tribunal does not possess subpoena power. A ruling is expected soon as the hearings approach conclusion the first week of August.

Campbell Specials Go Onto Cable

LOS ANGELES—A series of five "Glen Campbell And Friends" musical specials will be made available by International Home Entertainment, Inc., to cable television systems and selected syndication situations.

Each show features Campbell and a single guest—Anne Murray, Wayne Newton, Jimmy Webb, Seals & Crofts and David Gates of Bread.

Terry Hughes produced and di-

rected each of the five specials which run 50-minutes. Musical arrangements are by Dennis McCarthy.

International Home Entertainment of Los Angeles recently completed production of a one-hour "America" concert special with Crosby, Stills & Nash and others. A 10-part "Live History Of Rock And Roll" special is in development, and production of a live musical special with Jerry Lee Lewis is planned for September.

ALREADY IN CHICAGO

Firm Expands City-Sponsored Events

By ALAN PENCHANSKY

CHICAGO—Festivals Inc., the three-year-old company that produces ChicagoFest, is in negotiations to carry its formula for city-sponsored music festivals to several

other areas of the country. High on the list of possible candidates are St. Paul, Minn. and Memphis, Tenn.

And according to company president Tom Drilias, discussions with Los Angeles, San Francisco, Boston, Miami and other city governments also are taking place.

(Continued on page 66)

LP DISCOUNT AT PATHMARK

NEW YORK—The Pathmark supermarket and soft goods chain is expanding and using record discounting as a way for luring customers to its new super center stores.

The 130 store chain, based in the Northeast, has already converted about 30 of its stores into super centers which also offer audio equipment and appliances as well as records. The record departments are racked by Stan Sterling of Bergenfield, N.J.

As part of its promotion the stores are selling the new Rolling Stones, Billy Joel, Jackson Browne and Queen LPs which retail for \$8.98 at \$5.48. And \$7.98 LPs go for \$4.88.

WHO MAKES AND PRINTS



RECORD SLEEVES



KEYSTONE PRINTED SPECIALTIES

321 PEAR STREET
Scranton, PA. 18505
(717) 346-1761

WANTED CHIEF ENGINEER

\$50,000 to \$100,000 Calibre.

Luxury 24 Track Studio

State of the Art—Live In—Pool—Health Insurance Benefits—Equity Building Bonuses—Must have active clientele. All inquiries confidential.

Call Kevin Misevis
(914) 634-2446

Breakin' Big!
"DO YOU LIKE THAT FUNKY BEAT"

by
Kool Kyle
The Star Child

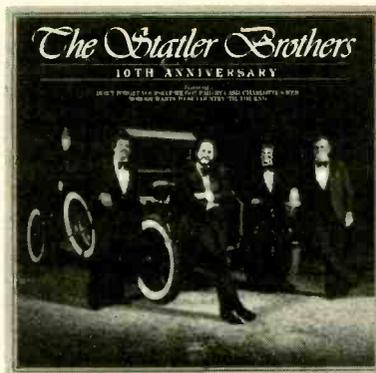
"NEW RAP LANGUAGE"
Spoonie Gee &
The Treacherous Three

ENJOY RECORDS
811 W. 125th St., N.Y.C. 10027
(212) 662-2230

THIS ALBUM IS A



The Statler Brothers are celebrating their 10th anniversary with Mercury records with a brand new album of 10 perfect songs, including "Charlotte's Web," 57031 the hit single from the movie, "Smokey & the Bandit 2." "The Statler Brothers 10th Anniversary." It's one album that's a perfect 10.



SRM-1-5027

"The Statler Brothers 10th Anniversary"



PHONOGRAM, INC.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.

Write or call your local Polygram Distribution sales office for displays and other promotional items.

Produced by Jerry Kennedy



ON MERCURY RECORDS AND TAPES

'Xanadu' Promos Maximal

By ED HARRISON

LOS ANGELES—By the time "Xanadu" has its national premiere Aug. 8, MCA Records president Bob Siner figures that everyone in the U.S. will have heard of "Xanadu" six to eight times.

This, coupled with what will probably amount to four charted singles including Olivia Newton-John's No. 1 "Magic," has created an awareness of the film and soundtrack "unparalleled" in MCA history.

Since Newton-John's ABC-TV special in February on the night of the Academy Awards "which gave the public a taste and exposure and started the ball rolling," MCA has followed with an extensive merchandising campaign, various television appearances by Newton-John on both talk and variety music shows, a Newton-John NBC Radio Network special, a documentary on the making of "Xanadu" and the forthcoming opening of "Xanadu" boutiques in New York which will sell dresses modeled after those worn in the film.

In addition to "Magic" and the Electric Light Orchestra's top 20 "I'm Alive," the second ELO tune, "All Over The World," entered last week's Hot 100 at 61. Newton-John's followup of the title track comes this week. Already plotted is her third single, "Suddenly," a duet with Cliff Richard.

"We could have come with a double package," notes Lee Kramer, Newton-John's manager, "but we felt the market would be resistant to a \$15.98 album."

With 10 tracks on the "Xanadu" soundtrack and six singles to be released, all "B" sides will contain mu-

(Continued on page 66)



TWO TOMS—Entertainer Tom Jones meets Los Angeles Mayor Tom Bradley backstage at the Greek Theatre following the singer's performance there. The Greek is owned by the city.

Billboard photo by Jason Respini

Catalog Documents Unreleased Dylan

NEW YORK—Schirmer Books is releasing a 197-page catalog of Bob Dylan's "unreleased recordings," ranging from tapes featuring Dylan's rhymed message on a telephone answering machine to an extensive bootleg discography.

"Bob Dylan: His Unreleased Recordings," is set to bow Thursday (31) in paperback with a list price of \$5.95.

Author Paul Cable claims to cover every bootleg disk or tape made of Dylan, and discusses the ones he has cataloged in detail, explaining where it was originally recorded, what songs are featured and an appraisal of the quality. Cable also of-

fers anecdotes about how the tapes got into circulation and, whenever possible, describes the particular sessions or concert where the bootleg was recorded.

The surprisingly large number of bootleg performances stretches from tapes made in a Minnesota hotel room to a purloined copy of a Columbia Records acetate that never was produced.

Ovation Targets Video Promotion

CHICAGO — Ovation Records' first artist development campaign to include heavy reliance on video production is set for the fall. The album "Sex And Society," by five-man Chicago group Citizen, will be the target of the campaign.

According to David Webb, Ovation a&r director, video exposure through retail, in nightclubs and through theatrical distribution will be sought. Video material is to be based on several songs from the debut album, including lead cut "I Am A Citizen."

The Chicago-based group is described as "theatrical and humorous in a new rock mold." Material is penned by lead singer Donn Marier whose brother Ken Marier is the manager and in charge of video production.

Group's Ovation contract was landed with a video tape of "I Am A Citizen," directed by Ken Marier. Explains Webb, "Everything they write they feel stands on its own as a song but also is part of a larger concept which involves video."

"It is on the strength of their video as well as their songs that we signed them."

Production of the LP is being completed here at Streeterville studios. Activity then will shift to a video production house to capture the same material in both dimensions.

"After the album is done we'll decide which songs to use as video vehicles," Webb related. "Their videotape definitely had everybody from the president of the company to the woman who answers the phones excited."

According to Webb, licensing of the video for commercial issue on disk or tape also is being explored.

Rock'n'Rolling

Allmans Release LP Following Settlement

By ROMAN KOZAK

NEW YORK—Following an out-of-court settlement with Capricorn Records, the Allman Brothers Band has come back from the studio with a new LP, "Reach For The Sky" which Arista is rush releasing next week. Arista has signed the band to a long-term worldwide contract.

According to Steve Massarsky, the band's manager, the lucrative Allmans catalog is still the subject of negotiation between Capricorn and its various creditors. It is expected that once the bankruptcy proceedings are over, PolyGram will retain control of the Allman's catalog.

Though the last Allmans LP, "Enlightened Rogues," released in early 1979, and "Win Lose Or Draw," before that, were disappointing, such LPs as "Eat A Peach," "Live At The Fillmore East," and "Brothers And Sisters" are considered rock classics. They are now virtually unavailable.

The current Allman lineup includes original members Gregg Allman, Dickey Betts and Butch Trucks with Johanny Johanson, David Goldflies, and Dan Toler. Six of the eight new songs on the LP were written or cowritten by Betts. The LP was produced by the band with Johnny Cobb and Michael Lawler. First single is expected to be "Angeline."

The band is currently on tour playing West Coast medium sized venues and summer fairs. It is booked by Alex Hodges' new Empire Agency.

★ ★ ★

The Harold Clurman Theatre in New York is in the midst of the three-week rock'n'roll film festival.

Included in the festival are such rarely seen films as "Don't Look Back" about Bob Dylan; "David Bowie" a 1973 concert film and "The T.A.M.I. Show" featuring the Rolling Stones, James Brown, the Supremes, the Miracles, and Marvin Gaye.

Not available are the three Beatles films, "Hard Day's Night," "Help" and "Let It Be," which have been withdrawn from distribution pending rerelease, the organizers say.

★ ★ ★

MKC Records, the house label of Max's Kansas City in New York, is "trying to come overground," with

new releases by the Troggs, the Senders and the Terrorists.

One of the original new wave venues, Max's was the scene of an early new wave anthology album in 1976 which was released by Atlantic and which featured performances by Pere Ubu, Suicide, the Fast, and Jayne (then Wayne) County. Max's also released a "Heartbreakers Live At Max's" LP on its own last year.

New MKC product will be distributed by JEM. The label promises artists "five cents per song per record sold" in royalties and a hand shake deal, which allows the artists to record elsewhere if they can.

★ ★ ★

Peter Noone—remember Hermans Hermits?—is back with a new band, the new wavish Tremblers and a new LP, "Twice Nightly" on Johnston Records, a new CBS Associated Label formed by Beach Boy Bruce Johnston. The Tremblers are currently opening for the Beach Boys.

"You Can't Do That," the first track on the LP is an "anguished cry of yours truly," says Noone, "who since 1972 when he had his hair cut a la Glen Campbell and bought a pair of white patent leather Pat Boone shoes, had been committed to a life at the Riviera Country Club by his faithful legion of accountants, lawyers, and business managers."

★ ★ ★

Kiss is deputing its new drummer Eric Carr with a one night only date at the Palladium in New York before heading out to Europe for a tour in September.

A number of New York photographers, who have willingly suppressed pictures through the years of the band without makeup, are upset since Kiss is bringing in its own man from California for the show, and not allowing the locals to get a shot of the new Kiss character.

★ ★ ★

Mink De Ville is making a comeback of sorts. Some successful dates at the Venue in London, the Paradiso in Amsterdam, and the Palace in Paris, and a certain amount of New York airplay on his import LP has apparently convinced Capitol in the U.S. to release the band's "Le Chat Blue" LP. But his next release will be on Atlantic.

3 Big Broadway Losers Suffer \$6 Mil Total Loss

NEW YORK—Three splashy musicals which flopped on Broadway during the 1978-79 season, suffered a combined loss of close to \$6 million, according to figures just released. The three were "The Grand Tour," with Joel Grey; "Platinum," with Alexis Smith; and "The King Of Hearts."

"Grand Tour," which ran for 17 previews and 61 performances, was capitalized at \$915,000, and posted a new loss of \$1.4 million.

Its investors were CBS Records with \$78,400, Walter Shorenstein, a San Francisco businessman, and the Nederlander Organization. Producers were James Nederlander, Diana Shumlin, Jack Schissel, Carole Shorenstein and Stewart Lane.

In an effort to recoup some of its Broadway losses the show did a limited post-Broadway run at the Arie

Crown Theatre, Chicago, but there, too, it lost money. The Chicago losses totaled more than \$125,000.

"King Of Hearts," based on the Phillippe De Broca movie of the same name, netted losses of \$1.7 million, with Capitol Records losing \$88,000, and Screen-Gems-EMI Music losing \$66,000.

The show, which had but a brief Broadway run also lost money on its tryouts in Boston. Joe Kipness and Kippys Productions were the producers along with Patty Grubman and Jerome Minskoff.

"Platinum" which was heavily backed by Paramount Pictures not only lost money on Broadway, but also during tryouts in Washington and Philadelphia. It was capitalized at \$1.3 million, and ended up losing in excess of \$1.7 million.

"There's a rumor going around about a company that sets type, makes color separations, takes photographs plus 8 other fascinating services."

"To find out more about this rumor call..."

Lee Myles Associates, Inc.
160 EAST 56 St., Dept. A
N.Y., N.Y. 10022 TEL. 758-3232

Serving the graphic needs of the record industry since 1952.

SALE JACKET MAKER!

MAKE YOUR OWN 12" RECORD JACKETS. COMPLETE FABRICATION UNIT. INSTRUCTIONS INCLUDED. FOR MORE INFORMATION OR APPOINTMENT

CALL: 717-346-1761

HRC color specialists
PRINTING

P.O. BOX 1152-M
Mechanicsburg, Pa. 17055
(717) 766-0943

PRINT DIRECT[®]
ALBUM JACKETS

(Printed 45 sleeves, too!)

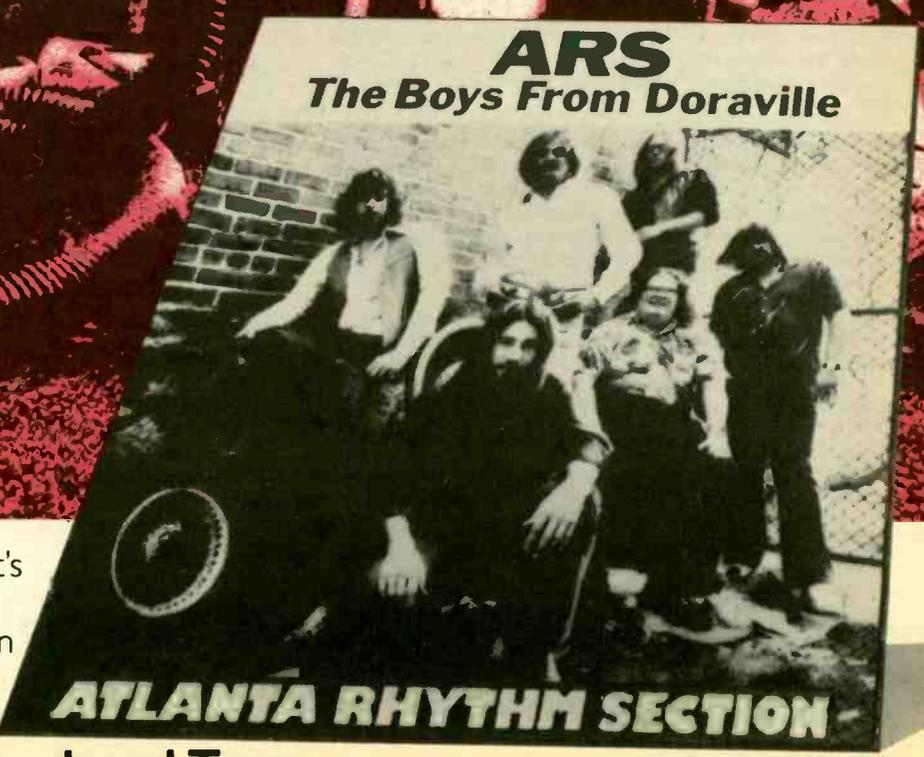
\$\$ LOW PRICES \$\$

* SHORT RUNS *

ARS THE BOYS FROM DORAVILLE ARE BACK



Give the gift
of music.



For nearly a decade, Atlanta Rhythm Section has stood for all that's best in American rock and roll. And with tracks like "Cocaine Charlie", "Next Year's Rock & Roll" and "Try My Love", Atlanta Rhythm Section is at their peak on their new album, "The Boys From Doraville".

"The Boys From Doraville". New from Atlanta Rhythm Section. On Polydor/BGO Records and Tapes.

PERSONAL MANAGEMENT:
THE BUIE GELLER ORGANIZATION

Polydor INCORPORATED
A POLYGRAM COMPANY
Distributed by Polygram Distribution, Inc.
© 1980 Polydor Incorporated

Write or call your local Polygram Distribution office for displays or other promotion items.



Billboard®

Founded 1894

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069 213 273-7040. Cable: Billboy LA; L.A. Telex: 698669; N.Y. Telex: 710581-6279.

Editor-In-Chief/Publisher: Lee Zhitto (L.A.); Managing Editor: Eliot Tiegel (L.A.).

Executive Editorial Board: Is Horowitz, Earl Paige, John Sippel, Eliot Tiegel, Adam White, Lee Zhitto.

Offices: Chicago—150 N. Wacker Dr., Ill. 60606, 312 236-9818. Editorial Staff: Alan Penschansky, Bureau Chief & Classical Editor. Cincinnati—2160 Patterson St., 45214 Ohio, 513 381-6450. Los Angeles—9000 Sunset Blvd., Calif. 90069, 213 273-7040. Editorial Staff: Dave Dexter, Copy Editor; Ed Harrison, Campus & Record Reviews Editor; Jim McCullough, Sound Business Editor; John Sippel, Marketing Editor; Jean Williams, Talent Editor. Reporter: Paul Grein. London—7 Carnaby St. W1V 1PG, 439-9411. Editorial Staff: Mike Hennessey, European Director; Peter Jones, U.K. News Editor. Milan—Piazzale Loreto 9, Italy. 28-29-158. Editorial Bureau Chief: Germano Ruscitto. Nashville—14 Music Circle E., Tenn. 37203, 615 748-8100. Editorial Staff: Gerry Wood, Bureau Chief & Country Editor. Reporter: Kip Kirby. New York—1515 Broadway, New York 10036, 212 764-7300. Editorial Staff: Is Horowitz, Bureau Chief & Commentary Editor; Doug Hall, Radio Programming Editor; Radcliffe Joe, Disco Editor; Roman Kozak, Rock Editor; Irv Lichtman, Publishing Editor; Richard M. Nusser, Assistant Disco Editor; Adam White, International Editor; Reporter: George Kopp. Tokyo—Utsunomiya Bldg., 19-16 Jinguane 6-Chome, Shibuya-ku, Tokyo 150. 03-498-4641. Editorial: Shig Fujita. Washington—733 15th St. N.W., D.C., 20005, 202 783-3282. Editorial Bureau Chief: Jean Callahan.

Special Issues: Earl Paige, Editor; Susan Peterson, Assistant Editor; Bob Hudoba, Directory Services Manager; Jon Braude, Assistant Directory Manager.

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27. 222 43-40-974; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; Canada—David Farrell, 78 Mayfield Ave., Toronto, Ontario. 416-766-5978; Czechoslovakia—Dr. Lubomir Dourzak, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark—Knud Orsted, 22 Tjornevej, DK-3070 Snekersten. 03-22-26-72; Finland—Kari Helopaltio, SF-01860 Perttula. 27-18-36; France—Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; Greece—Lefty Kongalides, Hellinikos Vorras, Thessaloniki. 416621; John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijkstraan 28, Hilversum. 035-43137; Hong Kong—Keith Anderson, P.O. Box 40, Tai Po, N.T.; Hungary—Paul Gyongy, Orloutca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Uri Alony, 3 Manya Shochat St, Roshon le Zion. 997-532; Italy—Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412. Paul Bompard, Via Gramsci 54, 00197 Rome. 360-0761; Malaysia—Christie Leo, 31 Jalan Riong, Kuala Lumpur. 204.049; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland. 413 9260. Norway—Kurt Bakkemoen, Alcersgaten 34, Postboks 727, Sentrum, Oslo 1. 02 11-40-40; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Rumania—Octavian Ursulescu, Str. Radu de la La Afumati nr, 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; Singapore—Peter Ong, 390 Kim Seng Road. 374488; South Africa—Don Albert, 21 5th Ave., Highlands N. 2192, Johannesburg. 011-40-6963; Spain—Fernando Salaverri, San Bernardo 107, Madrid 15. 446-20-04; Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. 15-33-41; West Germany—Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428; Yugoslavia—Mitja Volcic, 61 351 Brezovica, Ljubljana. 061 23-522.

Sales Director: Tom Noonan (L.A.), Natl Sales Manager: Ron Willman (N.Y.); U.K./European Sales Coordinator: Graham Lockhart; European Sales Consultant: Andre DeVekey (London); Classified Advertising Manager: Murray Dorf (N.Y.).

U.S. Sales Staff: Los Angeles—Joe Fleischman, Harvey Geller, Jeri Logan; Nashville—John McCartney; New York—Mickey Addy, Jim Bender, Norm Berkowitz, Ron Carpenter.

Intl Sales: Australia, New Zealand—Geoff Waller & Associates, 64 Victoria St., North Sydney 2060, Australia. Sydney 4362033; Canada—Jim Bender, New York Office; Austria, Benelux, Germany, Greece, Portugal, Scandinavia, So. Africa, Switzerland—contact U.K. office. France—Pierre de Chocqueuse, 24 Rue Jean Nicot, Paris 75007. 705-71-46; Great Britain—Philip Graham, 7 Carnaby St., London W1V 1PG. 439-9411; Italy—Germano Ruscitto, Piazzale Loreto 9, Milan. 28-29-158; Japan—Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jinguane 6-Chome, Shibuya-ku, Tokyo 150. 03-498-4641; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; Spain—Rafael Revert, c/o Radio Madrid, AV Jose Antonio 32, Madrid 13. 231-83-19.

Associate Publishers: Tom Noonan, Bill Wardlow; Business Affairs Director: Gary J. Rosenberg; Circulation Manager: Alan Wasserman; Conference Director: Salpy Tchalekian; Director Of Marketing Services & Chart Director: Bill Wardlow; Chart Manager: Jim Muccione; Managing Director Billboard Ltd. U.K./Europe: Frederick C. Marks; Production Manager: John Halloran; Assistant Production Manager: John Wallace; Production Coordinators: Ron Frank, Tom Quilligan; Promotion Manager: Jane Hoffman.

BILLBOARD PUBLICATIONS, INC.

Chairman: W. D. Littleford. Executive Vice President: Jules Perel. Senior Vice Presidents: Mort L. Nasatir, Broadcasting; Gerald S. Hobbs, Billboard Group, Amusement; Patrick Keleher, Art/Design Group. Vice Presidents: William H. Evans Jr., Finance; Lee Zhitto, Billboard Operations; John B. Babcock, Product Development; Mary C. McGoldrick, Personnel. Secretary: Ernest Lorch. Corporate Managers: Charles Rueger, Printing Operations; Carl G. Mercurio, Director of Distribution; Charles Buckwalter, Marketing Services; Ann Haire, Director of Planning & Market Development. Controller: Don O'Dell.

Subscription rates payable in advance. One year, \$110 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa. 19101.

© Copyright 1980 by Billboard Publications, Inc. The company also publishes in New York: Art & Antiques, American Artist, Interiors, Photo Weekly, Residential Interiors, Watson-Guptill Publications, Amphoto, Whitney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air, Los Angeles: Billboard; Nashville: Amusement Business, Billboard Broadcasting Corp. (WLAC-AM, WKQB-FM); London: World Radio-TV Handbook, The Artists Book Club.

SUBSCRIBER SERVICE

Billboard
P.O. Box 13808
Philadelphia, Pa. 19101
(800) 257-7951



Vol. 92 No. 31

Commentary

A Perspective On Videodisk

By DON KIRSHNER

Early in 1981, RCA will begin the marketing and distribution of 200,000 videodisk machines throughout the U.S. This will represent the first major retail penetration for the videodisk on a national level and has already generated heated discussions in the music industry as to its future impact on the record buying public.

There are those who hail the new step as salvation for the record business. There are those who predict a quick and early demise. However, the mistake both sides are making is in their view that the music videodisk is an opponent of, or even a threat to the aural phonograph record. They are both saying that the two forms are mortal adversaries.

But is that really the case?

In the 1940s and 1950s there were those who drew the battle lines between television and radio. Who would listen to radio if you could see pictures? Who would want to sit in front of a television set and give up the mobility one had of taking a radio to the beach, or of being able to do housework while still listening to programs?

Yet television and radio both flourished after a period of adjustment to where the audience and profits have reached record levels.

There were those who said that the televising of local sports events such as baseball and football would substantially decrease live attendance. Despite some bumps along the way, television served to create a larger audience for the sports, and live attendance in both sports has reached new highs despite the telecasting of many home games either through network or cable outlets.

'Videodisk is not the final step in the music business'

With the advent of motion pictures in television and their increased usage in the past few years through cable outlets, there were those who feared that this would severely diminish movie attendance. Yet both have flourished, with movie attendance at a record level.

There is a thread that runs throughout the above experiences which has proven to be true in the entertainment field for the past 50 years. A new form of entertainment, when accepted by the public, augments, rather than diminishes, the total sales in the marketplace. The new form expands on the existing one and in many cases acts to stimulate new growth in its predecessor at the same time it acquires a market position for itself.

Videodisk is not the death knell of the phonograph record, but its rejuvenation.

But aside from the lessons of history, there are compelling creative and economic reasons why, in the long run, videodisks will be an important part of our music purchases. Creatively, recorded music, which remains the biggest part of our entertainment culture, is the only major form of entertainment that is not visual. With the exception of live concerts, the phonograph record is in sharp contrast to television and motion pictures.

However, we in the record industry have a unique situation in that, unlike the other two media, there is a validity to the sound with or without the picture. The video portion of the videodisk enhances the disk part, whereas neither television nor motion pictures could sustain as an art form without picture and sound. But the videodisk is still valid for the consumer if he desires to listen without the video portion.

Perhaps those who question the potential of videodisk are limited by their own background in aural recordings, and fear

that they cannot meet the challenge of creativity that the new medium will demand.

On the economic front, there is a growing appetite in this country for home entertainment, exemplified by television and the geometric expansion of cable networks. No longer is the viewer satisfied with the free network limitation, but is willing to pay to have other television outlets and programs available to him.

The increased investment in home audio systems and in videocassette machines, all point in the same direction—home entertainment. The videodisk is a further addition to that trend and a very compatible one.

There are those who say that we have frontiers yet to conquer in the record industry and that such innovations as digital recordings are on the horizon. But if one believes that videodisk and aural are not in conflict, then the development of videodisk in no way precludes the conquering of new horizons in the record industry. Videodisk is not the final step in the music business, and aural recordings are not the last frontier.

Nor will the development be short range. The genius of American technology has amply demonstrated the

rapidity with which a basic form is developed, improved and altered to fit the needs and desires of the consumer.

The argument that the incompatibility of the present major videodisk systems presents a formidable obstacle does not take into account that software can be adapted for all systems, and that competition in the marketplace may force a unified technology.

Ours is a nation that seeks information. We have printed more books, erected more libraries, sold more television sets and built more computer information centers than any nation in history. The use of visual aids to increase the acquisition of information is not limited to schools or libraries or training centers. The entry into the field by such information giants as IBM portends the significant possibilities of the videodisk in the marketplace.

To hold the view that videodisk will in the long run basically attract pornographic films and some movies is myopic at best. On that basis, we would have told Gutenberg to hold the press, and Hollywood to stop the cameras.

... and aural recordings are not the last frontier'

The videodisk represents a new and potentially important addition to our entertainment spectrum. It is not a mutant, but another step in the long line of advances we have made to communicate with each other and to disseminate knowledge, culture, and taste. The leaders and artists of the music industry, who have changed the views, dress, and thrust of our society, will not be afraid of this new step but will welcome the challenge.

Let us not be critical but enthusiastic. Let us not be obstinate, but cooperative. Let all of us, record companies, artists, unions and publishers work together to give this newborn member a chance to survive and flourish. Let's go where the music takes us.

Don Kirshner, whose "Rock Concert" series is beginning its ninth year on television, is chairman of Don Kirshner Entertainment Corp.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

Regarding John Sippel's article (July 12, 1980) on Young Entertainment Inc. of Atlanta, let's set the record straight.

As of May 1980 there were 27 stores in the Pickwick organization doing business under the name of Discount or Viscount Records. These stores are located coast-to-coast in such cities as Denver, San Francisco, Cambridge, etc.

It was certainly a surprise to find out that I have been manager of a "defunct" record store for two years. And considering that this "defunct" Discount Record store has just signed a new lease, it will be an even bigger surprise to our landlord.

Jack Huber
Manager, Discount Records
Denver

Dear Sir:

The best things in life may still be free. Manufacturers seem to be overlooking a most important promotion resource.

In the midst of skyrocketing costs from all sides, there remains a vast untapped source of exposure for new product... the independent retailer.

The indie retailer is in touch with his market, and knows how to reach it. Best of all, he has the ability to reach consumers where it counts most... where they can pick the product up and march it off to the register.

Granted, many retailers can't be bothered fussing with promos and displays. But any retailer who wants to be in business next year and the year after is going to do everything he can to maximize sales.

He needs help, though. He shares many of the same goals as the manufacturers. If the majors could just step down to street level for a moment and listen. There should be room on both sides for an exchange of ideas.

The indie retailer won't charge for his wall space or his in-store play. Most importantly, however, he won't charge for his ideas, time and energy used to hype product. One hand washes the other.

If we are to pass through these troubled times we must learn to work and grow together... toward a mutually profitable future.

Sunshine Cohen
Pitchfork Records
Laconia, N.H.

THE WINNING NUMBER:

21 YEARS OF EXPERIENCE FROM BILLBOARD'S FULL DECK!

Your ad in Billboard's 1980-81 International Buyer's Guide insures your business's exposure to the entire world of music 365 days out of the year.

Referred to daily by experienced buyers and decision-makers in more than 100 countries around the world, **Billboard's International Buyer's Guide** is your insurance of selling power to the music/record/tape industry.

OUR PAYOFF TO YOU:

Delivered:
46,000+... to every Billboard subscriber worldwide.

Displayed:
And sold at every major industry convention internationally.

Purchased:
By potential customers actively looking for products and services through BILLBOARD's offices around the globe.

DEAL YOURSELF IN FOR A WINNING HAND:
Whether your business is in Record Manufacturing, Music Publishing, Wholesaling, Services, Supplies, Accessories, Merchandising or International, **You Can't Afford to Pass Us By.**

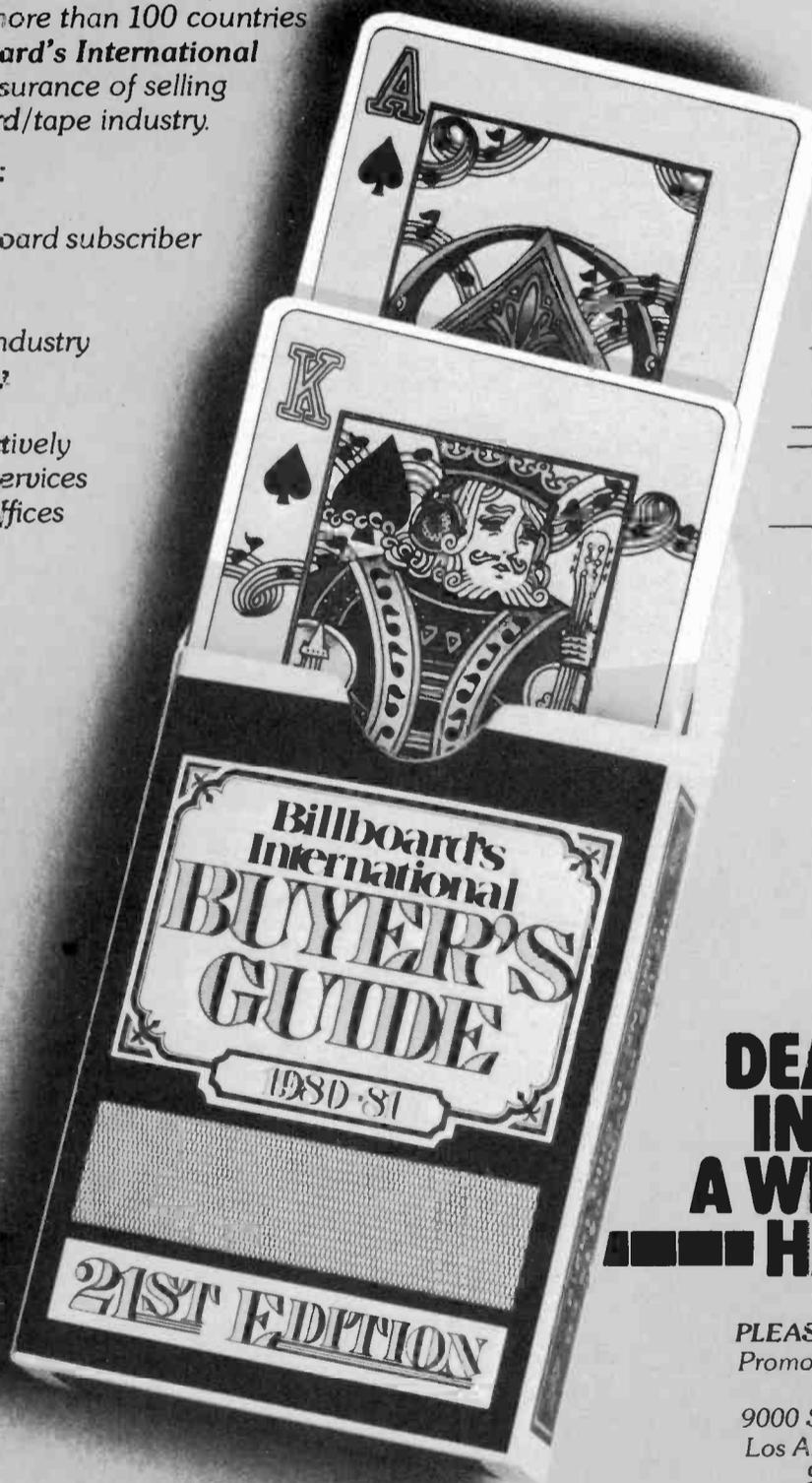
The stakes are high so be sure you're in the game. Pop your numbers out of the deck with an advertising message in **Billboard's 1980-81 International Buyer's Guide**

Contact your nearest **BILLBOARD** representative today!

Advertising Deadline:
August 8, 1980

Issue Date:
September 20, 1980

Billboard®



DEAL ME IN FOR A WINNING HAND...

PLEASE RETURN TO:
Promotion Department
Billboard
9000 Sunset Boulevard
Los Angeles, California
90069 USA

Please have a BILLBOARD sales representative contact me to supply:

Additional Information

Assistance preparing advertisement*

Name _____ Company _____

Street _____ City/State/Zip _____

Phone Number _____ Type of Business _____

*Advertising copy can be accepted in writing or on the phone with your instructions as to type size, etc.

NO REVAMP DECISION YET

Heftel Takeover of WTFM-FM Remaining Big Question Mark

By ALAN PENCHANSKY

CHICAGO — Heftel Broadcasting's takeover of New York City's WTFM-FM is hovering over the Big Apple pop radio scene today like a huge question mark. Yet with official transfer of the soft rock format station now only about six months away, no final format revamp decision has been reached.

That's the report of Heftel president Tom Hoyt, interviewed here at the six station web's headquarters. Hoyt rejects the pat suggestion that WTFM will be modeled after the chain's highly successful Burkhardt-Abrams consulted Chicago Operation, WLUP-FM. And the executive even sees a distinct possibility that there will be no revamping at all.

"People in New York who read this are going to say he's lying through his teeth," related Holt. "But I'm not.

"WTFM has been doing a good job. Its business is growing, the station has excellent come numbers and there's good ratings in the Nassau/Suffolk book.

"I don't want to say we're just going to out of hand throw anything out," Hoyt adds.

"If I had to decide today, given the financial considerations, I wouldn't change anything."

Stations in Indianapolis, Boston and two in Hawaii also are part of the Heftel chain. Chain earnings for 1980 are expected to exceed \$15 million, according to Hoyt.

The company began an expansionary push in 1978 at which time headquarters were established here in the John Hancock center alongside studios of promotion-oriented WLUP.

Hoyt isn't discounting the possibility of additional station acquisitions if the right deal comes along. However, the company wants to maximize present holdings at this time.

"With the sale of San Diego (KJQY-FM) and the acquisition of New York that gives us six FMs and two AMs," Hoyt explains. "I'm sure that as the opportunities develop we would like to add another major market FM.

"But the growth has been so fast that our plate is full right now."

Hoyt has been spending two and three days per week in New York putting together the Federal Communications Commission required ascertainment filing for the station takeover. Target date for the transfer is January 1981.

WBRE-AM-FM Changes Format

WILKES BARRE, Pa.—Michael Schwartz and Don Wilks, new owners of WBRE-AM-FM here, plan both new formats and call letters for the present all-news simulcast outlets.

The changes will be made just as soon as the Federal Communications Commission approves the \$850,000 sale. The AM outlet will become WKRZ and will carry the syndicated nostalgic MOR format the "Music Of Your Life," while the FM side will go into an adult contemporary format with live jocks.

Schwartz and Wilks own stations in Massachusetts and North Carolina.



Tom Hoyt: Cecil Heftel promises "excitement" at New York's WTFM-FM.

Says Hoyt: "The New York marketplace, while I think it is uninspired in terms of radio right now, isn't stagnant. At least it's constantly changing.

"We're going to give that city the most exciting radio station they've heard in years."

Hoyt cites Heftel's takeover of WXKS-AM/FM Boston as an example of the company's flexibility toward format reshaping.

"When we took over the Boston station our original goal was to be beautiful music. But barely at the 11th hour we changed our mind and went disco.

"I could tell you today we're going to do AOR in New York and on the first of January we might do something different."

Hoyt also insists that Heftel's record of station takeovers is not marked by the huge dislocations of station personnel and advertisers that are common in such acquisitions.

According to Hoyt, WLUP is the number one revenue earner in the chain today. The leading station in ratings is KGMB-AM, Honolulu, which has crested the competition for 15 years, the executive claims.

Heftel's Indianapolis station, WIKS-FM, is a contemporary Top 40 station, while the Boston AM outlet offers the syndicated "Music Of Your Life."

In the WLUP success a major contributing factor has been the talented comedic morning air personality Steve Dahl. Alternative Radio Network is a joint venture in which Heftel and Dahl have an interest, aimed at creating a national station hookup for Dahl's WLUP "Rude Awakening" broadcasts.

"I think Steve Dahl is the brightest air personality to hit radio in a long time," professes Hoyt, who envisions as many as 15 Midwest stations carrying the program by mid fall.

Explains Hoyt, "We'll probably roll out in Midwest markets and as soon as satellite capability is available we expect to be able to do many things not only with Steve Dahl but with concerts and special programming."

Dahl's uninhibited on-air antics have won him a huge, dedicated following in Chicago, but some feel the deejay occasionally goes too far.

Hoyt admits that on two occasions Dahl air gags have had to be re-

stricted, such as the parody of John Wayne Gacy's grisly mass murders set to the tune of Pink Floyd's "Another Brick In The Wall."

A strong outcry also was heard when Dahl recently reached a Teheran Kentucky Fried Chicken restaurant by phone and asked for several orders to be delivered to the U.S. Embassy.

Says Hoyt, "Because his parody on 'Another Brick In The Wall' raised such an outcry we respectfully suggested that it be deleted.

"Also on the telephone calls to Iran I don't think he focused on the

(Continued on page 21)

IT'S CALLED 'SATCON 1'

Drake Chenault Will Intro Satellite Shows

By ED HARRISON

LOS ANGELES—Rod Stewart in concert from Honolulu; the Bee Gees from Australia; Linda Ronstadt from Tokyo. These and other superstar and star performers, 73 in all, are part of Drake Chenault Enterprises new radio special "Satcon 1," billed as a 48 hour "satellite concert fantasy."

The show's production creates the illusion that "through the magic of satellite," an international radio hookup has been achieved, making it possible, in one 48-hour period, to eavesdrop around the world: backstage, in the limos, at the parties, and most importantly, to be upfront when the curtain goes up in 12 major cities to witness starring performances by 13 pop and rock superstars plus 60 additional chart making acts.

According to Jim Kefford, executive vice president and general manager of Drake-Chenault, "Satcon 1's programming was culled from three sources: studio material, live concert disks and concert footage. Record companies are also preparing special mixes of artist material to give it the feel of a live concert.

"Satcon 1" will be divided into 12 four-hour dramas with a superstar leading off the set with about a 45-60 minute performance.

In addition to Stewart, the Bee Gees and Ronstadt from their respective cities, other superstars include the Eagles from Los Angeles; Michael Jackson and Donna Summer from Paris; the Doobie Brothers from San Francisco; Paul McCartney & Wings from London; the Rolling Stones from New York;

Stevie Wonder from Rio De Janeiro; the Who from Amsterdam and Fleetwood Mac from Montreal.

Other acts will include the likes of Aerosmith, Bob Dylan, Tom Petty & the Heartbreakers; Alice Cooper, James Taylor and Steve Miller.

"Everybody who is anybody is in the show," comments Kefford, who adds that the target demographic is 18-34 plus teens.

The "ultimate surprise," says Kefford, will be an attempt to beam into Moscow for an Elton John performance.

Says Kefford: "We're creating radio theatre with our listeners imagining they are in Sydney, Australia or the other cities.

"We feel the time is right for a special of this kind. Satellites are a trendy kind of thing and stations want specials."

"Satcom 1" is the brainchild of Gene Chenault, Kefford and attorney Al Midler. Producer is Laurie Kaye, who also produced the "Top 100 Of The '70s," a joint RKO and Chenault property. Sue Steinberg is the assistant producer.

The premier release weekend will be Oct. 24-26 starting in Los Angeles. Exclusive market stations are now being firmed.

Stations rated in the top 200 Arbitron markets will be serviced with the program on a trade arrangement while those stations in non-rated markets can have the program for a nominal fee.

Drake Chenault will decide on each market station for a first-come basis.

MEMPHIS ROCK WZXR-FM Program Director Relies On Research, Promos

By ROSE CLAYTON

MEMPHIS—"I guess our basic philosophy of programming Rock 103 is to find out what our target audience wants and then give it to them, followed by promotion," says Tom Owens, program director for WZXR-FM.

Research, programming, and promotion—it may sound over-simplified, but it works.

"We maintain constant contact with our listeners," says Owens, "through local research conducted by the station. We have mini-promotions which really involve our listeners." Rock 103's biggest success in this area has been its "Thanks For Listening" parties which it sponsors once or twice a month in local clubs. "We have a \$1.03 cover charge and drinks are \$1.03," says Owens.

"Rock Night" at Flannigan's every Sunday night are also popular. The event usually draws between 500 to 1,000 persons.

"The reason our parties work," says Owens, "is we give people a reason to come—a good band, a crazy contest or both. They have come to expect a good Rock 103 party."

Demographics reveal a broad audience spanning the 12 to 34 age group. Females over 25 seem to constitute the smallest area, but Owens admits nothing special is being done to increase this segment of the audience.

WZXR is heavy into concerts which it copromotes with Mid-South Concerts. "We have a good relationship and they are satisfied with the results we get," says Owens.



Birthday Honors: WZXR-FM program director Tom Owens, left, presents a check to legendary blues singer Furry Lewis to mark Lewis' 88th birthday.

Rock 103 has copromoted many sold-out concerts.

"Z.Z. Top is a monster," Owens says. "Molly Hatchett is big and so are Led Zeppelin, Styx, Van Halen, Bob Seger, Tom Petty and Pink Floyd.

"We use Lee Abrams Superstars format," Owens says. "That's our basic structure. Then we customize that for our Memphis market."

Like any other station, WZXR has its basic categories: current songs, recurrent songs, and oldies. "We don't determine in advance that we won't play anything," says Owens, whose station mixes new wave and

new artists in with its other categories. Owens will not reveal how the songs are listed within the categories, nor how they are rotated.

"The most popular songs are played the most often," Owens says, "but we try to keep the music on our station varied. We are also concerned about tempo. Too much of anything is a tune out.

"We've always had good average quarter hours," Owens says, checking the Arbitron book. "Our listeners listened to us an average of 11 hours a week over the last year, compared to FM-100's (WMC-FM) list-

(Continued on page 21)



GIRAFFE DRAWS—The WAAF-FM Worcester, Mass., mascot draws the winning ticket for a stereo system during a night at the Lincoln Greyhound Park dog track sponsored for listeners by the station. "GirAAF" as he is known is assisted by Joseph Linsey, chairman of the Burrillville Racing Assn. while WAAF's Gaston Vadasz gets ready to announce the winner.

Gospel Problems Get Attention At Seminar

• Continued from page 3

Canaanland Music, Nashville, the panel pitted religious record industry executives against their sometimes protagonists in the radio business.

"You must be fat and happy and moving so much product that you don't care any more," charged Bill Walker of KXYZ-AM, Houston, addressing the panel of record executives that included Phil Brower, director of the record division for Zondervan Records; Bob MacKenzie, president of Paragon Associates, Nashville; Billy Ray Hearn, president of Sparrow Records, Canoga Park, Calif.; Stan Moser, senior vice president, Word Records, Waco, Tex.; and Mike Cowert, executive senior vice president, the Benson Co., Nashville.

Walker maintained he was "frustrated and puzzled" over an apparent lack of communication and "antiquated" promotion systems. He suggested starting a radio and record label dialog, adding, "There's a moxie, progressive bunch of guys in religious radio—don't ignore them."

Rick Marsh, vice president of Universal Broadcasting, Pasadena, Calif., agreed with Walker. "Sometimes we get the runaround with record companies. We need to nip this problem in the bud."

Monte Allen of KBRN-AM, Denver, broadened the attack to the quality of LP cover jackets and producers. "There are some tacky things going down—album covers that are

horrendous and a lack of producers that know what they're doing."

To help solve the problems, MacKenzie suggested a "snowstorm" of carbon copy letters to all executives involved. "The success stories in our company come totally from radio," commented the Paragon chief.

"One of the biggest problems at Benson is our failure to have a dialog with you people," admitted Cowert. "We're directing a huge portion of our energy to this issue."

Moser recommended phone calls "even at home, late at night," and indicated that labels should solicit more opinions on product from the radio industry.

Hearn insisted that what the stations play influences the next album. He also noted that the quality problem is also inherent in the pop field. "The bottom line at the major record companies is terrible. You can buy any label you want."

Then Hearn turned the quality question around. "If you have the right to ask us to give you quality, you need to give us quality. I hate to hear some of your stations. But radio has improved drastically in the last three or four years—and so have the record companies."

Bill Simon, WSOR-FM, Ft. Myers, Fla., quizzed the label leaders about a possible trend in the decline of MOR-oriented product. "Not everybody can program con-

(Continued on page 33)

NAB Looks At '80s AM

• Continued from page 1

Davis of WSDR-AM, Sterling, Ill., and Bruce Marr of KVI-AM Seattle.

A Monday lunch session will feature personalities Don Imus of WNBC-AM in New York, Dan Ingram of WABC-AM in New York and Robert W. Morgan of KMPC-AM in Los Angeles. They will speak on "Making Money With Your Mouth"—the art of being a radio personality.

Advance registration, running ahead of last year by more than 10%, has sailed past the 1,000 mark and is now ahead of the number registered when the organization opened its doors for the conference last year in St. Louis. With on-site registration included, 1979's attendance went to 1,200.

Last year's conference attracted 15 exhibitors in 8,000 square feet of space; this year 52 firms have thus far signed up for a total of 25,000 square feet.

Billboard's radio programming

editor Doug Hall will moderate a panel on playlists and rotation.

Top entertainment is also being lined up. Chuck Mangione has been signed for the Aug. 26 dinner concert and the Commodores for the evening of Aug. 25.

Pulling all of this together is association vice president for radio Wayne Cornils as well as an industry committee headed by NBC Radio chief Dick Verne.

2 Outlets For Sale

NEW YORK—Billboard Publications, which owns WLAC-AM/WKQB-FM Nashville, has decided to put the stations up for sale for \$5.5 million. The company, which bought the stations three years ago for \$2.4 million, is also offering newly constructed studios and an office building for an additional \$1.2 million. Sale of the stations have been placed with Ted Hepburn of Cincinnati.

LATEST REPORTS

Arbitron Surveys Kansas City, Providence, Upstate N.Y., Ohio

NEW YORK—Kansas City, Providence, and markets across Ohio and up-state New York are among the areas covered by the latest Arbitron reports.

Other markets included in this latest batch of reports include Louisville, Norfolk-Portsmouth-Newport News-Hampton, Va., and Sacramento and Peoria.

★ ★ ★

KANSAS CITY—Country formatted WDAF-AM has edged into first place with an 11.7 share, beating out beautiful KMBR-FM, which slipped to an 11.2 from a 12.7 in the fall. WDAF is down too, from 12.0 in the fall. But the station is up from the 8.2 share of a year ago.

Contemporary WHB-AM is showing steady gains. The station won a 10.3 share, up from 6.7 in the fall and 4.8 a year ago. WHB may be gaining audience at the expense of contemporary KBQZ-FM, which is down to 3.5 from 5.1 in the fall and 6.0 a year ago. KCMO-AM is another contemporary that has been trailing down. The station currently has a 3.8 share, down from 6.2 in the fall and 4.9 a year ago. But KUDL-FM, which has moved from mellow to adult contemporary, is up to 6.8 from 3.8 in the fall and 3.9 a year ago.

Black formatted KPRT-AM with a 2.3 is up from fall's 1.7, but down from a year ago's 3.7. KYYS-FM (KY-102) has a 6.0 for its AOR format, up from 5.2 a year ago, but down from 7.1 in the fall.

★ ★ ★

PROVIDENCE—Top 40 WPJB-FM is the new leader in this market, which also includes Warwick and Pawtucket, R.I., among contemporary formats. Beautiful WLKR-FM continues to be in first place with a 10.8 share.

WPJB is up to 9.4 in this latest Arbitron, from 7.2 in the fall and a year ago. WPJB slipped past Top 40 WPRO-FM, which fell to a 7.1 share, down from 8.6 in the fall and 8.3 a year ago. Sister station, contemporary WPRO-AM, is also down, to 5.8, from 7.7 in the fall and 9.9 a year ago.

MOR WBSM-AM is showing steady gains. It's up to a 3.7 share from 2.7 a year ago and 3.3 in the fall. MOR WJAR-AM with a 4.7 is up from fall's 3.9, but down from the 5.8 a year ago. MOR WSAR-AM with a 1.9 has more than doubled its audience of .8 in the fall and .6 a year ago.

★ ★ ★

LOUISVILLE—Beautiful WVEZ-FM is still the market leader with a 10.7 share, but contemporary WAKY-AM, with a 9.8 share is moving up fast. The station had a 5.7 in the fall and an 8.1 a year ago. Close behind is black-formatted WLOU-AM with a 9.4, up from 4.7 in the fall and 6.7 a year ago.

Adult contemporary WKJJ-FM, with a 7.8, is up from 3.4 a year ago, but down from the 10.2 it enjoyed in the fall. Adult contemporary WAVE-AM is in decline, down to a 7.7 from 14.0 a year ago and 8.2 in the fall. MOR WHAS-AM is also down to 8.9 from 10.7 a year ago and 10.8 in the fall. AOR WLRS-FM is down too: to 5.7 from 13.6 a year ago and 10.1 in the fall. Picking up some of these listeners may be WZZX-FM, which is up to 3.5 from 2.1 a year ago and 1.6 in the fall.

★ ★ ★

NORFOLK—Beautiful WFOG-FM, with a 9.1 share, moves into first place of this market which also includes Portsmouth, Newport News and Hampton, but AOR outlet WMYK-FM (K-94) is close behind with a 8.9.

Both stations are up sharply. WFOG had a 7.8 a year ago and a 5.1 in the fall while WMYK had an 8.7 a year ago and a 5.3 in the fall. Making a good move ahead, too, is Top 40 WGH AM with a 7.1, up from 5.9 a year ago and 5.5 in the fall. MOR WBCI-FM has almost doubled its audience by moving from 1.4 a year ago to 2.4. In the fall it had a 1.7.

Black formatted WPCE-AM is off to 3.5 from 4.6 a year ago and 3.6 in the fall. Down too is MOR WTAR-AM, which has fallen to a 6.2 from a 9.3 share a year ago. The station, however, is up from fall's 6.0. Contemporary WWDE-FM is up to 5.7 from 2.7 a year ago and 4.1 in the fall.

★ ★ ★

BUFFALO—Beautiful WJYE-FM continues as the number one station here with MOR WBFN-AM close behind. WJYE has a 13.3 share while WBEN follows with a 12.2. Both are down as the market continues to fragment.

WJYE is down from 15.6 in the fall and 14.9 a year ago. WBEN is off from 14.3 in the fall and 13.3 a year ago. WBEN-FM's AOR format puts the station into a close race for third place. The FM outlet has a 9.1 share, up from 7.7 in the fall and 8.3 a year ago.

While WBEN-FM has been gaining audience, Top 40 WKBW-AM, with a 9.2 share, and MOR WGR-AM, with a 9.0 share, have been losing audience. WKBW is down from 10.9 in the fall and 14.0 a year ago and WGR is down 11.0 in the fall and 10.5 a year ago.

Black-formatted WBLK-FM has climbed from 3.8 a year ago to 5.4, but this is off a bit from the 5.6 it held in the fall. Sister station of WGR, AOR-formatted WGRQ-FM is up from 5.4 a year ago and 3.6 in the fall to 6.7. Contemporary WYSL-AM is up from .9 a year ago and 1.6 in the fall to 2.2.

★ ★ ★

CINCINNATI—MOR WLW-AM has made a recovery from its fall slump to regain top position in the market. The station had a 9.9 share in the fall and has now moved up to 14.5. A year ago the station had a 15.6.

Down a bit, but still in second place is Top 40 WKRQ-FM, which has fallen to 10.7 from 11.8 in the fall and 12.1 a year ago.

AOR WEBN-FM continues to grow in audience. The station scored a 9.7, up from 9.1 in the fall and 4.3 a year ago. AOR WSAI-FM is not doing as well in this audience struggle. The station, with a 5.5 is down from the 6.0 it had a year ago, but is up from the 4.4 it had in the fall. MOR WLQA-FM is down from 5.0 in the fall and a year ago to 3.1.

★ ★ ★

COLUMBUS—AOR WLWQ-FM is the top station in this market with a 12.5 share, up from

7.8 a year ago, but down a share from the 12.7 it scored in the fall.

Top 40 WNCI-FM, which was the market leader a year ago with a 13.9 share, has a 11.6 share, up from its fall figure of 10.1. MOR WTVN-AM is down to 10.0 from 12.1 a year ago and 14.1 in the fall. MOR WBNS-AM is also down to 6.4 from 7.1 a year ago and 8.0 in the fall. Black WVKO-AM is up to 3.2 from 2.3 a year ago and 2.5 in the fall.

★ ★ ★

DAYTON—WHIO-AM-FM still has this market sewed up. The MOR AM has a 12.6 share, while the beautiful FM has a 17.0 share. AOR WTUE-FM is making a comeback with a 9.9 share after falling to 8.1 in the fall from 12.0 a year ago. Contemporary WVUD-FM has grown to a 7.0 share from 6.4 in the fall and a mere 2.7 a year ago. Black WDAO-FM has gained from 5.2 a year ago and 5.6 in the fall to 7.5.

★ ★ ★

ROCHESTER, N.Y.—This market is dominated by beautiful music with WEZO-FM and WMJQ-FM together holding a 21.2 share. Country WNYR-AM is up from 3.2 a year ago and 3.7 in the fall to 5.0. AOR WCFM-FM is up from 2.5 a year ago and 3.7 in the fall to 4.9. Adult contemporary WVOR-FM, with 7.4, is down from 9.0 in the fall and 8.3 a year ago.

★ ★ ★

SACRAMENTO—California's state capitol is dominated by AOR outlet KZAP-FM, which has a 14.6 share, which moves it past beautiful KFWT-FM, which led the market in the fall with a 10.8 and now has a 10.7.

KZAP is up from 9.7 in the fall and 8.5 a year ago. KZAP is apparently pulling audience away

(Continued on page 23)

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP?

SINGER FOR WHAT GROUP? • "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR? • WHO WERE JOHNNY CASH'S NEIL SEDAKA WAS LEAD



SPECIAL OFFER
1979
SUPPLEMENT
NOW
AVAILABLE
Set of all 7 books
only **\$40.00**

3 DECADES!
Singles AND Albums
Pop AND Soul
All in one set of books!!!

The complete reference books—based upon BILLBOARD Charts—Top Rock & Roll and Rhythm & Blues Music of the last 30 years!

The TOP 10's & TRIVIA OF ROCK & ROLL AND RHYTHM & BLUES 1950-73 and the 1974, 1975, 1976, 1977, 1978 and 1979 SUPPLEMENTS include charts of 1950-1979, the top 10 popular singles of every month from 1950-1979, PLUS the top singles of each year—
AND—The top 5 Popular albums of every month from 1950-1979 PLUS the top albums of each year!!!
AND—The top 10 Rhythm & Blues singles of every month from 1950-1979 PLUS the top R&B singles of each year!!!
AND—The top 5 Rhythm & Blues albums of every month from 1950-1979 PLUS the top R&B albums of those years PLUS 25 selected R&B albums for each year from 1956-1965!!! This averages out to only about \$1.35 for each year of chart information. (Up to 52 monthly and annual charts per year!!!)
PLUS—More than 1400 trivia questions and answers!!!
PLUS—6 Indexes! Each singles index contains every record that ever made the weekly top 10 charts; each album index contains every album that ever made the weekly top 5 charts!! (Artist, record title, record label and serial number, the year(s) each record made the top 10 and if it made #1 are all included!)

BLUEBERRY HILL PUBLISHING CO.
Dept. C, P.O. Box 24170, St. Louis, MO 63130

- Please send me:
- _____ set(s) of all seven books at the special offer price of \$40.00.
 - _____ copy(ies) of Top 10's & Trivia 1950-1973 at \$19.50
 - _____ copy(ies) of the 1974 Supplement at \$4.50
 - _____ copy(ies) of the 1975 Supplement at \$4.50
 - _____ copy(ies) of the 1976 Supplement at \$4.50
 - _____ copy(ies) of the 1977 Supplement at \$4.50
 - _____ copy(ies) of the 1978 Supplement at \$4.50
 - _____ copy(ies) of the 1979 Supplement at \$4.50

All prices include postage. Overseas orders that desire airmail please add \$10.00 for the book or set of books and \$2.00 for individual supplements.

Name _____
Address _____
City _____ State _____ Zip _____
Check or money order for full amount must accompany order. U.S. dollars only!

AUGUST 2, 1980 BILLBOARD GROUP • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/24/80)

TOP ADD ONS - NATIONAL

- BOB SEGER—You'll Accompany Me (Capitol)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- DIANA ROSS—Upside Down (Motown)

PRIME MOVERS - NATIONAL

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Boulevard (Asylum)
- OLIVIA NEWTON-JOHN—Magic (MCA)

BREAKOUTS - NATIONAL

- AIR SUPPLY—All Out Of Love (Arista)
- LARRY GRAHAM—One In A Million You (WB)
- GENESIS—Misunderstanding (Atlantic)

D—Discotheque Crossover

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

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

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

KUPD—Phoenix

- BOB SEGER—You'll Accompany Me (Capitol)
- BILLY JOEL—Sometimes A Fantasy (Columbia)
- DAN FOGELBERG—Times Like These (Epic) 15-9
- ROLLING STONES—Emotional Rescue (Rolling Stones) 17-7

KOPA—Phoenix

- AIR SUPPLY—All Out Of Love (Arista)
- BOB SEGER—You'll Accompany Me (Capitol)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 28-17
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 20-14

KTKT—Tucson

- BILLY JOEL—Don't Ask Me Why (Columbia)
- GERRY RAFFERTY—The Royal Mile (UA)
- ALI THOMPSON—Take A Little Rhythm (A&M) 14-7
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 20-10

KQEO—Albuquerque

- COMMODORES—Old Fashion Love (Motown)
- FRED KNOBLOCK—Why Not Me (Scotti Brothers)
- KENNY ROGERS—Love The World Away (UA) 8-5
- KIM CARNES—More Love (EMI) 9-6

KENO—Las Vegas

- BOB SEGER—You'll Accompany Me (Capitol)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- KIM CARNES—More Love (EMI) 14-9
- THE S.O.S. BAND—Take Your Time (Tabu) 20-15

KFMB—San Diego

- FIREFALL—Love That Got Away (Atlantic)
- MICKEY GILLEY—Stand By Me (Asylum)
- AMBROSIA—You're The Only Woman (WB) 21-16
- EDDIE RABBITT—Drivin' My Life Away (Elektra) 27-17

Pacific Northwest Region

TOP ADD ONS

- BILLY JOEL—Don't Ask Me Why (Columbia)
- JOHNNY LEE—Lookin' For Love (Asylum)
- BOB SEGER—You'll Accompany Me (Capitol)

PRIME MOVERS

- JACKSON BROWNE—Boulevard (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- KIM CARNES—More Love (EMI)

BREAKOUTS

- GENESIS—Misunderstanding (Atlantic)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- CAROLE KING—One Fine Day (Capitol)

KFRC—San Francisco

- CAROLE KING—One Fine Day (Capitol)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- GENESIS—Misunderstanding (Atlantic) 17-13
- ROLLING STONES—Emotional Rescue (Rolling Stones) 13-8

KYA—San Francisco

- JOHNNY LEE—Lookin' For Love (Asylum)
- BOB SEGER—You'll Accompany Me (Capitol)
- OLIVIA NEWTON-JOHN—Magic (MCA) 13-3
- KIM CARNES—More Love (EMI) 14-7

KROY—Sacramento

- BENNY MARDONES—Into The Night (Polydor)
- BOB SEGER—You'll Accompany Me (Capitol)
- THE S.O.S. BAND—Take Your Time (Tabu) 20-11
- OLIVIA NEWTON-JOHN—Magic (MCA) 10-4

KYNO—Fresno

- JOHNNY LEE—Lookin' For Love (WB)
- JOHNNY LEE—Heroes (WB)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 27-20
- ELTON JOHN—Little Jeannie (MCA) 14-9

KGW—Portland

- JACKSON BROWNE—Boulevard (Asylum) 26-22
- AIR SUPPLY—All Out Of Love (Arista) 18-13

KING—Seattle

- AMBROSIA—You're The Only Woman (WB)
- GENESIS—Misunderstanding (Atlantic)
- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB) 21-17
- KIM CARNES—More Love (EMI) 3-1

KJRB—Spokane

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ROBERT JOHN—Hey There Lonely Girl (EMI)
- QUEEN—Play That Game (Elektra) 19-14
- GENESIS—Misunderstanding (Atlantic) 14-9

KTAC—Tacoma

- GEORGE BENSON—Give Me The Night (WB)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 16-8
- MECO—Empire Strikes Back (RSO) 19-14

KCPX—Salt Lake City

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ROXY MUSIC—Over You (Atlantic)
- JACKSON BROWNE—Boulevard (Asylum) 28-19
- IRENE CARA—Fame (RSO) 21-12

KRSP—Salt Lake City

- DARYL HALL & JOHN OATES—How Does It Feel To Be Back (RCA)
- BOB SEGER—You'll Accompany Me (Capitol)
- JACKSON BROWNE—Boulevard (Asylum) 18-10
- ROGER DALTRY—Free Me (Polydor) 19-14

KTLK—Denver

- JOHNNY LEE—Lookin' For Love (Asylum)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- CHRISTOPHER CROSS—Sailing (WB) 15-9
- JACKSON BROWNE—Boulevard (Asylum) 31-24

KIMN—Denver

- CHRISTOPHER CROSS—Sailing (WB) 11-5
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 17-18

KJR—Seattle

- CHEAP TRICK—Day Tripper (Epic)
- LARRY GRAHAM—One In A Million You (WB)
- JACKSON BROWNE—Boulevard (Elektra) 19-14
- MECO—Empire Strikes Back (RSO)

KYYX—Seattle

- POCO—Under The Sun (MCA)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- COMMODORES—Old Fashion Love (Motown) 9-4
- GENESIS—Misunderstanding (Atlantic) 5-1

KCBN—Reno

- IRENE CARA—Fame (RSO)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 13-3
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 18-8

North Central Region

TOP ADD ONS

- AIR SUPPLY—All Out Of Love (Arista)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- BOB SEGER—You'll Accompany Me (Capitol)

PRIME MOVERS

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- MICKEY GILLEY—Stand By Me (Asylum)
- CHRISTOPHER CROSS—Sailing (WB)

BREAKOUTS

- LARRY GRAHAM—One In A Million You (WB)
- KENNY LOGGINS—I'm Alright (Columbia)
- AMBROSIA—You're The Only Woman (WB)

CKLW—Detroit

- AIR SUPPLY—All Out Of Love (Arista)
- DIANA ROSS—Upside Down (Motown)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 9-6
- LARRY GRAHAM—One In A Million You (WB) 8-5

WDRQ—Detroit

- JOHNNY LEE—Looking For Love (Asylum)
- AMBROSIA—You're The Only Woman (WB)
- TED NUGENT—Wango Tango (Epic) 27-13
- CHRISTOPHER CROSS—Sailing (WB) 19-7

WTAC—Flint

- LIVINGSTON TAYLOR—First Time Love (Epic)
- HERMAN BROOD—I Don't Need You (Ariola)
- CHARLIE DANIELS BAND—In America (Epic) 16-11
- RANDY VAN WARMER—Whatever You Decide (Bearsville) 30-24

Z-96 (WZZR-FM)—Grand Rapids

- AVERAGE WHITE BAND—Let's Go Round Again (Arista)
- IRENE CARA—Fame (RSO)
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 13-10
- ALI THOMPSON—Take A Little Rhythm (A&M) 24-18

WAKY—Louisville

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- KENNY LOGGINS—I'm Alright (Columbia)
- KIM CARNES—More Love (EMI) 14-6
- ROLLING STONES—Emotional Rescue (Rolling Stones) 21-15

WBGW—Bowling Green

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA)
- MICKEY GILLEY—Stand By Me (Asylum) 30-23
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 4-1

WGCL—Cleveland

- LARRY GRAHAM—One In A Million You (WB)
- LOVE AFFAIR—Mama Sez (Radio)
- CAROLE KING—One Fine Day (Capitol) 20-14
- OLIVIA NEWTON-JOHN—Magic (MCA) 15-9

WZZP—Cleveland

- DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA)
- KENNY LOGGINS—I'm Alright (Columbia)
- MICKEY GILLEY—Stand By Me (Asylum) 19-16
- DIRT BAND—Make A Little Magic (UA) 21-17

WXGT—Columbus

- AIR SUPPLY—All Out Of Love (Arista)
- AMBROSIA—You're The Only Woman (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 17-7
- BOZ SCAGGS—Jo Jo (Columbia) 16-10

Q-102 (WKRQ-FM)—Cincinnati

- MANHATTANS—Shining Star (Columbia)
- BOB SEGER—You'll Accompany Me (Capitol)
- ERIC CLAPTON—Tulsa Time (RSO) 6-1
- CHRISTOPHER CROSS—Sailing (WB) 18-14

WNCI—Columbus

- FIREFALL—Love That Got Away (Atlantic)
- POCO—Under The Sun (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 14-8
- BOZ SCAGGS—Jo Jo (Columbia) 21-15

WCUE—Akron

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- IRENE CARA—Fame (RSO)
- ERIC CLAPTON—Tulsa Time (RSO) 38-28
- JACKSON BROWNE—Boulevard (Asylum) 35-30

13-Q (WKQT)—Pittsburgh

- LARRY GRAHAM—One In A Million You (WB)
- BOB SEGER—You'll Accompany Me (Capitol)
- MICKEY GILLEY—Stand By Me (Asylum) 24-20
- ROLLING STONES—Emotional Rescue (Rolling Stones) 20-16

WPEZ—Pittsburgh

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- POINTER SISTERS—He's So Shy (Planet)
- LINDA RONSTADT—I Can't Let Go (Asylum) 17-12
- POCO—Under The Sun (MCA) 28-23

Southwest Region

TOP ADD ONS

- GEORGE BENSON—Give Me The Night (WB)
- JOHNNY LEE—Lookin' For Love (Asylum)
- DIANA ROSS—Upside Down (Motown)

PRIME MOVERS

- FRED KNOBLOCK—Why Not Me (Scotti Brothers)
- COMMODORES—Old Fashion Love (Motown)
- LARRY GRAHAM—One In A Million You (WB)

BREAKOUTS

- GENESIS—Misunderstanding (Atlantic)
- AIR SUPPLY—All Out Of Love (Arista)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)

KILT—Houston

- GENESIS—Misunderstanding (Atlantic)
- DIANA ROSS—Upside Down (Motown)
- COMMODORES—Old Fashion Love (Motown) 14-4
- LARRY GRAHAM—One In A Million You (WB) 37-22

KRBE—Houston

- BILLY JOEL—Don't Ask Me Why (Columbia)
- DIANA ROSS—Upside Down (Motown) 28-20
- JOHNNY LEE—Lookin' For Love (Asylum) 10-6

KLIF—Dallas

- GEORGE BENSON—Give Me The Night (WB)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- DIRT BAND—Make A Little Magic (UA) 15-9
- FRED KNOBLOCK—Why Not Me (Scotti Brothers) 23-18

KNUS-FM—Dallas

- POINTER SISTERS—He's So Shy (Planet)
- GEORGE BENSON—Give Me The Night (WB)
- BOZ SCAGGS—Jo Jo (Columbia) 23-18
- KENNY ROGERS—Love The World Away (UA) 23-18

KFJZ-FM (Z-97)—Ft. Worth

- THE CHARLIE DANIELS BAND—In America (Epic) 22-17
- MICKEY GILLEY—Stand By Me (Asylum) 18-13

KINT—El Paso

- AIR SUPPLY—All Out Of Love (Arista)
- JOHNNY LEE—Lookin' For Love (Asylum)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 11-8
- THE S.O.S. BAND—Take Your Time (Tabu) 7-4

WKY—Oklahoma City

- ROCKY BURNETTE—Hot Rod Hearts (EMI)
- BOB SEGER—You'll Accompany Me (Capitol)
- FRED KNOBLOCK—Why Not Me (Scotti Bros.) 17-11
- JOHNNY LEE—Lookin' For Love (Asylum)

KVIL—Dallas

- IRENE CARA—Fame (RSO)
- GEORGE BENSON—Give Me The Night (WB)

KTSA—San Antonio

- COMMODORES—Old Fashion Love (Motown)
- MICKEY GILLEY—Stand By Me (Asylum)
- THE S.O.S. BAND—Take Your Time (Tabu) 12-6
- JERMAINE JACKSON—Let's Get Serious (Motown) 15-10

KELI—Tulsa

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- AIR SUPPLY—All Out Of Love (Arista)
- MECO—Empire Strikes Back (RSO) 14-11
- JOE WALSH—All Night Long (Asylum) 6-4

WTIX—New Orleans

- PAT BENATAR—You Better Run (Chrysalis)
- AMBROSIA—You're The Only Woman (WB)
- FRED KNOBLOCK—Why Not Me (Scotti Brothers) 36-24
- CHRISTOPHER CROSS—Sailing (WB) 22-16

WNQE—New Orleans

- AIR SUPPLY—All Out Of Love (Arista)
- JOHNNY LEE—Lookin' For Love (Asylum)
- COMMODORES—Old Fashion Love (Motown) 24-19
- CHRISTOPHER CROSS—Sailing (WB) 15-7

KEEL—Shreveport

- JOHNNY LEE—Lookin' For Love (Asylum)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 28-17
- BOZ SCAGGS—Jo Jo (Columbia) 17-10

Midwest Region

TOP ADD ONS

- AMBROSIA—You're The Only Woman (WB)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- BOB SEGER—You'll Accompany Me (Capitol)

PRIME MOVERS

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- DIRT BAND—Make A Little Magic (UA)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)

BREAKOUTS

- JOHNNY LEE—Lookin' For Love (Asylum)
- CHARLIE DANIELS BAND—In America (Epic)
- AIR SUPPLY—All Out Of Love (Arista)

WLS—Chicago

- BILLY JOEL—Don't Ask Me Why (Columbia)
- THE CHARLIE DANIELS BAND—In America (Epic)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 24-11
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 37-25

WEFM—Chicago

- BOB SEGER—You'll Accompany Me (Capitol)
- AMBROSIA—You're The Only Woman (WB)
- JACKSON BROWNE—Boulevard (Elektra) 20-15
- ROLLING STONES—Emotional Rescue (Rolling Stones) 18-12

WRWK—Rockford

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- BOB SEGER—You'll Accompany Me (Capitol)
- DIRT BAND—Make A Little Magic (UA) 10-7
- JACKSON BROWNE—Boulevard (Asylum) 8-5

(Continued on page 22)

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Radio Programming

KSJO-FM Sticks To Hard Rock

Director Hansen Denies Soft Rock Switchover Rumors

LOS ANGELES—Leroy Hansen (known on the air as Baby Lee Roy), program director of San Jose's KSJO-FM wants to put to rest any of the rumors circulating that the station is changing its format from AOR to soft rock.

In fact, Hansen notes that KSJO has "a good image with hard rockers."

If there is any notable difference in KSJO's programming, says Hansen, it's that fewer new groups are being added to the playlist. His rationale for this is that for listeners to be familiar with the station, they must be comfortable with the acts being played.

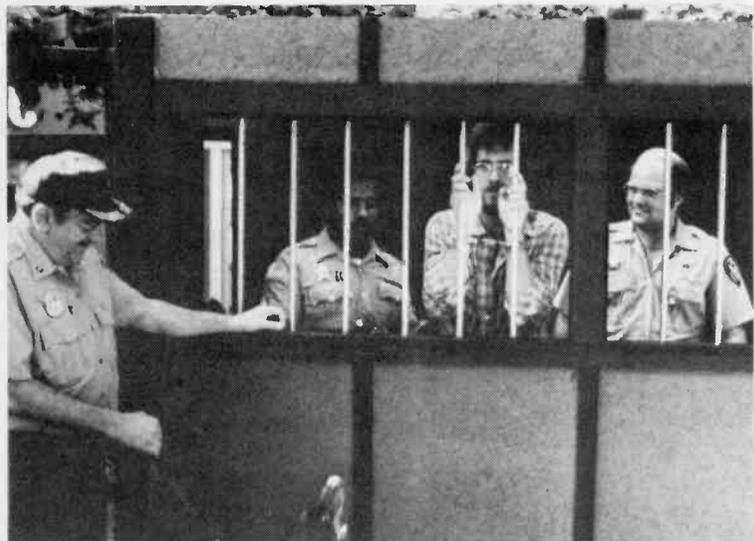
Says Hansen: "We're not playing less now even though we're not adding new groups like we used to. But

there is good new stuff like Benny Mardones and Viva Beat which we're still adding because it sounds good."

To help pick up the slack of new releases, KSJO is programming about 15% more oldies or about 1½-2 oldies groups per hour. "Our ears are more open to the upper half of the 18-34 demographic than in the past," states Hansen. "This is re-

syndicated music news feature.

The KSJO air personality lineup comprises Tom Mix (music director) from 6 a.m.-10 a.m.; Hansen during the 10 a.m.-noon shift; Lisa Novak, noon-3 p.m.; Billy Vega, 3 p.m.-7 p.m.; Sean Donahue, 7 p.m.-midnight and Phil Charles from midnight-6 a.m. Weekend staff includes Ralph Young, Lorraine Meier and Stefan Williams, with Stephen Dun-



JAIL BIRD—WLAG-AM deejay Smokey Rivers, in handcuffs, recently spent seven days in jail for a station-sponsored muscular dystrophy promotion which raised almost \$8000. Rivers was "arrested" on the air during his morning shift and taken to a specially-constructed "cell" in Nashville's Hickory Hollow Mall.

WZXR-FM Relies on Research

• Continued from page 18

teners listening seven hours a week." WMC-FM had been an album station for seven years, but changed its format (to Top 40) when Rock 103 switched.

"The playlist," he says, "includes some 30 different current albums. Nothing is an automatic add. Redbeard, (Doug Hill) our music director, listens to everything and weeds it out. He picks what he believes is the cream of the crop, based on his own ears, and brings it to my attention."

"We check with our consultant, who gives his opinion of the song

based on his personal opinion and what other program directors and music directors around the country think.

"We check the trades, and, then, based on what we know to be the Memphis music market's tastes, we make a decision of whether or not to play the record."

"Hopefully the image of our station is that it's the hub of rock'n'roll culture in the Midsouth. It's first and foremost a music station, spiced with information about rock, and the personality of our announcers."

Owens is a firm believer in finding jocks with natural personality and then letting them be themselves. "Response to all our jocks is good," he says.

Air personalities are Tony Yoken, morning drive; Rob Grayson, midday; Owens, afternoon; Redbeard, early-evening; Debbie Clark, late evening; and Aaron Jones, early morning.

Rock 103's use of mini-promotions to tune in to its audience is often used to an advantage in its commitment to the community. WZXR's most successful event according to Owens was a two-night benefit birthday party for blues legend Furry Lewis.

"We learned from a newspaper story that Furry was broke and had hocked his guitar. We gave him a party for his 88th birthday and raised more than \$3,000." Rock 103 opened a bank account for Lewis with the funds and gives him regular checks of \$103.00.

According to Owens it was the

best program the station has ever promoted because it was not only fun but it helped someone. The station has held other outdoor concerts raising as much as \$20,000 for various charities. But Lewis' event was special to Owens because "it was personal."

It seems to be that personal touch that makes Owens' motto work: "Rock 103-WZXR-Memphis—the Rock'n'Roll control for the Midsouth."

Hoyt Speaks

• Continued from page 18

fact that he might have jeopardized the hostages."

Adds Hoyt, "I think Steve is very aware of his impact. He's also particularly aware that as his show airs in different markets he involves more listeners and more licensees. Someone whose humor is as outrageous as Steve's isn't going to please everyone all the time."

Hoyt says the Dahl program will figure in plans for WTFM only if the New York station is converted to AOR. "If we went AOR it's a very simple conclusion that Steve Dahl would be very involved in our AOR planning."

Though Hefitel's biggest growth has been with AOR, Hoyt stresses that the company is not strictly geared to youth appeal radio.

Says Hoyt, "We're in the radio business and we can put together the kind of talent necessary to make any format work. After all, the basics are common to all formats."



Chit Chat: KSJO-FM's Lisa Novak asks Capitol's Sammy Hagar a question during a live on-air interview.

flected by hitting groups from the '60s more regularly."

Even though KSJO rocks hard, Hansen sees nothing wrong with programming a pop hit like Paul McCartney's "Coming Up." "It's healthy AOR," he says. "Just because a song becomes pop doesn't make it bad. We didn't program Michael Jackson because he's coming from the pop side. But McCartney is rooted in AOR play."

And because Judas Priest, Black Sabbath and Genesis are getting extensive play, there is also room for Jeff Beck, Rocky Burnett, Waylon Jennings, Stanley Clarke and recent adds like the Records, Kerry Livgren, Roxy Music, Queen and Jackson Browne.

"Variety is important to an AOR station as is full service," notes Hansen.

"Until recently we weren't a full service station, concentrating entirely on music. Now we have a news department. Before listeners had to leave the station for information. Who says you can't like AC/DC and the Giants?"

Hansen says that he's working more so on a consistent image for the station but admits it will take a while longer before that image is fully forged.

"Music and personality wise, I feel we're as innovative as anyone," he comments.

With Benny Mardones, he notes, KSJO went on "Might Have Been Love" and stayed with that one cut because Mardones didn't have enough exposure to warrant various tracks. But now Mardones' top 30 "Into The Night" is also being played, but on a much lower ratio.

"Certain groups are so AOR you can program them in gluts. With Pete Townshend and Journey, we were all over them from the beginning."

Among KSJO's features are mini concerts based around a theme or group, "Nooner With Novak," a midday show with jock Lisa Novak, a Sunday night new wave show called "Modern Human" hosted by Terry Rowan and "Rocket News," a

woody handling a Saturday morning show.

KSJO frequently ties-in with Bay Area concert events, the most recent being Bill Graham's Day On The Green #2 July 7.

Listeners are encouraged to stop by the station and pick up promotional items even though they are available in retail stores.

From a ratings standpoint, KSJO is included in the San Francisco total survey area although San Jose is not included in San Francisco's. KSJO's signal can be heard clearly in downtown San Francisco, better than some local stations, according to Hansen.

In San Jose, KSJO's traditional rival is KOME-FM, the perennial ratings leader. **ED HARRISON**

AUGUST 2, 1980 BILLBOARD

WHO RUNS THE HEFTEL SHIP?

NEW YORK—Although Hefitel Broadcasting chairman and president Tom Hoyt maintains that he and not Cecil Hefitel solely runs the chain of stations, informed industry sources say that Hefitel, the Democratic Congressman from Hawaii, personally negotiated the purchase of WTFM-FM New York.

Hoyt maintains Hefitel devotes his full time to public service, but industry sources say that just isn't so. Some broadcasters complain that the Federal Communications Commission looks the other way when Hefitel's WLUP-FM DJ Steve Dahl makes comments in questionable taste and when Dahl organized a disco demolition activity at Chicago's Comiskey Park which turned into a riot.



STATION FAIR—The fifth annual "KGW Neighborfair" packed 300,000 into Portland's Waterfront Park. The event is sponsored annually by three Oregon stations: KWG-TV-AM and KINK-FM. Among the ethnic attractions that drew the crowds was the belly dancer shown above.



WCAU-FM's Voices Air On Rival WZZD

NEW YORK—WCAU-FM, Philadelphia's CBS-owned outlet, is hoping to woo listeners away from a lame duck rival by placing a series of spots on the competing station that features the voices of the WCAU-FM air staff.

The unique promotion even has the blessings of the rival outlet, WZZD-AM, since the latter has been sold to the Communicon Corp., which is changing WZZD's urban r&b flavored format to religious programming.

Four spots were recorded that featured different WCAU-FM jock bidding WZZD listeners to "say goodbye to Wizzard 100" and begin listening to WCAU's "Sound of the City," a mixture somewhat similar to WZZD's programming.

WCAU calls its format "Fascinating Rhythm," a mixture of disco/dance music, r&b, sophisticated soul and some jazz. Jim Keating, the station's vice president and general manager, directed the ploy in cooperation with Fairbanks Broadcasting, the outgoing owners of WZZD, which is known as Wizzard 100.

Keating pegged the promo to the hiatus between the announcement of the sale and the actual transfer of ownership.

For the Record

DENVER—Top 40 KIMN-AM is in second place in the April/May Arbitron with a 7.7 share of the listening audience. This up from 6.8 in the fall and 6.5 a year ago.

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers •

Based on station playlists through Thursday (7/24/80)

Continued from page 20

WIFE—Indianapolis

- BILLY JOEL—Don't Ask Me Why (Columbia)
- GEORGE BENSON—Give Me The Night (WB)

WNDE—Indianapolis

- JOHNNY LEE—Lookin' For Love (Asylum)
- GEORGE BENSON—Give Me The Night (WB)
- ★ KIM CARNES—More Love (EMI) 3-1
- ★ DIRT BAND—Make A Little Magic (UA) 16-10

WOKY—Milwaukee

- CARLY SIMON—Jesse (WB)
- JOHNNY LEE—Lookin' For Love (Asylum)
- ★ AIR SUPPLY—All Out Of Love (Arista) 15-6
- ★ HERB ALPERT—Beyond (A&M) 23-20

WZUU—Milwaukee

- JOHNNY LEE—Lookin' For Love (Asylum)
- AMBROSIA—You're The Only Woman (WB)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 19-15
- ★ CHRISTOPHER CROSS—Sailing (WB) 13-10

KSQJ—St. Louis

- YIPES—Darlin' (Millennium)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ THE CHARLIE DANIELS BAND—In America (Epic) 9-2
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 22-15

KXOK—St. Louis

- BENNY MARDONES—Into The Night (Polydor)
- AMBROSIA—You're The Only Woman (WB)
- ★ DIRT BAND—Make A Little Magic (UA) 14-8
- ★ MICKEY GILLEY—Stand By Me (Asylum) 15-10

KIOA—Des Moines

- BENNY MARDONES—Into The Night (Polydor)
- AMBROSIA—You're The Only Woman (WB)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 19-16
- ★ OLIVIA NEWTON JOHN—Magic (MCA) 8-4

KDWB—Minneapolis

- ★ JOE WALSH—All Night Long (Asylum) 22-17
- ★ ALI THOMPSON—Take A Little Rhythm (Atlantic) 18-13

KSTP—Minneapolis

- JOHNNY LEE—Lookin' For Love (Asylum)
- EARL KLUGH—Doc (UA)
- ★ DIRT BAND—Make A Little Magic (UA) 14-10
- ★ ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB) 23-18

WHB—Kansas City

- ★ JOHNNY LEE—Lookin' For Love (Asylum) 25-16
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 7-5

KBEQ—Kansas City

- ★ POCO—Under The Sun (MCA) 12-7
- ★ AMBROSIA—You're The Only Woman (WB) 16-8

KKLS—Rapid City

- JOHNNY LEE—Lookin' For Love (Asylum)
- RANDY VANWARMER—Whatever You Decide (Bearsville)
- ★ ERIC CLAPTON—Tulsa Time (RSO) 16-11
- ★ POCO—Under The Sun (MCA) 21-17

KQWB—Fargo

- AMBROSIA—You're The Only Woman (WB)
- GERRY RAFFERTY—The Royal Mile (UA)
- ★ AIR SUPPLY—All Out Of Love (Arista) 12-7
- ★ ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB) 23-18

KLEO—Wichita

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- GEORGE BENSON—Give Me The Night (WB)
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 17-14
- ★ AIR SUPPLY—All Out Of Love (Arista) 19-16

Northeast Region

TOP ADD ONS:

- IRENE CARA—Fame (RSO)
- CARLY SIMON—Jesse (WB)
- LARRY GRAHAM—One In A Million You (WB)

PRIME MOVERS:

- OLIVIA NEWTON JOHN—Magic (MCA)
- KIM CARNES—More Love (EMI)
- LINDA RONSTADT—I Can't Let Go (Asylum)

BREAKOUTS:

- AIR SUPPLY—All Out Of Love (Arista)
- DARYL HALL & JOHN OATES—How Does It Feel To Be Back (RCA)
- BOB SEGER—You'll Accompany Me (Capitol)

WABC—New York

- IRENE CARA—Fame (RSO)
- LARRY GRAHAM—One In A Million You (WB)
- ★ CHARLIE DANIELS BAND—In America (Epic) 15-12
- ★ ELTON JOHN—Little Jeannie (MCA) 10-7

WXLO—New York

- IRENE CARA—Fame (RSO)
- BOB SEGER—You'll Accompany Me (Capitol)
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 17-12
- ★ KIM CARNES—More Love (EMI) 16-7

WPTX—Albany

- POINTER SISTERS—He's So Shy (Planet)
- AL MARTINO—Almost Gone
- ★ DIRT BAND—Make A Little Magic (UA) 22-15
- ★ ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB) 21-14

WTRY—Albany

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- DARYL HALL & JOHN OATES—How Does It Feel To Be Back (RCA)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 16-7
- ★ AIR SUPPLY—All Out Of Love (Arista) 14-6

WKBW—Buffalo

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ AVERAGE WHITE BAND—Let's Go Round Again (Arista) 17-11
- ★ JACKSON BROWNE—Boulevard (Asylum) 27-22

WYSL—Buffalo

- AMBROSIA—You're The Only Woman (WB)
- STACY LATTISAW—Let Me Be Your Angel (Cotillion)
- ★ PAUL DAVIS—Cry Just A Little (Bang) 25-24
- ★ RICK PINETTE & OAK—King Of The Hill (Mercury) 23-17

WBBF—Rochester

- DIRT BAND—Make A Little Magic (UA)
- ★ KIM CARNES—More Love (EMI) 13-9
- ★ JOE WALSH—All Night Long (Asylum) 14-12

WRKO—Boston

- AIR SUPPLY—All Out Of Love (Arista)
- CARLY SIMON—Jesse (WB)
- ★ KIM CARNES—More Love (EMI) 4-1
- ★ OLIVIA NEWTON JOHN—Magic (MCA) 7-4

WBZ-FM—Boston

- BILLY JOEL—Don't Ask Me Why (Columbia)
- CARLY SIMON—Jesse (WB)

F-105 (WBVF)—Boston

- GEORGE BENSON—Give Me The Night (WB)
- AIR SUPPLY—All Out Of Love (Arista)
- ★ KIM CARNES—More Love (EMI) 7-3
- ★ DIRT BAND—Make A Little Magic (UA) 19-13

WDR—Hartford

- ★ CAROLE KING—One Fine Day (Capitol) 12-10
- ★ OLIVIA NEWTON JOHN—Magic (MCA) 7-2

WPRO (AM)—Providence

- DARYL HALL & JOHN OATES—How Does It Feel To Be Back (RCA)
- GERRY RAFFERTY—The Royal Mile (UA)
- ★ OLIVIA NEWTON JOHN—Magic (MCA) 5-2
- ★ FRED KNOBLOCK—Why Not Me (Scotti Bros.) 20-18

WPRO-FM—Providence

- CARLY SIMON—Jesse (WB)
- BOB SEGER—You'll Accompany Me (Capitol)
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 26-22
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 16-13

WICC—Bridgeport

- POINTER SISTERS—He's So Shy (Planet)
- TOUCH—When The Spirit Moves You (Atco)
- ★ OLIVIA NEWTON JOHN—Magic (MCA) 4-1
- ★ CHRISTOPHER CROSS—Sailing (WB) 10-4

WBEN—Buffalo

- POCO—Under The Sun (MCA)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ JACKSON BROWNE—Boulevard (Asylum) 27-16
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 6-2

Mid-Atlantic Region

TOP ADD ONS:

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- BOB SEGER—You'll Accompany Me (Capitol)
- LINDA RONSTADT—I Can't Let Go (Asylum)

PRIME MOVERS:

- GENESIS—Misunderstanding (Atlantic)
- BOZ SCAGGS—Jo Jo (Columbia)
- JACKSON BROWNE—Boulevard (Asylum)

BREAKOUTS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- LIVINGSTON TAYLOR—First Time Love (Epic)
- IRENE CARA—Fame (RSO)

WFIL—Philadelphia

- LIVINGSTON TAYLOR—First Time Love (Epic)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ GENESIS—Misunderstanding (Atlantic) 11-8
- ★ BOZ SCAGGS—Jo Jo (Columbia) 20-17

WIFI-FM—Philadelphia

- POCO—Under The Sun (MCA)
- RANDY VANWARMER—Whatever You Decide (Bearsville)
- ★ PAT BENATAR—You Better Run (Chrysalis) 27-20
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 13-1

WPGC—Washington

- LINDA RONSTADT—I Can't Let Go (Asylum)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 16-6

WGH—Norfolk

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- ★ CAROLE KING—One Fine Day (Capitol) 6-3
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 11-9

WCAO—Baltimore

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- POINTER SISTERS—He's So Shy (Planet)
- ★ GENESIS—Misunderstanding (Atlantic) 8-6
- ★ JACKSON BROWNE—Boulevard (Asylum) 23-20

WYRE—Annapolis

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- BOB SEGER—You'll Accompany Me (Capitol)
- ★ LARRY GRAHAM—One In A Million You (WB) 3-1
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 19-8

WLEE—Richmond

- LARRY GRAHAM—One In A Million You (WB)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 13-10
- ★ MICKEY GILLEY—Stand By Me (Asylum) 15-13

WRVQ—Richmond

- CARLY SIMON—Jesse (WB)
- BOB SEGER—You'll Accompany Me (Capitol)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 19-3
- ★ JACKSON BROWNE—Boulevard (Asylum) 20-9

WAEB—Allentown

- IRENE CARA—Fame (RSO)
- BOB SEGER—You'll Accompany Me (Capitol)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 16-5
- ★ MICKEY GILLEY—Stand By Me (Asylum) 17-14

WKBO—Harrisburg

- CARLY SIMON—Jesse (WB)
- BOB SEGER—You'll Accompany Me (Capitol)
- ★ CHRISTOPHER CROSS—Sailing (WB) 12-4
- ★ GENESIS—Misunderstanding (Atlantic) 13-6

WFBR—Baltimore

- IRENE CARA—Fame (RSO)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ ALI THOMPSON—Take A Little Rhythm (A&M) 13-9
- ★ BOZ SCAGGS—Jo Jo (Columbia) 18-12

Southeast Region

TOP ADD ONS:

- DIANA ROSS—Upside Down (Motown)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- BOB SEGER—You'll Accompany Me (Capitol)

PRIME MOVERS:

- JACKSON BROWNE—Boulevard (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- OLIVIA NEWTON JOHN—Magic (MCA)

BREAKOUTS:

- LARRY GRAHAM—One In A Million You (WB)
- CARLY SIMON—Jesse (WB)
- ERIC CLAPTON—Tulsa Time (RSO)

WQXI—Atlanta

- KENNY LOGGINS—I'm Alright (Columbia)
- AMY HOLLAND—How Do I Survive (Capitol)
- ★ JACKSON BROWNE—Boulevard (Asylum) 20-14
- ★ DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA) 28-23

Z-93 (WZGC-FM)—Atlanta

- AIR SUPPLY—All Out Of Love (Arista)
- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 18-10
- ★ JACKSON BROWNE—Boulevard (Asylum) 12-5

WBQQ—Augusta

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- CARLY SIMON—Jesse (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 17-7
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 19-5

WFOA—Atlanta

- SPIDER—Everything Is Alright (Dreamland)
- O'JAYS—Girl Don't Let It Get You Down (TSOP)
- ★ POCO—Under The Sun (MCA) 38-23
- ★ JACKSON BROWNE—Boulevard (Asylum) 23-10

WSPA—Savannah

- GEORGE BENSON—Give Me The Night (WB)
- KURTIS BLOW—The Breaks (Mercury)
- ★ LARRY GRAHAM—One In A Million You (WB) 3-1
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 13-6

WFLB—Fayetteville

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- BOB SEGER—You'll Accompany Me (Capitol)
- ★ COMMODORES—Old Fashion Love (Motown) 14-10
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 19-14

WMJX (96X)—Miami

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- DIANA ROSS—Upside Down (Motown)
- ★ OLIVIA NEWTON JOHN—Magic (MCA) 9-3
- ★ IRENE CARA—Fame (RSO) 27-16

Y-100 (WHYI-FM)—Miami

- DIANA ROSS—Upside Down (Motown)
- AMBROSIA—You're The Only Woman (WB)
- ★ OLIVIA NEWTON JOHN—Magic (MCA)
- ★ KIM CARNES—More Love (EMI) 29-26

WLOF—Orlando

- CARLY SIMON—Jesse (WB)
- ERIC CLAPTON—Tulsa Time (RSO)
- ★ OLIVIA NEWTON JOHN—Magic (MCA) 5-1
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 24-17

Q-105 (WRBQ-FM)—Tampa

- BOB SEGER—You'll Accompany Me (Capitol)
- POINTER SISTERS—He's So Shy (Planet)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 21-16
- ★ JACKSON BROWNE—Boulevard (Asylum) 27-21

BJ-105 (WBW-FM)—Orlando

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- BENNY MARDONES—Into The Night (Polydor)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 23-10
- ★ CHRISTOPHER CROSS—Sailing (WB) 11-7

WQXQ—Daytona Beach

- BOB SEGER—You'll Accompany Me (Capitol)
- LIPPS INC.—Rock It (Casablanca)
- ★ GENESIS—Misunderstanding (Atlantic) 22-12
- ★ MICKEY GILLEY—Stand By Me (Asylum) 26-18

WAPE—Jacksonville

- DIANA ROSS—Upside Down (Motown)
- ENGLAND DAN—Late At Night (Atlantic)
- ★ IRENE CARA—Fame (RSO) 30-20
- ★ CHRISTOPHER CROSS—Sailing (WB) 22-13

WAYS—Charlotte

- DIANA ROSS—Upside Down (Motown)
- ★ ERIC CLAPTON—Tulsa Time (RSO) 24-18
- ★ LARRY GRAHAM—One In A Million You (WB) 19-10

WKIX—Raleigh

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ROBERT JOHN—Hey There Lonely Girl (EMI)
- ★ CHRISTOPHER CROSS—Sailing (WB) 22-18
- ★ MICKEY GILLEY—Stand By Me (Asylum) 11-7

WZDQ—Chattanooga

- CARLY SIMON—Jesse (WB)
- KINKS—Celluloid Heroes (Arista)
- ★ CHRISTOPHER CROSS—Sailing (WB) 10-2
- ★ ALI THOMPSON—Take A Little Rhythm (A&M) 16-12

WTMA—Charleston

- AIR SUPPLY—All Out Of Love (Arista)
- BOB SEGER—You'll Accompany Me (Capitol)
- ★ KIM CARNES—More Love (EMI) 18-9
- ★ GENESIS—Misunderstanding (Atlantic) 21-17

WORD—Spartanburg

- DIANA ROSS—Upside Down (Motown)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ OLIVIA NEWTON JOHN—Magic (MCA) 6-2
- ★ ERIC CLAPTON—Tulsa Time (RSO) 23-17

WLAC—Nashville

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 22-13
- ★ LARRY GRAHAM—One In A Million You (WB) 23-14

(WBQ) 92-Q—Nashville

- AMBROSIA—You're The Only Woman (WB)
- BOB SEGER—You'll Accompany Me (Capitol)
- ★ OLIVIA NEWTON JOHN—Magic (MCA) 12-8
- ★ GENESIS—Misunderstanding (Atlantic) 24-20

WHBQ—Memphis

- ERIC CLAPTON—Tulsa Time (RSO)
- BENNY MARDONES—Into The Night (Polydor)
- ★ JACKSON BROWNE—Boulevard (Asylum) 17-10
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 8-4

WFLI—Chattanooga

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 7-1
- ★ OLIVIA NEWTON JOHN—Magic (MCA) 12-7

WRJZ—Knoxville

- AIR SUPPLY—All Out Of Love (Arista)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ JACKSON BROWNE—Boulevard (Asylum) 13-8
- ★ JOHNNY LEE—Lookin' For Love (Asylum) 21-12

WGOW—Chattanooga

- PAUL DAVIS—Cry Just A Little (Bang)
- ENGLAND DAN—Late At Night (Atlantic)
- ★ ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- ★ ALI THOMPSON—Take A Little Rhythm (A&M) 22-17

WERC—Birmingham

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- ★ LARRY GRAHAM—One In A Million You (WB) 18-10
- ★ PETE TOWNSHEND—Let

Vox Jox

By DOUG HALL

NEW YORK—Jimmy Fink, who was dropped from his midday position on WPLJ-FM New York July 1 is back, by popular demand, according to the DJ.

But he's not working full-time yet. "We're still negotiating," he says. Fink is working weekends and doing fill-ins. Last week he worked Pat St. John's 2 to 6 p.m. shift while St. John took some time off while his wife Jan had a baby girl. The baby, Karson, was born Wednesday (16).

Mike McVay has resigned as program director of WAKY-AM Louisville to take a new position he has declined to reveal. WAKY general manager George Francis is looking for a replacement. ... Bill Cardoza, also known as Bill Friday, is the new music director at KANC-AM Anchorage. He succeeds Rick Wing, who has left the station.

CBS Radio vice president for FM stations Bob Cole has resigned. No successor has been named and Cole has not been available for comment on his plans. ... Dick Fraser has been named p.d. at WBBG-AM Cleveland. He comes from WWWE-AM (3-WE) Cleveland where he held the same title. Dick also sings with a Cleveland band known as the Common Bond.

Bobby Rich is out as p.d. at KHTZ-FM Los Angeles. Rich, who hopes to locate again in the L.A. area, comments, "Even though I was given less than a year under somewhat undesirable conditions, I built another winner, assembled a great staff and developed an excellent sounding station." Rich previously was p.d. at WXLO-FM New York and KFMB-FM (B-100) San Diego. His assistant, Jim Conlee, is serving as interim p.d.

Bubbling Under The
HOT 100

- 101—CAN'T WE TRY, Teddy Pendergrass, P.I.R. 9-3107 (CBS)
102—NEVER GIVIN' UP, Al Jarreau, Warner Bros. 49234
103—THIS TIME, France Joli, Prelude 8013
104—DREAMS, Grace Slick, RCA 12041
105—YOUR PRECIOUS LOVE, Stephen Bishop & Yvonne Elliman, Warner Bros. 49513
106—PERCOLATOR, Spyro Gyra, MCA 41275
107—TURN ON YOUR LIGHT, In Transit, RCA 12045
108—GIVE IT TO YOU, RCR, Radio Records 712
109—YOU'RE GOOD FOR ME, Exile, Warner Bros. 49245
110—HOLD TIGHT, Jimmy Spheeris, Warner Bros. 49527

Bubbling Under The
Top LPs

- 201—JUSTIN HAYWARD, Night Flight, Deram DRL1-4801 (Mercury)
202—KROKUS, Metal Rendezvous, Ariola OL 1502 (Arista)
203—BEST OF STYX, Styx, RCA AFL1-3597
204—THE ENGLISH BEAT, I Just Can't Stop It, Sire SRK 6091 (WB)
205—IRON CITY HOUSEROCKERS, Have A Good Time, MCA MCA-5111
206—BRAND X, Do They Hurt, Passport PB 9845 (Jem)
207—MIKE OLDFIELD, Airborn, Virgin VA 13143 (Atlantic)
208—JOHNNY MATHIS, Different Kinda Different, Columbia JC 36505
209—SOUNDTRACK, The Long Riders, Warner Bros. HS 3448
210—CAROLYNE MAS, Hold On, Mercury SRM-1-3841

Bob Bolton, operations manager at WKIX-AM Raleigh, N.C., has left the station and is "looking for a new challenge in a small to medium market management, major market programming or as a major market air talent. Bolton has been in broadcasting for 20 years. ... Jennifer Lear has been named station manager at WZZD-AM Philadelphia. She moves up from office manager at this station, which just switched to an inspirational format.

Former piano player for Bill Haley and the Comets, Joey Welz, has joined WAHT-AM Lebanon, Pa., as music director. Welz has put the station into an oldies format and does a show called the "Million Dollar Music From The Piano Player On Cloud 15." ... KASH-AM Eugene, Ore., has a new on-air lineup: Terry Donahue, 6 to 10 a.m.; Van Williams, 10 a.m. to 2 p.m.; p.d. and music director Andy Barber, 2 to 6 p.m.; Karen Stewart, 10 p.m. to 2 a.m. and Erik Parks, 2 to 6 a.m.

Don Mathisen has been named music director of WRNW-FM Briarcliff Manor, N.Y. He comes from WSIM-FM Chattanooga, Tenn., where he was music director and a jock. He succeeds Ray Haneski and will take over Haneski's air shift: 10 p.m. to 2 a.m. ... Suburban Chicago station WMM-FM has added Sue Anderson in the midnight to 5:30 a.m. slot. Adrian Sakowicz has moved into the 5:30 to 10 a.m. spot and Phil Raymond is handling middays.

Jack Elliot has joined KLPZ-FM Seattle as midday jock. The station is presenting a "Surf Sound" weekend beginning Friday (8) featuring beach music of the past 20 years. ... William Powell, general manager of KBEZ-FM, has had vice president added to his title. ... Mike Sleyman has joined the on-air staff of WCEC-AM Rocky Mount, N.C., to handle the 4 p.m. to signoff shift. He comes from WKLX-AM/WBBC-FM Blackstone, Va.

Sid Mark's syndicated "Friday With Frank" Sinatra show has just added WJAR AM Providence, R.I. The show originated at WWDB-FM Philadelphia is also heard on KGIL-AM FM Los Angeles. Mark, who also does a Sinatra show on WYNY-FM New York, is about to syndicate a second show called the "Music Machine," which will feature other MOR artists such as Tony Bennett, Vic Damone, Steve Lawrence, Eydie Gorme and Mel Torme.

Bob Sirott, who becomes morning personality at ABC's WRCK-FM Chicago this fall, has been named entertainment/lifestyle reporter for CBS WBBM-TV Chicago. ... Marshall Such has been named creative director of library services for syndicator Toby Arnold.

Bobby Hatfield appointed the new 10 a.m.-3 p.m. deejay at WFFM 97 in Pittsburgh. ... The new air lineup at WNOX-FM in Knoxville, Tenn., includes Eddie Rogers & Co., 5:30 a.m.-10 a.m.; Scott Majors, 10 a.m.-2 p.m.; Phil Williams, 2 p.m.-6 p.m.; Tom Michaels, 6 p.m.-10 p.m.; Jim Donovan, 10 p.m.-2 a.m.; and Slick Maurice, 2 a.m.-5:30 a.m. Phil Jarnigan handles weekends.

Mike McVay has resigned as program director of WAKY-AM in Louisville to take a group programming position with another com-

pany. ... Bill Dallman becomes vice president and general manager of WIP-AM in Philadelphia; Maureen Morales promoted to music director of WMAL-AM in Washington, D.C. She was programming assistant.

Edward J. Murray is general manager of KSMA-AM/FM in Santa Maria, Calif. ... Desiree Berrigan appointed operations manager for KKBG-FM in Hilo, Hawaii. It is the first FM station on Hawaii's big island and will have a beautiful music format.

Country-formatted KLAK-AM Denver is running a contest to find new country talent called "Play The Big One." First prize winner gets to play as the opening act for Loretta Lynn at the Auditorium Arena here. Second prize winner gets to play as the opening act for the Marty Robbins show at Regis College and the third place act will open for Ray Price at the college. Lynn's show will be Sept. 13, Robbins plays Sept. 18 and Price plays Aug. 9. The station also did a live show July 19 featuring Frank James and the James Sisters from a local restaurant.

WABC-AM New York will be featuring artists on upcoming weekends by playing one selection of the artist per hour. Among those to be included on upcoming weekends are the Four Seasons, the Beatles and the Rascals. The station got play-by-play baseball underway (Billboard, July 19, 1980) covering the Yankee baseball game July 14 (the first play-by-play on the station since 1964) with Phil Rizzuto saying, "Stay tuned to WABC, 670 on your dial." WABC's dial position is at 770 kHz.

Linda Fox, formerly program director at KKFM Colorado Springs, is the new program director at KBZT-FM in San Diego. ... Wolf Schneider is appointed associate producer of Watermark's new weekly three hour radio series "Soundtrack Of The '60s" with Murray the K.

Ron Jordon joins Boston's WRKO-AM as the morning drive personality. As part of WRKO's new personality schedule, Charlie Van Dyke will now be on WRKO weekday afternoons from 3 p.m.-6 p.m. Also at WRKO, Van Dyke is promoted to program director and Dennis Young to music coordinator. Van Dyke, with the station since February, 1979, has previously worked at KFRC-AM in San Francisco, KHJ-AM in Los Angeles, WLS-AM in Chicago, CKLW in Detroit, KLIF-AM in Dallas and KGB in San Diego.

Chuck Evans joins WROCK-FM in Chicago as the evening air personality. His show will air Monday through Friday from 7:30 p.m. to midnight and from 3 p.m.-7 p.m. on Saturday. He joins the station from KDWB-FM in Minneapolis where he was afternoon personality.

Jay Hoffer is the new general manager of KERE-AM in Denver. He was operations manager. ... David J. Barrett named general manager of KWK/WWWK-FM in St. Louis. He had previously been general manager of CFCF/CFQR-FM in Montreal. ... Eric G. Norberg is named general manager of Consolidated Consultants. He was formerly vice president in charge of programming for the La Crescenta, Calif. based radio management firm and retains his vice presidency.

New On The Charts



ROSSINGTON-COLLINS BAND

"Don't Misunderstand Me"—★

Four members of this septet are from the ill-fated premiere Southern rock band, Lynyrd Skynyrd.

Gary Rossington, Allen Collins, Billy Powell and Leon Wilkeson helped pioneer that band to the forefront of the genre and garner eight gold and seven platinum LPs along the way.

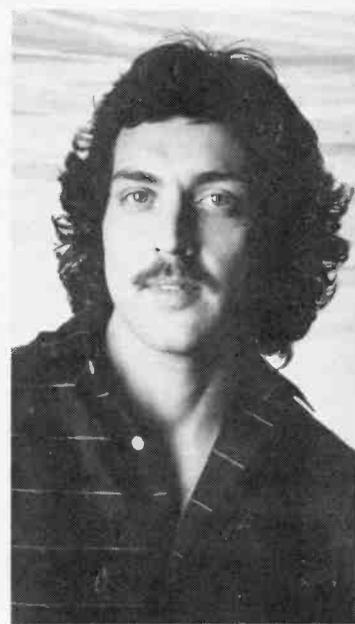
Bowing with its top 30 "Anytime, Anyplace, Anywhere" debut album on MCA, this reincarnation is fronted with a gritty-voiced female vocalist/songwriter, Dale Krantz.

Other new faces are Barry Harwood on guitar and Derek Hess on drums, both from Jacksonville.

"Don't Misunderstand Me" is the first release from the LP, and was produced by Rossington, Collins and Harwood.

Rossington-Collins Band is currently on the last leg of its U.S. tour which began June 7. It is booked by Terry Rhodes of International Crea-

tive Management in New York. (212) 556-5600. Sharon Lawrence is the band's contact in Norcross, Ga., (404) 449-1410. It is between managers.



ERIC TROYER

"Mirage"—92

Aerosmith's long-time producer Jack Douglas produced two tracks on Eric Troyer's self-named debut album on Chrysalis, including this first single. Barry Blue, who's directed the works of Heat Wave and Cheryl Lynn, stepped in as producer for the remainder of the LP.

Troyer polished up his vocal chords as a backup singer for various heavyweight acts before signing with the label two years ago. Aerosmith, Meat Loaf, Johnny Winter, Rick Derringer and Kiss' Gene Simmons and Paul Stanley worked in studio with Troyer. He also supported Suzanne Fellini, Garland Jeffries and Jim Steinman on their respective projects.

Collaborating on Troyer's album, among others, are: guitarist Dave Brown, who played on Billy Joel's "52nd Street" and "Glass Houses"; Rory Dodd, singer with Meat Loaf; and drummer Mike Braun, formerly with Phoebe Snow's backup band.

In New York, Troyer is managed by Carol Freund of Home Run Management, (212) 753-9450. He has no booking agent.

Arbitron

• Continued from page 19

from a number of stations. Mellow KXOA-FM is down from 6.2 a year ago and 7.1 in the fall to 5.5. Top 40 KROY-FM is down from 5.1 a year ago and 4.7 in the fall to 2.5. Contemporary KCTC-FM is down from 6.6 a year ago to 5.3, but has recovered from a 3.6 share in the fall. But contemporary KSFM-FM is up from 3.1 a year ago and 3.8 in the fall to 5.1.

★ ★ ★
PEORIA—Contemporary WKZW-FM leads the market here with a 15.3 share, up from a 14.3 a year ago, but down from the 16.6 it had in the fall. Contemporary WIRL-AM is down from 10.3 a year ago and 11.0 in the fall to an 8.2. AOR WWCT-FM, with an 8.0, is up from a fall figure of 6.9, but down from the 10.8 of a year ago.

Fulmer Buys
WSAN-AM

ALLENTOWN, Pa.—WSAN-AM, which just switched from contemporary music to country July 7, has filed papers with the Federal Communications Committee to sell the 5 KW, full-time station to Harold G. Fulmer III, owner of 13 McDonald restaurants in this Lehigh Valley area. A WSAN spokesman said the station's switch to country music has nothing to do with the planned sale.

For the past seven years the station has been playing a mix of progressive rock and contemporary fare. Reuel H. Musselman Jr., son of the present owner who will be retained as general manager by the new owners, said the program change was prompted by the fact that there are now seven other area stations playing contemporary music, but only one other station, WXXW-FM, plays country.

The Musselman family has been associated with WSAN since its founding, although other stockholders had an interest in it until 1950. In 1957, upon the death of their father, B. Bryan Musselman, the sole owners became Reuel H. Musselman and his sister, Olivia P. Barnes. The younger Musselman also said that WSAN plans to retain its live disk jockeys, rather than switch to automation.

FM Quad Debate

• Continued from page 4

dio Committee first requested approval of FM quad nearly 10 years ago. In 1974, the Committee spent close to \$8 million to conduct tests resulting in 4,900 pages of documentation submitted to the FCC. The slow progress of FM quad approval seems to have taken its toll on broadcasters' enthusiasm for the technology, making the FCC's latest move somewhat anticlimactic.

Billboard Album Radio Action

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

Based on station playlist through Wednesday (7/23/80)

Top Add Ons-National

- CHARLIE DANIELS BAND—Full Moon (Epic)
- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing For Keeps (Columbia)
- WHITESNAKE—Ready An' Willing (Mirage)

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

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

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

KFML-AM—Denver (L. Gordon)

- THE HEATERS—Energy Transfer (Columbia)
- JUDIE TZUKE—Sportscar (Rocket)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- McVICAR—Soundtrack (Polydor)
- SNIFF 'N THE TEARS—The Games Up (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- THE DIRT BAND—Make A Little Magic (UA)
- JACKSON BROWNE—Hold Out (Asylum)

KISW-FM—Seattle (S. Staton)

- GUS—Convicted (Nemperor)
- McVICAR—Soundtrack (Polydor)
- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- CHEAP TRICK—Found All The Parts (Epic)
- SAMMY HAGAR—Danger Zone (Capitol)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- WHITESNAKE—Ready An' Willing (Mirage)
- ELEKTRICS—Current Events (Capitol)
- McVICAR—Soundtrack (Polydor)
- BOB MARLEY & THE WAILERS—Uprising (Island)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- CHUCK FRANCOUR—Under The Boulevard Lights (EMI/America)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)
- JACKSON BROWNE—Hold Out (Asylum)

Top Requests/Airplay-National

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- QUEEN—The Game (Elektra)

WLQV-FM—Columbus (S. Runner)

- CHARLIE DANIELS BAND—Full Moon (Epic)
- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing For Keeps (Columbia)
- THE KINGS—The Kings Are Here (Elektra)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- KINKS—One For The Road (Arista)

WYDD-FM—Pittsburgh (J. Kinney)

- CHARLIE DANIELS BAND—Full Moon (Epic)
- EDDIE MONEY—Playing For Keeps (Columbia)
- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)
- THE MOTELS—Careful (Capitol)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)

WLPX-FM—Milwaukee (B. Beam)

- THE KINGS—The Kings Are Here (Elektra)
- TORONTO—Looking For Trouble (A&M)
- EDDIE MONEY—Playing For Keeps (Columbia)
- WHITESNAKE—Ready An' Willing (Mirage)
- McVICAR—Soundtrack (Polydor)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- POCO—Under The Gun (MCA)
- ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)

WEBN-FM—Cincinnati (C. Gary)

- McVICAR—Soundtrack (Polydor)
- THE KINGS—The Kings Are Here (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

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

- CHARLIE DANIELS BAND—Full Moon (Epic)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- WHITESNAKE—Ready An' Willing (Mirage)
- JAY FERGUSON—Terms & Conditions (Capitol)
- DAVE DAVIES—(RCA)
- EDDIE MONEY—Playing For Keeps (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- JON & VANGELIS—Short Stories (Polydor)

KMOD-FM—Tulsa (B. Bruin/C. West)

- POCO—Under The Gun (MCA)
- TORONTO—Looking For Trouble (A&M)
- THE DIRT BAND—Make A Little Magic (UA)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- DAVE DAVIES—(RCA)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)
- BILLY SQUIRE—Tale Of The Tape (Capitol)

KBBC-FM—Phoenix (L. Thompson)

- CHICAGO XIV—(Columbia)
- GEORGE BENSON—Give Me The Night (WB)
- LIVINGSTON TAYLOR—Man's Best Friend (Epic)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- THE DIRT BAND—Make A Little Magic (UA)
- URBAN COWBOY—Soundtrack (Asylum)
- JUSTIN HAYWARD—Night Flight (Deram)
- POCO—Under The Gun (MCA)

KRST-FM—Albuquerque (S. Cornish/R. Roman)

- CHARLIE DANIELS BAND—Full Moon (Epic)
- McVICAR—Soundtrack (Polydor)
- GUS—Convicted (Nemperor)
- EDDIE MONEY—Playing For Keeps (Columbia)
- TORONTO—Looking For Trouble (A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)

National Breakouts

- CHICAGO—XIV (Columbia)
- THE VAPORS—New Clear Days (UA)
- TORONTO—Looking For Trouble (A&M)
- JAY FERGUSON—Terms & Conditions (Capitol)

WSHE-FM—Ft. Lauderdale (N. Mirsky/F. Baum)

- CHARLIE DANIELS BAND—Full Moon (Epic)
- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)
- DAVE DAVIES—(RCA)
- GUS—Convicted (Nemperor)
- LE ROUX—Up (Capitol)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)

ZETA-7 (WORJ-FM) Orlando (B. Mims)

- EDDIE MONEY—Playing For Keeps (Columbia)
- McVICAR—Soundtrack (Polydor)
- LE ROUX—Up (Capitol)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- WHITESNAKE—Ready An' Willing (Mirage)
- PHILIP LYNOTT—Solo In Soho (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)
- THE KINKS—One For The Road (Arista)

WKLS-FM—Atlanta (R. Piombino)

- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- EDDIE MONEY—Playing For Keeps (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- URBAN COWBOY—Soundtrack (Asylum)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)

WQDR-FM—Raleigh (R. Phillips)

- EDDIE MONEY—Playing For Keeps (Columbia)
- JON & VANGELIS—Short Stories (Polydor)
- McVICAR—Soundtrack (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)

Western Region

TOP ADD ONS

- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing For Keeps (Columbia)
- WHITESNAKE—Ready An' Willing (Mirage)
- CHARLIE DANIELS BAND—Full Moon (Epic)

TOP REQUEST / AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

BREAKOUTS

- HUEY LEWIS & THE NEWS—(Chrysalis)
- DIRT BAND—Make A Little Magic (UA)
- CHICAGO—XIV (Columbia)
- THE VAPORS—New Clear Days (UA)

KMFL-FM—San Francisco (P. Vincent)

- THE MOTELS—Careful (Capitol)
- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing For Keeps (Columbia)
- JACKSON BROWNE—Hold Out (Asylum)
- XANADU—Soundtrack (MCA)
- BLUES BROTHERS—Soundtrack (Atlantic)
- QUEEN—The Game (Elektra)

KWST-FM—Los Angeles (T. Habeck)

- THE DIRT BAND—Make A Little Magic (UA)
- JAY FERGUSON—Terms & Conditions (Capitol)
- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing For Keeps (Columbia)
- WHITESNAKE—Ready An' Willing (Mirage)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- QUEEN—The Game (Elektra)
- JACKSON BROWNE—Hold Out (Asylum)
- PRETENDERS—(Sire)

KSJO-FM—San Jose (F. Andrick)

- WHITESNAKE—Ready An' Willing (Mirage)
- THE VAPORS—New Clear Days (UA)
- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing For Keeps (Columbia)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- SCORPIONS—Animal Magnetism (Mercury)

KBPI-FM—Denver (F. Cody/P. Strider)

- QUEEN—The Game (Elektra)
- THE KINGS—The Kings Are Here (Elektra)
- WHITESNAKE—Ready An' Willing (Mirage)
- CHICAGO—XIV (Columbia)
- LE ROUX—Up (Capitol)
- EDDIE MONEY—Playing For Keeps (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- RUSS BALLARD—Barnet Dogs (Epic)
- PETE TOWNSHEND—Empty Glass (Atco)

KOME-FM—San Jose (D. Jang)

- CHICAGO XIV—(Columbia)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- EDDIE MONEY—Playing For Keeps (Columbia)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- THE VAPORS—New Clear Days (UA)
- LIVE WIRE—No Fright (A&M)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

Midwest Region

TOP ADD ONS

- EDDIE MONEY—Playing For Keeps (Columbia)
- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)
- CHARLIE DANIELS BAND—Full Moon (Epic)

TOP REQUEST / AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

BREAKOUTS

- THE VAPORS—New Clear Days (UA)
- JAY FERGUSON—Terms & Conditions (Capitol)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- DAVE DAVIES—(RCA)

WABX-FM—Detroit (J. Duncan)

- JAY FERGUSON—Terms & Conditions (Capitol)
- THE KINGS—The Kings Are Here (Elektra)
- WHITESNAKE—Ready An' Willing (Mirage)
- EDDIE MONEY—Playing For Keeps (Columbia)
- URBAN COWBOY—Soundtrack (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- KINGBEES—(RSD)

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

- BOB MARLEY & THE WAILERS—Uprising (Island)
- THE VAPORS—New Clear Days (UA)
- EDDIE MONEY—Playing For Keeps (Columbia)
- ROB STONER—Patriotic Duty (MCA)
- DAVE DAVIES—(RCA)
- ARTFUL DODGER—Rave On (Ariola)
- SNIFF 'N THE TEARS—The Games Up (Atlantic)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- SQUEEZE—Argybargy (A&M)

WMMF-FM—Cleveland (J. Gorman)

- EDDIE MONEY—Playing For Keeps (Columbia)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- AMERICAN NOISE—(Planet)
- JACKSON BROWNE—Hold Out (Asylum)

Southwest Region

TOP ADD ONS

- CHARLIE DANIELS BAND—Full Moon (Epic)
- WHITESNAKE—Ready An' Willing (Mirage)
- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing For Keeps (Columbia)

TOP REQUEST / AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)
- JACKSON BROWNE—Hold Out (Asylum)

BREAKOUTS

- TORONTO—Looking For Trouble (A&M)
- GUS—Convicted (Nemperor)
- CHICAGO—XIV (Columbia)
- THE KINGS—The Kings Are Here (Elektra)

KZEW-FM—Dallas (J. Dolan)

- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)
- GUS—Convicted (Nemperor)
- TORONTO—Looking For Trouble (A&M)
- GENESIS—Ouke (Atlantic)
- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

KL0L-FM—Houston (P. Riann)

- WHITESNAKE—Ready An' Willing (Mirage)
- McVICAR—Soundtrack (Polydor)
- IRONCITY HOUSEROCKERS—Have A Good Time (MCA)
- THE KINGS—The Kings Are Here (Elektra)
- CHIPMUNK PUNK—(Excelsior)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)
- BLUE OYSTER CULT—Cultosaurus Erectus (Columbia)

Southeast Region

TOP ADD ONS

- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)
- EDDIE MONEY—Playing For Keeps (Columbia)
- CHARLIE DANIELS BAND—Full Moon (Epic)

TOP REQUEST / AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)
- URBAN COWBOY—Soundtrack (Asylum)

BREAKOUTS

- LE ROUX—Up (Capitol)
- THE SHIRTS—Inner Sleeve (Capitol)
- GUS—Convicted (Nemperor)
- HEATERS—Energy Transfer (Columbia)

WRAS-FM—Atlanta (D. Venable)

- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)
- BROKEN HOME—(Atlantic)
- STEVE HACKETT—Defector (Mercury)
- EDDIE MONEY—Playing For Keeps (Columbia)
- BOB MARLEY & THE WAILERS—Uprising (Island)
- DEVO—Freedom Of Choice (WB)
- THE KINKS—One For The Road (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ALICE COOPER—Flush The Fashion (WB)

WHFS-FM—Bethesda (D. Einstein)

- THE VAPORS—New Clear Days (UA)
- McVICAR—Soundtrack (Polydor)
- WHITESNAKE—Ready An' Willing (Mirage)
- THE SHIRTS—Inner Sleeve (Capitol)
- ARTFUL DODGER—Rave On (Ariola)
- THE HEATERS—Energy Transfer (Columbia)
- JOAN ARMATRADING—Me Myself I (A&M)
- ROXY MUSIC—Flesh And Blood (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- GRAHAM PARKER—Up The Escalator (Arista)

Northeast Region

TOP ADD ONS

- CHARLIE DANIELS BAND—Full Moon (Epic)
- McVICAR—Soundtrack (Polydor)
- EDDIE MONEY—Playing For Keeps (Columbia)
- WHITESNAKE—Ready An' Willing (Mirage)

TOP REQUEST / AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

BREAKOUTS

- JAY FERGUSON—Terms & Conditions (Capitol)
- CHICAGO—XIV (Columbia)
- THE SHIRTS—Inner Sleeve (Capitol)
- TORONTO—Looking For Trouble (A&M)

WNEW-FM—New York (M. McIntyre)

- BROKEN HOME—(Atlantic)
- THE KINGS—The Kings Are Here (Elektra)
- SECRET AFFAIR—Glory Boys (Sire)
- JAY FERGUSON—Terms & Conditions (Capitol)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- SVT—Extended Play (415 Records)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- GRAHAM PARKER—The Up Escalator (Arista)
- QUEEN—The Game (Elektra)

WRNW-FM—Briarcliff Manor (G. Axelbank/D. Mathison)

- TORONTO—Looking For Trouble (A&M)
- ELEKTRICS—Current Events (Capitol)
- JUOIE TZUKE—Sportscar (Rocket)
- CHICAGO XIV—(Columbia)
- EDDIE MONEY—Playing For Keeps (Columbia)
- CHARLIE DANIELS BAND—Full Moon (Epic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- THE MIX—American Glue (Word Of Mouth)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Counterpoint

Moore Gets Interest In N.Y. Studio

By JEAN WILLIAMS

LOS ANGELES—Singer Melba Moore recently became a partner in a 24-track recording studio presently being built on the premises which house her office, Hush Productions, in New York.

Although the studio will initially be 24-tracks, it will reportedly be upgraded next year to 48-tracks.

The studio will not only be used by Moore for all of her future recordings, but it will be open for commercial use.

According to a source close to the project, Moore will not only maintain competitive rates but will keep them "affordable to new talent."

"This will be a studio where acts can come and cut demos without it costing them an arm and leg," he says.

Moore, who is usually involved in several projects, at the same time, recently completed television commercials for her much publicized fashion line called 500 Franks for Melba Moore.

The commercials, which are set to be aired nationally in September, will feature popular New York radio announcer Frankie Crocker.

Crocker plays the role of Moore's producer in the commercials.

And in another area, the singer is trying her hand at producing. She coproduced with Bruce Hawes and Victor Carstarthen her newest Epic album titled "Closer." The LP is set for release this week.

* * *

Stanley Clarke, presently on a world tour, was reportedly mobbed by rioting fans during his visit to Italy. At soldout concerts in Milan and Rome wild fans are said to have forced Clarke and his band to have police security throughout their stay.

As Clarke and troupe were set to move on to London's Alexandra Palace, site of the Capitol Radio Jazz Festival, he heard that the facility had been burned to the extent the festival had to be cancelled.

* * *

Black radio has lost one of its pioneers, Leroy Garrett.

Garrett, 66, the first black to open a station in Alabama, WEUP-AM in Huntsville, March 20, 1958, died last week of a heart attack. When Garrett and Viola opened the doors of WEUP, there reportedly were only three other black station owners in the U.S.

He originally received his broadcasting training at WVOK-AM in Birmingham, where he was a gospel announcer. He continued with his gospel show at WEUP, until his health began to fail about five years ago.

About three months ago Garrett became seriously ill and was hospitalized. He had been home from the hospital approximately two weeks when he succumbed.

Services were scheduled for Sunday (27) at the 1,000-seat WEUP Auditorium.

Garrett is survived by his wife, Viola, who will continue as head of the station, and son Arnold.

* * *

Remember ... we're in communications, so let's communicate.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 8/2/80

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	2	14	★ ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	34	35	7	★ HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tama 54313 (Motown) (Bertram, ASCAP)	68	78	3	★ JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)
2	1	16	★ TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	35	64	2	★ GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	69	80	2	★ SLOW DANCE—David Ruffin (C. Gadsen, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)
3	7	4	★ UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	36	43	5	★ RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduive/Big One, BMI/ASCAP)	70	81	2	★ STRUCK BY LIGHTNING TWICE—Temptations (W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)
4	6	6	★ BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	37	41	9	★ I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curton/RSD 1035 (Mayfield, BMI)	71	71	3	★ POP YOUR FINGERS—Rose Royce (N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)
5	5	11	★ CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	38	39	8	★ FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	72	73	6	★ ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tama 54312 (Motown) (Golden Cornflake, BMI)
6	3	16	★ LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Vai, ASCAP)	39	53	5	★ I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	73	NEW ENTRY	NEW ENTRY	★ LET ME BE YOUR ANGEL—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)
7	10	6	★ GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	40	54	3	★ SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	74	NEW ENTRY	NEW ENTRY	★ I OWE YOU ONE—Shalamar (J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)
8	8	12	★ DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	41	48	6	★ YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	75	76	3	★ STRETCH' IN OUT—Gayle Adams (W. Lester, R. Brown), Prelude 8012 (Diamond In The Rough/Trumar, BMI)
9	11	6	★ OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	42	42	9	★ LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	76	79	3	★ BADD BOY—Don Covay (D. Covay, A. Covay), Newman 500 (Ragmoop, BMI)
10	14	8	★ THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	43	44	8	★ DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	77	NEW ENTRY	NEW ENTRY	★ SEARCHING—Change (N. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)
11	12	8	★ HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	44	45	6	★ BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	78	NEW ENTRY	NEW ENTRY	★ HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
12	9	15	★ YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	45	52	5	★ I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	79	NEW ENTRY	NEW ENTRY	★ NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)
13	4	20	★ LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	46	51	6	★ MAKE IT FEEL GOOD—Alfonzo Surret (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	80	83	8	★ SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)
14	13	17	★ A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	47	47	7	★ HOUSE PARTY—Fred Wesley (F. Wesley), Curton/RSD 1037 (Mt. Airy, BMI)	81	NEW ENTRY	NEW ENTRY	★ FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Rock, BMI)
15	19	5	★ CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	48	55	4	★ PAPILON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	82	NEW ENTRY	NEW ENTRY	★ DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)
16	20	6	★ FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydio, ASCAP)	49	56	5	★ HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, O. Richards), RCA 12030 (Chocolate Milk, BMI)	83	NEW ENTRY	NEW ENTRY	★ TIGHT MONEY—Leon Huff (L. Huff), P.I.R. 9-3109 (CBS) (Piano, BMI)
17	17	21	★ SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	50	50	6	★ BODY LANGUAGE—Patti Austin (I. Hayes), CII 9-9600 (Duchess, MCA/BMI)	84	85	2	★ SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogul, ASCAP)
18	21	5	★ REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	51	57	6	★ LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curton/RSD 1036 (Mayfield, BMI)	85	87	2	★ STEAL AWAY—Robbie Dupree (R. Dupree, R. Chudacoff), Elektra 46621 (Bib Ears/Chrome Willie/Goda/Oozle Fince, ASCAP)
19	25	4	★ LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Vai, ASCAP)	52	60	5	★ WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocard, ASCAP)	86	88	4	★ GROOVY GHOST SHOW—Casper (T. Marshall), AVI 311 (Equinox/Aries Taurus, BMI)
20	22	7	★ JO JO—Boyz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster-Frees/Irving, BMI)	53	61	5	★ MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To Dne, ASCAP)	87	89	5	★ HOW MUCH I FEEL—Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
21	18	13	★ SITTING IN THE PARK—G.O. (B. Stewart), Arista 0510 (Chevis, BMI)	54	66	4	★ LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Bemsh, ASCAP)	88	NEW ENTRY	NEW ENTRY	★ I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)
22	15	18	★ SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterly, BMI)	55	65	4	★ BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	89	90	4	★ GIVE IT TO YOU—RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)
23	23	10	★ SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems/EMI/Prince Street/Arista, BMI/ASCAP)	56	36	9	★ PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	90	NEW ENTRY	NEW ENTRY	★ THAT BURNING LOVE—Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Aigre/Moore & Mootie, BMI)
24	16	20	★ FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	57	37	13	★ HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	91	30	14	★ BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)
25	24	14	★ WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Lettenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	58	40	8	★ LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)	92	67	5	★ IF YOU'RE LOOKING FOR A NIGHT OF FUN—Leon Haywood (L. Haywood), 20th Century 2454 (RCA) (Jim-Edd, BMI)
26	34	5	★ I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	59	33	11	★ LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (Slate Of The Arts/Broya, ASCAP)	93	68	5	★ LAST NIGHT AT DANCELAND—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49276 (Four Knights/Irving, BMI)
27	31	7	★ BY YOUR SIDE—Con Funk Shun (F. Piate), Mercury 76066 (Val-je Joe, BMI)	60	70	3	★ YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)	94	94	2	★ WALK ON—Ozone (Ozone), Motown 1478 (Old Brompton Road, ASCAP)
28	29	11	★ LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	61	75	2	★ SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	95	95	2	★ PARTY ON—Pure Energy (W. Hudson, R. Hudson, L. Stevens, C. Hudson), Prism 311 (Prismatic, BMI)
29	26	11	★ NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	62	62	6	★ SOMETHING ABOUT YOU—Bobbi Wakler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/ Irving/Charleville/Patmos, BMI)	96	49	7	★ SHANTE—Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)
30	27	21	★ ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	63	46	9	★ WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)	97	NEW ENTRY	NEW ENTRY	★ BABY WHEN LOVE IS IN YOUR HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI)
31	28	12	★ SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	64	74	3	★ I LOVE IT—Trusler (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcha, BMI)	98	99	2	★ LOVE IS GONE—Top Shelf (P. Grant), Sound Trek 10541 (Sound Trek/Khalif's, BMI)
32	32	10	★ SKYYZOO—Skyy (S. Roberts, Jr.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	65	82	2	★ GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	99	91	12	★ JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)
33	38	6	★ I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	66	58	7	★ I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)	100	96	15	★ DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)
				67	69	4	★ HANGIN' OUT—AOC Band (T. Williams, Cotillion 45109 (Atlantic) (Tow Pepper, ASCAP)				

Diversity Key To the 14th Montreux Festival

All Previous Attendance Records Broken

By MIKE HENNESSEY

MONTREUX — The 14th Montreux International Jazz Festival, which ended July 20 after a 17-day panorama of music of all kinds from all over the world, proved, if nothing else, that diversity pays dividends—because the event broke all previous attendance records.

Organizer Claude Nobs, whose policy has always been to present the broadest possible spectrum of music, excelled himself this year, it's acknowledged, and delivered a program which, despite the festival's title, had almost as much non-jazz as jazz.

But in catering for the widest possible variety of musical tastes, Nobs insured full houses for most of the concerts.

The festival got off to an impressive start with more than 10,000 persons attending the opening weekend. Santana, in magnificent form, was the chief attraction, and the group had the Friday night entirely to itself.

But the Brazilian night which fea-

tured Baby Consuelo, Gal Costa, Pepeu Gomes and Joze Ben was also a memorable one, and was followed Sunday by an evening of reggae and African music with Jimmy Cliff, Miriam Makeba and the African group, Tokoto Ashanti, which set a jubilant scene on a colorful and highly acclaimed weekend.

The joyful spirit carried over into the religious life of Montreux, with Catholic and Protestant churches holding a special service on Sunday, in which the Stars of Faith gospel group, singer Marion Williams and musicians from Marvin Gaye's band participated.

Monday was Detroit night, in honor of Motor City, which will be the scene of the first Montreux/Detroit International Jazz Festival Aug. 28 to Sept. 1. The evening featured outstanding performances by Marvin Gaye and Betty

Carter and a rousing set by the Wayne State Univ. Jazz Band. More American college and university big bands were presented the following night.

And for the rest of the week, the diversity of the programming was almost outlandish—jazz-rock with the Brecker Brothers, Stanley Clarke and Janne Schaffer; blues, rock and more jazz-rock represented respectively by B.B. King, Van Morrison and Passport with Klaus Doldinger; ska and rock with the Tickets, the Q-Tips, Jo Jo Zep and the Falcons and the Specials; then new wave music with Elvis Costello, Clive Langer, and Rockpile with Dave Edmunds and Nick Lowe.

Sunday, July 13, featured "Rock of the Eighties," with the Boomtown Rats, the Original Mirrors, the Inmates and the Spiderz, and was another complete sellout.

The following day, Bastille Day, was devoted to French-speaking artists from around the world: the stridently extrovert Diane Dufresne from Canada, the versatile solo pianist Georges Rabol, Paris-born of Martinique descent; the lively Swiss rock group Tenterhook and the French group Electric Callas.

Jazz and blues dominated the last seven days, including a night sponsored by MPS Records featuring phenomenal trombonist Albert Mangelsdorff, with Jean-Francois Jenny-Clark on bass and Ronald Shannon Jackson on drums; French violinist Didier Lockwood with his group, and the Mel Lewis Orchestra.

The principle of the jazz segment of the Festival was a Drum Summit presentation July 17 presided over

with benign authority by the inestimable Art Blakey. This consisted of a totally improvised and continuous set by Blakey, Chico Hamilton, Billy Higgins, Billy Hart, Gerry Brown, Michael Carven and Japanese percussionist Sen Amano plus special guest soloist Didier Lockwood on electric violin.

The Chico Hamilton Sextet which followed produced a good set, using much material from Hamilton's

Elektra album, "Nomad." Hamilton is a consistently exciting drummer and a man with a flair for experimentation, but his use of the voice of Kathleen Adair as a front line instrument was somewhat overdone and gave a certain sameness to the selections.

For superlative musicianship, combining tight ensemble playing with a formidable array of solo talents, the George Coleman Octet, fresh from its triumph at the North Sea Festival, took a major share of the honors. Coleman, a dynamic

(Continued on page 54)

BIG NAMES, SMALL CROWDS

Atlantic City Event Takes Hot July Bath

By MAURIE ORODENKER

ATLANTIC CITY, N.J.—Jazz festival promoter Elzie Street Jr., didn't have to go into the ocean during the July 4 holiday weekend to take a bath. He got one by just staying inside the resort's Convention Hall where he presented the second annual Atlantic City Jazz Festival with four performances on July 3-4-5. With about two dozen of the top jazz names on the boards, it was an artistic and cultural success. But a bomb financially.

Approximately 40,000 tickets were printed—10,000 seats for each of the three evening and Saturday afternoon performances—but Street said that fewer than 15,000 tickets were sold. Last year's festival, held outdoors at the resort's Gardner's Basin, drew about 21,000 for four performances.

Street was hoping to at least match last year's attendance, because this year he had money up front from Schmidt's Beer as a sponsor. Tickets were priced \$21, \$18 and \$15 for the evenings, and every seat at \$15 for the Saturday matinee.

Street, whose jazz promotion activities are based in Baltimore, where his wife, Estelle, is involved in his operations, said the festival had a budget of \$245,000. He said \$200,000 was put up by sponsor C. Schmidt and Sons Breweries Inc. of Philadelphia, while the remaining \$45,000 came from his pockets.

Most of the money went to pay performers. Other costs included rental of Convention Hall, rental of jazz films which were supposed to be shown between sets but never made it to the screen and for police protection and audio technicians.

The biggest bomb was Saturday afternoon, which was to be a tribute to the late tenor saxophonist Gene "Jug" Ammons. In spite of such stalwarts as Woody Herman, Damita Jo and George Shearing, there were

only several hundred people in the cavernous convention Hall—and actually only about 200 tickets were sold.

Dexter Gordon, who was billed, did not show and was replaced by a disco band, the Machine, and Bootsie Barnes, a jazz group out of Philadelphia opening the show.

Best attendance was Saturday night (5) when the hall was a little better than half full with a lineup that included Nancy Wilson, Roy Ayres, Stan Getz (who cut his set short because of the sound system), Ramsey Lewis, Stanley Turrentine and Gerry Mulligan (whose band also ran into acoustical problems).

The barn-like convention Hall was much less than half-filled for the opening concert (3) that offered Ray Charles, Chick Corea, Elvin Jones, Herbie Mann, Woody Shaw and Carmen McRae.

The biggest guns on Friday night (4), with the hall only half full, brought on Ella Fitzgerald, Dave Brubeck, Dizzy Gillespie, Buddy Rich, Mongo Santamaria and Mel Torme.

Although Street was looking for 8,000 persons each night instead of the 5,000 average he got, his Street Productions, Inc., is not discouraged and he's already looking forward to another next summer.

However, things will be a lot different the next time around. Instead of the July 4 weekend, Street is now thinking in terms of an earlier June date or a later August date.

While the resort is generally jammed with people for the holiday weekend, there were too many other distractions between the gambling casinos and the beach, in addition to a free outdoor pops concert by the New Jersey Symphony Orchestra on the beach and a giant fireworks display.

Calif. Concord Festival Aug. 8-10

LOS ANGELES—Concord Jazz label artists, buffered with a cast of other names, will highlight the 1980 Concord Jazz Festival slated for Aug. 8-10 at the pavilion in the Bay area suburb.

Carl Jefferson, a Concord, Calif., resident and founder of the long-time three-day summer event, again will be host.

On Friday (8) evening, the Cal Tjader Sextet with Roger Glenn, the Monty Alexander Quintet featuring Othello on steel drums and the L.A. Four will perform.

The next night, Herb Ellis, Cal Collins, Ray Brown, Jake Hanna, Ernestine Anderson, Ted Nash,

Dave McKenna, Bob Maize, Scott Hamilton, Warren Vache, Eiji Kitamura and Woody Herman, working solo, will split up into four different sets.

Featured the final evening will be Jackie and Roy Kral, George Shearing and Brian Torff and Soundations '80, a 46-voice jazz choir from Edmonds, Wash., Community College, directed by Frank DeMiero.

Tickets range in price from \$5 to \$12.50.

Jefferson and the Concord Superband will work jazz fests in Stockholm, Stuttgart, Bordeaux, London, The Hague, Nice and Edmonton, Alta., during the summer.

Billboard SPECIAL SURVEY For Week Ending 8/2/80

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	4	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	26	26	29	HIROSHIMA Hiroshima, Arista AB-4252
2	1	6	THIS TIME Al Jarreau, Warner Bros. BSK 3434	27	30	5	DREGS OF THE EARTH Digie Dregs, Arista AL 9528
3	3	4	H Bob James, Tappan Zee/Columbia JC 36422	28	28	24	FUN AND GAMES Chuck Mangione, A&M SP-3715
4	4	19	SPYRO GYRA Catching The Sun, MCA MCA-5108	29	27	39	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241
5	5	12	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	30	31	5	DO THEY HURT Brand X, Passport PB-9845 (Jem)
6	7	23	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	31	25	11	SKAGLY Freddie Hubbard, Columbia FC 36418
7	6	8	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	32	37	36	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
8	10	5	SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270	33	39	2	RHYTHM VISION Mark Soskin, Prestige P-10109 (Fantasy)
9	9	16	MONSTER Herbie Hancock, Columbia JC 36415	34	32	16	NUDE ANTS Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)
10	8	10	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	35	34	14	KITTYHAWK Kittyhawk, EMI/America SW 17029
11	11	12	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	36	33	22	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
12	19	3	LOVE APPROACH Tom Browne, Arista/GRP 5008	37	38	70	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
13	13	22	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	38	36	18	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193
14	14	6	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421	39	NEW ENTRY		MAGNIFICENT MADNESS John Klemmer, Elektra GE-284
15	16	16	DREAM COME TRUE Earl Klugh, United Artists LT-1026	40	35	14	NOW APPEARING AT OLE MISS B.B. King, MCA MCA-2-8016
16	15	20	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	41	46	4	NITE RIDE Dan Segal, John Klemmer, Lee Ritenour, Inner-City IC 1046
17	17	7	INFLATION Stanley Turrentine, Elektra 6E-269	42	42	10	LIVE FROM NEW YORK Stuff, Warner Bros. BSK 3417
18	18	24	EVERY GENERATION Ronnie Laws, United Artists LT-1001	43	NEW ENTRY		FROSTBITE Albert Collins, Alligator 4719
19	29	2	BEYOND Herb Alpert, A&M SP-3717	44	40	15	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373
20	12	12	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	45	NEW ENTRY		PAT METHENY GROUP Pat Metheny Group, ECM ECM1-1114
21	20	8	HORIZON McCoy Tyner, Milestone M-9094 (Fantasy)	46	48	2	JOURNEY TO THE ONE Pharoah Sanders, Theresa TR 108/109
22	22	3	NATURAL INGREDIENTS Richard Tee, Tappan Zee/Columbia JC 36380	47	45	5	SOCIAL CALL Betty Carter, Columbia JC 36425
23	21	8	DETENTE Brecker Brothers, Arista AB 4272	48	NEW ENTRY		EMPIRE JAZZ Various Artists, RSO RS-1-3085
24	24	13	TAP STEP Chick Corea, Warner Bros. BSK 3425	49	49	10	NIGHT RIDER Count Basie & Oscar Peterson, Pablo 2310-843 (RCA)
25	23	40	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	50	50	15	CRAWFISH FIESTA Professor Longhair, Alligator 4718

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Jazz Beat

LOS ANGELES—Ike Cole, pianist and brother of the late Nat Cole, opens Monday (4) at the Ambassador Hotel in Chicago. The hotel will party his opening in its Ambassador bar from 5:30-7:30 p.m. under the banner "Tribute To Ike Cole."

Montreux/Detroit, the first U.S. version of the Swiss festival opens Aug. 18 and runs through Sept. 1. Among the acts scheduled to perform are Percy Gabriel and his New Orleans dixieland band, Dave Wilburn and the Little McKinney Cotton Pickers, Bob Haggart and Yank Lawson with the World's Greatest Jazz Band, Ramsey Lewis, the Heath Brothers, Clark Terry, Supersax, the Zurich Radio Orchestra, Top Brass, George Benson, Spyro Gyra, Skywalk, Oscar Peterson, the Brookside Jazz Ensemble, Strata Nova, Mixed Bag, Purdue Univ. Jazz Band, B.B. King, Sippie Wallace, Laurindo Almeida and the L.A. Four, Tito Puente, Tommy Flanagan, George Bohanon, Billy Mitchell, J.C. Heard, among others.

The Preservation Hall Jazz Band played UCLA's Royce Hall June 11, 12. . . . Pianist Joe Sample played the Sierra Summer Festival at Mammoth Lakes, Calif. Aug. 1 and Aug. 9. . . . Vibist Dick Saltzman, bassist Bob Maize, drummer Tony Johnson and pianist Si Perloff perform free concerts Saturday afternoons in the Atrium lobby of the San Francisco Hyatt Regency. . . . Clark Terry and his Jolly Giants played at a free gig July 2 at McGraw-Hill Park in Manhattan as part of the Rockefeller Center Music For A City Evening program. . . . The Manhattan Transfer plays the Monterey Jazz Festival in September.

Jimmy Cleveland's seven-piece ensemble plays Carmelos in Sherman Oaks, Aug. 7. The group is called Eclipse and features Jackie Kelso, Lanny Morgan, Bob Ojeda, Jack Wilson, Bob Paar, Clarence Johnson and Janet Thurlow on vocals. . . . the Boston Musicians Assn. presents Phil Wilson and the Jazz Trombones Monday through Friday (21-25) at Copley Square. The band plays two free concerts at noon and 2 p.m. The band consists of 14 total including rhythm.

Billboard® Best Selling Spiritual LPs

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	29	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
2	6	13	IT STARTED AT HOME Jackson Southernaires, Malaco M 4366
3	5	50	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
4	3	79	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
5	2	25	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
6	14	21	HEAVEN Genobia Jeter, Savoy SL 14547
7	27	8	TRAMINE (WORD) Tramaine Hawkins, Light LS-5760
8	1	42	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
9	11	29	FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 7027G
10	12	67	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
11	20	13	GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7039G
12	8	84	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
13	13	63	LEGENDARY GENTLEMEN Jackson Southernaires, Malaco 4362
14	24	59	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
15	15	38	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
16	16	59	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
17	9	25	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
18	10	17	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
19	18	13	NO ONE GETS THE PRIZE FOR ETERNAL LIFE Isaac Douglas & The Var-Son Community Choir, Savoy SGL 7044
20	NEW ENTRY		ONE DAY AT A TIME Rev. Thomas L. Walker, EGL 655
21	17	33	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
22	NEW ENTRY		AT THE MEETING Rev. Ernest Franklin, Jewel LPS 0151
23	NEW ENTRY		YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
24	35	13	MOVING ON Dixie Hummingbirds, Gospel Roots 5050
25	NEW ENTRY		JESUS WILL NEVER SAY NO The Florida Mass Choir, Savoy SGL 7045
26	28	4	TRY JESUS Troy Ramey & The Soul Searchers, Nashboro 7213
27	7	17	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
28	19	139	AMAZING GRACE Aretha Franklin With James Cleveland, Atlantic 2-906
29	29	8	SHOW ME THE WAY Willie Banks & The Messengers, HSE-1532
30	30	4	AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
31	21	157	FIRST LADY Shirley Caesar, Hob HBL 500
32	34	17	LIVE IN CONCERT The Dixie Hummingbirds, Gospel Roots 5041
33	22	25	WE'LL LAY DOWN OUR LIVES FOR THE LORD Rev. Julius Cheeks, Savoy SGL-7040
34	23	8	UNIVERSAL LOVE Billy Preston, Myrrh MSB-6607
35	25	114	LIVE, HE DECIDED TO DIE Donald Vails Choraleers, Savoy 7019

Gospel

Religious Radio Problems Get Seminar Center Stage

• Continued from page 19
temporary music all day," said Simon.

Is there any chance for an MOR re-mix, pondered Paul Martin of KCFO-FM, Tulsa. Martin also got off a barb that received applause from the audience. "We need to get the product into the radio stations before it gets to the record stores."

Moser maintained that many MOR-oriented artists do not have the sales appeal to surpass the fixed LP costs. He cited album budgets that have risen from the \$8,000 range to the \$35,000 area. "There are several artists who do not pay their way," stated Moser, who added that some of those are on Word because of the label's "stewardship responsibility."

Brower agreed with Moser, claiming, "It's hard to give some albums away. We've had a history of having artists of that nature, but we couldn't sell them."

Added MacKenzie: "We don't have any research and development funds to put into things we can't deliver."

Hearn was similarly disinterested: "We're a small company with a slim profit line and we have to make every dollar count. We don't have the luxury or the money to produce that type of music."

Pointing to the Benson Co. as a leader in the MOR area, Cowert noted that it was still a difficult profit center, citing as an example Doug Oldham whose album costs have been inflated from \$10,000 to \$25,000.

Joe Battaglia of WWDJ-AM, Hackensack, N.J., called for a campaign to bolster the image of the religious music industry. "We need to build up an awareness of the importance of building an image for our trade—both inside and outside of our industry."

Keith Whipple of KBRN-AM, Denver, complained that the Gospel

Music Assn.'s annual awards result in "the same songs winning the same awards every year."

He was answered by Jim Myers, president of the Gospel Music Assn. and vice president of SESAC, New York. Myers revealed that the organization is establishing an ad hoc committee to review guidelines for awards. The Gospel Music Assn. also plans some programs to boost the merchandising of gospel music, said Myers.

The fast-moving panel was typical of the seminar's comprehensive, productive sessions that featured a keynote address by Mike Sears, owner, president and general manager of WAEC-AM, Atlanta; a discussion of image building by Courtland Newton Jr. of Daniel J. Edelman, Inc., New York; a speech by Rodney Snell, president of Sunshine Concerts; and two roundtable discussions.

Jim Black, seminar chairman, guided the conclave effectively, ending with a poignant call for progress in expanding the significance and attendance of future seminars.

The seminar announced its first station of the year award winners: WSOR, Ft. Myers, won in the market size ranging up to 250,000; KLYT-FM, Albuquerque, N.M., won in the 250,000-1,000,000 range; while KPBC-AM, Dallas, won in the more than 1,000,000 category.

The talent spectrum was also well represented with a stunning performance by Cynthia Clawson at a Zondervan Records luncheon and a new talent show climaxing the July 19 banquet. The show featured the impressive talents of Wayne Watson, Milk And Honey Records; Micki Fuhrman, Dayspring Records; Rick Foster, Bread And Honey Records; Krystle Murden, Light Records; and James Ward, Lamb & Lion Records.

The ending of the seminar also marked the beginning of the 31st annual Christian Booksellers Assn. convention at the Dallas Convention Center. That conclave began July 20 and ran through Thursday (24).

Some 8,000 registrants attended the convention that featured workshops, special sessions for authors and musicians and an exhibit area that recalled the glories of NARM. Business on the convention floor appeared brisk, with an upbeat mood on the religious bookselling and record selling business.

'My Tribute' Lexicon Topper

NASHVILLE—Pianist Dino's "My Tribute" has set an all time sales record for Lexicon Music of 30,000 copies, according to publishing vice president Carl Seal.

"We don't know where it will all end, but sales figures have not slacked off, encouraging us to make new product available from present and future releases," he comments.

Dino's newest piano book, "Dino Piano Stylings," has just been released by Lexicon Music, presenting the top 10 titles from previous albums. It ranges in style from country and MOR to old church favorites including, "Amazing Grace," "God Of Our Fathers," "Reach Out To Jesus," "Lily Of The Valley," "For Those Tears I died" and "Every Time I Feel The Spirit."

Among those music industry figures taking part in the sessions or entertainment were Jim Williams of Singspiration Music; Dallas Holm, artist with the Benson Co.; Family, a Singspiration Music group; Benson's Doug Oldham; Don Francisco, Paragon Records; Amy Grant, Myrrh Records; Word's Neilson and Young; Susan Gift Porter. Distribution By Dave; Word's Hale and Wilder; and the Continental Singers, under Cam Floria, on New Life Records.

About 30 of the exhibit booths were occupied by religious music industry labels and distributors.

Hinsons Put LP On Glass

By ED MORRIS

NASHVILLE—Life Stream Records has launched an ambitious campaign to gain attention for the Hinsons' new album, "Song Vineyard."

Wayne Gaskin, who heads the label's promotions, says that glass mugs, imprinted with a picture of the new album cover, have been mailed to both gospel and country DJs.

Life Stream is a subsidiary of Calvary Records, the Hinsons' label for the past 12 years.

Gaskin says the Hinsons, while staying within a gospel music framework, are aiming for a more diverse listenership with the new album: "We're trying to get people not to stereotype them as totally southern gospel. We want to reach the progressive gospel and country music markets too."

Publicist Rex Bledsoe, Gaskin adds, settled on the idea of the mug promotion as a way of keeping the Hinsons on DJs minds: "He figured they like to drink coffee or hot chocolate while they're working and that when they use the mug they'll think of the group."

A single—"It All Still Amazes Me"/"Shinin' On"—has been cut from the album and will be tested at country stations. The Hinsons have also walked deeper into country music waters with appearances on "The Porter Wagoner Show" and "The Grand Ole Opry."

Fuhrman Tours The Northwest

NASHVILLE—Micki Fuhrman of the "Louisiana Hayride" recently traveled the West Coast performing a series of gospel concerts. Included in the tour were stops in Washington and Oregon.

The schedule arranged by Universal Productions of Nashville opened the 2,000-seat Opera House in Spokane, Wash.

In addition to her concerts on the Coast, Fuhrman recently took a three-state promotional trip for her gospel label, Day Springs. The trip took her through Birmingham, Tampa and Nashville. Promotion included stops at local radio stations and bookstores.

Fuhrman is singer and writer of her current single on MCA, "I Want To Dance All Night Forever." Also, work is being completed on both a country and now gospel album set for mid-summer release.

'Painter' Contest

NASHVILLE—Sparrow Records recently concluded its successful "Painter" telephone contest. For several weeks, Sparrow called retail accounts on a random, nationwide basis. And \$25 was awarded to those answering the phone "... and we now have 'The Painter' in stock." For those accounts which were also playing the John Michael and Terry Talbot LP, "The Painter," in-store during the call, they received an additional \$25.

According to Sparrow's promotion manager Bill Hearn, the LP has had strong sales as a result of the contest. He estimates that more than \$1,200 was awarded to 40 different winners, from Snohomish, Wash., to Dover, N.H.

Star Song Coupon

NASHVILLE—Star Song Records of Pasadena, Tex., has an unlimited national coupon offer. Available through the Christian bookstore network, the "One Free With Four" offer entails receiving one free Star Song album with the purchase of four of the label's LPs priced between \$5.98-\$8.98. Marketing of the coupon plan kicks off at the upcoming Christian Booksellers Assn. Convention at the Dallas Convention Center.

Talent

Lynyrd Skynyrd Lives In Rossington Collins

By GERRY WOOD

ATLANTA—This is a story about death . . . and about life. About how music, and the human spirit, survives it all. And, it's a story about how you can't keep a good band down.

It could have been a fairy tale . . . about these junior high kids from Jacksonville, Fla., who formed the nucleus of such groups as the Wild Cats, the Nobel 5, the 1 Percent and the Pretty Ones.

Actually, you might recognize the name of their last band best: Lynyrd Skynyrd.

Allen Collins, Gary Rossington and Ronnie Van Zant survived those lean years and later joined forces with two more Jacksonville talents, Billy Powell and Leon Wilkeson.

Lynyrd Skynyrd.

The failures, the frustrations, the deaf ears and closed doors were the staple diet of this group—the fate of most neophytes in the music business—until something clicked. Hits like "Sweet Home Alabama" paved the way for a gilded existence of eight gold and seven platinum albums.

"Street Survivors" was the name of the group's last MCA LP. The cover art showed the group engulfed by flames.

Reality mimicked art. A chartered plane carrying the Lynyrd Skynyrd group crashed in flames, hurtling bodies, instruments and plane guts across a scorched pyre of earth.



Song Survivors: A party at the Fox Theatre in Atlanta following the Rossington Collins Band's national tour kickoff brings together, from left: Al Bergamo, president of MCA Records Distributing Corp.; Bob Siner, MCA president; Gary Rossington of the band; and, in the background, band member Allen Collins.

Dead was Ronnie Van Zant, the heart of the band. Dead were others. And there were some survivors.

End of Fairy Tale.

It could have been, as Don McLean once sang, the day the music died.

Some of the music did die. We'll never hear the live voice of Ronnie again. But we will hear the survivors.

Headlining their first concert as the Rossington Collins Band, these street—and air—survivors recently took to the stage of another survivor—the venerable Fox Theatre here—to prove that the music will live.

From the original group that walked, crawled or was carried away from the fateful crash were Rossington, Collins, Powell and Wilkeson. They were merged with Barry Harwood, Derek Hess and Dale Krantz to form this new band that carries the legacy of Lynyrd Skynyrd and

the potentiality of Southern rock in the '80s.

GILLSBURG, MISS. (UPI)—At least six persons were confirmed dead and authorities said as many as seven may have died in the crash last night of a twin-engine propeller-driven airplane flying the Lynyrd Skynyrd rock group to a concert in Louisiana. . . . Jeffrey Wall, a member of the Gillsburg Volunteer Fire Department said when he reached the scene three members of the band had scrambled out of the plane and gone to a house a quarter-mile away for help. "They were in pretty bad shape. One of them had some ribs sticking out and the other two had blood all over them," Wall said.

The tragedy sent journalists to the files for the latest Lynyrd Skynyrd biography from MCA Records. The last paragraph of the bio gained an ironic twist: "Once again Lynyrd Skynyrd find themselves poised on the brink of reaching a new level of success. They're playing better than

ever, and more people than ever before are flocking to their shows and buying their records. They've come a long way in only three years, and there seems to be no stopping them now."

A plane in distress, clipping pine trees and plowing nose-first into a hardwood thicket, stopped them.

But it didn't stop the survivors.

With Billy Powell picking the piano, the joyous keyboard chords of Lynyrd Skynyrd lived again, and the echo grew louder with the contributions of Rossington, Collins and Wilkeson.

However, the new group, in a supreme compliment to its taste and to the memory of the long-gone Skynyrd soul, did not do a re-hash of the Skynyrd songs. Instead, it blazed a new trail, in a new style, that was so different it used a female lead.

Dale Krantz is a ballsy rotgut singer in the Tracy Nelson/Grace Slick vein. Her songs came mainly off the band's first MCA LP, "Anytime, Anyplace, Anywhere." It took only the second song, "Misery Loves Company," to earn a standing ovation.

The 90-minute show that followed a strong performance by the Mercury group Ronin, keyed in on a dozen prime candidates for singles. All were sung by Krantz until "Don't Misunderstand Me" gave her a chance to rest her weary pipes. Searing electric guitar riffs ignited the song.

"In Memory Of Ronnie Van Zant" proclaimed one of the banners hanging from the balcony. It became prophetic.

In a tremendous demonstration of good taste and confidence in its own musical direction, the band did not include even one Skynyrd song in its show—until it was time for an encore.

The band was called back to the stage by a rousing and prolonged 10-minute ovation. Then it launched into one of the favored Skynyrd songs, "Free Bird." The song once featured lead vocals by Van Zant.

On this magic night, the band turned it into an instrumental. It might have been the group's intensity, it might have been the theatre's acoustics, it might have been momentum, it might have been something else, but everyone in the building seemed to hear Ronnie Van Zant's voice.

The only words for the song came in the bridge when Wilkeson sauntered over to Collins and whispered, "Don't forget to say 'And how about you?'," the vanguard of a Van Zant version of "Free Bird."

Powell later admitted that when it came time for the vocal part, "I looked over for Ronnie—and he wasn't there."

Each of the surviving Skynyrd told Billboard that they felt Van Zant's presence not only in the Fox Theatre, but onstage.

And so did the audience.

The eerie instrumental version of "Free Bird" was electrifying. And, while paying beautiful and silent tribute to the memory of the past and the living and dying it wrought, it also paved the road to the future.

Hot Club Of Philly Chooses Canned Punk

PHILADELPHIA—Live music has been silenced at the Hot Club, near center city music club which was the first to bring new wave bands here and has been the punk rock citadel since then.

After all the many bands playing the room in steady procession, owner David Carroll was advised that playing live music at the facility was a violation of apparent zoning laws.

After months of wrangling, Judge Eugene Gelfand, in Court of Common Pleas here June 23 accepted an agreement reached by Carroll with his neighbors that while the Hot Club will remain open, it will do so without live music.

The neighbors had complained of noise, drug solicitation, parking problems and vandalism to the city's Dept. of Licenses and Inspections. The department's investigation found numerous violations in fire, building and licensing codes. While code violations were corrected, it still left Carroll faced with the fact that the neighborhood is zoned R-10 residential, which prohibits live music.

Carroll's request for a zoning variance to permit the new wave bands to continue was denied and he will appeal the decision to the courts. Meanwhile, the Hot Club, licensed as a restaurant and bar, will stay open while Carroll hopes either "an administrative or judicial determination permitting live music" will be found by his attorney.

Carroll also operates a recently opened rock music music dance hall in the Kensington section of the city.

Budweiser Concert

CHICAGO—Teddy Pendergrass, Smokey Robinson and Ashford & Simpson headlined the July 19 Budweiser Summerfest at Soldier Field which drew an estimated 35,000. Admission to the day-long concert was \$17.

Police made more than 100 arrests, most for disorderly conduct. Other top billed acts included Rick James, GQ, and Two Tons of Fun.

Unsurpassed in Quality

GLOSSY PHOTOS 19 1/2c EACH IN 1000 LOTS

1000 POSTCARDS	\$125.00
100 8x10	\$27.95
CUSTOM COLOR PRINTS	\$98 per 100
COLOR LITHO	\$295 per 1000
COLOR POSTCARDS	\$220 per 1000
MOUNTED ENLARGEMENTS	20"X30" \$25.00 30"X40" \$35.00

Copy Art Photographers
A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 10036
(212) PL 7-0233

GMA ON TOUR

ELVIN BISHOP
GENE COTTON
MISSION MOUNTAIN WOOD BAND
NEW RIDERS OF THE PURPLE SAGE
NRBQ
OZARK MOUNTAIN DAREDEVILS
STILLWATER

GMA The Good Music Agency Inc. ©
PRODUCE BANK BUILDING
100 NORTH 7TH STREET SUITE 604
MINNEAPOLIS MINNESOTA 55403
(612) 339-6950

SEPT. 3-5 IN N.Y.

6th Talent Forum Restructures, Will Include Small Workshops

• Continued from page 3.

ists in the industry, performers will be involved at every level of the Forum.

Panels will be another area of restructuring. All panels will comprise persons from several segments of the industry—each dealing with the topics from his/her area of expertise. This is designed to provide a broader view of changing times and what lies ahead.

Among the topics to be discussed are: "Where Do We Go From Here?," "Problems: Marketing An Artist Locally," "Alternative Methods Of Breaking An Artist" and "The Big Sellout: How To Get It And How Not To Get It." Additional topics will be announced shortly.

The small individual workshops will be held on opening day of the conference, following the first keynote speaker. These meetings will run simultaneously, with basically the same topics discussed in each workshop.

Billboard will sponsor a get acquainted/welcoming cocktail party following the workshops.

The following two days of the conference will comprise general sessions, NARM's presentation and keynote speakers.

Others involved in the Forum's restructuring include: Mary Beth Medley and Vicki Rose, Media Con-

BOSTON ROCK CLUB OPENS

BOSTON—Channel One, formerly the old Showboat cabaret/restaurant, opened here recently as a rock club with Gemini Concerts Inc. handling bookings.

The 1,500-seat club also has what promoter Frank Russo calls an "enormous" dance floor. Russo plans a mixture of rock, r&b, country, new wave and pop entertainment, and says he's involved as a limited partner with club owners Harry Booras and Joe Sisserone. The room, he says, can be scaled down to 900 seats, depending on the act. Dancing will be encouraged, also depending on the act.

nection; John Scher, Monarch Entertainment; Bud Prager, artist manager; Benny Ashburn, Commodores Entertainment; Herbie Herbert, artist manager; Barbara Skydell, Premier Talent; Peter Kauff, DIR; Hank LoConti, Agora nightclubs; Herb Helman, RCA Records; Arny Granat, Jam Productions; Larry Bailey, Brotherhood Attractions; Les Marshall, Playboy Enterprises; Leeann Myers, Image Marketing; and Jack Utsick, Jack Utsick Presents, among others.

A couple of things have not changed: the one-on-one luncheon and the evening talent showcases.

Talent showcases will be held the first two evenings of the Forum. To date, three acts have been selected.

The Talent Forum will be topped off with an awards banquet. Details concerning the awards banquet will be announced shortly.

For additional information regarding the Talent Forum and/or registration contact Salpy Tchalekian or Nancy Falk at Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif., 90069, 213-273-7040.



The OSMONDS

WISH TO THANK
FRANK BLAINE LTD.

and those PROMOTERS listed below for an absolutely
FANTASTIC AUSTRALIAN / ASIAN TOUR!

PROMOTERS	DATES	CITY	RESULTS
Itthivar Bhiraevs	May 22 - 24	Bangkok	3 Sold Out Performances
Messers Silva & Yap	May 26 - 27	Kuala Lumpur	2 Sold Out Performances
Ching Imperial	May 29 - 31	Manila	3 Sold Out Performances
Ralph Lynch & Ron Ketchen	June 2 - 10	Melbourne & Sydney	Originally scheduled 5 performances Extended to 12 Sold Out Shows
Geoff Hardie & Johnny Yeung	June 12	Singapore	1 Show, 28,000 Seats Sold
Bunny Bosco	June 14	Genting Highlands	2 Sold Out Performances
Paul Feng	June 16 - 18	Taiwan	6 Sold Out Performances
Frank Blaine	June 21 - 23	Hong Kong	4 Sold Out Performances

and all of the associated sponsors in each area

THANKS FOR A GREAT TOUR!!

Delay Of Show Sparks Riot At Atlanta Rhythm Section Concert

By JOHN MEHNO

PITTSBURGH—It was intended to be the first in a series of outdoor concerts and wound up being the last.

A recent Sunday night rock concert at a speedway near Franklin, Pa., a community 65 miles north of here, ended prematurely, touching off a disturbance that resulted in an estimated \$40,000 worth of damage.

The concert, held at the Tri-City Speedway, was to have featured the Atlanta Rhythm Section, Head East, the Iron City Houserockers and a local group, Frendz.

Frendz and the Houserockers appeared but the trouble began when Head East was scheduled to take the stage. A brief storm knocked out power and, according to Speedway owner Nick Kusich, the show was halted by Jeff Jackson, stage manager for the Atlanta Rhythm Section.

"The Atlanta Rhythm Section owned the power equipment that was being used," Kusich says. "It refused to let the show continue. The group said it was too dangerous because there was water on the stage

after the rain. It refused to make any announcement to the crowd, even on the bullhorn, and that's what started it."

Approximately 5,000 people paid \$9 and \$10 for tickets to the show based on advertisements promising a show "rain or shine." Some of the spectators became unruly when the show ended without a performance by either headlining group with no explanation.

According to one state trooper, "the place went crazy." Sound and lighting equipment were destroyed and set on fire, as were musical instruments. Head East's drums were broken and burned and a piano was overturned, the legs broken and the keys torn off.

Seventeen state police officers were called in, along with 35 officers from various local departments and firemen.

Frank E. Davis, owner of a company that leased the lights for the show said four Super Trouper spotlights were destroyed along with tools and other equipment.

"Apparently they pushed the lights off a scaffold," says Davis.

"We also lost meters and other equipment. Our truck was badly damaged and our people were scared to death."

Davis adds that his employees reported they were told the show would not continue until every piece of electrical equipment was checked.

"That would have taken all night," says Davis.

The crowd was finally dispersed with the aid of fire hoses. There were no serious injuries.

According to Kusich, it was the final Speedway rock show.

"We had a couple more planned but we're done now," he says. "It's a bad situation."

Those feelings were echoed by Davis. "I've never liked outdoor rock concerts," he says. "In 40 years we've never had anything like this happen. I can assure you we'll never do one again."

One concertgoer summed up his feelings this way after paying \$10 and failing to see either headliner: "All we heard were two local bands you can hear in a bar for a \$1 cover charge."

Talent In Action

BURT BACHARACH SPINNERS

MGM Grand Hotel, Las Vegas
Admission: (dinner show) \$25, \$20

What initially seemed as an odd coupling of performers turned into a delightful, smoothly paced July 4 show with both acts winning the admiration of the audience.

Bacharach's 60-minute show was richly enhanced by three female singers whose honed vocals justly interpreted the many classic Bacharach/David compositions included in the repertoire.

Bacharach opened the show with "This Guy's In Love With You," in which he supplied his own vocals between his stylized piano playing. He also sang on "Raindrops Keep Falling On My Head" but left the vocal duties to the women during a medley of Bacharach/David compositions including "The Look Of Love," "Close To You," "Walk On By" and "I'll Never Fall In Love Again."

Other crowd pleasers included "One Last Bell To Answer," "Pussycat, Pussycat," "Do You Know The Way To San Jose" and "Alfie."

The Spinners joined Bacharach onstage for the finale which included "Reach Out For Me," "Always Something There To Remind Me" and "What The World Needs Now Is Love."

In the Spinners' 40-minute set, the veteran group got the crowd moving with its energetic stage movements and uptempo material. Early in the set, the Spinners performed its number two hit "Working My Way Back To You/Forgive Me Girl" and followed it with a medley of "gold" featuring "Then Came You," "I'll Be Around,"

"One Of A Kind (Love Affair)," "Games People Play" and "Rubberband Man."

Lead singer John Edwards thanked the crowd for making the next song the fastest rising Spinners single and proceeded into "Cupid." Wearing wigs and imitating stage and vocal mannerisms, the Spinners performed a "medley of superstars" interpreting material by Tom Jones, the Mills Brothers, the Supremes, the Ink Spots, Elvis and Louis Armstrong. **ED HARRISON**

MANHATTAN TRANSFER SPYRO GYRA

Greek Theatre, Los Angeles
Admission: \$12.50, \$10.50, \$7.50

Except for Janis Siegel's dauntless performance in a neck brace after the serious auto accident she sustained the afternoon of her July 16 gig, there were no surprises in Manhattan Transfer's spiffy 85-minute, 14-tune set at the sold-out Greek.

The people got what they paid for—sparkling show business steeped old-time singing, which ran the gamut from early rock 'n' roll to blues to big band jazz, trimmed in meticulously choreographed and handsomely customized staging.

The foursome's mellifluous harmonies were accentuated in an a capella rendering of "I Love What You're Doing To Me." The five-piece backup band took a walk during this mid set number, then the singers returned the compliment during the strictly instrumental piece which followed.

Its keyboard man Garron Gershovsky (also

the group's musical director-conductor) led off with a clean, classical-oriented solo that was punctuated by some torrid runs on the high keys. Reedman Don Roberts followed up on soprano saxophone with a sparkling solo of his own, opening the door for the gravel-grit guitar-work of Wayne Johnson, the innovative strumming of Alex Blake on electric bass (he sometimes treated the instrument with the disdain of a banjoist) and the sizzling stick-work of drummer Kenwood Dennard. The playing was so impressive, it almost made one wish the singers would stay away.

But they did come back—Janis Siegel, Laurel Masse, Tim Hauser and Alan Paul—and nobody complained. Highlights abounded, one of them being an ingenious vocal rendering of Coleman Hawkins' immortal tenor saxophone solo of "Body And Soul," done as a tribute to the late Eddie Jefferson.

Among those numbers which also drew response from the crowd (an interesting melding of young and old) were "Jesus On The Line," "Tuxedo Junction" and "Java Jive." The group saved its current Atlantic disk, "Twilight Zone," for an encore number following a costume change.

Opening act Spyro Gyra was also impressive in its hour-long set. Instrumentally, the six-piece ensemble was solid, particularly the improvisational tooting of reedman-leader Jay Beckenstein. However, the show suffered some from lack of pacing. There was no noticeable difference in tempo in any of the eight tunes done; all were medium-fast. **JOE X. PRICE**

Talent Talk

Bryan Ferry collapsed in his hotel room July 13 in Port Barcares, France, during Roxy Music's 60-gig European tour. His sudden condition forced the group to cancel its remaining dates in Spain and Portugal.

Finally diagnosed as a kidney infection, Ferry's condition puzzled doctors at a nearby hospital who ran tests for appendicitis and food poisoning—which turned out negative. Subsequently transferred to a London hospital, where his condition remains serious, Ferry is undergoing further testing.

Jethro Tull switches personnel: Barriemore Barlow, John Eyan and David Palmer exit the British band;

Eddie Jobson (formerly with the U.K.) and Mark Crancey sign up. Reportedly, group leader Ian Anderson decided that the band needed new blood. The revamped Tull band is rehearsing and recording the forthcoming "Alert" LP, which was originally intended to be a solo project from Anderson.

Teddy Pendergrass makes his debut as a record producer with the single, "Can't We Try," which is based on a Richard Pryor routine. "The song starts as an intellectual dissertation on a love affair and ends as a primal scream," says lyricist Rom Miller.

ROMAN KOZAK & SHAWN HANLEY

Top Boxoffice

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	THE WHO/HEART/J. GEILS/NASH THE SLASH— Concert Production Inc./Harvey & Corky, CNE Stadium, Toronto, Can., July 16	70,000	\$15.00	\$1,050,045*
2	BOB SEGER/J. GEILS/EDDIE MONEY/DEF LEPPARD—Belkin Productions, Cleveland Stadium, Cleveland, Oh., July 19	48,910	\$12.50-\$15.00	\$622,050
3	CHEAP TRICK/REO/BLACKFOOT/SAMMY HAGAR/ BILL BRUFORD—Feyline Presents/CU Program Council, Folsom Field, Boulder, Colo., July 19	30,698	\$13.00-\$14.00	\$401,743
Arenas (6,000 To 20,000)				
1	BILLY JOEL—Jam Productions, The Rosemont Horizon, Chicago, Ill., July 16 & 18 (2)	35,038	\$9.50-\$11.50	\$386,121*
2	JACKSON BROWNE—Nederlander Organization, Merriweather Post Pav., Columbia, Md., July 14-16 (3)	38,364	\$7.50-\$12.00	\$356,004*
3	JACKSON BROWNE—Delsener/Ruffino & Vaughn, Nassau Colis., Uniondale, N.Y., July 19 & 20 (2)	30,000	\$9.50-\$11.50	\$332,000
4	THE ROCKETS—Nederlander Organization, Pine Knob Theatre, Clarkston, Mich., July 18 & 19 (2)	22,391	\$8.00-\$10.00	\$198,316*
5	BILLY JOEL—Schon Productions, St. Paul Civic, St. Paul, Minn., July 20	17,500	\$9.50-\$11.50	\$195,500*
6	QUEEN/THE BLASTERS—Bill Graham Presents, Oakland Colis., Oakland, Calif., July 13 & 14 (2)	19,861	\$7.50-\$9.50	\$179,466
7	BLUES BROTHERS—Concord Pavilion, Concord Pavilion, Concord, Calif., July 17 & 18 (2)	15,869	\$8.50-\$12.50	\$159,023*
8	VAN HALEN/THE CATS—Concert Productions, Mapleleaf Gardens, Toronto, Can., July 18	14,955	\$9.50-\$10.50	\$150,706*
9	DOOBIE BROTHERS/DIXIE DREGS—Cross Country Concerts, Hartford Civic Center, Hartford, Conn., July 18	15,009	\$8.50-\$10.50	\$146,434*
10	BLUES BROTHERS—Feyline Presents/Concert West, Red Rock Amphitheatre, Denver, Colo., July 15	8,500	\$12.50-\$13.50	\$117,011
11	DOOBIE BROTHERS—Electric Factory Concerts, Mann Music Center, Philadelphia, Pa., July 19	12,800	\$6.00-\$12.50	\$95,529*
12	FOGHAT/PAT TRAVERS—Schon Productions, The Met Center, Minneapolis, Minn., July 18	10,600	\$7.50-\$8.50	\$91,000
13	MARSHALL TUCKER/PURE PRAIRIE LEAGUE— Concord Pavilion, Concord Pavilion, Concord, Calif., July 19	8,101	\$7.50-\$9.50	\$67,075*
14	TOM PETTY/TOMMY TUTONE—Gulf Artist Productions/Margorie Sexton—Bay Front Center, St. Petersburg, Fla., July 15	7,037	\$7.00	\$62,539*
15	HEART/JOE PERRY PROJECT—Sunshine Promotions, Market Square Arena, Indianapolis, Ind., July 19	7,093	\$7.50-\$8.50	\$61,332
16	CHARLIE DANIELS BAND/POINT BLANK—Sound Seventy Productions/Contemporary Productions/ New West—Tulsa Assembly Center, Tulsa, Okla., July 15	5,197	\$7.50-\$8.50	\$43,485
17	CHARLIE DANIELS BAND/POINT BLANK—Sound Seventy Productions/Contemporary Productions/ New West—Kansas Colis., Wichita, Kans., July 16	5,653	\$7.50-\$8.50	\$43,101
18	HARRY CHAPIN/ARLO GUTHRIE—Concord Pavilion, Concord Pavilion, Concord, Calif., July 20	4,838	\$7.50-\$9.50	\$41,132
Auditoriums (Under 6,000)				
1	CHARLES AZNAVOUR—Ron Delsener, Carnegie Hall, New York City, N.Y., July 15-19 (5)	12,064	\$6.00-\$17.50	\$151,000
2	ACDC/STREETHEART—Perryscope Productions, The PNE Colis. Concert Bowl, Vancouver, B.C., Can., July 16	8,197	\$9.00	\$73,773*
3	MARSHALL TUCKER/PURE PRAIRIE LEAGUE—Avalon Attractions/Mark Berman, San Diego Amphitheatre, San Diego, Calif., July 14	4,194	\$9.75-\$12.75	\$43,779*
4	FRANKIE VALLI & THE FOUR SEASONS—Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., July 18	3,574	\$10.50-\$12.50	\$42,205*
5	ZZ TOP/HUMBLE PIE—Cross Country Concert, The Palace Theatre, Waterbury, Conn., July 16	3,800	\$10.50	\$39,900*
6	ZZ TOP/HUMBLE PIE—Monarch Entertainment, Convention Hall, Asbury Park, N.J., July 17	37,036	\$9.50-\$18.50	\$37,603
7	ACDC/STREETHEART—Concert Productions/Donald K. Donald, The Fort William Gardens, Thunderbay, Ont., Can., July 5	4,249	\$7.50-\$8.50	\$34,929
8	CHARLIE DANIELS BAND—Avalon Attractions, Santa Barbara County Bowl, Santa Barbara, Calif., July 20	3,611	\$7.75-\$12.75	\$34,616
9	ALICE COOPER/BILLY SQUIER/MIKE PIENERA— Fantasma Productions, West Palm Beach Aud., West Palm Beach, Fla., July 17	4,081	\$8.50	\$34,280
10	ACDC/THE PUMPS—Perryscope Concerts, Max Bell Arena, Calgary, Alta., Can., July 14	3,426	\$9.50-\$10.50	\$33,072
11	KENNY LOGGINS/FIREFALL—Sunshine Promotions, Louisville Gardens, Louisville, Ky., July 19	3,960	\$7.00-\$8.00	\$31,317
12	ROSSINGTON COLLINS BAND/RONIN—Bill Graham Presents, Warfield Theatre, San Francisco, Calif., July 16 & 17 (2)	3,706	\$7.50-\$8.50	\$31,085
13	ROSSINGTON COLLINS BAND/RONIN—Larry Vallon Presents, Santa Monica Civic, Santa Monica, Calif., July 19	3,298	\$8.50	\$28,033*
14	SOUTHSIDE JOHNNY/EDDIE MONEY—Electric Factory Concerts, The Stanley Theatre, Pittsburgh, Pa., July 17	3,000	\$8.50-\$9.50	\$27,167
15	JOAN ARMATRADING/SNEEZY WATERS/CAMP FORTUNE—Old Chelsea, Que., Can., July 19	3,155	\$8.50	\$26,817

TOP QUALITY 8X10 PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500 - \$41.00 1000 - \$59.00

COLOR PRINTS
1000 - \$283.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

MUSIC AND THE MOVIES

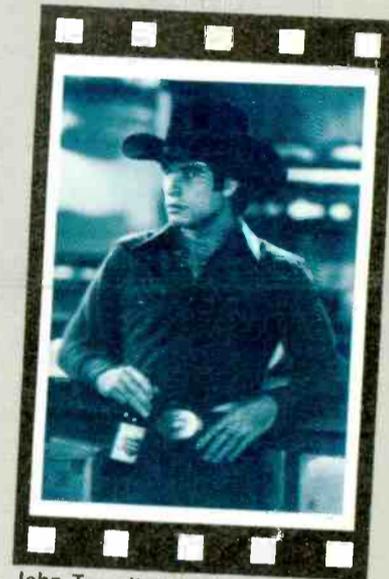
A BILLBOARD SPOTLIGHT



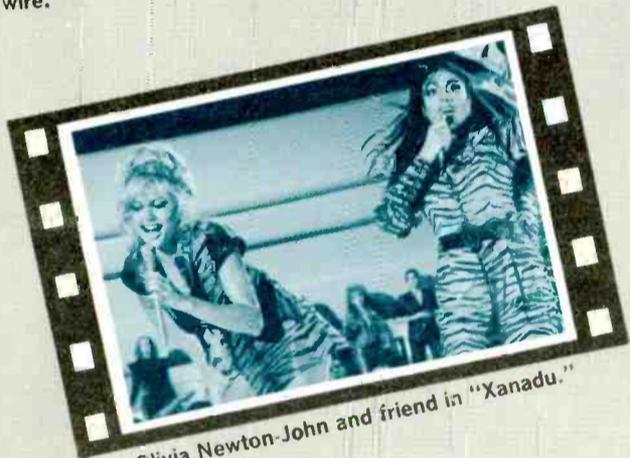
"Blues Brothers," from behind bars to behind chicken wire.



Giorgio Moroder wrote the music for "Foxes," in which ex-Runaway Cherie Currie (second from left) made her film debut.



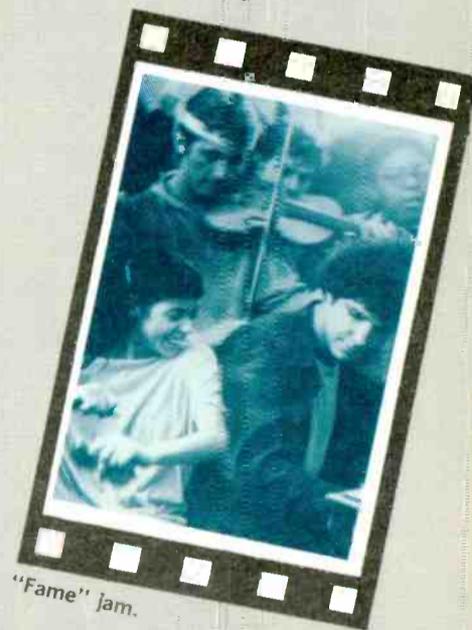
John Travolta scopes out Gilley's in "Urban Cowboy."



Olivia Newton-John and friend in "Xanadu."



Darth Vader as the retailer's little helper.



"Fame" jam.



The Village People and cast in "Can't Stop The Music."

MINING GOLD FROM THE SILVER SCREEN

By ED OCHS

Halfway through 1980, it looks like the "Year of the Soundtrack." The high water marks are everywhere.

With "Saturday Night Fever" and "Grease" only a backdrop, a fresher rock and country breeze has blown new life into the record business. The movies, meanwhile, will be seeing a lot more of music's Shep Gordon, Irving Azoff, Snuff Garrett and Bruce Bird, Bette Midler, Willie Nelson, Paul Simon, the Eagles, the Who, Elton and Bernie.

Leading the track pack into summer are "Roadie," "Urban Cowboy," "The Blues Brothers," "Bronco Billy," "The Empire Strikes Back," "Fame," "Foxes" and "Can't Stop The Music," joining consistent sellers "The Rose," "American Gigolo," "Coal Miner's Daughter" and "The Electric Horseman." Up and coming: MCA's "Xanadu," Willie Nelson's "Honeysuckle Rose," Roger Daltrey's "McVicar" and "Smokey And The Bandit II" with Burt Reynolds in song. On the horizon: Paul Simon's "One Trick Pony," RSO's new wave "Times Square," Queen's "Flash Gordon" "Popeye" scored by Harry Nilsson, "Nine To Five" with a Dolly Parton-penned title cut "Ragtime" scored by Randy Newman and A&M's British rock musical "Breaking Glass."

The question is not whether Hollywood is ready for the music business, but is the music business ready for Hollywood? The response of some soundtrack experts is that the music business is not only ready for Hollywood, it is Hollywood. However, the truly successful marriage of a good movie and good music has proven as difficult a task as docking in space. More and more, the film industry is turning to the record industry for star power at the boxoffice, going after names in music to sell movies, even make movies, to bring people into the theatres.

While the stage is set for an explosion of No. 1 soundtrack singles—Blondie's "Call Me" and Bette Midler's "The Rose" already having performed the feat within six months—behind the soundtrack curtain, the talent behind the talent is sifting through next year's campaigns.

In a second story office off Sunset Blvd. in Hollywood, the capital of the movie music movement, a solo figure slowly turns the pages of a script. An actor studying for a part? In a manner of speaking, yes. Listening for the music between the lines, Bruce Bird, president of Casablanca Records, is reading scripts for their musical moments. This day he's re-reading

"King Of The Mountain," a magazine article-turned-rock'n'roll movie about teenage drag racers, which opens in Japan in September, February '81 in the U.S.

"I'm reading scripts constantly so I can see which artists are best for the soundtracks. Right now I'm reading three different scripts and trying to gear up for next year," says Bird from his perch at the Casbah.

The music business may remember 1980 as the year the two giants meshed again, turning the record industry upside down and inside out in pursuit of the perfect marriage between music and movie. Recording stars are making movies, movie stars are making records, record company presidents are reading scripts, and songwriters are writing movies. Records are becoming movies, movies becoming records.

Bird believes a prime reason for the burst is today's "better music. There's a lot better music—it's definite—a helluva lot better music these days in motion pictures than before. The record companies are more involved in putting the artists on the soundtracks, and the movie producers realize that they can make extra revenue by putting good artists and good songs in the movie, and that the record companies are going to get behind it and push it even harder."

Records and films are getting so much closer through
(Continued on page M-3)

Ed Ochs is a former Billboard section editor.

TWO GOLD SINGLES



MCA-41247
Produced by John Farrar



MCA-41246
Produced by Jeff Lynne

FROM THE
GOLD SOUNDTRACK
FEATURING OLIVIA NEWTON-JOHN AND ELECTRIC LIGHT ORCHESTRA



MCA-6100

AND NOW...TWO MORE
GREAT NEW SINGLES FROM THE MUSICAL FANTASY OF ALL TIME!

XANADU

MCA-41285

OLIVIA NEWTON-JOHN / ELECTRIC LIGHT ORCHESTRA
Produced by Jeff Lynne

ALL OVER THE WORLD

MCA-41289

ELECTRIC LIGHT ORCHESTRA
Produced by Jeff Lynne

XANADU

A spectacular event
that will transport
you beyond your dreams

MOVIE OPENS AUGUST 8

MCA RECORDS

© 1980 MCA Records, Inc.



Give the gift
of music.

R

OCK MOVIES GROW UP



Bette Midler in "The Rose."

By CARY DARLING



Meat Loaf and Deborah Harry in "Roadie."

25 Years After 'ROCK AROUND THE CLOCK'

MUSIC AND THE MOVIES

Cary Darling is a freelance writer based in L.A.

Mining Gold

• Continued from page M-1

soundtracks, says Bird, and from the standpoint of the record business, it's a welcome move. "You're getting the expectation of a film that might have a \$4 million budget for advertising alone. A \$4 million budget for a record company to spend on an album—you'd be out of business quick. But for a soundtrack they can do it."

On "The Empire Strikes Back," Twentieth Century-Fox spent \$10 million in the first few weeks alone. RSO allocated another \$1 million.

The Casablanca/Allan Carr connection was willing to spend upwards of \$8 million in advertising on "Can't Stop The Music" with the Village People to make sure it got through those crucial first weekends. The film opened in June to mixed reviews. "We're beefing up our campaigns also. We're not just riding on the film companies' big budget. But it certainly does help when you have \$4 million pushing a movie that's tied in with your LP," observes Bird.

Bird vividly remembers how Donna Summer leaped from "Thank God It's Friday" onto the world stage with "Last Dance." He remembers Giorgio Moroder's pulsating music for the surprising "Midnight Express;" what a great success "All That Jazz" was, and still is, as a film and a soundtrack—even without a single; how the Ritchie Family landed "Give Me A Break" from "Can't Stop The Music." But like a platinum-hunting Hemingway, Bird readily admits he's looking to land "The Big One."

A hit single from the soundtrack is the best advertising a movie can get, and it's often erroneously referred to as a free ad.

"For a film company," says Bird, "if I can get a record played on the air from a movie, that's a three and a half minute plug they can't buy. That's promotion men in the record company really going out and really doing their job. The more exposure you get the better off you are, I mean, that's natural."

Casablanca's close working relationship with PolyGram Pictures (formerly Casablanca Filmworks) helps to account for the reel-to-reel ease with which movies and music flow together. "We have a meeting every Monday. We'll go over the scripts and the artists, those we want to use and those available. Then we'll go over the trade numbers to see who's hot."

To support "Can't Stop The Music" at retail, Bird has lined up tie-ins with companies outside the movie-music alliance, including Toyota, Minolta (and film co-star Bruce Jenner), the National Dairy Assn. and Baskin-Robbins, among others. In the movie there's an all-white milk commercial musical number, "Do The Shake," and the milk people are filming a real-

life commercial with the Village People. Baskin-Robbins will cook up a new ice cream, as Casablanca attempts to turn summer into a season-long campaign for "Can't Stop The Music." Also out this summer will be a "straight-ahead, sound of the movie" soundtrack to "Final Countdown."

For Bird, soundtracks are like a happy marriage.

"The people in the film industry and the people in the music industry are the same type people—very creative. Once they started getting together, you started to see your giant soundtracks." For Bird, it was working with Allan Carr on "Can't Stop The Music." "It's like a nice marriage, the creative people in movies and the creative people in the record industry."

Is the music industry staring into the face of a soundtrack explosion? "Definitely yes. It looks like there's going to be two or three real big ones," predicts Bird, "but I don't think we'll see a 'Saturday Night Fever' again . . . for quite a while."

One of those very creative people in the music business bound for film is Shep Gordon, president of Alive Enterprises. Alive manages Alice Cooper and Blondie, who appear in the Alive production of "Roadie," starring Meat Loaf, and they join Alive acts Teddy Pendergrass and Yvonne Elliman on the successful "Roadie" soundtrack on Warners. Hit singles launched from the double album include the movie's main theme, "Everything Works If You Let It," by Cheap Trick (written by the band especially for a key line in the movie), Eddie Rabbitt's "Drivin' My Life Away," Teddy Pendergrass' "Can't We Try" and the Roy Orbison & Emmylou Harris duet, "That Lovin' You Feelin' Again." Waiting in the wings for release, and also in top form, are cuts by Styx, Pat Benatar, Joe Ely, Stephen Bishop & Yvonne Elliman and Hank Williams Jr. Alice Cooper has his own album, and then there's Blondie's version of Johnny Cash's "Ring Of Fire."

"Roadie" opened in June—for limited release until August—to positive reviews.

Gordon is pleased and proud of the "Roadie" soundtrack "whether it sells or doesn't sell. The beauty of 'Roadie' for us at Alive was dealing with the music. Because it was only a backdrop that works totally independently of the story, we could really sit down and put together an album and plan it consciously. We had all the freedom in the world, and we made no compromises. We didn't go for the cheap shot."

Gordon, as a manager, has an ability to bring the best out of his artists, and it is in this creative environment that he has managed, in collaboration with Steve Wax and director Alan Rudolph, to compile a fresh country-tinged rock soundtrack. For Gordon, the secret lies partially in the sequencing.

"The film covers such a wide range from Texas to Madison Square Garden with Alice, the hardest part was to not make the album a series of bumps in the road. In sequencing the album, it became almost four distinct albums. I like it as a

A Billboard Spotlight

ver," "American Hot Wax," "The Rose," "Quadrophenia," "The Kids Are Alright," "The Buddy Holly Story," "Grease" and "Cruising" all used rock extensively or at crucial points to advance and underscore the story.

Today, more than ever, rock is being used in films of all kinds. In the 1980s, audiences have had or will have "Up The Academy," "Roadie," "Urban Cowboy," "Hollywood Knights," "American Gigolo," "Rock Justice," "Can't Stop The Music," "Divine Madness," "Times Square," "The Blues Brothers," "American Pop," "Flashback," "The Idolmaker," "One Trick Pony," "Carney," "Foxes," "Fame," "Who Fell Asleep," "Desperado," "Xanadu" and "Breaking Glass."

"Basically, I think most of these rock films are the results of sheer greed," comments Bill Oakes, who assisted in coordinating the music for "Saturday Night Fever" and "Grease" and who is associate producer of Robert Stigwood's upcoming "Times Square," which incorporates rock. "Grease" and "Saturday Night Fever" spawned a rash of these pictures. I don't think it's a real trend."

"The movie industry realizes there's money to be made on soundtracks now," says Jacques Morali, music producer of "Can't Stop The Music." "So now they want soundtracks."

Besides the allure of money though, there are other factors in the increased use of rock. "It's just a natural progression," notes Rick Eaker, music producer for "The Hollywood Knights." Along with partner Michael Ochs, he has worked on many films which involve rock including "National Lampoon's Animal House" and "American Hot Wax." On the drawing boards for him is a jazz score for a film version of "Dick Tracy" and a pop and country score for the upcoming "Fire On The Mountain."

"Younger directors are getting the reins," Eaker continues. "They were raised on rock. Sometimes, the rest of music is a bit foreign to them."

Steve Wax of Alive Enterprises, and musical coordinator for both "Roadie" and "Up The Academy" adds, "Films are about life. Right now, a good part of life for many people involves rock'n'roll." • Continued from page M-4

consumer when I can play an album from beginning to end. For me an album either works or it doesn't, usually side by side. It either keeps the feel or it doesn't, becomes either an album I listen to or. . . . It has to have a pace and tempo to itself, at least side by side. The 'Roadie' soundtrack was put together that way, to exist independently from the film and independently from the single."

Gordon, as a producer, gave his artists enough freedom to hang themselves. They didn't. "Every artist who was involved read the script," says Gordon. "Just about every artist was given a key line from the movie to work with." The collaboration sometimes bordered on the ingenious. Styx just happened to have had a live song for a Blondie concert scene in which the speakers are on and the power gets cut off. "They went back in the studio to do some reworking on it to exactly fit the dialogue."

"We realized we were making a film, the backdrop of which was the life we knew—rock'n'roll. All of our lives at Alive have dealt with life on the road. That's what we know. So the backdrop, usually just a toss-away, became really important, and the credibility of it became really important."

Some of the music for "Roadie" came about not particularly because of the movie but because of the album. For example, Sue Saad & the Next and Pat Benatar. "Both came about because we wanted the same feeling of freshness about the album we thought we had with the film. As we started to package the album, we realized it was really a series of major superstars. We decided we needed something fresh. I played Alan Rudolph a bunch of new groups Steve Wax and I liked, Alan liked Sue Saad & the Next and 'Double Yellow Line' was written for a specific scene on the highway. Pat Benatar was very different. We needed a source song. Everybody here in our office really believed in Pat Benatar. Chrysalis was very anxious for her to participate in the film, had great faith in her, and it came together nicely. Joe Ely and 'Brainlock' is the fresh look on the country side. . . ."

Chrysalis and Alive, along with Polydor, shared the work and ultimate rewards of the Blondie/Moroder No. 1 single, "Call Me." The "American Gigolo" soundtrack fared far better than the movie. Perhaps they should have filmed the single.

For Gordon, freshness is not only his aim, but a key to what he believes is the genuine magic in good artists singing good songs.

"Freshness gives it that edge, as do the magical combinations we went for. What we tried to do was really what we knew best—to take a piece of product that has credibility and something about it that was interesting and magical—Roy Orbison & Emmylou Harris to me is magical—Steve Bishop & Yvonne

(Continued on page M-12)

IN SEARCH OF THE CELLULOID SINGING COWBOY

Cissy Spacek as Loretta Lynn and Ernest Tubb as himself, in "Coal Miner's Daughter."



By RICK FORREST



Snuff Garrett clowns with the Statler Brothers on the set of "Smokey and the Bandit II."



Clint Eastwood sings with Merle Haggard in "Bronco Billy."

HOLLYWOOD BASKS IN COUNTRY SUNSHINE

MUSIC AND THE MOVIES

Rick Forrest is a freelance writer based in L.A.

Country music's recent explosion into the celluloid arena has been alternately called the latest post-"Saturday Night Fever" gimmick and part of a national yearning for simpler, more traditional songs and stories.

Michael Apted, the director who brought Loretta Lynn's life to the silver screen in "Coal Miner's Daughter," has termed the surge of country music films as "the flavor of the month. We scored because we were among the first." Buddy Killen, president of Tree International, labels that point of view as "garbage and hogwash. This is just the beginning of the country type film."

Basically this tug-of-war is irrelevant. Longevity depends on quality and no one can predict that. What's important is that right now the movie makers' mania for popular music has turned its big guns to country. The result: the sounds, sights and stars of country music are being exposed as never before.

Films based on and/or using country music are not a new phenomenon. "Ode To Billy Joe," "Harper Valley PTA," "W.W. And The Dixie Dancekings" and "Nashville" attest to that. What is new is the tremendous increase in the number of big budget country films being produced, the emphasis on soundtracks to go along with and help them, and the emergence of country artists in film star roles.

Clint Eastwood's "Every Which Way But Loose" is considered the pioneering effort in the new era of country music films. The movie's \$100 million-plus gross established it as an attraction on a par with "Godfather," "Jaws" and "The Exorcist." The soundtrack spawned four No. 1 country singles, went platinum and launched producer Snuff Garrett into the film scoring business.

"For the last 20 years I'd been hitting up the studios to let me do something," says Garrett, who currently has hit singles out on the "Bronco Billy" soundtrack and is in production

with "Any Which Way You Can," the "Loose" sequel and the followup to Burt Reynolds' "Smokey and the Bandit" film.

"I always wanted to do film and music and being a known record producer I took people to lunches, dinners, meetings, everything. But in those days it was where film was here and the record business was over there. They didn't jell and I didn't score."

Garrett's break came when his longtime friend Eastwood called in the midst of shooting "Loose" saying he was unhappy with the music he had and asking if Garrett could help. Despite a deadline of two weeks, Garrett accepted.

"'Loose' was a good property for Clint, that's why it worked. He gave us the latitude to put country stars on camera singing, which had never been done. It's one thing to do a song in the background and another to see it. It added an extra charisma to it that made the difference."

Another plus, says Garrett, was the idea of setting the premiere in Dallas and inviting all the country DJs.

"They'd never been invited to anything. I knew that and thought that that was a void that needed to be filled because they are a great part of music today. It worked great. It catered that soundtrack to the country audience. Now everybody does it."

Garrett views working in film as very much a collaborative effort. He and his staff of songwriters read the script, throw ideas back and forth and suggest artists for different sequences. The only criteria in choosing songs is that they not only fit into the script, they must work outside of the picture so they can be hits.

"When we started 'Loose,' the actual design was to cut great hit songs that would suit the film," explains Steve Dorff, Garrett's arranger and writer. "So when we started doing the actual music and cutting songs there was little or no difference between record making and film scoring."

"'Bronco Billy' isn't as musical a film. What I think was so successful about it was taking a nonmusical picture and developing three or four bonafide smashes. In 'Loose' we could

(Continued on page M-6)

Rock Movies

• Continued from page M-3

Not only is rock infiltrating the big screen but is edging its way onto the smaller one as well. EMI Videograms has just released "Rock Justice," a 60-minute rock musical-drama which Jefferson Starship expatriate Marty Balin was instrumental in creating. The soundtrack disk, with contents trimmed somewhat to fit onto a single record set, was issued simultaneously.

"I definitely feel soundtracks are going to be bigger," says Gary Gersh, West Coast a&r manager for EMI America-United Artists Records, who was one of those responsible for wooing Balin and company to sign with the label. "As we see people getting more of their entertainment at home, because of gas or prices or whatever, they're going to want to be visually stimulated and have something to hear. Plus, video is much cheaper to shoot than motion pictures. So, this should lead to more projects of this kind."

Rock in films can take two forms: 1) existing songs—usually instantly recognizable as "oldies"—are meshed with scenes which somehow evoke the same mood or 2) songs expressly written for the film are used for the same effect. In the former case, many popular films have used this method including "American Graffiti," "More American Graffiti" and "Harold And Maude." Eaker also used this method for "The Hollywood Knights."

"When writer Floyd Mutrux was writing the screenplay, he was very attentive to the music," says Eaker. "Hollywood Knights" takes place in 1965 and was open to a wealth of music.

"He would write with a certain song in mind," continues Eaker. "He'll put a song title at the top of a page of script and write accordingly. We actually played rock on the set to get the energy level correct. The selection of songs was just a natural with some eye to authenticity."

Oakes, for "Times Square," is using various songs by different "new wave" artists though he balks at that description. "Where does new wave begin and end?" he questions. "To me, groups like the Cars, Ramones, the Pretenders and Talking Heads are straight forward rock."

Definitions aside, the use of various rock artists raises the question of the dispensability of having one composer to supply a unifying theme. "I think not having one person to score and for weaving the film together is a mistake for most films," says Oakes. "But having someone to underscore is not always necessary as I found with 'Saturday Night Fever' with David Shire."

Other films choose to use original rock scores. Steve Wax

chose to use primarily new material in his films. "That way, the music becomes special to the movie. It makes the soundtrack sound special. Otherwise, all you end up with is an oldies package," he explains.

In "Up The Academy," a parody of military school life inspired by the Mad Magazine comic book, Wax uses two unknown acts—Cheeks and Blow Up. "You have to cast the movie music like the actors," he believes. "Those acts fit the film. Also, we wanted to do something special and use new people."

Eaker, on the other hand, feels uncomfortable in using unknown or little known acts to evoke an era, as in "Hollywood Knights." "We feel the message is lost that way. You can't confuse the audience," he maintains. "It can get too confusing as they try to figure out what the songs is and what the lyrics are."

Morali, in "Can't Stop The Music," uses his now perfected style on the soundtrack which includes the Village People, the Ritchie Family and David London. "You have to give the people what they want," comments Morali of the style, and inclusion of the stalwart Village People favorite "YMCA" in the collection. "But, in 'Can't Stop The Music' I do songs which have lyrics and melodies you can whistle and are not just a disco beat."

"Rock Justice" differs from the other projects in that it is on video and is, for lack of a better term, a rock opera somewhat in the tradition of "Tommy" and "Jesus Christ Superstar." The storyline concerns a rock artist who is put on trial for not having a hit record. Written by Balin and Bob Hayman, it features various San Francisco Bay area musicians from different bands.

In most cases, there have been varying degrees of difficulty with legal rights. The problem with having a potpourri musical soundtrack is that numerous labels, lawyers, managers, agents, publishers, and artists are involved. For the film maker, the headaches can be enormous.

"The problem with the new artists is they have no idea what they can gain by having their song in a picture," voices Oakes, who wanted to use a track from the Clash's "London Calling" album but was turned down flat by the band. "They said Hollywood exploits enough already."

Oakes says he ran into trouble on "Saturday Night Fever" with a scene involving "Lowdown" by Boz Scaggs that had to be re-scored because Scaggs and his advisers didn't want the song to be used.

"I really didn't have a problem because all the artists I worked with are on Casablanca," says Morali. "As long as everyone's approached there shouldn't be any problems and there are lawyers around for that."

"It can be very difficult," adds Eaker. "Record companies

are anxious to license tunes for pictures. Most agree to the soundtrack LP but some still don't. I don't know why."

"And it has nothing to do with the stature of the artist," continues Oakes. "An established artist may consent and a newer artist may not."

"That's always a problem," admits Wax. "We work close with everybody upfront. You go to the record company, you go to the act and the manager. Problems come when you ask only one person."

"It was a very long involved process," says Gersh. "We worked through EMI America's legal department, EMI Videogram's legal department and through Balin's attorneys. As more projects come through, it will get worked out in the future."

While rock may have matured, it is still associated with a younger demographic and may alienate older movie-going audiences. "Movie makers are shrewd," says Eaker. "They know the demographics of their audience. Look at a radio station like Los Angeles' KFI-AM, which used to be real staid but now plays popular music."

"It depends on how you define rock'n'roll," says Wax. "Your heavy rock film, of which the Mad movie is a type, is not geared for an older audience. For 'Roadie,' we used more pop-rock style which appeals to a broader audience."

"Yes, there is a limited appeal to rock but rock is as viable now as it ever has been," says Gersh.

With the current glut of rock soundtracks, marketers will be able to see more clearly whether a soundtrack can succeed even if the film flops and vice versa. "If the film flops, the soundtrack flops," notes Eaker. Then, reconsidering, he says, "It's possible an LP can do well if the film doesn't. I'm not sure how well 'Thank God It's Friday' did though the soundtrack was a hit, but the odds are against it."

"If a movie stiffs, you can't blame the artist who does one song," reasons Oakes. "It would be hard to have a huge soundtrack from a stiff movie but a soundtrack has to stand on its own artistically. With new wave, some consumers couldn't be bothered with looking through the bins at a record store searching for these groups so they may buy the soundtrack even if they don't see the movie."

Wax notes the mark of rock's increasing respectability can be tied to the fact that rock acts are writing more original songs for films (as opposed to being just asked to grant permission for catalog material to be used). "Using new names, new people and contemporary writers shows how rock will be more involved in films. Rock acts used to be leary of film because they felt what they did and film were two worlds apart," he states.

While there are still the hassles of securing legal rights and convincing artists that the film project would do justice to an

(Continued on page M-10)

Caddyshack



© 1980 Orion Pictures

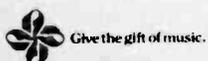
Alright!

Kenny Loggins' hit single from "Caddyshack" is selling faster than popcorn.



"Caddyshack!" The soundtrack with the stars. ^{JS 36737} Four new songs from Kenny Loggins plus songs from The Beat, Journey, Hilly Michaels and Johnny Mandel.

Featuring the Kenny Loggins single, "I'm Alright (Theme from 'Caddyshack')." On Columbia ¹⁻¹¹³¹⁷ Records and Tapes.



"Caddyshack" is an Orion Pictures Release of a Jon Peters Production. The album was produced for The Boardwalk Entertainment Co. Album Supervisors: Kenny Loggins, Bruce Botnick and Michael Dillebeck. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.

An **ORION** PICTURES Release

S

SCRIPTING THE HITS



Kenny Rogers with agent Ken Kragen. Says Kragen: "We realized that there were a lot of songs that Kenny did that could potentially be made into projects. He does a lot of story songs. . ."

WHEN THE SONG COMES FIRST

MUSIC AND THE MOVIES

Singing Cowboys

• Continued from page M-4

just do a great song like 'Send Me Down To Tucson' and not have to write specifically for the film. Somebody could sing it on stage. In 'Bronco Billy' the songs were more tailored. From an arranging standpoint 'Bronco' was more of a challenge because it was more of a score and more exciting."

That sublimation of the songs to the needs of the film is what Apted sees as the key to the broad appeal of "Coal Miner's Daughter," a film whose success put the icing on the cake of country music movies.

"One of the successes of the film is that the music is integrated into the script," says Apted, who got involved in the project based on his ability to handle music in "Stardust," a film following the rise and fall of a John Lennon-like rock star. "Only twice does Sissy (Spacek) sing a song all the way through. If we had turned the film into a kind of performance film with Loretta and Patsy (Cline) doing numbers I think it would have only appealed to people who really like the music."

"The difficulty in dealing with music is to get the right balance of music and film, so it never just becomes a showy concert piece and loses the energy of the story."

Authenticity is another clue in the success story of country music films. Garrett achieves it through his longstanding reputation as a country producer and his exclusive use of country songwriters and artists. Apted embraced it by filming on actual locations, by placing country stars such as Minnie Pearl and Ernest Tubb in appropriate cameo appearances at the Grand Ole Opry and by constant script consultations with Loretta Lynn and the use of her original producer, Owen Bradley.

"The first thing we did was get the help of Bradley to help us choose the music and train the girls to sing, because his knowledge of country music is so deep and he produced both Cline and Loretta," says Apted. "Sissy spent three months with Bradley and Loretta in Nashville, just hammering out the songs we chose. Both Beverly D'Angelo (who plays Cline) and Sissy were able to rehearse to the original master tracks that Loretta and Patsy recorded 20 years ago."

In the rush to tie country songs to films, studios are searching for tunes to base films on. The precedent of "Coal Miner's Daughter," a hit tune long before the film, has set the stage for a new awareness by songwriters and country artists of the cinematic worth of their catalog.

"It's opened my eyes," affirms Sonny Throckmorton, a two-time winner of the Nashville Songwriters Assn.'s song-writer of the year award, and whose "Middle Age Crazy" tune became a hit for Jerry Lee Lewis and was subsequently made

Willie Nelson made his screen debut in "Electric Horseman," then went on to "Honey-suckle Rose," and in the future a record-turned-movie, "The Red-Headed Stranger."



Will 1980 be the year singer-songwriters walk through the front gates of major movie studios to wail their tales at packed story meetings? Music business entrepreneurs with a foot in the door of movies are telling anyone who will listen that songs are the stories, and the studios are listening.

Songs are perhaps the hottest properties outside of real estate. Copyright values for evocative tunes by top artists and writers are escalating faster than the salaries of professional athletes. Six-figure deals starting in the \$150,000 range only open the bidding on what a few years ago "could have been had for a song."

Now the song can be had—for six figures up front against a percentage of the movie's gross, a picture development deal and a hefty royalty rate on the sale of the soundtrack album. For the movie industry, if it helps bring the gold and platinum-record-buying audiences to the movies, the cost will amount to a traffic ticket for the big studios and license to probe the potential motherlode of songs-into-movies.

"The film companies have made it the messiah—music and radio—as the age bracket has come down in their research of moviegoers," says Shep Gordon, president of Alive Enterprises, the management company that put together the well-received "Roadie" soundtrack, and produced the rock'n'roll movie starring Meat Loaf plus Alive's own Alice Cooper and Blondie.

Records as subjects for movies have skyrocketed in importance not only as a potential marketplace, but mainly as a breach in the Berlin Wall of the film industry super-structure that so effectively separated the twin amusements until the mid '70s. Now the successful people with track records in the music business want to make movies, and their records tell the story for today's youth better and clearer than can the cold-forged idea factories of a Hollywood-gone-fishin'.

Rock music, expected to lead any music-into-film revolution since the early '70s, has not enjoyed the acceptance that country films have won in 1980. For every "Tommy" or "Quadrophenia," there's an "Ode To Billie Joe," "Harper Valley PTA," and "Coal Miner's Daughter." Even "Urban Cow-

into an upcoming film with Ann-Margret and Bruce Dern. "One of my goals now is to really get into movies. If I could write one song they could make a movie about then I can write a series of songs that could make a hellacious movie."

Throckmorton sees country songs as an untapped source for film plots.

"It's not going to be a fluke thing," he insists. "The only thing movies require is more depth and statements in songs and I think country writers tend to write with more depth and maturity than pop writers."

"These movies are really widening the appeal of country. It's the first time we've been portrayed in country music doing something other than sitting on a bale of hay. I think what's happening with the movies and the growth of country is that you have kids who are 30 to 35 who cut their teeth on Elvis and the Beatles and now they're getting so that rock'n'roll has run off and left them. It seems to do that every generation. Country is where rock started from—rockabilly. So what's happening is country is getting away from the old 'cryin' in my beer' to more of a rockabilly image and it's picking up that audience."

The song-to-film trend is providing more than the opportunity for songwriters to enter film. It's also seen as the way for many country stars to rise above cameo appearances to full-fledged film careers.

"A lot of artists want to be in film," notes Jim Wyatt, the agent who helped engineer Willie Nelson's rapid rise to film fame. "We always suggest to them that the best way to get into it is to come up with some material, perhaps musical, that would suggest a movie."

Although Nelson's entrance into film was sparked by his appearance in "Electric Horseman," he had previously submitted the idea of turning "Red Headed Stranger," his 1975 million-seller, into a movie.

"At the time there were not a lot of westerns being developed, so that when we went around with 'Red Headed Stranger' there was a lot of interest. The music was strong enough that even when people who didn't know Willie Nelson heard the music they heard the suggestion of a terrific movie."

Nelson's role in "Electric Horseman" was initially strictly an acting one. At his suggestion, however, he got involved in the soundtrack. The result was a hit LP. Musical ability combined with a natural acting charisma won him the lead in "Honey-suckle Rose" and a development deal at Universal. In addition to "Stranger," Nelson's production company will do "The Willie Nelson Story," purchased by Universal in book form, and a film adaptation of "Phases and Stages," Nelson's concept LP about the ups and downs of a relationship, now tentatively re-titled "Redneck Romance." On a non-musical level, Nelson will be working in a period piece western with Gary Busey in September. The title: "Barbarossa."

A Billboard Spotlight

boy" and "Roadie," the Great Rock Hopes, are Texas-bred and beat their breasts for rockers in cowboy boots. The resurgence of the western threatens to put rock out to pasture one more year, as the horizon may well be filling with desperadoes, rhinestone cowboys, honky tonks and trains—until sundown, at least.

So if you're wondering whether to buy a pair of cowboy boots or disco shoes, just make sure the boots fit before you take them home. You may have to dance in them, because, in all likelihood, you'll see more of Willie Nelson at the movies this year than Donna Summer.

Originally recorded in 1968, Loretta Lynn's "Coal Miner's Daughter" launched a successful, well-reviewed autobiographical movie and a paperback that has sold a million copies (and from which the movie evolved).

Music stars, whether rock, pop or country, whose names are prominently mentioned for screen treatments of their songs include: the Eagles, Steely Dan, Boz Scaggs, Dolly Parton, Michael Murphey, Waylon Jennings, Warren Zevon, Randy Newman, Tammy Wynette, Bobby Goldsboro, Kenny Rogers, Jerry Jeff Walker, Robbie Robertson, Leon Russell, Neil Diamond, Paul Simon, Stevie Nicks, and Elton John & Bernie Taupin.

Ann-Margret stars in the upcoming "Middle Age Crazy" based on a song by veteran Nashville singer-songwriter Sonny Throckmorton. Other country-oriented productions in the planning stages are based on David Allan Coe's "Take This Job And Shove It," Bobby Russell's "The Night The Lights Went Out In Georgia" and Bobby Goldsboro's "The Cowgirl And The Dandy."

Of course, though many songwriters write cinematically, country music's history is rich in the tradition of upholding the story song as classic.

Said Paul Ackerman, Billboard's late authority on country, gospel and blues music. "In the country field there is a great deal of consideration given to sex, sin and salvation. The lyric is very important, telling a true piece of life. And even though

(Continued on page M-12)

"Country music will probably be like every other trend," asserts Wyatt. "It'll last a few years and then it'll find its certain audience and there'll be fewer movies made. But in that interim it will create its stars, who will diversify or will still maintain that country audience and also do movies that are not about country and western music but real-life movies that use country music as the score. I think that's what's going to happen to Willie."

Although music is still first in the minds of Nelson and his fellow musicians-turned-thespians, acting is seen as a means of broadening their careers and reaching new plateaus.

"I never really expected to be a 'movie star,'" says Dolly Parton, who recently completed work on "Nine To Five" with Jane Fonda and Lily Tomlin and who will be working with Burt Reynolds in the screen version of "The Best Little Whorehouse In Texas." "I don't think of myself as ever becoming a great actress but I like new challenges so it's just a natural development for me to go into films."

"The acting part of filming turned out to be real natural for me. It was easy to take direction and relate to the character I play, which was written to fit in with my personality. The schedule of filming, though, with all the hours of waiting between shots, really was hard for me to get used to. All the time I was just sitting around waiting drove me nuts at first but I realized that I could put the time to good use. The hours I would ordinarily spend on tour writing, I just substituted for the hours in between scenes."

Despite the fact that "Nine To Five" is not strictly a country music film, Parton wrote and recorded the title tune with Fonda and Tomlin singing back-up.

"I expect to write much more music for the films I get involved with and probably will get around to writing my own movie one of these days soon."

"Hard Country," an upcoming film from Marble Arch, is another example of the country artist-to-film connection. Starring Michael Murphey and Tanya Tucker in important secondary roles, the film was first conceived and sold by Murphey and is seen by many as a sure steppingstone to movie stardom for both.

"Murphey has always been interested in film and often wrote material that he conceived as a movie," notes John Hartmann, Murphey's former manager. "Hard Country" came about when Murphey was on the road opening for America, another one of our acts. He called me up in the middle of the night from Wyoming and sang me this song on the phone. It was called 'Hard Country' and he said it ought to be a movie."

From there, Hartmann, connected Murphey with the ICM agency and Jim Wyatt and then Murphey was introduced to writer Michael Cane. Since Murphey originated the story

(Continued on page M-10)

AUGUST 2, 1980 BILLBOARD



Columbia Pictures is very proud of its association with the creative talent of the music industry for...

"CLOSE ENCOUNTERS OF THE THIRD KIND"

Music composed by John Williams; Nominated for Academy Award in Best Score Category at 51st Annual Academy Awards, 1978; Theme from "Close Encounters," Grammy Award Winner, Best Instrumental Composition, 1978; Soundtrack album on Arista Records (Gold Album)

"THANK GOD IT'S FRIDAY"

Soundtrack album on Casablanca Records; "Last Dance" performed by Donna Summer, written by Paul Jabara - Academy Award winner in Best Song Category at 51st Annual Academy Awards, 1978

"EYES OF LAURA MARS"

Score composed and conducted by Artie Kane; Soundtrack album on CBS Records; Single, "Prisoner" written by Karen Lawrence and John Desautels, performed by Barbra Streisand on CBS Records

"MIDNIGHT EXPRESS"

Music composed by Giorgio Moroder - Oscar Winner at 51st Annual Academy Awards, 1978 for Best Score; Soundtrack album on Casablanca Records

"CALIFORNIA SUITE"

Music composed by Claude Bolling; Soundtrack album on CBS Records

"ICE CASTLES"

Music composed by Marvin Hamlisch; "Theme from Ice Castles" (Through The Eyes of Love) performed by Melissa Manchester for Arista Records, music by Marvin Hamlisch, lyrics by Carole Bayer Sager - nominated in Best Song Category at 52nd Annual Academy Awards, 1979; Soundtrack album and single on Arista Records

"THE ELECTRIC HORSEMAN"

A Columbia-Universal release; Original music composed by Dave Grusin; Soundtrack album on CBS Records certified Gold - yielded two top hits by Willie Nelson, "My Heroes Have Always Been Cowboys" (#1 Country) and "Midnight Rider"

"KRAMER vs. KRAMER"

Music from the motion picture soundtrack on CBS Masterworks

"ALL THAT JAZZ"

A Columbia-20th Century Fox release; Music supervisor, Ralph Burns, Winner of Oscar for Best Adaptation Score at 52nd Annual Academy Awards, 1979; Original soundtrack album on Casablanca Records

"1941"

A Columbia-Universal release; Music composed and conducted by John Williams; Soundtrack album on Arista Records

"THE HOLLYWOOD KNIGHTS"

Soundtrack album on Casablanca Records

"THE BLUE LAGOON"

Music composed by Basil Poledouris; Soundtrack album on T.K. Records; Single - "Love Theme - Blue Lagoon" (Emmeline) on T.K. Records

"USED CARS"

Music composed by Patrick Williams; Title song, "Used Cars," performed by Bobby Bare on CBS Records (composed by Patrick Williams, lyrics by Norman Gimbel)

and in the future...

"IT'S MY TURN"

Diana Ross to perform theme song written by Michael Masser and Carole Bayer Sager for September, 1980 release on Motown Records

"GLORIA"

Music composed by Bill Conti; Motion picture to be released October, 1980

"SEEMS LIKE OLD TIMES"

Original music to be composed by Marvin Hamlisch; Motion picture to be released December, 1980

"THE COMPETITION"

Original music composed by Lalo Schiffrin; Recorded by the Los Angeles Philharmonic Orchestra; Motion picture to be released December, 1980

"AMERICAN POP"

Major musical motion picture featuring 45 songs due February, 1981

"ANNIE"

Major musical motion picture based on the phenomenal musical stage play due Summer, 1982

Motion Picture titles listed in order of release.

The Empire

The best movies ever heard are on RSO Records



IN THE "STAR WARS" SAGA, "EMPIRE" STRIKES FORWARD

"What can you say about 'The Empire Strikes Back' that has not already been said about the Acropolis, the cotton gin, Ella Fitzgerald's voice and 'Star Wars'?"

"... there have been very few sequels in history for which commercial and creative success could be so confidently predicted."

"The music as before, is by John Williams and it is majestic and exciting..."

"... another richly imaginative, engrossing and spectacular motion picture from the redoubtable George Lucas."

CHARLES CHAMPLIN, LA Times Calendar

"'The Empire': It tops 'Star Wars'"

"And here's the best news of all: 'The Empire Strikes Back'... is excellent entertainment, a worthy successor to the most popular film of all time. In fact, I enjoyed it more than the original."

"There are many big surprises in the new picture..."

GENE SISSEL, Chicago Tribune

"By the time the house lights come up, the audience is on its feet cheering. 'The Empire Strikes Back,' the long-awaited continuation of 'Star Wars,' has arrived. And it is wonderful!"

JEAN VALLELY, Rolling Stone Magazine

The Empire Strikes Back!

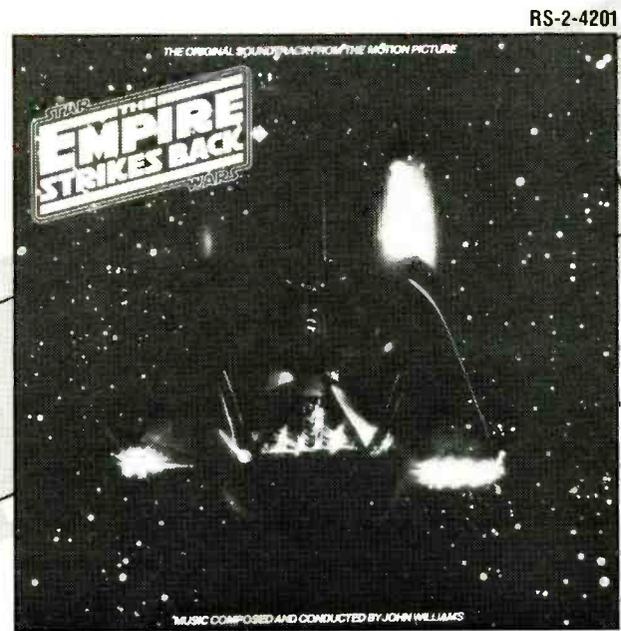
And so does George Lucas in the second of his Star Wars epics.

"This sequel to Star Wars... opens... not a millisecond too soon for those children, everybody under the age of 90, who have been waiting since 1977 to find out what happens next."

"In many ways the new film is a better film than Star Wars, visually more exciting, more artful and meticulous in detail."

"Lucas' imagination once again lays out its bounty in a lavish and wonderful spread."

GERALD CLARKE, Time Magazine



The original soundtrack from the motion picture. Music composed and conducted by John Williams.

...Now Playing in 1,250 Theatres.

**Great music from great movies
makes great soundtracks
on RSO Records.**



Fame

Alan Parker deserves an Oscar for packing more cinema magic and energy in each exquisitely photographed minute than most films contain from start to finish...with a joyful musical score that makes **'Fame'** without a doubt, one of the most enjoyable movies of the year."

FRED YAGER, Associated Press

"**'Fame'** is ablaze with energy...freshness, vitality, youth and talent. It's impossible not to feel exhilarated in the presence of Alan Parker's new film...A bold venture dazzling in its display of song and dance."

CHARLES CHAMPLIN, Los Angeles Times

"Superbly alive, **'Fame'** is the best film I have seen so far this year and the best musical I have seen in many a year."

MERRILL SHINDLER, Los Angeles Magazine

"Fame" ... Now Playing in 747 Theatres.

"**'Fame'** is a jubilant, hugely entertaining movie. The cast is full of glowing newcomers, the score is emphatically upbeat and the action moves swiftly. It is a film to be enjoyed."

JANET MASLIN, New York Times

"A joyous motion picture, **'Fame'** is a glorious celebration of talent and is overflowing with it. The young people who act and perform under Alan Parker's sensitive direction are simply fabulous."

MARTIN MITCHELL, After Dark

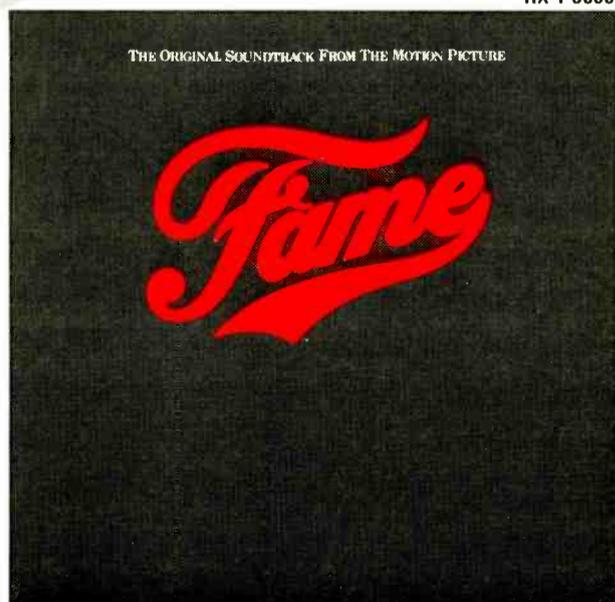
"A unique and inspired original, **'Fame'** literally bursts with electricity from beginning to end. The finale of this stirring film is as exciting as any musical number you're ever likely to see. **'Fame'** is staggering in its achievement."

REX REED, Vogue Magazine

"Michael Gore's score—augmented by generous dollops from the classics—contributes its own pulsating drive."

ARTHUR KNIGHT, The Hollywood Reporter

RX-1-3080



The original soundtrack from the motion picture introducing a bright new star, Irene Cara.
Produced by Michael Gore.

Singing Cowboys

• Continued from page M-6

which centers around the trials and tribulations of a couple leaving Texas, their home state, he was paid a fee to advise and consult with the writer and take him around Texas to explain and expand upon his concept.

A soundtrack LP is expected to be released from the film including five Murphey songs, two Tucker tunes and myriad of other artists.

"Tanya sings and acts wonderfully in the movie," asserts Hartman. "I think she will blow people away. She's so natural. Murphy plays a part much like himself and he's great. A lot of singers are good actors but don't have the glamor or sex appeal to make the transition to film. Murphey has those qualities and I think he could ultimately become like a Kristoffer-son or a Nelson or a Mac Davis."

Although television is no stranger to country music, the medium has rarely been used as a jumping off point into country music films. Kenny Rogers is one such case. While Rogers has done many tv specials and appearances, it was his dramatic debut on CBS in "The Gambler" that launched Rogers' upcoming break into the movies. Based on the hit song of the same name, the tv movie garnered such high ratings and acclaim that Rogers is planning to take the unprecedented step of making a sequel for theatres.

"The honest reason we did the first 'Gambler' on tv is one of being a little cautious," says Ken Kragen, Rogers' agent. "We wanted as much control as possible to insure it was something he would be really proud of. My experience has always been in tv and Kenny's success has been there. Motion pictures were a big step at that point. In hindsight, we sort of kicked ourselves for not having made a feature film from the beginning."

Kragen says that Rogers doesn't have a strong urge to act. What Rogers sees in the move to film is a way of maintaining the momentum of his career.

"Kenny's been up and down so many times in the past that one of the goals we've set for ourselves is to try and break that down cycle and that's really hard.

"One way of keeping career momentum up is by creating events around an artist that continue to spur a career. You have to have a solid base going, recording hits or something, but the real career moves are created by events and Kenny's acting debut in tv was an event."

The step into movies is the next logical step in the chain of events. In addition to "The Gambler" film, budgeted at \$10 million, Kragen sees great potential in future song/film marriages.

"We realized that there were a lot of songs that Kenny did

that could potentially be made into projects. He does a lot of story songs like 'Ruby' or 'Lucille' which lend themselves to pictures."

The big event of 1983 or 1984 may be "Gideon," Rogers' recently released concept album that Kragen would like to see open on Broadway and then spin off into film.

"The problem we'll face when we eventually get it ready is how much time Kenny can devote to it. It's a costly venture for him to go to Broadway for any great length of time. But I think there's going to be a moment in his career in the next few years, when the concerts have cooled off a little or he just wants a change of pace, when he's going to want to make a big impact in New York and the best way to do that is in a Broadway show."

The latest country music extravaganza to date is "Urban Cowboy." The film unites country music and dance and the presence of "Saturday Night Fever" star John Travolta further underlines the growing importance of country music films.

The movie was based on "The Ballad Of The Urban Cowboy," an article in Esquire magazine. The catalyst for it all was Irving Azoff, who bought the film rights to the piece and whose roster of artists previously populated the hit soundtrack, "FM."

"Irving saw from the beginning that it would be a fantastic display of music," notes Becky Shargo, "Urban Cowboy's" music supervisor. "We wanted to create a much more contemporary mood than might be expected in a movie heavily involved with country music.

"One way to do that was to have contemporary artists doing country songs. Bonnie Raitt made a great front-woman for Gilleys' band—she's Bonnie Raitt, but she's country Bonnie Raitt in the context of the film."

For the same reason Mickey Gilley was paired with Los Angeles-based producer Jim Ed Norman and Johnny Lee with John Boylan.

"We wanted to pretty much update them and get them in a crossover situation so they could have more appeal."

The first considerations were the live sequence and the dancing scenes. Everything had to be coordinated with choreographers and the tempos of the music adjusted to fit the pace of the dancing.

"It was a question of narrowing down all the material publishers had sent us, fitting them with the right artists and scenes and getting them recorded in time. We were under such a time crunch because of all the scenes that had to be done live to playback."

Producers worked on the music in L.A., Nashville, Canada and other locations. The tapes were flown in sometimes hours before a scene was shot.

(Continued on page M-12)

Rock Movies

• Continued from page M-4

artist's work, today more rock composers want to be part of a film and this can create another type of headache. "You do get to a point where you get too many songs," confides Oakes. "Sometimes you have to be brutal and cut songs out. In many rock pictures I've seen are cases where the film makers weren't brutal enough. There are only so many songs you can fit into a two hour movie."

The film makers also have to choose whether to go with a popular song or act—strictly for audience identification—or perhaps use a more obscure song or artist who may better underscore the storyline. "One of the songs we're using and have gotten good response to in a few previews is the Ramones' 'I Wanna Be Sedated,'" voices Oakes. "We used it in spite of the fact it wasn't popular. Now, I understand Sire may issue it as a single."

"You have to service the movie," says Wax. "I've used lesser known material in films."

The German group Tangerine Dream received quite a bit of attention several years ago when it scored the film "The Sorcerer," sight unseen and it has been reported that Barry Gibb wrote the "Grease" title song before the script ever arrived. This practice though seems to be a rarity. "I read the script," comments Wax, "and then I get a script for each of the acts. We view the dailies and I hear the songs. When one fits, we tell them. And they use the same producer that produced their hit records."

"We knew what was happening all the time," says Eaker, of himself and partner Ochs. "When we did a change, we had the film and music right in front of us."

While rock indeed has come a long way from its infancy days of 1955 in terms of its use in film, it still is capable of providing a goodnaturedly trashy B-movie appeal. Pass a select group of theatres in any urban center on a weekend night and it is visible that the frenzied "Rock'n'Roll High School," laughably ghoulish "Rocky Horror Picture Show" or avant-garde edged "200 Motels" still can pack in the audiences with the best of them.

Also, rock still hasn't grown up to the members of the Academy Award voting committees who snub rock films yearly. The most recent glaring example was the omission of the popular "Saturday Night Fever" music on the nominating list. "It upsets me that 10,000 people don't know the song which wins the Academy Award," says Morali. "I'm against this Hollywood attitude. Why do they give an award to a movie which achieves a large gross but not to a song with a large gross?"

"Anyway, I prefer to sell records to a big audience, so it really doesn't discourage me."

Billboard



In "The Blues Brothers" movie the horn arrangements are by Thomas "Bones" Malone. Thanks from Universal Pictures and Atlantic Records.

COPYRIGHT © 1980 UNIVERSAL CITY STUDIOS, INC. ALL RIGHTS RESERVED.

NEIL DIAMOND



THE JAZZ SINGER

COMING SOON FROM CAPITOL RECORDS & EMI FILMS

Original Soundtrack - November 10

Film - December 19



EMI FILMS

Hits As Scripts

• Continued from page M-6

the lyrics tell a true, often salty story, this is permissible and even moral. Because there is an awareness of guilt and the element of retribution, there is also a moral overcast to it all."

Rock will also make its weight felt in the countryside.

Easy to understand are the number of movie projects in development based on Eagles' songs, on which manager Irving Azoff has put a ballpark copyright value of \$5 million. The "Desperado" movie in production is based on the band's 1973 song, and Rastar (Ray Star) Films has also optioned "Hotel California." Azoff has registered tunes from Eagles' current "Long Run" LP as possible movie titles. With Azoff, that is no hollow threat. He not only developed "Urban Cowboy," but cast the soundtrack with artists he manages.

Bernie Taupin, Elton John's legendary lyricist, recently completed the screenplay for "Goodbye Yellow Brick Road," about the heights and depths of a teenager's visit to New York City, written with Britisher Ian La Frenais. Taupin's written another script for an animated feature-length film of "Captain Fantastic And The Brown Dirt Cowboy," and he's finished the first draft of another script that has him even more excited. Taupin, too, has copyrighted song titles from his recent E/A album debut, "He Who Rides The Tiger," including a song called "The Whores Of Paris." Yes, it's a true story, based, according to Taupin, "on a very decadent six months I spent living in a famous hotel in Paris a few years ago." Taupin got to know a few prostitutes who lived in the building and found them "fascinating characters. I'd talk to them hours on end. They were extremely bright, real characters. Sensitive, very real people."

Says Bob Feiden, vice president of a&r for Arista, and vice-president/general manager of Arista Film's new movie venture with Twentieth-Century Fox: "I wouldn't make a movie of a record just because it happened to be No. 1. A song has to have a strong story." Feiden has no immediate plans to use records as future film subjects just because a few song titles are well known. "We might," he added, "but it would depend on a specific record." Can Barry Manilow be far behind?

"Roadie" producer Shep Gordon sees a danger in putting out a piece of product simply to satisfy a trend. "It seems like people are turning everything into frozen foods. Instead of growing grass that feeds the cow and then cut up the cow for steak—it's Swanson's for \$1.29 on tin foil. Instead of making movies, they're making titles. Instead of listening to an album, just because somebody's aunt is sitting outside the office, they put it out. It's all frozen foods, but just because there's a recession and things are bad, and that's got a lot to do with why. Nothing's new. It's all the same, and it has to do with the quality of the product. Just like it did 40 years ago and just like it will 50 years from now."

There are many songs that would translate well into movies that may well never be seen. Three or four of Dylan's albums are considered cinematically perfect, but it's been no cigar so far in separating Dylan from the movie rights to his music. This inaccessibility to rock's roots only contributes to the myth that rock is a non-verbal medium in a very verbal world, and the films generally produced of songs or records have failed to provide the artistic forum, the quality of experience necessary, to convince some rock-oriented songwriters their music won't be adapted to a situation comedy about a group of musicians that sleep with their guitars. Rock's lyrical thrust may be difficult to translate, but whether via new wave western, rodeo rock or next-wave easterns, between "Surrealistic Pillow" and "Big Pink," the spotlights are heating up.

Probably least surprised by the boom are the songwriters themselves. After all, to many, their songs were movies before they were songs, so they are only being returned to their original state—into the dream-life of movie audiences—when the song goes before the cameras. This is the way they put it together, these storytellers, to be seen through the eyes of anyone who will look. Today, more and more, you can hear and see that song at the movies, where the song-cycle is complete.

ED OCHS

Billboard

Mining Gold

• Continued from page M-3

Elliman, a real magic—and deal with what our film is—it's really 'Romeo & Juliet,' to get right to the core of it."

Gordon has no plans of specializing in rock movies. "But soundtracks, yes. I plan to spend a lot of time on them and concentrate a lot of energy, but not necessarily rock. I think for example when you listen to a Roy & Emmylou song, there are great possibilities for magical duets to do soundtracks."

Explains Gordon: "We're in a really bad period of time right now. We have to stimulate business. In the old studio days they never held their people, they traded out. The concept that an artist is a slave had tended to help decrease sales, and I think the idea of having a major star of every studio in a picture really helped to build it all. . . ."

Two, three and four artists collaborating on one album could "bring people back into the stores, back into music. A fresh look, some product that is interesting and exciting and vibrant, not just another this or that, but something to really talk about . . . not just the combinations but actually have something behind it that is real and makes a real point. We need the stimulation. One and one add up to more than two. When the results of talent combined are totaled, it's something much greater.

"I think the idea of compilation albums will always exist, especially now that it's been so entrenched. In Europe, that's always been the way in which things have been sold—major art-

ists together on packages. The idea hasn't come from Europe but it should have. They've been living in a recession for 30 years and they've had to deal with it. Between recession and years of abuse, and years of total neglect of the audience, really total neglect, it's reality time. What it has to go back to is what it's always classically gone back to, which is compilations . . . K-tel doesn't suffer during recessions. In periods of recession like in England where there's no money it's the compilations that go through the ceiling. Instead of buying ten, you're buying one . . . and the magic moments in life always sell."

Billboard

Singing Cowboys

• Continued from page M-10

"What would happen is we would just record the basic rhythm tracks and they would film to it. Then afterwards we had the freedom and luxury to overdub vocals and redo anything that was not locked into the film visuals."

Eleven different versions of "Orange Blossom Special" were recorded for the hoedown sequence. Travolta danced in the control room as the band played in the studio in order to make sure it had the right feel.

The release of the "Urban Cowboy" soundtrack was set up using the same strategy made standard by "Saturday Night Fever." The album and singles were released first to set up the movie and the movie campaign worked to set up the album. In choosing 18 of the 31 songs in the film (a soundtrack sequel will shortly be released), new songs and commercial appeal were the criteria.

"There was a lot more leaning toward a pop audience in that first album," admits Shargo. "Especially on the first side. A lot of that was added toward the end of the film, after it was completely shot when we were adding source music. Those were the songs that were being brought to us by Irving and they were things that he wanted for the album."

Shargo views the special role of country music in "Urban Cowboy" not as an isolated event but as part of the larger process of bringing movies up to date.

"It's the wave of the future and not just on a country and western level. Films used to always be traditionally scored but now I think people are getting into utilizing music of the day and intertwining it into the film so that it's a score in itself. Contemporary music is more and more becoming a part of the reality of film and country music is part of that. You can't get away with using just scores anymore."

Billboard

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Fran Fresquez.

TIMED RIGHT! AIMED RIGHT! BILLBOARD'S HOME VIDEO MARKET UPDATE.

Billboard's issue dated August 30th will contain a special in-depth look at the entire Home Video picture. Your advertising message in this expanded editorial section will have the advantage of being included in the kind of update only Billboard is equipped to do, week in, week out.

Everybody with interests in the home video field finds themselves in the same

position: A NEED TO KNOW posture concerning the entire Home Video Market. Billboard accepts its responsibility to keep its worldwide circulation informed, educated and up-to-date with the latest developments, marketing trends and the potential of where this new market is going. Our weekly Sound Business/Video section, Bi-Weekly Top 40 Videocassette Chart along with this

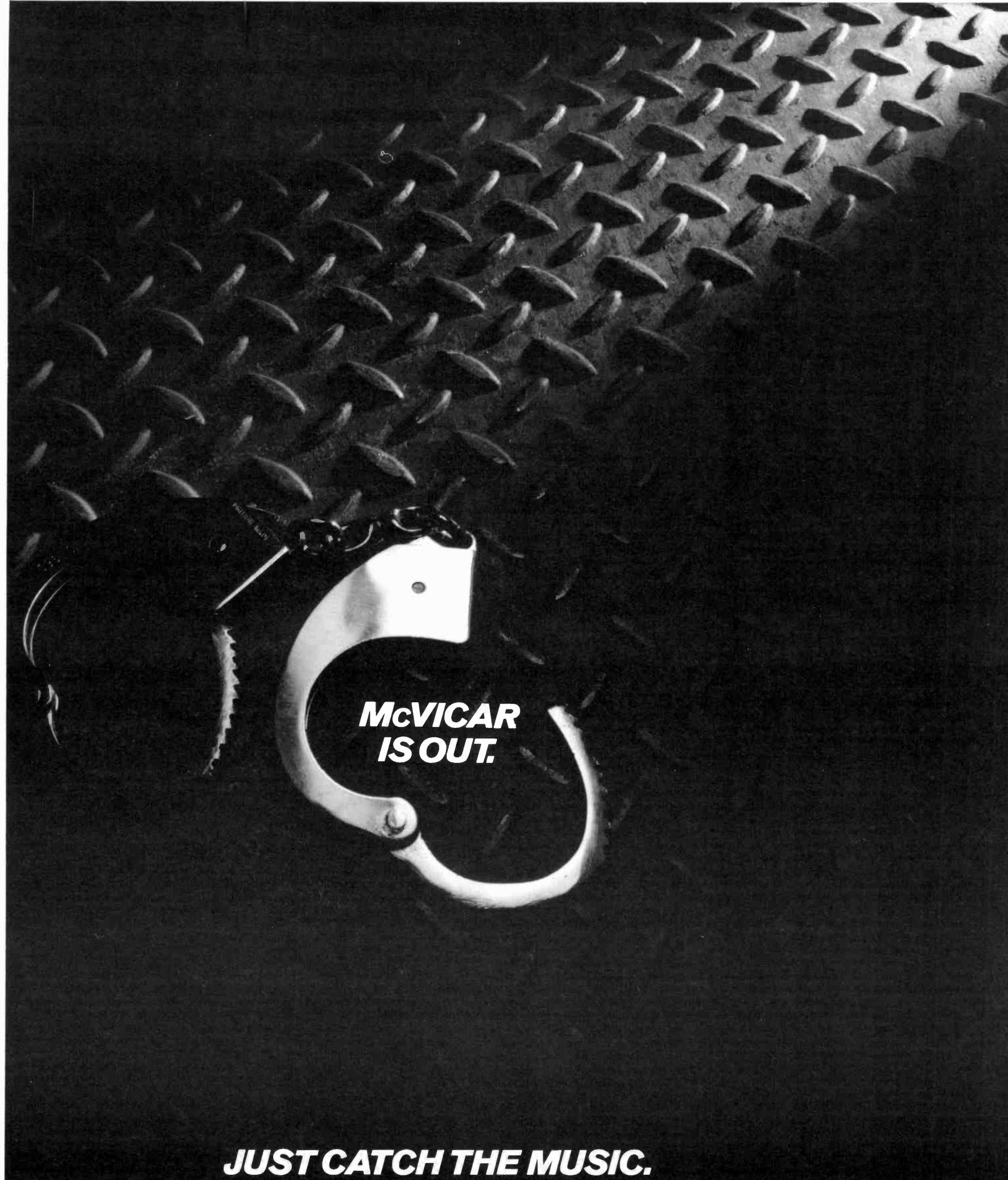
expanded editorial section on Home Video will give you the ammunition you need to give your product the exposure it deserves.

On-target editorial coverage attracts . . . on-target advertising timed right generates action. Contact your Billboard Advertising Representative today and reserve your choice space for maximum results.

Issue Date: August 30, 1980
Advertising Deadline: August 15, 1980

Billboard®

The Weekly Authority in Sound Business/Video Coverage



**McVICAR
IS OUT.**

JUST CATCH THE MUSIC.

*From McVicar, the sensational new movie
starring Roger Daltrey about Britain's Public Enemy No.1.
comes a razor-sharp soundtrack, chart-bound and breakin' out right now.
Music starring Roger Daltrey and gang.*

Catch it.

It's going up for a stretch.

McVICAR

*Soundtrack Album available worldwide
on Polydor Records and Tapes.*



Film Distribution by
PolyTel International.
Worldwide release Autumn '80.



POLYDOR INTERNATIONAL

a polygram company

Warner Bros. regrets the omission of the following music credits
which should have appeared on the end credits of
"Honeysuckle Rose"

"LOVING HER WAS EASIER"
"YOU SHOW ME YOURS"
by KRIS KRISTOFFERSON

"A SONG FOR YOU"
by LEON RUSSELL

"MAKE THE WORLD GO AWAY"
by HANK COCHRAN

"SO YOU THINK YOU'RE A COWBOY"
by WILLIE NELSON & HANK COCHRAN

"WHISKEY RIVER"
by JOHN BUSH SHINN

"EIGHTH OF JANUARY"
"JUMPIN' COTTON EYED JOE"
"UNDER THE 'X' IN TEXAS"
by JOHNNY GIMBLE

"TILL I GAIN CONTROL AGAIN"
"ANGEL EYES (ANGEL EYES)"
by RODNEY CROWELL

"COMING BACK TO TEXAS"
"SINGING THE YODELLING BLUES"
by KENNETH THREADGILL, CHUCK JOYCE
and JULIE PAUL

"IF YOU COULD TOUCH HER AT ALL"
by LEE CLAYTON

"I DIDN'T WRITE THE MUSIC"
by MICKEY ROONEY JR.

We wish to extend our apologies for this oversight
to these fine artists whose talents have contributed
so much to the picture.

WARNER BROS., INC.

TOP 50 Adult Contemporary

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

These are best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
2	2	12	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
3	5	10	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
4	3	12	MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI)
5	21	3	WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)
6	7	10	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
7	9	7	WHERE DID WE GO WRONG Frankie Valli & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)
8	8	7	LOVE THE WORLD AWAY Kenny Rogers, United Artists 135E (Southern Nights, ASCAP)
9	4	13	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
10	10	6	SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
11	12	5	TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP)
12	15	5	THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI)
13	14	5	ALL OUT OF LOVE Air Supply, Arista 0520 (Carista, ASCAP)
14	18	5	LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI)
15	6	14	STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oczlefinc, ASCAP)
16	17	5	MAKE A LITTLE MAGIC The Dirt Band, United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP)
17	13	7	I'M HAPPY JUST TO DANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI)
18	27	4	DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (De/Dave/Briarpatch, BMI)
19	11	11	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
20	16	19	THE ROSE Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
21	23	5	YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI)
22	33	3	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
23	20	17	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
24	24	11	LOVE FANTASY The Philadelphia Luv Ensemble, Pavilion/CBS 6404 (United Artists/Fischhoff, ASCAP)
25	32	4	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems-EMI/Prince Street, ASCAP/Arista, BMI)
26	26	11	SHINING STAR Manhattans, Columbia (Content, BMI)
27	19	15	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)
28	22	12	THE BLUE SIDE Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
29	29	5	JO JO Boyz n the City, Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)
30	30	19	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
31	37	2	LOOKIN' FOR LOVE Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
32	25	12	AGAINST THE WIND Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
33	31	17	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubicon, BMI)
34	28	17	SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
35	34	19	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/ Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
36	38	5	MISUNDERSTANDING Genesis, Atlantic 3662 (Hit & Run/Pun, ASCAP)
37	36	18	HEART HOTELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
38	40	3	CRY JUST A LITTLE Paul Davis, Bang 94811 (CBS) (Web IV, BMI)
39	42	3	REGRETS Kenny Rankin, Atlantic 3663 (Intersong, ASCAP)
40	41	2	BEYOND Herb Alpert, A&M 2246 (Chappell, ASCAP)
41	NEW ENTRY		NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
42	44	4	ONE MORE TIME FOR LOVE Billy Preston & Syreeta, Tamla 54312 (Motown) (Golden Cornflake, BMI)
43	43	4	DOC Earl Klugh, United Artists (Capitol) (United Artists/Earl Klugh, ASCAP)
44	49	5	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
45	NEW ENTRY		HEY THERE LONELY GIRL Robert John, EMI-America 804E (Famous, ASCAP)
46	46	2	ASHES BY NOW Rodney Crowell, Warner Bros. 49224 (Jolly Cheeks, BMI)
47	NEW ENTRY		OLD FASHION LOVE Commodores, Motown 1489 (Jobete, ASCAP)
48	48	2	I CAN'T LET GO Linda Ronstadt, Asylum 46654 (Elektra) (Blackwood, BMI)
49	NEW ENTRY		GIVE ME THE NIGHT George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
50	NEW ENTRY		PERCOLATOR Spyro Gyra, MCA 41275 (Harlem/Crosseyed Bear, BMI)

Classical

SEFEL RECORDS LTD.

Canadian Firm Starts Big, Fast

By ALAN PENCHANSKY

CHICAGO—Most beginning record companies today, particularly those aiming at the classical market, are launched with cautious steps and a modest financial investment.

But a fast-moving new Canadian company proves the exception to that rule. The company, Sefel Records Ltd., will reportedly spend approximately \$300,000 in August on its first series of classical productions.

The new Toronto-headquartered label is a part of the Calgary, Alberta-based Sefel Group, from which its financial strength derives. The Sefel Group, headed by Joseph Sefel, is involved in oil exploration and commercial real estate among other interests.

According to Sefel Records vice president and general manager Paul White, the company is moving heavily into orchestral music with 10 albums planned for August taping. Sefel Records has signed Calgary Philharmonic conductor Arpad Joo, a Hungarian by birth and disciple of composer Zoltan Kodaly, to an exclusive worldwide contract.

Sefel's first group of records, to be recorded digitally, will be cut in London and Budapest. White says Soundstream digital equipment will be brought over from the U.S. for the sessions.

"We are going into digital quite heavily," White, a former vice president of a&r for Capitol Canada, explains. "If you don't you're obsolete before you begin."

White was working for Anne Murray's management company in Canada when he received an assignment to consult for the infant Sefel Records, leading him into the role of chief operating officer for the firm.

The Sefel Group also operates a recently-launched film company, White explains.

The Sefel Group head reportedly has a strong interest in classical music. Says White, "Although Sefel has been in oil, he's originally from Hungary and after living in North America for 20 years he wanted to do something for the arts."

The Eastern European connection will lead Sefel Records directly to Budapest this month. Through an arrangement with the Hungarian government, Joo will tape numerous Bartok orchestral scores with both the Budapest Philharmonic and the Budapest Radio Symphony.

Works to be recorded include the

Concerto for Orchestra, "Two Portraits," "Deux Images," Orchestral Suites Nos. 1 and 2, "Miraculous Mandarin," "Dance Suite," Four Pieces For Orchestra and the early "Kossuth Symphony."

The records are timed as part of the 1981 centenary of the great Hungarian composer and ethnomusicologist.

Walthamstow Town Hall will be the site of a prior group of recording sessions with the London Symphony Orchestra. Repertoire includes Brahms Symphony No. 4, Tchaikovsky "Romeo And Juliet" and "Theme And Variations," Ravel's "Bolero," "Daphnis And Chloe" Suite and "Pavane," and Kodaly's "Hary Janos" Suite and Janacek's Sinfonietta.

White expects the finished LPs to retail in the \$18 to \$20 price range in Canada. White says a special approach to packaging is being sought to distinguish the line.

"When you pick up a Sefel record

you will know you've got a quality record simply from the unique appearance," he explains.

Also involved with development of the product is Jacques Druelle, former classical division head of London Records Canada. England's Brian Culverhouse will be in charge of production in Britain and Hungary and will perform the digital editing at Salt Lake City headquarters of Soundstream.

According to White, the company is negotiating to purchase an existing Montreal-based record distributorship and U.S. distribution rights are being explored.

White points out that the direct move into digital recording was brought about in part by Joseph Sefel's strong personal interest in this type of technology.

"In the field of geophysics, which is the field Sefel is in, they used digital equipment," White relates. "It was a logical step for him to go right into that."



MAHLER SEVEN—Conductor James Levine, left, and RCA Red Seal producer Tom Shepard are drawn into the score of Mahler's Seventh Symphony during a Chicago Symphony recording session break. Levine is the first conductor to make a digital recording of the five-movement work.

AUGUST 2, 1980 BILLBOARD

Classical Notes

Louisville, Ky.'s Beethoven House of Music offered sale pricing on 50 top Beethoven recordings during its recent second anniversary celebration. Store manager/classical buyer Dave Regneri reports classical sales at one-third of total store record and tape volume today. . . . Top classical production duo Joanna Nickrenz and Marc Aubert has signed on for a series of Delos Records digital recordings this fall, including two new albums with the Los Angeles Chamber Orchestra, Gerard Schwarz conductor. Delos also is recording Beethoven piano sonatas in digital with pianist Carol Rosenberger. Delos' soon-to-be-released album of Vivaldi's "Four Seasons," featuring solo violinist Elmar Oliveira and the Los Angeles Chamber Orchestra, was the first Nickrenz/Aubert production for the label. Scheduled for fall taping are Handel's "Water Music," and an LP pairing Prokofiev's "Classical" Symphony with the Concerto for Piano, Trumpet and String Orchestra of Shostakovich. Schwarz and Rosenberger will be soloists in the latter.

Wagner's "Ring," including plot synopses and music excerpts. The special program commemorates America's newly established flight service to Seattle, home of the Seattle Opera's annual Wagner Festival. Eichenthal also is heard on national broadcasts of the Los Angeles Philharmonic.

Navy Pier Adds Chi's Symphony

CHICAGO—The Chicago Symphony Orchestra performing popular classics including Ravel's "Bolero" has been added to the main stage talent lineup at the Navy Pier ChicagoFest. Erich Leinsdorf is scheduled to conduct the orchestra before the 20,000 seat staging area Monday (4).

Other main stage acts include Alice Cooper, Charlie Daniels, Ray Charles, Aretha Franklin and Crystal Gale. ChicagoFest dates are Aug. 1-10 and Aug. 13-17.

The orchestra's program also will include Wagner's "Meistersinger" Overture, Johann Strauss "Emperor Waltz" and "Thunder And Lightning" Polka, "Porgy And Bess" excerpts arranged by Robert Russell Bennett and "Stars And Stripes Forever" by Sousa.

N.Y. CONCERT FETES STERN

NEW YORK—A gala concert by the New York Philharmonic honoring Isaac Stern's 60th birthday will launch the fifth season of "Live From Lincoln Center" over the Public Broadcasting Service Sept. 24.

Joining Stern on the live telecast will be violinists Itzhak Perlman and Pinchas Zukerman who, in varying combinations will perform works for one, two and three violins, with Zubin Mehta conducting the orchestra. As in past seasons, stereo simulcasts will be carried on radio in many areas.

"Live From Lincoln Center" was inaugurated in January 1976 with a concert featuring Van Cliburn and the New York Philharmonic under Andre Previn. To date there have been 24 telecasts in the series.



SUPER REP—TDK president Sho Okiyama, holding plaque, presents Chatsworth, Calif.-based Damark Industries its Rep Of The Year award. The firm is responsible for the sales of the entire TDK audio and video consumer product line throughout Southern California, Southern Nevada and Arizona. Shown, left to right: Allen Novick and Keith Marshall of Damark, Okiyama and Ken Kohda, TDK vice president.

Dallas Retailer Inovision Drops Beta-Format VCRs

NEW YORK—Dallas-based Inovision, a major mail-order retailer of video hardware and software, has dropped all Beta-format VCRs from its catalog. Inovision carried Sony and Sanyo machines.

Says Inovision vice president Fred Mirick: "Our customers are looking to us to make recommendations. Based on research and past sales results, we concluded that the consumer was confused regarding formats."

Beta accounted for "25% or less" of Inovision's VCR sales, Mirick indicates.

Sony vice president Ed Adis calls the Inovision move "a hasty decision made for the short run," although he concedes that Beta's Inovision market share was below the national figure, which he puts at 40%.

He is confident that the Beta format, invented and licensed by Sony,

will ultimately overtake the more popular VHS format.

Inovision continues to sell Beta software.

In a related development Inovision has "slowed down its entry" into the videodisk business, according to Mirick.

"There is no system we can recommend," he says.

Mirick also cites "problems with MCA" regarding disk software distribution. "A catalog marketer has to commit himself to carry inventory for six to eight months."

MCA requires that software dealers have practically all titles available at all times.

Mirick believes that "mail-order might be a viable way" to market disks and he says Inovision has already had "some very preliminary discussions" with RCA for that firm's SelectaVision videodisks.

Sony Videotape Marketing Moves To Tape Division

NEW YORK—Sony Industries has consolidated its videotape marketing into its tape division.

Previously videotape marketing had been split between Sony's consumer products and tape divisions.

According to Don Unger, tape national sales manager, the move eliminates confusion in the marketplace caused by conflicting programs offered by the two divisions.

"The move also allows us to expand our distribution with greater ease," Unger states. "The consumer products division only dealt with retailers who carry hardware. We have expanded to all sorts of outlets for our videotape."

Sony also indicates that audio tape sales have increased 439% since the inauguration of the "Full Color Sound" campaign last year.

"You have to take into account that two years ago we weren't in the business at all, but even so, the growth is really impressive," says Unger.

He adds that Sony now claims 10.6% of the premium market according to the latest ITA figures. "We were shooting for 10% by the end of 1980," says Unger.

June sales exceeded May by 20%, Unger says, and he expects July to top June by 25%. Audio tape is back-ordered "well into the millions of units," claims Unger.

Intervision, U.K. Video Software Co., Expands

LONDON—Leading U.K. video software firm, Intervision, has several expansions underway. Several new staff appointments have been made and the company is moving to new headquarters with duplicating facilities doubled to more than 200 machines.

Since it moved into the domestic video market in 1977, Intervision has built up a formidable retail and rental dealer network in the U.K. and boasts Europe's largest program library.

Movies on videocassetts alone number more than 400. A consumer video club is to be launched this September.

Joint managing director Richard Cooper will be in New York this October to address the International Tape Assn. symposium at the New York Sheraton.

HOME VIDEO BOOM

Magnetic Video To Up Catalog Titles

By ALAN PENCHANSKY

CHICAGO—The motion picture industry's flow of feature films to the home video market is rapidly increasing.

Last week one of the leading suppliers of home video, Magnetic Video Corp., completed two new acquisition deals that will fatten its videocassette catalog by several hundred titles.

Magnetic Video's pact with United Artists, covering exclusive U.S. and Canadian videocassette rights, includes such recent box-office smashes as Woody Allen's "Manhattan" and "Annie Hall" and "Rocky." The deal, which is one of the biggest single home video acquisitions involving a reported \$40-million paid in guarantees against royalties, covers 250 titles including the complete "Pink Panther" series of films and a group of 50 pre-1950 Warner Bros. pictures.

Magnetic Video also has completed a non-exclusive agreement with ABC Video Enterprises. The ABC pact provides 88 theatrical and made-for-TV movies and home video rights to "The Miracle Of Lake Placid: Highlights of the 1980 Olympic

Games," produced by ABC Video Enterprises.

Eight of the ABC movies will be released on videocassette in September, including "They Shoot Horses, Don't They" and Woody Allen's "Take The Money And Run." Part of the ABC acquisition is a collection of 20 classic features from the Selznick Library, including four Alfred Hitchcock pictures.

Magnetic Video, which was the first company to negotiate rights to movies on videotape, previously has acquired titles from 20th Century-Fox, Lord Lew Grade's ITC Entertainment, Avco Embassy and Viacom International, among others. Magnetic Video is owned by 20th Century-Fox.

According to Andre Blay, Magnetic Video president, the new United Artists arrangement also provides for non-exclusive videodisk production rights. This is the company's first indication of plans to enter videodisk production.

Blay says that the classic Humphrey Bogart film "Casablanca" is among the 50 Warners pictures in-

(Continued on page 39)

CITE AUDIO INTERFERENCE

MPAA Examines Device To Stop Home Videotaping

NEW YORK—The Motion Picture Assn. of America is underwriting research for a device to prevent home off-air videotaping of programming, including network and cable television offerings.

According to MPAA technology planning vice president Allen Cooper, the device, if successful, would be unique in that it would interfere with the audio portion of the broadcast if copied.

"If it works," says Cooper, "I believe it could be used on audio recordings as well."

Present methods of preventing the copying of video material can distort the video portion of the reproduced programming. These methods are used only on prerecorded videotapes and are far from fool-proof.

Admits Cooper: "It's a gamble. I give the project a one-in-four chance

of success. But the engineer doing the experimenting has some conceptual ideas that are fresh."

The MPAA is funding the project through the end of the year, at which time it will evaluate the research and decide whether to provide additional money.

"One condition of the research," says Cooper, "is that the final method would require no add-on equipment in the consumer's home. Implementation of the system would require Federal Communications Commission approval, but I can't see why the FCC would object."

If the device could be adapted to records, no FCC approval would be required, Cooper believes.

The prime target of MPAA efforts to prevent home taping are pirates, according to Cooper, but he says the association is "looking to achieve total control" of its members' product.

Pfanstiehl

Needles and Pfanstiehl Accessories give you sound profits for these sound reasons:

We Give You

ONE SOURCE FOR: Phono needles and cartridges; accessory lines — audio, telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest.

SALES SUPPORT: The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers.

FACTORY SUPPORT: Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry!

HIGH PROFIT MARGINS: Substantial dealer mark ups. High profits from a minimum of store space.

WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.



PFANSTIEHL Dept. 1, 3300 Washington St., Box 498, Waukegan, IL. 60085

We meet the production equipment needs of the tape and record industry worldwide.



World Headquarters:
1290 Avenue of the Americas
New York, NY 10019
Telephone: 212-582-4870
Telex: 12-6419

Intervision, U.K. Video Software Co., Expands

LONDON—Leading U.K. video software firm, Intervision, has several expansions underway. Several new staff appointments have been made and the company is moving to new headquarters with duplicating facilities doubled to more than 200 machines.

Since it moved into the domestic video market in 1977, Intervision has built up a formidable retail and rental dealer network in the U.K. and boasts Europe's largest program library.

Movies on videocassetts alone number more than 400. A consumer video club is to be launched this September.

Joint managing director Richard Cooper will be in New York this October to address the International Tape Assn. symposium at the New York Sheraton.

OVERLAND PRODUCTS
P.O. Box 6
515 North Pierce St.
Fremont, Nebr. 68025
Phone 402-721-7270

SPECIAL DESIGNS ON REQUEST



NEW DIGITAL—Jim McCurdy, chief engineer for New York's Sound Ideas Studios, mans new 3M 32-track digital recording equipment as r&b group BT Express give it a workout. The Manhattan facility becomes the first New York studio to receive a 3M digital mastering system, consisting of four-track and 32-track recorders.

46-TRACK FACILITY

Zaentz Berkeley Center Opens For Disks, Films

By JACK McDONOUGH

BERKELEY—The new Saul Zaentz Company Film Center, which houses complete motion picture production facilities together with a fully automated world-class 46-track recording studio (Billboard, May 10), is off to a running start following its official opening June 21 which drew 800 guests.

Attendees came from the recording and film industries to a gala five-hour party in the new seven-story Center, immediately adjacent to the existing Fantasy Records offices.

Both the recording studio and the film facilities were in use to various degrees for some weeks prior to the official unveiling.

First work done in studio D, according to studio chief Roy Segal, was mixing of the new Pleasure album, "Special Things," by producer Phil Kaffel and engineer Wally Buck. Other in-house Fantasy projects at the studio have been overdubbing and mixing on albums by Idrus and Sonny Rollins, the latter produced by Orrin Keepnews. Kaffel has produced English hard rock group Taxi for the label in D, and

Sylvester's latest project, under producer Harvey Fuqua, is in progress.

Outside clients making use of the 46-track facility include two Berkeley artists. Earth Quake and Greg Kihn, both of whom cut singles tracks, and A&M's Pablo Cruise, which did tracks for two different songs in three days under producer Bill Schnee.

Segal notes that upcoming projects include a Seawind album and the first Blackbyrds LP in two years, both to be produced by George Duke.

In addition, the Film Center currently has its facilities in use for two films in production and one in the pre-production stages.

"Roar," produced by Noel Marshall and starring Tippy Hedrin, is now in audio post-production with all final sound mixing being completed at the Center. "Tell Me A Riddle," a Godmother Productions film with Zaentz serving as executive producer, starring Melvyn Douglas and Lila Kedrova, has done all post production work at the Center.

Studio Track

LOS ANGELES—Sunset Sound action: Humberto Gatica is mixing Teri de Sario for Casablanca, Bill Purse producing, David Leonard assisting; Bill Schnee is mixing Cher for Casablanca, Bobby Schaper engineering the James Newton Howard production with assistance from Terry Christian; Peggy McCreary is mixing a new Rita Coolidge LP for A&M, David Anderle producing, Steven McManus assisting; Warren Dewey is mixing the Carter production of Bob Welch's upcoming Capitol LP, Richard McKernan assisting; Jim Isaacson is mixing the Doobie Bros. for Warner Bros., Ted Templeman producing, Gene Meros assisting; and A&M's Peter Allen is being produced by David Foster and engineered by Humberto Gatica with David Leonard assisting, for A&M. Sunset Sound has also added Jeff Minnich to its maintenance staff.

At Monterey Sound Studios, War cutting tracks for a new LP, Jerry Goldstein producing with Chris Huston engineering. Also there, Brazil '88 cutting tracks with coproducers Sergio Mendes and Wayne Henderson, Geoff Gillette engineering, and L.T.D. putting final mixing touches on a new A&M LP, Bobby Martin producing, Richard Tilles at the console.

Hal Davis producing Syreeta at NSP Studios, Kevin T. Wright engineering, Boris V. Thompson assisting, Arthur G. Wright arranging. Davis and Wright also producing tunes for the upcoming Temptations Motown LP there.

Pat Benatar's new Chrysalis LP being mastered at Artisan, Keith Olson producing. Ernie Watts new Elektra LP also being mastered there, Sherry Klein engineering.

At Concorde Recording Center (formerly Scott/Sunstorm): Lamont Dozier producing himself, Reggie Dozier at the board; Steve Duboff producing Lenny Williams for MCA, Gerry Brown at the board; and Ronnie Laws producing Debra Laws for Elektra/Asylum, Gerry Brown at the console.

Newly signed Arista group the Busboys working on a debut LP at Filmways/Heider, Bob Margouleff coproducing with group members Brian and Kevin O'Neal, with co-engineering chores handled by Howard Siegel.

John Ryan putting finishing touches on a Cindy Bullens LP at Sound City with Bill Drescher at the controls.

Ken Mansfield producing Nick Gilder for Casablanca at Cam-Am Recorders, Lanny Williamson engineering, Gary Gunton assisting. Also there, Paul Rothchild producing Fast Fontaine for EMI/UA, Bill Grazecki engineering, Gary Gunton assisting.

James Stroud producing Fred Knobloch at Santa Monica Sound, Russell Schmitt engineering, Duane Scott assisting. Supertramp mixing a live LP at Crystal, Pete Henderson producing, Charlie Brewer assisting, live mixing engineer Russell Pope also providing special assistance.

Steve Buckingham producing a new Melissa Manchester LP at Britannia, Lenny Roberts engineering, Barry Fasman conducting the orchestration.

Brush Arbor recording tracks at Larrabee, Jackie Mills and Peggy Mathna producing, Randy Tominaga engineering. Harvey Fuqua producing Two Tons of Fun and Sylvester, both for Fantasy, at Music Grinder, John Kovarek engineering. At Salty Dog, Ariola laying tracks

for Estella Nunez, Jose Quintana producing, Brian Vessa engineering, Dean Knight assisting; and Paul Rothchild producing Katie Segal, Bill Grazecki at the console.

* * *

Chuck Mellone producing the New Riders Of The Purple Sage at Record Plant, Sausalito, Calif. Frank Quintero producing himself at Normandy Sound, Warren, R.I., Phil Greene engineering. At Opal Recording Studios, N.Y., Jeff Lane producing Wilson Pickett for EMI/UA Records. Also there, Sylvia Robinson completing sessions with Sugarhill Gang for Sugarhill Records.

Action at Chicago's Universal Recording: Leo Graham producing the Manhattans for Columbia, James Mack arranging, Stu Walder engineering; Carl Davis producing the Chi-Lites, Bill Bradley engineering; and Davis producing the Impressions, Bradley at the console.

John Jansen recording a second Columbia LP with the Beat at the Automatt, San Francisco, Ken Kessie the second engineer. Also there: Journey producer Kevin Elson editing live tapes from the group's current tour with Automatt en-

gineer Ken Kessie; David Kahne producing and engineering Jorma Kaukonen and Vital Parts for RCA, with second engineers Wayne Lewis and La 'Ertes Muldrow; and Bob Clearmountain producing Narada Michael Walden for Atlantic.

Bob Gaudio and Bob Crewe producing Frankie Valli at Sigma Sound, New York, Jay Mark engineering. And in Sigma's newest facility, the 48-track Studio 8 with a custom-built 56-input MCI console, the Talking Heads overdubbing and mixing for Sire Records, producing themselves along with Brian Eno, Dave Jegdan engineering.

Jerry Butler, Rodney G. Massey and Lawrence Hanks mixing Omni at Gary Loizo's Pumpkin Studio, Chicago, for Fountain Records. Cory Wade producing singer/songwriter Mitchell Clarvit at Quadradial Cinema Corp., Miami, David Gottlieb engineering, assisted by Paul Speck. Wade also producing Aaron Dey there, Robert Ingria behind the console, David Gottlieb and Paul Speck assisting.

The Workshope Recording Studios, Douglaston, N.Y., is recording the next Edgar Winter LP for CBS/Blue Sky Records, Kevin Kelly and Rob Bengston engineering.

Michael Getlin and Dennis Ferrante join the staff of RCA Recording Studios, N.Y. Getlin has been associated with the Hit Factory and was an independent engineer in New York and Toronto, while Ferrante was also associated with Hit Factory and the Record Plant, while also working as an independent.

At Secret Sound, N.Y., Rich Calandra and Jay Beckenstein producing Spyro Gyra for MCA, Michael Barry at the boards; and T-Life producing Evelyn Champagne King for RCA, Rick Rowe engineering with Ed Sullivan assisting.

Rick Hall producing Mac Davis for Casablanca at Fame Recording Studios, Muscle Shoals, Ala., with Mike Daniel engineering.

Kenny Rogers is producing a new single for Linda Carter at Commercial Sound Studios in Las Vegas, Robin Freeman and James Root at the board. Also there, Engelbert Humperdinck listening to tracks for a live album with producer Joel Diamond and engineer Bill Halverson. And Paul Anka recording engineers Robin Freeman and Mike Lyman.

JIM McCULLAUGH

HYPNOTIST ON SESSION

NEW YORK—Master Sound Productions, a recording studio in nearby Franklin Square, N.Y., may be the first facility to incorporate hypnosis into its list of services.

Recently, Gary Grant and Steven E. Stevens, producers for Nina and the Upstarts, brought in noted hypnotist Stan Gould to hypnotize lead singer Nina Shayne.

Says Grant "Hypnosis has been used for years to improve the performance of athletes. Why not try it in the studio?"

After five minutes of deep relaxation, according to Shayne, she turned in "one of the best vocals of her career."

AUGUST 2, 1980 BILLBOARD

Audiophile Recordings

M'BOOM—Max Roach and contributing artists, CBS Mastersound IC36247, distributed by CBS, Sony Industries, \$14.95.

These nine digitally recorded percussion ensemble selections are hard to beat for lightning fast transient response and all around sonic titillation, factors promising to make this one of the most in demand system demo records. It isn't just gimmicky music either, but inventive pieces with real emotional weight such as the funereal "January V" (side one, band four), a Charles Mingus elegy, and the delicate shimmering "Morning/Midday" (side two, band two). Max Roach is known as a jazz performer and the disk is nominally directed toward that market. However, the record operates on a universal plane and can turn on classical buffs as easily as jazz fans. The production's extreme transparency and excellent use of stereo allows the listener to really "see" into the ensemble. Technically the best CBS Mastersound achievement yet reviewed in these pages.

BOITO: MEFISTOFELE PROLOGUE; VERDI: TE DEUM—Cheek, Atlanta Symphony Orchestra & Chorus, Shaw, Telarc DG10045, distributed by Audio-Technica, \$17.95 list.

This production shows off digital recording at its best, calling on the medium to handle music of mammoth sonic proportions without scaling down its impact or sacrificing transparency. The tremendous sound levels of Boito's operatic prologue, produced by hundreds of voices, symphony orchestra, organ, bass voice soloist and off-stage brass, are captured more fully in terms of massive weight, low frequency fullness and huge dynamic range than ever before on record. Verdi's "Te Deum," while less heavily scored, also benefits from this sense of realism, and the record can be recommended for Robert Shaw's authoritative performances. Telarc engineer Jack Renner's basic microphoning approach is excellent, providing depth and beautiful balance of the many musical elements.

DECCA RECORD MANUFACTURING PROCESS

We have just acquired the DECCA record manufacturing process and we would now like to meet principals of companies interested in establishing a significant international operation in the field of home entertainment. Our DECCA manufacturing plant has a capacity of 14m. discs p.a. and is available for immediate installation anywhere in the world. The nature of the plant is such that the matrix ("die") production unit can be established in one country to serve up to four "satellite" pressing units each with a capacity of 3½m. discs p.a. and able to be located within the "target" countries. This precision equipment is also well suited to conversion for videodisc production. If by now you, like us, can envisage the huge potential based on this DECCA plant/process: please write to me in confidence with brief details as to how you could participate in this project.

B.L. Williams, Chairman
London Print & Design Ltd.

3 Northington Street, London WC1., England.

MAKE SURE YOU GET A SHARE OF THE NEW BOOMING INDUSTRY

Join the professionals
with your exhibit at

Billboard's 2nd International Video-Music Conference

It's pre-recorded video: with more than a million videocassette playback units already in use, sales this year have been running nearly 50 percent higher than last year and record-high tape sales are well above predictions.



In keeping up its tradition of superiority in the music/record/tape industry conferences and exhibitions, Billboard this year will deliver under one roof, key buyers for your product and services.

YOUR PRODUCT IS THEIR FUTURE...

Your booth at the International Video-Music Conference will display your product where it will do the most good...where the buyers and decision makers you're



after can see and test, discuss and compare your product in a setting ideally suited for doing business.

If you were among those who attended or participated in last

year's conference, you know this is THE video marketplace, where manufacturers and wholesalers find the biggest retailers and promoters...where the top record company executives, managers, artists and producers mix. Whether your company is involved in audio/video software, hardware, related accessories or service, your presence will insure profits.

SPECIAL FEATURES:

- Exhibit-Only Hours built into the agenda
- All booths 8 x 10, draped on three sides, name signs included.
- Separate Sound Rooms
- Round-the-Clock Security

THIS IS YOUR CHANCE TO SHOW YOUR SUCCESS STORY TO THE WORLD. INSURE YOUR SPACE TODAY. CONTACT:

FRED FAVATA/EXPOCON, 163 Main Street, Westport, Connecticut 06880 Phone (203) 226-1175

WHEN: November 20-23, 1980

WHERE: Sheraton-Universal Hotel, Los Angeles



EXHIBITOR CONTRACT ORDER FORM

Mail Completed Form to:
Fred Favata/Exhibitor Manager

Billboard's International Video-Music Conference
EXPOCON MANAGEMENT ASSOC.
163 Main Street, Westport, Connecticut 06880

Name(s) _____ Title(s) _____ Company _____ Address _____ City _____ State _____ Country _____ Zip _____

Billboard's 2nd International Video-Music Conference
Where professionals do business!

Billboard
BB0802

Billboard's 2nd International Video - Music Conference

November 20-23, 1980
Sheraton-Universal Hotel / Los Angeles

PRE-RECORDED VIDEO... THE NEW INDUSTRY

Videodisk, videocassettes... whatever the video medium, the subject is a new burgeoning industry with tremendous potential at all levels—retailers, wholesalers, producers, artists, writers, managers... Each and every facet of the industry which built the multi-billion record business now faces the beckoning challenge of pre-recorded video.

- Ⓜ How are record companies preparing to take a more active role in pre-recorded video programming?
- Ⓜ How will your videocassettes and videodisks be marketed?
- Ⓜ What's the involvement and importance of the independent producer in shaping pre-recorded video?
- Ⓜ What's the update on copyright problems as they pertain to video in the U.S., U.K. and other key markets?
- Ⓜ Video Piracy... a looming shadow... how will we deal with it?

Now is the time for solid plans, for action, for a positive look at the future. The industry leaders who will make those plans and take those actions will be at Billboard's 2nd Video-Music Conference, ready to work with you as they search for the winning mix, the right direction.

In keeping up with its solid reputation in the music/record/tape industry, Billboard has designed this conference to give you the answers to the questions you have because pre-recorded video is growing fast with more than a million videocassette playback units already in use, sales this year have been running nearly 50 percent higher than last year and record-high tape sales are well above predictions.

EXHIBITS FOR SIDE-BY-SIDE COMPARISON

Manufacturers and suppliers of both audio/video hardware, software and related accessories will show you the latest innovations and prepare you for what's coming in the future.

BACK BY POPULAR DEMAND:

Evening video showcases showing you the best in the video-music market. PLUS: participation in daily sessions of major name recording artists now taking an active role in shaping their own video futures.

This will be the COMPLETE pre-recorded video conference... everything the industry has to offer brought together in one place.

This is the year's MOST SIGNIFICANT pre-recorded video conference... last year, hundreds established Billboard's International Video-Music Conference as the most important video music event of the year.

This is the QUALITY pre-recorded video conference... organized by professionals for professionals, with every panel a who's-who of industry leaders!

DON'T MISS IT...

Mail your registration form before **September 20th** and pocket your Early Bird Savings.



Billboard®

REGISTRATION FORM

Mail Completed Form to:
SALPY TCHAI EKIAN/NANCY FALK
Billboard's 2nd International
Video Music Conference
9000 Sunset Boulevard
Los Angeles, CA 90069

Please register me for Billboard's 2nd International
Video Music Conference at the Sheraton-Universal
Hotel, November 20-23, 1980.

I am enclosing a check or money order, in the amount
of (please check):
 \$270 EARLY BIRD RATE (before August 22, 1980)
 \$300 REGULAR RATE (after August 22, 1980)
 \$215 for Panelists, Students and Spouses.

Name(s) _____
Title(s) _____
Company _____
Address _____
Telephone () _____
City _____
Zip _____

You may charge your Video Music Registration if you wish:
 Master Charge Visa
 Diners Club American Express

Expiration Date _____
Signature _____

Registration does not include hotel* accommodations or airfare.
Registrant substitutions may be made. 10% cancellation fee will
apply to cancellations prior to October 31. Absolutely no refunds after
October 31, 1980.
Register Now! Registration at the door will be \$25.00 higher.
* All information on hotel accommodations will be mailed to you immedi-
ately upon receipt of your completed registration form.

1st Name for Badge _____
Country _____
State _____

BB0802

Videotape Buccaneer Smith Gets Texas Guilty Verdict

NEW YORK—A videotape pirate operation, estimated to be doing \$1 million annually, resulted in a guilty verdict from a Houston Federal District Court Grand Jury July 18.

Ralph Smith, doing business as Televideo Corp., was convicted on all counts of a 36 count indictment, including charging copyright infringement (34 counts) and interstate or foreign transportation of property stolen.

The Federal prosecution estimated Smith was doing \$1 million taping movies from television and shipping the illicit tapes to corporations, notably off-shore drilling companies in the U.S. and abroad for entertainment of their employees.

The trial testimony indicated that Smith contracted in 1975 with Universal to distribute its pictures to off-shore installations. On the strength

of this tie-in, Smith was able to build a clientele, according to prosecutor, assistant U.S. Attorney Dan Kamin.

At the same time, however, Smith was copying films from other studios from television, the prosecutor says.

Universal also claimed Smith did not fulfill his contract with them and won a civil suit against him last December.

In his defense, Smith contended that he was legally copying the movies.

Smith's counsel, Tony Friloux, stated that his client "intends to appeal the felony aspect of the conviction."

Smith faces up to a year in jail or a \$25,000 fine, or both, on each copyright infringement count and up to 10 years in jail or a \$10,000 fine, or both, on each transportation count.

Philips Executive Sees V2000 As Dominant Format

NEW YORK—The Philips V2000 home video tape format will become the dominant system in Europe by 1985.

This is the self-serving prediction of Philips deputy manager William Den Tuinder as expressed to the recent Duro-Tape conference in Copenhagen.

He forecast a 50% market share in Europe by 1985, with VHS and Beta picking up the rest with 30%-35% and 15%-20%, respectively. He also promised four-hour capability for the V2000 by the fall.

The V2000 is now on the market in the U.K., West Germany, France and Austria. European hi fi maker Bang & Olufsen has chosen the Philips format for its entry into home video.

In other developments from the conference, speakers from U.S. prerecorded software companies cite Europe as a fast growing market for their product, due primarily to the limited channel choice on European television.

Magnetic Video president Andre Blay told the gathering his company would expand its push in Europe by opening several new offices there. He also said Magnetic Video would be embarking on joint ventures with established firms in Europe and other parts of the world.

Video Odyssey Faces 2 Delinquency Charges

LOS ANGELES—Two suits, charging delinquency, have been filed in Superior Court here against Video Odyssey, a Hollywood video software duplicator.

The Wells Fargo Bank claims Video Odyssey has not paid its monthly rent of \$1,743.67 for its 6464 Sunset suite since Dec. 14, 1979. Under lease terms, the plaintiff claims the defendants who include Dr. Bernard B. Franklin and wife Judith of 628 N. Elm Dr., Beverly Hills owe \$71,527.12, the remainder of the 60-month lease plus \$6,960 attorney fees.

The suit attempts to take over more than \$20,000 in duplicating equipment, which the court file shows was supplied by Ampex Corp.

In the second suit, Sony Corp. of America seeks a judgment against the same defendants for \$23,999.52 for blank video tape supplied to the firm.

Taft's Worldvision Distributing Product

LOS ANGELES — Cincinnati-based Taft Broadcasting will be expanding into distribution of programming for videodisks and videocassettes through its Worldvision Enterprises subsidiary.

Worldvision, acquired by Taft last year, has a substantial library of rights to distribute network television series, non-network series and feature films.

The Taft Broadcast Group consists of seven television stations and 12 radio stations.

The Entertainment Group consists of Cine Guarantors, Cinemobile Systems, Hanna-Barbera Productions, Hanna-Barbera Enterprises, Quinn Martin Productions, Solow Production Co., the Sy Fischer Co. and Worldvision Enterprises.

Video Takes

RCA's SelectaVision videodisk has been granted rights to market a series of historic boxing events by ABC Video Enterprises. The agreement permits RCA to offer a series of five 90-minute presentations from the "Big Fights Library" for which ABC had previously secured distribution rights. The "Big Fights Library" includes programming focusing on former heavyweight champion Muhammad Ali; former middleweight and welterweight champion Sugar Ray Robinson; a

"History Of The Heavyweights" and the "Best Of The Heavyweights, Middleweights and Light and Welterweights."

Theme of the Video Rights '80 conference scheduled for November 24-25 in London's Piccadilly Hotel will be "New Frontiers—No Frontiers?" according to organizers Nord Media. Three sessions will examine the need for international solutions to the problem of maximizing video potential.

AUGUST 2, 1980 BILLBOARD

Good-bye, paper labels

profit by the advantages of the Apex Printer



No more inventory problems
No more costly over-runs
No more short-run problems
Save 3¢ or more per cassette



1290 AVENUE OF THE AMERICAS
NEW YORK, NY 10019 PHONE 212/582-4870
CABLE AUDIO MATIC TELEX 12-6419

Offices and representatives in Europe, Latin America and the Far East

Videocassette Top 40

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	5	ALIEN (R)	20th Century-Fox Films, Magnetic Video 1090
2	2	17	"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
3	4	25	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
4	3	9	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
5	19	9	(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
6	15	3	A STAR IS BORN (R)	Barwood Films, WCI Home Video, WB-1020
7	6	9	THE ELECTRIC HORSEMAN (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
8	12	38	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
9	5	9	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
10	16	9	NORMA RAE (PG)	20th Century-Fox Films, Magnetic Video, CL 1082
11	11	25	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
12	8	25	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
13	7	9	THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
14	9	19	HALLOWEEN (PG)	Falcoln International Prod., Media Home Entertainment, M131
15	NEW ENTRY		THE ONION FIELD (R)	Avco/Embassy-Magnetic Video 4064
16	14	9	JAWS (PG)	Universal Pictures, MCA Distributing Corporation, 66001
17	10	9	1941 (PG)	Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
18	28	38	M*A*S*H (PG)	20th Century-Fox Films, Magnetic Video, CL-1038
19	33	3	CATCH 22 (R)	Paramount Pictures, Paramount Home Video, 8924
20	22	38	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
21	NEW ENTRY		BOYS FROM BRAZIL (R)	20th Century-Fox Films, Magnetic Video 9002
22	NEW ENTRY		ESCAPE FROM ALCATRAZ (R)	Paramount Pictures, Paramount Home Video, 1256
23	NEW ENTRY		THE MAIN EVENT (PG)	Barwood Films Limited-WCI Home Video 1021
24	17	9	SMOKEY AND THE BANDIT (PG)	Universal Pictures, MCA Distribution Corporation, 66003
25	13	13	EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
26	32	25	THE OMEN (R)	20th Century-Fox Films, Magnetic Video, CL-1079
27	23	38	PATTON (M)	20th Century-Fox Films, Magnetic Video, CL-1005
28	40	38	THE SOUND OF MUSIC (G)	20th Century-Fox Films, Magnetic Video, CL-1051
29	20	11	THE WARRIORS (R)	Paramount Pictures, Paramount Home Video, 1122
30	39	7	BATTLESTAR GALACTICA (PG)	Universal City Studios, Inc., MCA Distributing Corporation 66011
31	25	15	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
32	35	9	DRACULA (1979) (R)	Universal City Studios, MCA Distributing Corporation, 66004
33	18	38	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
34	NEW ENTRY		THE STING (PG)	Universal City Studio, Inc. MCA Distribution Corporation 66009
35	30	3	DELIVERANCE (R)	Warner Bros. Inc., WCI Home Video, WB 1004
36	37	25	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
37	21	25	SILVER STREAK (NR)	20th Century-Fox Films, Magnetic Video, CL-1080
38	24	3	ANIMAL CRACKERS (G)	Paramount Publix, MCA Distributing Corporation, 55000-
39	27	25	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
40	34	9	PSYCHO (M)	Shamley Productions Inc., MCA Distributing Corporation, 55001

Disco Business

Mobile Discos Fast Becoming Solid Business

• Continued from page 3

are not the only things the mobile disco operator of the 1980s is offering. He has also honed his musical skills to match the sharpness of those of his conventional club counterpart, and is now offering programming which features stylized mixing

techniques, and more than a passing knowledge of programming by beats-per-minute.

All this streamlining, plus the fact that many of the fly-by-nighters and amateurs of disco's heyday are no longer in the business, has helped improve the mobiles' image, and

helped in boosting bookings by between 20% and 30% over last year's business.

This increase is especially significant in view of the fact that 1979 was a bonanza year for discos of every configuration, and this year many facets of the business are suffering

from what is described as a disco backlash, and an increased demand for live performers in clubs.

So healthy is the mobile disco business today that more and more equipment manufacturers and distributors are gearing their operations to target this market.

At MGM Stage Equipment, for example, Jack Ransom states that eight out of every 10 visitors to his exhibit booth at the recent Billboard Disco Forum were interested in equipment designed for portable applications.

Ransom, who has predicted for months that the U.S. will eventually follow the European market with a proliferation of mobile operations, is gearing his business to meet this anticipated demand.

His booth at the disco convention placed emphasis on portable products ranging from portable light stands and collapsible mirrored balls, to folding suitcases light bars, starbursts and pin wheels, and portable smoke and pyroflash systems. Other exhibitors offered rollup dance floors and portable sound systems.

Ransom claims that in Europe an estimated 80 out of every 100 disco

entrepreneurs are in the portable end of the business. He states that in almost every little town in the United Kingdom, France, Germany and Switzerland there are between three and four distributors offering equipment designed for mobile applications.

He sees this trend gaining in strength in the U.S., and claims that response to his portable systems at the Billboard and recent NAMM shows support his theory.

Ransom promises that by the end of this year and into next year, the portable disco market in this country "will be very big." Ted Fass, a successful New York-based mobile operator, agrees with Ransom. "There is plenty competition bubbling up on the streets," he says.

A survey of mobile operators across the country tends to bear out this theory. Established operators charge anywhere from \$300 to \$600 for a single booking, and most are so overbooked that they are either expanding their operations (as in the case of Fass who started out as a one-man show, and now directs several people and a fleet of vans) or referring excess business to other colleagues working the mobile market.

DREAMLAND SETTING THE PACE

S. F. Scene: Far From Moribund

By JACK McDONOUGH

SAN FRANCISCO—The recent opening here of the 9,000 square foot, 900-capacity Dreamland Club, proves that disco—at least in its original, pre-Travolta underground style—is far from dead here.

Dreamland president Michael Maier says that the size and capacity of the disco make it the largest in the city. The club is capitalizing on its roominess and decor with a consistent schedule of live disc acts.

Thus far the Ritchie Family, Debbie Jacobs, Donna Washington, Cut Glass, Odyssey and Sylvester have all been scheduled. Sylvester's June 19-20 performances provided the debut for his new band and new backup singers. Maier says the club is negotiating with France Joli, Grace Jones, Watson Beasley and others for upcoming shows.

The performances are generally scheduled for weekends, with shows starting at 2 a.m. Dreamland, primarily an afterhours room, operates from 10 p.m. to 6 a.m. and Maier says "the club peaks out in attendance at 2 a.m. which makes that the best time for our shows."

The disco, which boasts a 2,000 square foot dance floor, is located at 715 Harrison St. in a building that was formerly a garage and factory. The ceiling is 30 feet at the highest point, and the \$500,000 refurbishing accents the spaciousness of the room with tall archways, standing and hanging plants and skylights. The large bar/foyer area at the anterior of the building features a long, full-service mirrored bar and a 15-foot by 25-foot second floor room allows a viewing area over the dance/showroom floor. Office space and support areas on the second floor have separate access, as do the backstage facilities.

The stage provides a working area of about 400 square feet, providing the performers work the long, graceful stairs which curve like a French

horn up and back around a corner into the dressing area. In fact, says Maier, the stage was purposefully designed to encourage singers to work the lighted stairway.

Architect for the room was Donald James Clark of San Francisco, with principal design work by Clark and Peter Fisk.

The sound was designed by Peter Sparr of Graebar of New York, with lights designed by Phoebus Lighting, Joseph Spencer, Roy Shapiro (chief light operator) and Maier. Maier says \$175,000 was spent on the lights and \$80,000 on the sound system.

The quadraphonic sound system incorporates 12 BGW amps, four MXR equalizers, two Technics 200 turntables, Bozak mixers, Audionics space/image composer, RG expanders, series 20 Pioneer electronic crossovers and Pioneer PT909 tape deck. Eight speaker boxes designed by Graebar, each containing 4 bass and 14 midrange components, hang in a circle around the dance floor, with eight subbass units spaced around the floor and 32 tweeter arrays (with three tweeters per array) hanging in clusters from the ceiling.

The light system utilizes 14 power paks at 4,800 watts per pak, run by six Ekkor LS-4 master controllers. There is also a 12-channel scrimmer for stage lights and disco effects.

"Pacific Gas-Electric has told us that we can't run in the daytime or we'll brown out the neighborhood," says Maier.

Dreamland is a membership club, with dues pegged at \$55 per year. Special events admission is cheaper for members; the Fourth of July Odyssey appearance, for example, was scaled at \$10 for members, \$12 for guests and \$20 general. Maier says Dreamland now has about 2,000 members.

Despite the general conception that disco is dying, Maier says

Dreamland is a perfectly sound business venture because it appeals so strongly to the entire underground base on which mass appeal disco was built in the first place.

"Disco died with John Travolta. Prior to that it was mostly underground—gay, black or Latin. Very few middle-class whites knew about it until 'Saturday Night Fever,' which caused it to explode but also ultimately caused its demise, because when they started to mass-produce discos it killed it as it was

(Continued on page 45)

'Dance Fever' Holds Auditions

NEW YORK—"Dance Fever," the popular syndicated disco television show produced by Merv Griffin Productions, held auditions at Regine's July 1 for dancing couples to appear in the show's third season run.

A chance pairing between Regine and Denny Terrio several years ago is credited with playing an important role in the structuring of "Dance Fever."

Couples chosen at the audition will receive all-expense paid trips to Hollywood to participate in the taping of future segments of "Dance Fever." They will also be given an opportunity to compete for up to \$35,000 in cash and prizes on the show.

Participating in the selection process were Terrio, Paul Gilbert, associate producer of "Dance Fever;" Don De Natale, choreographer; Gina Lollobrigida, Freda Payne and Brooke Shields. They based their selections on creativity and originality, execution, style and technique, appearance and showmanship and charisma.

Dancers were allowed to perform for two minutes, and were selected from among non-professional applicants over the age of 18.

Gino Soccio Shifts Gears

NEW YORK—Gino Soccio, the 24-year-old Canadian artist whose disco hit, "Dance To Dance/Dancer" broke chart records in 1979, has shifted his musical gears, streamlined his sound, and revved up his engines on a new rock-oriented album titled, "S-Beat."

Soccio, in town for work on the soundtrack of "Babe," described as a new-wave disco musical, starring Buddy Hackett, emphasizes that he is not abandoning disco, but feels that people are looking for variety.

"They want a little rock and reggae in their dance music, and that is what I am trying to give them" he states.

Soccio, who records for Warner/RFC Records, concedes that "the disco sound is getting old," and cites the Pretenders and Gary Numan as up-and-coming dance music artists.

He adds, "The new wave sound is a lower demographic music, it has the younger kids who will be around

long after the current disco crowd is gone."

Soccio sees "S-Beat" as a "marriage of disco and rock elements." He explains, "I wanted to branch out, to get a reaction in the rock clubs, and at the same time keep my dance music fans happy."

Soccio recently completed production on new albums by Karen Silver and Shelbra Deen. In August he will start his third LP, on which he hopes to smooth out his fusion sound. He aims to integrate disco and rock elements within each song, "rather than having one rock-oriented song, and then one disco song," as on "S-Beat."

Soccio is determined to gear his music to current tastes. "I don't see disco disappearing, but it won't be what it used to be. There is a new form of music emerging underneath. As far as an artist like myself, you have to get the best of both worlds if you want to survive."

THE BEST PRICES & DELIVERY WITHOUT SACRIFICING QUALITY

- STROBES
- STRIP LIGHTS
- CONTROLLERS
- STARBURSTS

90,000 Candle Power
Giant 6" Dia.



Planetary Rotor



Par 46 Rainlite

Dealer Inquiries Invited
Foreign & Domestic
Write or Call Collect for Catalogue

DISCO MOTION, LTD.

25 Seabro Ave., North Amityville, NY 11701 • (516) 842-6565

AUGUST 2, 1980 BILLBOARD



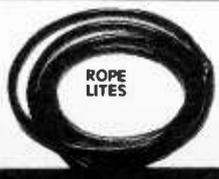
FARRALANE F-201



HELICOPTER BEACON



RAIN LITES



ROPE LITES

Farralane
Lighting & Audio

COMPLETE DISCO LIGHTING & AUDIO PRODUCTS

Manufacturers and Distributors

- Mobile DJ Consoles
- Speakers
- Strip Lites
- Mirror Effects
- Rope Lites
- Helicopter Beacons
- Pin Spots
- Rain Lites

Write or call for free catalog.

Visit Booth 211 at the Disco Forum
66 Commerce Drive,
Farmingdale, N.Y. 11735
(516) 752-9824

U.K. Squire Will Exhibit

LONDON—Top U.K. disco equipment firm Roger Squire has settled its differences with industry body BADEM, the British Assn. of Disco Equipment Manufacturers, and will exhibit at the association's Discotek '81 show after an absence of three years.

Problems arose over BADEM's rule that only genuine manufacturers and distribution companies may participate in the event. Product shown must be own brand or else distributed on a trade basis by the company concerned.

Says Squire: "As we are increasing our involvement in Squire-branded products, it's appropriate that from 1981 onwards we shall be able to attend the annual trade show. I'm delighted the BADEM committee has now got a more clear cut policy on where their organization is going; and that a suitable niche has been found for the manufacturing and distributing sides of our company."

Squire has always been one of the most aggressively go-ahead forces in the business. This year, true to form, he is bucking the recessionary trends in the disco industry by opening a major new retail outlet in Ilford, North London.

He comments: "Despite the recession we are doing good business by offering lots of special offers and unbeatable discount prices. This is possible because our buying power enables us to make better deals with the manufacturers than many other retailers."

Billboard's Disco Action

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

AUGUST 2, 1980 BILLBOARD

There is only one line of high quality disco light and sound equipment.

The name is Meteor.



METEOR

For full information contact:
Meteor Light and Sound Company
155 Michael Drive, Syosset, NY 11791
Telephone (516) 364-1900 Telex 98-1396
West Coast (213) 846-0500 England (01) 751101

- ### ATLANTA
- This Week
- 1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 3 HELPLESS—Jackie Moore—Columbia (LP/12-inch)
 - 4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 5 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 6 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 7 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 8 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)
 - 9 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 10 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (Maxi 33)
 - 11 PARTY ON—Pure Energy—Prism (12-inch)
 - 12 QUE SERA MI VIDA—Gibson Brothers—Mango (LP/12-inch)
 - 13 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 14 I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP)
 - 15 I'LL CRY FOR YOU—Kumano—Prelude (LP)

- ### BALT./WASHINGTON
- This Week
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 2 STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER/YOU BROUGHT IT ON YOURSELF—Gayle Adams—Prelude (LP)
 - 3 LET'S GET IT OFF/MAGIC TO YOU—Cameron—Salsoul (LP)
 - 4 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 6 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 7 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 8 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 9 I WANNA TAKE YOU THERE—Gino Soccio—Warner/RFC (LP)
 - 10 PARTY ON—Pure Energy—Prism (12-inch)
 - 11 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 12 GIVE ME THE NIGHT—George Benson—Warner Bros. (LP)
 - 13 TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP)
 - 14 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 15 BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)

- ### BOSTON
- This Week
- 1 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 2 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 3 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 4 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 6 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 7 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP)
 - 8 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP)
 - 9 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 10 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 11 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavilion (LP)
 - 12 SKYZZO—Sky—Salsoul (12-inch)
 - 13 STRETCHIN' IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 14 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 15 PARTY ON—Pure Energy—Prism (12-inch)

- ### CHICAGO
- This Week
- 1 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 2 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 3 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 4 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 5 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 6 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 7 PARTY ON—Pure Energy—Prism (12-inch)
 - 8 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 9 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 10 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 11 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP)
 - 12 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 13 GIVE ME THE NIGHT—George Benson—Warner (LP)
 - 14 CLOUDS—Chaka Khan—Warner (12-inch)
 - 15 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)

- ### DALLAS/HOUSTON
- This Week
- 1 I'M READY—Kano—Emergency (12-inch)
 - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 4 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 5 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 6 BREAKAWAY/DON'T LET YOUR CHANCE GO BY/BODY FREE—Watson Beasley—Warner (LP/12-inch)
 - 7 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 8 I WANNA TAKE YOU THERE NOW/RHYTHM OF THE WORLD—Gino Soccio—Warner (LP)
 - 9 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 10 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 11 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 12 PARTY ON—Pure Energy—Prism (12-inch)
 - 13 YOU'RE THE FIRE—Cissy Houston—Columbia (12-inch)
 - 14 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER—Odyssey—RCA (LP/12-inch)
 - 15 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)

- ### DETROIT
- This Week
- 1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 2 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 3 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 4 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 5 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 7 PARTY ON—Pure Energy—Prism (12-inch)
 - 8 QUE SERA MI VIDA—Gibson Brothers—Mango (LP)
 - 9 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 10 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 11 I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP)
 - 12 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP)
 - 13 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 14 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 15 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)

- ### LOS ANGELES
- This Week
- 1 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 2 IN THE FOREST—Baby O'—Baby O' Records (LP/12-inch)
 - 3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch)
 - 4 I'M READY—Kano—Emergency (12-inch)
 - 5 PARTY ON—Pure Energy—Prism (12-inch)
 - 6 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 8 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 9 EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 10 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 11 GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch)
 - 12 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 13 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 14 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 15 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)

- ### MIAMI
- This Week
- 1 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 4 HANG TOGETHER/USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 5 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 7 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 8 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 9 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 10 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP)
 - 11 I'LL CRY FOR YOU—Kumano—Prelude (LP)
 - 12 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch)
 - 13 I'M READY—Kano—Emergency (12-inch)
 - 14 BODY FREE/BREAKAWAY/WHAT'S ON YOUR MIND—Watson Beasley—Warner (LP/12-inch)
 - 15 SWEET SENSATION/DANCIN'—Stephanie Mills—20th Century (LP/12-inch)

- ### NEW ORLEANS
- This Week
- 1 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 3 PLAIN OUTTA LUCK/STRETCHIN' OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 4 I'M READY—Kano—Emergency (12-inch)
 - 5 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)
 - 6 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 7 FILL ME UP/YOU MADE ME DO IT AGAIN—Elaine & Ellen—Ovation (LP)
 - 8 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 9 PARTY ON—Pure Energy—Prism (12-inch)
 - 10 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 11 REBELS ARE WE—Chic—Atlantic (LP)
 - 12 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (Maxi 33)
 - 13 TRY MY LOVE/IT'S SO HOT—Oenice LaSalle—MCA (LP)
 - 14 WARM LEATHERETTE/BULLSHIT—Grace Jones—Warner (LP)
 - 15 IN THE FOREST—Baby O'—Baby O' Records (12-inch)

- ### NEW YORK
- This Week
- 1 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 4 SHAKE IT UP-DO THE BOO GA LOO—Rod—Prelude (12-inch)
 - 5 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 6 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 7 I'M READY—Kano—Emergency (12-inch)
 - 8 STRETCHIN' OUT/PLAIN OUTTA LUCKY/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 9 THE BREAK—Curtis Blow—Mercury (12-inch)
 - 10 PARTY ON—Pure Energy—Prism (12-inch)
 - 11 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 12 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 13 I LOVE YOU DANCER—Voyage—Marlin (LP)
 - 14 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 15 LOVE SENSATION—Loleatta Holloway—Salsoul (LP)

- ### PHILADELPHIA
- This Week
- 1 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 4 POP IT/DO YOUR THANG—Al Hudson & One Way—MCA (LP)
 - 5 FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP/12-inch)
 - 6 THE BREAK—Curtis Blow—Mercury (12-inch)
 - 7 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 8 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch)
 - 9 STRETCHIN' OUT/PLAIN OUTTA LUCK/LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 10 HEARTACHE #9—Delegation—Mercury (LP)
 - 11 SUGAR COATED LOVER—Flakes—Magic Disk (12-inch)
 - 12 I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & The Positive People—Panorama (12-inch)
 - 13 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 14 LET'S GET OFF/MAGIC OF YOU—Cameron—Salsoul (LP)
 - 15 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)

- ### PHOENIX
- This Week
- 1 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 2 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVIN'—Poussez—Vanguard (LP/12-inch)
 - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 4 BREAKAWAY/BODY FREE/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)
 - 5 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 6 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 7 PARTY ON—Pure Energy—Prism (12-inch)
 - 8 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 9 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 10 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 11 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 12 GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch)
 - 13 QUE SERA MI VIDA—Gibson Brothers—Mango (12-inch)
 - 14 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavilion (LP)
 - 15 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)

- ### PITTSBURGH
- This Week
- 1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 2 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 3 I'M READY—Kano—Emergency (12-inch)
 - 4 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 5 I LIKE WHAT YOU'RE DOING TO ME—Young and Co.—Brunswick (12-inch)
 - 6 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 7 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 8 SADIE SHE SMOKES—Jo Bataan—Salsoul (LP/12-inch)
 - 9 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (LP/12-inch)
 - 10 PARTY ON—Pure Energy—Prism (12-inch)
 - 11 SHAKE IT UP, DO THE BOO GA LOO—Rod—Prelude L2 (12-inch)
 - 12 I WANNA TAKE YOU/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 13 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 14 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
 - 15 MY MISTAKE—The Kingbees—RSD (LP)

- ### SAN FRANCISCO
- This Week
- 1 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (LP)
 - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 5 I'M READY—Kano—Emergency (12-inch)
 - 6 PARTY ON—Pure Energy—Prism (12-inch)
 - 7 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 8 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP)
 - 9 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP)
 - 10 STARS IN YOUR EYES—Herbie Hancock—Columbia (LP/12-inch)
 - 11 WARM LEATHERETTE/BULLSHIT/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP)
 - 12 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 13 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 14 WITHOUT YOUR LOVE/ALIVE WITH YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 15 I AIN'T NEVER—Isaac Hayes—Polydor (LP)

- ### SEATTLE/PORTLAND
- This Week
- 1 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSD (LP/12-inch)
 - 2 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 5 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 6 GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch)
 - 7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 8 PARTY ON—Pure Energy—Prism (12-inch)
 - 9 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 10 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 11 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 12 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (Maxi 33)
 - 13 LEAVE THAT BOY ALONE—Poussez—Vanguard (LP/12-inch)
 - 14 SPACER—Sheila B. Devotion—Carrere (LP/12-inch)
 - 15 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)

- ### MONTREAL
- This Week
- 1 NOW THAT SHE'S ROCKIN'/OVERNIGHT SENSATION—Jerry Knights—A&M (12-inch)
 - 2 PARADISE GARAGE/RAZOR GIRL—The Sebras—Downstairs (LP/12-inch)
 - 3 S-BEAT—all cuts—Gino Soccio—Quality (LP)
 - 4 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Downstairs (12-inch)
 - 5 BREAK AWAY/WHAT'S ON YOUR MIND—Watson Beasley—Quality (LP)
 - 6 STOMP—Brothers Johnson—A&M (LP)
 - 7 STAY THE NIGHT—Billy Ocean—CBS (LP)
 - 8 TAKE YOUR TIME—S.O.S. Band—CBS (LP)
 - 9 DYNAMITE—Stacy Lattisaw—WEA (LP/12-inch)
 - 10 I'M READY—Kano—Uniwave/Downstairs (12-inch)
 - 11 FAME—all cuts—(Fame, Soundtrack)—Various Artists—Polydor
 - 12 LOVER'S HOLIDAY—Change—WEA (LP/12-inch)
 - 13 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
 - 14 HIGH ENERGY—La Bionda—Downstairs—(LP)
 - 15 MACHO—all cuts—Machó—Downstairs (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Disco Top 100

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	17	TAKE YOUR TIME (Do it Right)—S.O.S. Band—Tabu (LP/12-inch*) J2 36332	51	47	17	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106
2	2	12	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	52	44	16	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193
3	5	6	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	53	48	4	TURNING JAPANESE—Vapors—United Artists (7-inch) 1364
4	4	8	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	54	54	18	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013
5	7	11	FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSD (LP) RS 1-3080	55	52	4	I DIG YOU/CULT HERO—Cult Hero—Fiction (7-inch) Import
6	3	15	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	56	66	4	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523
7	6	19	GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	57	74	3	SADIE SHE SMOKES—Jo Bataan—Salsoul (12-inch) SG-330
8	9	7	I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP) RFC 3430	58	68	4	FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102
9	12	6	PARTY ON—Pure Energy—Prism (12-inch) PDS 404	59	79	2	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506
10	13	13	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	60	92	4	BEYOND—Herb Alpert—A&M (LP/12-inch*) 3717
11	8	9	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269	61	64	3	A FOREST—The Cure—PVC (LP) Import
12	10	12	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	62	58	12	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122
13	11	13	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	63	59	22	WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103
14	14	11	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	64	61	12	POWER—The Temptations—Gordy (LP) G8-994
15	16	6	I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch) YD 12027	65	65	3	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
16	19	22	EARTH CAN BE JUST LIKE HEAVEN—Two Tons O'Fun—Fantasy (LP/12-inch*) (R)-F-9584	66	86	4	MOSCOW 1980/METRONOME—Manicured Noise—Charisma (7-inch) Import
17	18	6	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010	67	69	4	MESSAGES/RED FRAME, WHITE LIGHT—Orchestral Manoeuvres In The Dark—Dindisc (LP) Import
18	17	18	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	68	96	5	WAX ATTACK—Wax—RCA (12-inch) (PD)2032
19	21	4	GIVE ME THE NIGHT—George Benson—Warner (7-inch) 49505	69	89	5	CLONES—Alice Cooper—Warner (LP/12-inch*) BSK 3436
20	20	5	WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch*) BSK 3435	70	NEW ENTRY	→	I CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch) PDS-405
21	15	8	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123	71	81	3	LET'S GO DANCING—Rocky Mizell—TK (12-inch) TKD-443
22	22	8	KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	72	NEW ENTRY	→	I LOVE IT—Trussel—Elektra (LP/12-inch*) 63272
23	34	6	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	73	43	21	TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) PLP 1005/PDS-402
24	24	6	WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP) ILPS 9592	74	63	25	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6
25	25	12	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223	75	67	12	I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985
26	26	12	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) M235	76	80	2	THINK/PETER GUN (Blues Brothers Soundtrack)—Various Artists—Atlantic L (LP) SD-5220
27	23	13	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	77	49	21	FILL ME UP/YOU MADE ME DO IT AGAIN—Elain & Ellen—Ovation (12-inch) OVD 5004
28	28	12	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515	78	53	16	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333
29	29	18	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	79	62	10	SKYYZOO—Skyy—Salsoul (12-inch) (R) SG 329
30	60	4	CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Various—Casablanca (LP) NBLP 7220	80	71	20	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517
31	41	4	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	81	75	6	LOOKING FOR LOVE—Candi Staton—Warner (LP/12-inch) BSK 3428
32	35	5	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601	82	76	6	HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
33	33	6	DO YOUR THANG—Al Hudson & One Way—MCA (LP/12-inch*) 5127	83	77	4	DA-A-ANCE—Lambrettas—Rocket (7-inch) Import
34	36	5	HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293	84	87	6	SUGAR FROSTED LOVER—The Flakes—Magic Disc (12-inch) MD 1980
35	55	9	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch*) VSD 79433	85	50	10	CUPID—The Spinners—Atlantic (7-inch) 3664
36	73	3	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) MS-3458	86	88	4	TOO MUCH PRESSURE—The Selecter—Chrysalis (LP) 1274
37	27	19	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	87	72	4	COMING UP—Paul McCartney—Columbia (LP/12-inch*) FC 36511
38	30	5	LONDON CALLING/TRAIN IN VAIN—Clash—Epic (LP) E236328	88	84	4	HE'S NOT SUCH A BAD BOY (After All)—Kid Creole & the Coconuts—Antilles/Ze (12-inch) AN 802
39	31	16	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	89	NEW ENTRY	→	HOUSE PARTY—Linda Clifford & Curtis Mayfield—RSD (LP/12-inch*) RS-1-3077
40	40	12	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177	90	NEW ENTRY	→	LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306
41	37	14	PAPILLON/CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	91	91	2	LOVE ME, LOVE ME—Curtis Mayfield—RSD (LP) RS-13077
42	32	10	BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP) NJZ 36319	92	NEW ENTRY	→	IS IT LOVE/POWER & REASON/THUNDER, LIGHTNING & RAIN—Machine—RCA (LP/12-inch) AFL1-3529
43	39	18	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	93	85	3	JUDY IN DISGUISE/CHIP N'ROLL—Silicon Teens—Sire (LP/12-inch*) SRK-6092
44	42	10	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239	94	57	11	CAMEOSIS/SHAKE YOUR PANTS—Cameo—Chocolate City (LP) CCLP 2011
45	45	4	DAMAGED GOODS/I FOUND THAT ESSENCE RARE—Gang of Four—Warner (LP) BSK 3446	95	95	13	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605
46	46	4	NERVOUS BREAKDOWN—Brian Briggs—Bearsville (7-inch) BSS 49167	96	98	6	SPLASHDOWN TIME—Breakwater—Arista (LP) AB 4264
47	70	3	EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015	97	100	3	ARGY BARGY—The Squeeze—A&M (LP) SP-4802
48	38	17	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	98	97	4	BOYS DON'T CRY/JUMPING SOMEONE ELSE'S TRAIN—The Cure—PVC (LP)
49	51	8	A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387	99	93	3	MEDIA MAN—Flash In Pan—Epic (LP) 9-50882
50	78	2	REBELS ARE WE—(all cuts)—Chic—Atlantic (LP) AT3665	100	94	4	MY MISTAKE—King Bees—RSD (LP) RS-1-3075

*non-commercial 12-inch

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

Disco Mix

By BARRY LEDERER

NEW YORK—Lollipop Records, a Canadian label, has released four different sounding 12-inch 33 1/3 r.p.m. records which should have a wide appeal to enthusiasts of both rock and disco. "California Sun" by Johnny Rock, runs 6:12 and has a distinct flavor of reggae blended with a rock-tinged feeling.

The tempo is fast but danceable not only for those enthusiasts of disco, but also for those who prefer new wave music. Judicious use of synthesizer and keyboard make this classic song of the '60's infectious with its catchy melody as well as its driving beat. The flipside, "Motorbike Ridin'," is a short 2:17, and is definitely geared to new wave clubs as its tempo is extremely fast. However, rock dancers will probably find it to their liking.

The same label offers "Get Off Of My Cloud" the Rolling Stones classic of many years ago, performed this time by Dee Dee Wop. The version also has a reggae feeling, and the lead vocalist has an English accent quite similar to that of the vocalist prominently used on the Flying Lizards recording of "Money."

The tempo of this song is much slower but somehow works. The girl's accent is to the advantage of the material which has a fresh mix-

ture of midtempo melodic rock, and the swirling rhythms of a disco treatment.

Deejays should find this record appealing due to its unique approach to an early hit. The virtuosity of this artist is seen on the flipside which is called "Shadow of Love." This side which runs only 3:58 minutes has a distinct feeling of an old '50s rock record. Again, the English flavor adds an interesting spice to the disk, but it is the melody of old rock which makes this record stand out above many of the others that are available today.

It seems that Lollipop Records wants to cash in on the rap craze which is still popular in the country, with "Cosmo Rap," by Ronnie Jones. The rap on this record is nothing unusual but does contain an interesting beat and a typically identifiable rap sound. However, for people who are into this type of music, it is certainly acceptable and should find some acceptance on the deejay's turntable. Production on all the disks is by Jurgen S. Korduletsch. Credit must be given to this producer for his ability to work with four different artists with four different musical concepts and have them all work in different spots in the disco spectrum.

San Francisco Dreamland

Continued from page 43

known. "However, that entire segment of society on which it was founded is still there and still wants to dance to individually-selected music," Maier continues. "Before the record companies started rearranging the same beat and calling it by different names, we had all these different sounds. Philadelphia, Motown, New York, whatever, and it

took a highly competent deejay to meld them all into a good evening.

"Now that we're getting even more types of music it's become even more difficult to be good.

"You can't preprogram for a crowd because you never know what the crowd will get off on. It can't be run by a manager who just looks at the bar and at the door. You have to be sensitive to the people. That's what Dreamland is built on."

HOT & NEW

THE DISCO SOURCE

WE SHIP UPS WITHIN 24 hrs

12"—Loose Joints/It's All Over My Face (remix); Rocky Mizell/Let's Go Dancing; R.J.'s Latest Arrival/Ultimate Masterpiece; Almetta Lattimore/Mr. Sweetness; Aurra/When I Come Home (remix); Jackie "Small" Cochran/Summer Fare; Quik/Jets Are Hot; Ritchie Family/Bad Reputation; Easy Going/I Strip You; Ann Joy/Feel Your Way; Beckie Bell/Johnny's Home; J.C. Charles/If You Want It; Androla/Is This A Dream; George Duke/Brazilian Nights; C.C.J./Baby Come Dance.

LP's—George Benson; Captain Sky; Ray Martinez; William DeVaughn; South Road Connection; Passengers; Geraldine Hunt; Extensive Care; Peter Jacques; Macho; Melody Stewart; Black Light Orch.; La Bionda; Harlow; Queen Samantha; Gepy & Gepy; Easy Going; Boney M.; Five Letters; Harry Thulmann; The Zebras; Loleatta Holloway.

NEW RECORDS DAILY

Singles 1929-1980, over 100,000 titles in stock, send \$1.25 for catalog. Master Charge & Visa. Call us for new imports.

DOWNSTAIRS RECORDS

55 West 42nd St., N.Y., N.Y. 10036
212/354-4684 or 221-8989
Telex: 238597 DOWNS

ILLUMINATED DANCE FLOOR

We are looking for good established Club/Disco equipment suppliers to act as forwarding agents to promote our new modular illuminated dance floors. Our system offers the beauty of a hardwood timber surface combined with the excitement of a colourful underfloor lighting system, the choice of illuminated patterns within the floor surfaces being endless.

If you feel that your Company would be interested to represent us in your area, then write for further information, together with details of any of your Companies recent projects concerning Club/Disco installations.

Please reply to:

ILLUMINESSENCE

LIGHTING SYSTEMS LTD.

THE MILL, FRENCHAY HILL, FRENCHAY,
BRISTOL BS16 1LR ENGLAND. Tel. Bristol 566146

SHEET MUSIC *Sales Lag Behind Rock & Pop, Are Low % Of Publisher's Profit*

• Continued from page 29

made, the print company provides the musical arrangers and determine the kind and number of arrangements a song will be offered in.

Artwork on the sheets and folios is generally decided by the performer who has had the hit song or album.

Feldman reports that several of Screen Gems-EMI's copyrights are selling well and steadily: "Here You Come Again," "Slippin' Away," "Baby, Don't Get Hooked On Me," "Stop And Smell The Roses," "She Called Me Baby," "He'll Have to Go," "Here's Some Love," "Daydream Believer," and a Steve Forbert folio pegged to his "Romeo's Tune." Gail Davies' compositions are popular, too.

Cedarwood is scoring with such country standards as "Ruby, Don't Take Your Love To Town," "Detroit City," "Daddy Sang Bass," and "Honky Tonk Man." And Webb Pierce folios also continue to draw.

Michael Heeny, director of copyright services for Cedarwood, declines to estimate the company's print profits. "It's not like in 1918," he says, "when that was all you wor-

ried about. Our main concern today is not sheet music."

Carol Lindsey, assistant to Buzz Cason at Southern Writers Group, lists "She Believes In Me," "Bluer Than Blue," "Fantasy Island," and "Blue House Of Broken Hearts" among the company's current print movers. Southern Writers' songs are in many popular folios, she adds, including "The Kenny Rogers Songbook," "Top 100 Of 1979," and "New Top 100 Of The '70s."

Approximately 10% of Southern Writers' profit comes from print, Lindsey estimates.

With copyrights on music by Kris Kristofferson, Larry Gatlin, Bob Morrison, Johnny Wilson, and Tony Joe White, Combine Music can boast a sheaf of bankable classics. Combine's president Bob Beckham singles out such steady performers as "Dream Baby," "Dreams Of The Everyday Housewife," "Duelling Banjos," "Help Me Make It Through the Night," "Why Me, Lord," and "You Decorated My Life."

But, says Beckham, "country doesn't sell like contemporary and MOR. A very questionable estimate of the print music share of our profits would be 5%-10% maximum."

Acuff-Rose is the giant of country music publishers and the home of durables like "Blue Eyes Cryin' In The Rain," "Tennessee Waltz," "Last Date," and "I Can't Stop Loving You." It has large and active catalogs by Hank Williams, the Louvin Brothers, Mickey Newbury, and Don Gibson.

Even so, professional manager Ronnie Gant, reports that print accounts for "not much more than 1% or 2%" of Acuff-Rose's total profit.

Tree publishes perennial chart-makers Sonny Throckmorton, Bobby Braddock, and Curly Putman—as well as others of near equal stature. Besides the sheet sales attendant to these writers' hit singles, Tree continues to do well in print via such folios as "The Willie Nelson Songbook" and "Hank Cochran's Songwriter Book."

Donna Hilley, Tree vice president, judges that print makes up 4% of the company's revenues.

Some of Nashville's most consistently productive songwriters work for publishers belonging to the Welk Music Group. They include Bob McDill, Wayland Holyfield, Danny Flowers, and Don Williams. Flowers wrote "Tulsa Time," which first rose into print sales through the Don Williams' hit and is now doing it again, courtesy of Eric Clapton.

Dean Kay, general manager of the Welk stable, says that Sharon Vaughan's "My Heroes Have Always Been Cowboys," sung by Willie Nelson in the movie, "The Electric Horseman," is moving briskly in sheet music. As for other steady retainers, Kay cites "Amanda," "You're My Best Friend," "That's How Much I Love You," "Remember Me When The Candlelights Are Gleaming" and "The Don Williams Songbook."

Kay says he is unable to estimate how much print means to Welk profit. He does credit the print company, Robbins Music, with being able to spread Welk copyrights through "several hundred" mixed folios.

Chess/Pi-Gem titles also find their way into other folios, according to David Conrad, professional manager. "The Charley Pride folios have a majority of our songs," Conrad says, "and we're well represented in 'The Songs Of Ronnie Milsap,' '200 All-Gold Blockbusters,' and 'Top 40 Country Chart Songs.'"

"Almost Like a Song," "What a Difference You've Made in My Life," "Golden Tears" sweeten the print pot for Chess/Pi-Gem nowadays, as does "It's A Heartache," an English copyright which the company administers in this country.

Although Ronnie Milsap recorded "What A Difference You've Made in My Life" as a love ballad, Conrad says it was written as—and is being used as—a gospel song. This has added significantly to its print circulation.

Nashville Music Assn. Convenes

NASHVILLE—The new Nashville Music Assn. will hold a general membership and informational meeting Thursday (31) starting at 5 p.m. at Cactus Jack's in the Parkview Towers. All members of the local music industry are invited to attend. The nine-member organizational board will discuss specific ideas and goals, explain membership qualifications and answer open questions regarding the association's upcoming activities.



HALL HOSTS—Tom T. Hall, host of "Pop Goes The Country," interviews fellow RCA artist Sylvia about her new single, "It Don't Hurt To Dream." The upcoming season will be Hall's first year as host of the popular syndicated television series.

Country Music USA, Dinner Theatre Chain, To Launch 5 Florida Venues

By KIP KIRBY

NASHVILLE—Florida fans of country will have another outlet for their favorite music soon when a new chain of dinner theatres opens this month.

Formerly Sweden House smorgasbords, the five-location chain will be converted to country entertainment on a regular booking circuit by Florida motel owner James R. McCollem. The venues are in Boca Raton, South Miami, Ft. Myers, Tampa-St. Petersburg and Orlando, and there is the possibility of several more opening out of state if the initial venture is successful.

According to John Rarick, advertising/promotions director for the chain—which is called Country Music USA—the clubs will feature a top name country entertainer on a rotating basis for two shows an evening. Each of the theatres in the chain will headline the same performer one night during the same week. On nights when no major artist is booked, a lesser-known country group or house band will be featured for dancing.

"What we're trying to do," explains Rarick, "is provide an attractive family atmosphere for country music at affordable prices."

Each dinner theatre seats between 500-700 people, and tickets for per-

formances will be scaled according to the featured artist.

Advertising and promotional emphasis is being designed to tie-in with each local community, notes Rarick. Ads in area papers and city magazines and supplemental radio spots will be a keystone for Country Music USA, as well as specialized promotions such as volume discounts on tickets for civic organizations and pre-show autograph parties for fan clubs of scheduled headliners.

Among the artists already lined up for the new dinner theatre-cum-country music enterprise are Conway Twitty, Ernest Tubb, Tom T. Hall, John Wesley Ryles, Bill Anderson, Johnny Duncan, Randy Barlow, Stonewall Jackson and the Nashville Superpickers.

Schader Honored

DENVER—Veteran radio personality Con Schader was elected to the Colorado Country Music Hall of Fame at the recent week-long Country Music Festival. The awards banquet honored Schader for his "long service to country music in Denver."

Schader started work at KLAQ-AM in 1962 and is now music director and a news reporter.

Attention
TOP COUNTRY ARTISTS
Two new fantastic COUNTRY CHRISTMAS SONGS are now available from a professional ASCAP writer. These will be re-occurring hits every year if recorded by the right artists.



For tape and lead sheet, call or write

Vince Anthony
150 Logan Ave.
Staten Island,
NY 10301
(212) 442-6833

Rodriguez Hot On Media Trail

NASHVILLE—Numerous television and radio appearances highlight Epic artist Johnny Rodriguez's summer schedule.

Recently, Rodriguez guested on the nationally syndicated "Country Crossroads," "Pop Goes The Country," a Home Box Office feature hosted by Barbara Mandrell and Larry Gatlin and a segment of "Nashville Swings," a Canadian Broadcast Co. network show.

In July, Rodriguez is scheduled to tape an hour-long NBC Radio network feature in Chicago and host a segment of "That Nashville Music."

In Nashville...

AT THE TOP OF EVERYBODY'S CHART!

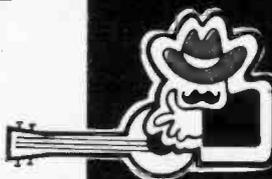
A MOTEL DESIGNED FOR THE DEMANDS OF THE MUSIC PROFESSIONAL

- LOCATION - Right on Music Row, beside the Country Music Hall of Fame Studios, publishers, record companies all within walking distance!
- SOUND TRACK RESTAURANT & LOUNGE - where you can break for dinner with live entertainment and the finest cuisine!
- DISCOUNT - 10 Percent off on rooms!

CALL FOR RESERVATIONS (615)244-8888

HALL OF FAME MOTOR INN

1407 Division Street
Nashville, Tennessee 37203



home of the stars



STATLERS' CELEBRATION—The Statler Brothers ride in their 11th annual Fourth of July "Happy Birthday U.S.A. Celebration." Following the parade, the group performed in a free concert with special guest Brenda Lee.

Billboard®

Hot Country Singles

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.												
★			★			★			★			★			★			★			
TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			
★	2	11	★	43	4	★	69	75	3	★	75	3	★	75	3	★	75	3	★	75	3
★	4	10	★	38	7	★	70	72	4	★	76	2	★	76	2	★	76	2	★	76	2
★	6	10	★	37	14	★	71	79	3	★	77	2	★	77	2	★	77	2	★	77	2
★	11	7	★	58	3	★	72	73	4	★	78	NEW ENTRY	★	78	NEW ENTRY	★	78	NEW ENTRY	★	78	NEW ENTRY
★	12	7	★	45	6	★	73	84	2	★	79	35	★	79	35	★	79	35	★	79	35
★	9	10	★	53	4	★	74	74	4	★	80	90	★	80	90	★	80	90	★	80	90
★	10	11	★	48	6	★	75	85	2	★	81	NEW ENTRY	★	81	NEW ENTRY	★	81	NEW ENTRY	★	81	NEW ENTRY
★	18	6	★	49	5	★	76	86	2	★	82	83	★	82	83	★	82	83	★	82	83
★	7	10	★	50	6	★	77	88	2	★	83	NEW ENTRY	★	83	NEW ENTRY	★	83	NEW ENTRY	★	83	NEW ENTRY
★	13	13	★	52	5	★	78	NEW ENTRY	★	84	NEW ENTRY	★	84	NEW ENTRY	★	84	NEW ENTRY	★	84	NEW ENTRY	
★	15	9	★	55	5	★	79	35	12	★	85	NEW ENTRY	★	85	NEW ENTRY	★	85	NEW ENTRY	★	85	NEW ENTRY
★	17	10	★	54	6	★	80	90	2	★	86	NEW ENTRY	★	86	NEW ENTRY	★	86	NEW ENTRY	★	86	NEW ENTRY
★	16	9	★	55	5	★	81	NEW ENTRY	★	87	NEW ENTRY	★	87	NEW ENTRY	★	87	NEW ENTRY	★	87	NEW ENTRY	
★	22	8	★	54	5	★	82	83	3	★	88	NEW ENTRY	★	88	NEW ENTRY	★	88	NEW ENTRY	★	88	NEW ENTRY
★	19	9	★	56	5	★	83	NEW ENTRY	★	89	41	★	89	41	★	89	41	★	89	41	
★	20	8	★	57	3	★	84	NEW ENTRY	★	90	51	★	90	51	★	90	51	★	90	51	
★	24	6	★	53	21	★	85	NEW ENTRY	★	91	59	★	91	59	★	91	59	★	91	59	
★	23	7	★	54	60	★	86	36	17	★	92	65	★	92	65	★	92	65	★	92	65
★	27	7	★	55	61	★	87	NEW ENTRY	★	93	68	★	93	68	★	93	68	★	93	68	
★	22	8	★	56	NEW ENTRY	★	88	NEW ENTRY	★	94	70	★	94	70	★	94	70	★	94	70	
★	28	6	★	57	25	★	89	41	14	★	95	71	★	95	71	★	95	71	★	95	71
★	31	5	★	58	67	★	90	51	11	★	96	77	★	96	77	★	96	77	★	96	77
★	34	6	★	59	69	★	91	59	5	★	97	91	★	97	91	★	97	91	★	97	91
★	44	3	★	60	NEW ENTRY	★	92	65	11	★	98	78	★	98	78	★	98	78	★	98	78
★	27	13	★	61	NEW ENTRY	★	93	68	15	★	99	82	★	99	82	★	99	82	★	99	82
★	28	10	★	62	64	★	94	70	8	★	100	46	★	100	46	★	100	46	★	100	46
★	40	5	★	63	NEW ENTRY	★	95	71	8	★			★			★			★		
★	30	9	★	64	66	★	96	77	10	★			★			★			★		
★	33	7	★	65	26	★	97	91	2	★			★			★			★		
★	37	7	★	66	30	★	98	78	7	★			★			★			★		
★	39	6	★	67	81	★	99	82	6	★			★			★			★		
★	42	6	★	68	76	★			7	★			★			★			★		

Country Nashville Scene

By KIP KIRBY

Club activity in town keeping the music scene cool in Nashville's 100-degree weather: RCA artist Razy Bailey headlined two shows at Jerry Lee Lewis' club in Printer's Alley, well-attended by music industry personnel and a hefty mixture of tourists. (Wendy Holcombe was in the audience, fresh from her recent guest-star role on Eddie Rabbitt's NBC tv special). . . . Zack Van Arsdale busy entertaining the same evening at J. Austin's. . . . and Bill Monroe headlined a bluegrass gala at the Station Inn with a number of notable pickers.

Speaking of Eddie Rabbitt, rumor has it that his sexy image is about to earn him a guest appearance on ABC's "Charlie's Angels" in the new fall season. . . . Con Hunley doing a two-weeker at the Nugget Hotel in Sparks, Nev., where the album photography for his upcoming LP is being shot.

Congratulations to Warner/Curb's Debby Boone who is the proud mother of an 8 lb. baby boy named Jordan—the new arrival's distinguished grandparents include Red Foley, Pat Boone, Jose Ferrer and Rosemary Clooney.

Joe Sun's newest record, "Bombed, Boozed And Busted" (which he co-wrote), marks the first time he's used his own band Shotgun in the studio for recording. . . . Gary Stewart and Alabama whipping up musical frenzies in an RCA double-billing on the road through mid-August. The label-supported tour will find Stewart and Alabama showcasing from Los Angeles to Detroit in a multi-city tour. Stewart used to play piano for Charley Pride (he replaced Ronnie Milsap) and his high energy is a perfect opener for Alabama.

At the Statler Brothers' annual July 4 concert in Staunton, Va., Harold Reid was overheard fielding questions from eager fans about the return of the Roadhog. According to Scene's reliable source, Reid said, "The Roadhog is currently recovering from an autopsy so any recording plans will have to wait." Recovering from a WHAT?? (Bad news, anyway, for all Roadhog fans!)

Warner Bros. Pictures in Burbank has announced plans to film a "theatrical documentary" based on the life of the late Elvis Presley. Filming will begin Aug. 26 at Graceland in Memphis and move on to Tupelo in early September. The project has the full cooperation of Col. Tom Parker, say the movie's producers. Casting is being handled by Patsy Bruce, wife of singer Ed Bruce and head of the Bruce Talent Agency in Nashville.

The Bellamy Brothers handled their first commercial assignment for the Miller Brewing Co. with such aplomb and polish that the beer company has extended their contract through the end of the year. You'll be able to hear the Bellamys and band crooning for Lite Beer on various national and local radio stations.

Most interesting pairing of the week goes to the combination of singer Tom T. Hall, actor Eliot Gould and tv personality Herve Villechaze on Ted Turner's "People Tonight" program over live cable tv. . . . Bobby Bare singing the title song for the Columbia Pictures summer release, "Used Cars."

Congratulations to Jimmy Williams of Nashville who won WJRB-AM Radio's "Wildest Fantasy" contest promotion recently. Williams wasn't interested in diving for sunken treasure or searching for the Loch Ness monster—he opted instead for a week in Nevada with 25,000 nickels to feed the slot machines! WJRB's morning air personality Don Keith called KWNA-AM in Nevada to talk with that station's morning man about what the winner could expect on his trip—and also to get some tips on winning at the tables. Contest was co-sponsored by area Kentucky Fried Chicken outlets.

Following a scheduled ballgame between the Phillies and the Atlanta Braves July 26, Ronnie Milsap headlined a concert at Veterans Stadium. . . . The Nashville Superpickers have released a debut single on P.A.I.D. Records, titled "Sexy Southern Lady" backed with "Mama Don't Low No Country Music 'Round Here." Vocals on the single are by harmonica whiz Terry McMillan, Phil Baugh, Buddy Harmon and Buddy Spicher. The group recently performed at the Wild Turkey Country Jamboree in Columbia, Tenn., along with the Music City News "New Faces" show during Fan Fair and a Tammy Wynette special tv program for fall. The Superpickers comprise top Nashville studio session players who enjoy working together when schedules permit. In August, the troupe will play the Portsmouth Music Festival in England.

AUGUST 2, 1980 BILLBOARD



SHERRILL SALUTED—Buddy Killen and Larry Butler, the latter recently roasted at a NARAS function, pay tribute to fellow producer Billy Sherrill as Sherrill takes it sitting down. Killen and publisher Bob Beckham of Combine Music hosted the June 29 "S.O.B." Party ("Sherrill's Our Boy") at Killen's house.

43,000 ATTEND

Ohio Jamboree Beats Heat Wave

By ROBYN WELLS

NASHVILLE—With attendance jumping from 39,000 last year to 43,000 this year, the fourth annual Jamboree In The Hills emerges as an anomaly among outdoor summer concerts staged during the month-long national heat wave (Billboard, July 26, 1980).

Evening temperatures hovered in the upper 90s, some 30 degrees above normal, during the country festival which was held July 19-20 at Brush Run Park in St. Clairsville, Ohio.

Both advance ticket and walk-up sales ran between 8%-12% higher than those of last year, according to Cathy Gurley, director of publicity and promotion for Jamboree U.S.A.

and WWVA-AM in Wheeling, W. Va., sponsors of the event.

"People plan their vacations around the jamboree," says Gurley. "Much of our growth comes from return business. People come back, year after year, often bringing friends along with them."

"The bulk of our attendance comes from this tri-state area of Ohio, Pennsylvania and West Virginia," she continues. "But we noticed license plates from every state except Hawaii. There was a family from Germany and several people from England who said they planned their trip to the States around the jamboree."

Other factors contributing to the festival's success despite the heat are the 150-acre site, complete with three large camping areas, and the permanent, custom-designed stage which allows for a superior sound system.

"Sound is always a problem at outdoor concerts," Gurley notes. "But we receive quite a few compliments about our setup. Larry Gatlin said he was just knocked out by the quality of our system."

Gatlin appeared on the Sunday bill, along with Clarence "Gatemouth" Brown, Billy "Crash" Craddock, Janie Fricke, Jerry Lee Lewis, Ray Stevens, the Thrasher Brothers and Tammy Wynette.

Headlining Saturday's lineup

Cline Biography Due In Spring

NASHVILLE — "Remembering Patsy: The Untold Story," Ellis Nassour's biography of legendary country artist Patsy Cline, will be published by Tower Publications of New York.

Among those featured in the book will be Cline's mother, her husband Charlie Dick, Loretta Lynn, Dottie West, Jeanne Pruett, Kitty Wells, Jimmy Dean, Ralph Emery, Porter Wagoner, Brenda Lee, Faron Young, Bill Anderson, Owen Bradley and Roy Clark. Nassour, a New York-based entertainment writer, returns to Nashville July 13 for a month to complete interviews for the book.

"Remembering Patsy" is due to be released in March 1981. Tower Publications is planning a promotional campaign to back the biography.

were Bill Anderson, Hoyt Axton, Alabama, Moe Bandy, Donna Fargo, Beverly Heckel, Con Hunley, Crisly Lane, Loretta Lynn, Mavf Nutter, Johnny Russell, T.G. Sheppard, Joe Stampley, Mel Tillis, Mary Lou Turner and Kelli Warren.

There were no increases in medical or security forces, nor were there more reported cases of heat-related emergencies.

"Gates opened at 6 a.m. Saturday," says Gurley. "We made some announcements about heat precautions, then our medical staff moved through the crowd, dispensing salt tablets to all who wanted them."

Jamboree In The Hills is a subsidiary of Columbia Pictures Industries, Inc. Directed by Gerry Brightman, the event was produced by Mel Lawrence, one of the producers for Woodstock.

Open Local Office

NASHVILLE — Southern Music Group, dealing with publishing, management and promotion, has opened a local office. The firm's home base is Dalton, Ga.

Harry Wilcox, the firm's director and owner, also doubles as comedian Leroy Sapp. Wanda Helms will manage the Nashville office, located at the United Artist Towers, Suite 805.

Chart Fax

By SHARON ALLEN

The Bellamy Brothers dance into the No. 1 spot atop the Billboard Hot Country Singles chart with "Dancin' Cowboys." It took 11 weeks to reach the zenith for the Bellamys who have now scored with two straight No. 1 records. "Sugar Daddy" hit the top April 5.

Mickey Gilley slides to 2 with "Stand By Me," while his "True Love Ways" dips to 11. By the way, Chart Fax is crimson-faced. Gilley isn't the only modern country performer to score with two top five country songs in the same week, as indicated in last week's column. Willie Nelson accomplished the same feat back in May of 1978 with "Georgia On My Mind" and Lee Clayton's excellent ballad, "If You Can Touch Her At All."

Alabama continues to show amazing strength at the number 3 position with "Tennessee River." Other prime movers include Jacky Ward, Eddie Rabbitt, Ronnie Milsap and Kenny Rogers. . . . Elektra/Asylum has three records in the top five—Gilley, Rabbitt and Merle Haggard/Clint Eastwood.

Biggest leap of the week is posted by the Oak Ridge Boys, up 20 notches from 58 to 38. Both

Johnny Lee and Dolly Parton jump 18 spots, with Mac Davis and Johnny Ouncan/Janie Fricke gaining 13 upward moves.

Is movie music a redhot bedpartner with country? Yes. Five out of the top 10 country singles this week are from motion pictures—"Roadie," "Urban Cowboy" and "Bronco Billy."

Also hot are country music duets. These pairings account for 10% of the chart action on this week's listing.

CHARTMAKER OF THE WEEK: "Do You Wanna Go To Heaven" by T.C. Sheppard on Warner Bros. with 74 Billboard reporting stations out of the box.

On the LP chart, it's "We're Number One" for the "Urban Cowboy" soundtrack. Alabama creeps into the top 10, while major gains are posted by "The Electric Horseman" soundtrack, Mickey Gilley, Larry Gatlin and Hoyt Axton. The key new LP add is by Ed Bruce.

Elektra also boasts four of its country albums on the pop chart—Rabbitt, Hank Williams Jr. and the "Urban Cowboy" and "Bronco Billy" soundtracks.

Billboard®

Hot Country LPs™

Billboard SPECIAL SURVEY
For Week Ending 8/2/80

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★	This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	11	11	URBAN COWBOY Soundtrack, Asylum DP 90002	39	46	69	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135	
	2	3	10	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	40	49	21	SPECIAL DELIVERY Dottie West, United Artists LT 1000	
	3	1	9	MUSIC MAN Waylon Jennings, RCA AHL1-3602	41	43	11	DALLAS Floyd Cramer, RCA AHL1-3613	
	4	7	6	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	42	45	10	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751	
	5	6	66	GREATEST HITS Waylon Jennings, RCA AHL1-3378	★	53	3	THE PILGRIM Larry Gatlin, Columbia PC 36541	
	6	5	22	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	44	44	6	WAYLON AND WILLIE RCA AFL1-2686	
	7	4	16	GIDEON Kenny Rogers, United Artists LOO 1935	45	36	52	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353	
	8	12	16	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	46	40	6	OUTLAWS Waylon Jennings, RCA AFL1-1321	
★	11	8	8	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	47	37	14	THE WAY I AM Merle Haggard, MCA 2339	
	10	10	8	BRONCO BILLY Soundtrack, Elektra 5E-512	★	62	2	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001	
	11	14	19	COAL MINER'S DAUGHTER Soundtrack, MCA 5107	49	47	4	ONLY LONELY SOMETIMES Tammy Wynette, Epic JE 36485	
	12	16	3	HORIZON Eddie Rabbitt, Elektra 6E-276	50	52	2	DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE-35783	
	13	8	18	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	51	55	38	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982	
	14	9	7	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	52	48	18	DOWN & DIRTY Bobby Bare, Columbia JC 36323	
	15	13	19	LACY J. DALTON Columbia NJC 36322	53	51	10	HEART OF THE MATTER The Kendalls, Ovation OV 1746	
	16	15	86	THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H	54	58	10	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155	
	17	18	45	KENNY Kenny Rogers, United Artists LWAK 979	55	50	28	ENCORE! Jeanne Pruett, IBC 1001	
	18	24	13	DOLLY OOLY OOLY Dolly Parton, RCA AHL1-3546	56	60	44	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203	
	19	17	132	TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H	57	59	13	LOVELINE Eddie Rabbitt, Elektra 6E-181	
	20	22	6	FRIDAY NIGHT BLUES John Conlee, MCA 3246	58	54	38	WHAT GOES AROUND COMES AROUND Waylon Jennings, RCA AHL1-3493	
	21	21	117	STAROUST Willie Nelson, Columbia JC 35305	59	56	43	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202	
★	22	32	29	THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327	★	NEW ENTRY		ED BRUCE MCA 3242	
	23	28	38	WHISKEY BENT ANO HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	61	57	40	I'LL ALWAYS LOVE YOU Anne Murray, Capitol SDD 12112	
	24	20	38	THE BEST OF EDDIE RABBITT Elektra 6E-235	62	NEW ENTRY		SURE THING Freddie Hart, Sunbird ST 50100	
	25	29	8	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271	63	61	27	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II Mercury SRM 15024	
	26	23	43	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	64	63	23	CRYING Stephanie Winslow, Warner/Curb BSK 3406	
	27	27	4	GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488	65	NEW ENTRY		EYES Eddy Raven, Dimension DL 5001	
	28	38	65	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418	66	74	37	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158	
★	29	42	3	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	67	64	4	THE CHAMP Moe Bandy, Columbia JC 36487	
	30	30	22	HEART & SOUL Conway Twitty, MCA 3210	68	65	9	ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562	
	31	34	8	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606	69	66	17	LOVE HAS NO REASON Debbi Boone, Warner/Curb BSK 3403	
	32	19	15	ASK ME TO DANCE Crisly Lane, United Artists LT 1023	70	69	15	FAVORITES Crystal Gayle, United Artists LOO 1034	
	33	33	10	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096	71	67	5	THE BEST OF JERRY JEFF WALKER MCA 5123	
	34	39	12	SOMEBODY'S WAITING Anne Murray, Capitol SDD 12064	72	68	19	LORETTA Loretta Lynn, MCA 3217	
	35	31	57	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194	73	71	7	NEW YORK WINE AND TENNESSEE SHINE Dave Rowland and Sugar, RCA AHL1-3623	
	36	26	22	TOGETHER The Oak Ridge Boys, MCA 3220	74	72	10	THE BEST OF THE STATLER BROTHERS The Statler Brothers, Mercury SRM 1-1037	
	37	25	38	PORTRAIT Don Williams, MCA 3192	75	41	87	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642	
	38	35	23	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408					

News-breaks

• NASHVILLE — The local ASCAP office honored top writer and publisher members July 9 as part of a simultaneous three-city celebration. Similar events were held in New York and Los Angeles.

Awards went to the writers, publishers, performers, labels, and producers of about 120 ASCAP songs that made the Top 10 in the trade charts between July 1, 1978 and Dec. 31, 1979.

• ONTARIO — Canadian artist Ronnie Prophet set a new attendance record for Canada Day, with 13,000 congregating for two shows at the July 1 Alexandria Festival. He held the previous record for 9,000 in attendance, set in 1978.

After the festival, Prophet played to reported sellout crowds in Prescott and Collingwood, before heading to Calloway Gardens near Atlanta to play in the Chet Atkins Golf Tournament. Following the tourney, Prophet arrived in Nashville to arrange material for his upcoming IBC project. Jerry Gillespie will produce the session, set for late July.

• NASHVILLE—RCA is offering country music radio stations a 45-minute tribute to John Wayne to promote Wayne's only recorded album, "America: Why I Love Her." The tribute contains five cuts from the album and comments from Wayne's friends and coworkers, including Robert Mitchum, Roy Rogers and Ronald Reagan. Stations will also be provided albums for giveaways.

Summer Dip For Sales In Greece

By JOHN CARR

ATHENS—The usual summer slump in record sales, compounded by an unprecedented glut of releases, has left Greek record executives floundering in a sea of despondency.

"The market situation this summer is very, very bad," says EMI managing director Marco Bignotti. "It's not just the usual sales dip we see every summer: it's a combination of too many releases flooding the market and a resulting feeling of helplessness within the industry making matters worse."

After a brief revival in late winter, international repertoire sales have plunged, with WEA glumly reporting a sales fall-off so far this summer of up to 30%.

Though executives of various companies differ as to the severity of the slump, and what exactly is responsible for it, all agree that the general economic outlook for the nation—with inflation now running at 30%—is not conducive to any kind of optimism.

Says PolyGram Greece managing director Nikos Antypas, "Today's average buyer finds himself having to choose between a new album or an extra tank of gas for his vacation. Usually he prefers the gasoline. If there weren't too much of the same kind of material being released all the time, he might face a better choice."

Antypas is one of those who believes more imagination in release programs and in artist acquisition might lift the industry out of its doldrums. Others take a more immediately optimistic view. Minos Matsas managing director Michael Matsas, for instance: "It is too soon to talk of a crisis in the record industry. Compared with other sections of the economy we are still keeping our feet."

Observers believe Matsas has a few judiciously planned local repertoire releases up his sleeve: hence the optimism.

Poll Details Home Taping

PARIS—According to a research poll taken here to establish how widespread home taping has become in France, one schoolboy in every three tapes at least 10 albums every year.

The survey, by the Louis Harris organization, covered around 2,000 French folk of all age-groups from 15 years upwards. Statistics gleaned show that one in three owners of cassette recorders use their equipment for home taping.

Some 12% of those quizzed taped at least 10 disks a year, 9% taped between four and 10 and 7% admitted copying three disks. Men and boys taped more frequently than women and girls, and the 15-20 age group was most active in the home-copying area.

Rock and pop accounted for 61% of the taping. Jazz, with 3%, was bottom of the list. Classical music was 32% of the taping activity.

But while home-taping is clearly widespread, there is no way of finding out whether a tax levy on blank tape sales would actually encourage the copiers to go out and buy more disks.



EAST WEST—Ariola-Eurodisc managing director Friedrich Schmidt, left, exchanges contracts with Mr. Schmeljow of Russian trade organization Mezhdunarodnaya Kniga, which represents Soviet record company, Melodiya. The occasion was the renewal of links between the two disk firms. Right is the Russian trade body's East European director, Mr. Kunaschow.

Dutch Jazz Festival Sees Heavy Turnout

By MIKE HENNESSEY

THE HAGUE—The fifth North Sea Jazz Festival held in the Congress Center here July 11 to 13 pulled in more than 25,000 people (3,000 more than last year's event) to hear 600 musicians playing more than 150 hours of music.

In straight statistical terms, the Festival was a gigantic success, representing the greatest concentration of top jazz talent in one place at one time to be seen at any festival anywhere in the world. But, as is so often the case with jazz festivals, in the process of making it commercially viable, the organizing board—the Northsea Festival Foundation headed by promoter Paul Acket—inevitably runs the risk of jeopardizing its artistic integrity.

Says Acket: "Only a massive concentration of jazz talent can attract people in sufficient numbers to keep the Festival solvent and this necessarily means a packed program of concurrent concerts in order to give exposure to all the artists in a three-day period."

Although the avant-garde jazz movement was not much in evidence, most other jazz tastes were more than adequately catered for and a number of record companies took advantage of the occasion to record some of the participating groups.

Norman Granz flew in on the final day to tape Oscar Peterson with Joe Pass, Niels-Henning Orsted Pedersen and special guest Toots Thielemans, whose two afternoon concerts were sell-outs. Dutch jazz promoter Wim Wigt recorded the George Coleman Octet and Art Blakey's Jazz Messengers Big Band for his Timeless label; CNR recorded pianist Dorothy Dandridge; Dutch flautist Chris Hinze recorded his sets with German guitarist Sigi Schwab for his own label and Alan Bates taped the British bands of Humphrey Lyttelton, Monty Sunshine and Pete Allen for his Black Lion label.

Dutch AVRO TV taped for future transmission the major concerts of the Festival which were staged in the 2,000-seater PWA hall and featured Fats Domino, Ray Charles, Stan Getz, Oscar Peterson, Betty Carter, the Brecker Brothers, Maynard Ferguson, Carmen McRae, Wild Bill Davis with Sam "The Man" Taylor, Stanley Clarke, Miriam Makeba, the

Count Basie Alumni with Joe Williams, the Concord Super Band and Wallace Davenport.

Daily admission charge to the Festival was \$25—with a three-day pass available at \$62.50—and an extra charge of from \$2.50 to \$7.50 was added for the PWA concerts. Supplementary attractions at the Festival were a presentation of historic jazz films and a flourishing record market.

With the roof of the Congress Center doing duty as a concert location—a marquee was erected to protect audiences and artists from the unpredictable Dutch weather—the whole complex boasted nine concert locations with a total audience capacity of 11,000. Peak attendances throughout the three days were only a couple of thousand short of that figure.

One of the most rewarding sessions on the opening night was that played by an all-star band led by the immaculately lyrical Benny Carter with Jimmy Maxwell and Doc Cheatham on trumpets, Budd John-

(Continued on page 52)

Australia Catches Osmond Fever Shows Are Hit With Audiences In Sydney & Melbourne

By GLENN A. BAKER

SYDNEY—The fiasco of their U.K. concert dates earlier this year was but a distant memory when the Osmonds swept through Australia in one of the most extraordinary tours of recent years.

Promoter Ralph Lynch of International Artists readily concedes that press reports of half-empty houses in England gave him a few sleepless nights prior to the arrival of the ultra-professional Utah family.

The Osmonds came to Australia for four concerts and played 12: eight in Sydney, four in Melbourne. Had time allowed, they would have played that many shows again, so enormous was their across-the-board popularity. During their 10-day stay, the group generated a total boxoffice take of \$350,000.

A month-long strike by journalists here which coincided with the commencement of the tour saw traditional channels of promotion ren-

U.K. TRIBUNAL DECIDES

Disk Industry Wins In 'Needletime' Case

By NICK ROBERTSHAW

LONDON—The outcome of Britain's \$2 million inquiry into "needletime" payments—made by radio stations to the record industry for the broadcast of gramophone records—is a completely new basis for royalty calculations.

The decision—announced July 15 by the Performing Right Tribunal, which conducted the 81-day hearings—offers some relief to the smaller, local independent radio stations in this country, but will be seen as a victory for the disk industry lobby represented by its collection agency, Phonographic Performance Ltd. (PPL).

The Assn. of Independent Radio Contractors, which initiated the inquiry, had sought a dramatic reduction in needletime royalties from seven percent of net annual revenue down to around one percent, arguing the promotional benefits to the record industry of constant airplay.

Phonographic Performance rejected this view, which it characterized as akin to the purchaser of a hat claiming that since by wearing it he would be promoting hats, he should therefore be given it free.

The findings of the tribunal, while agreeing that there is some promotional value in airplay, did not accept that this should be a basis for fixing royalties.

Instead, the Tribunal has opted to impose a new scale. From Oct. 1, Britain's 19 commercial radio stations will pay four percent of the first \$1.75 million of net advertising revenue; six percent of the next \$1.75 million; eight percent of the next \$3.5 million; and ten percent of the remainder.

The thresholds are subject to alteration in line with movements in the retail price index.

Concessionary rates apply to new radio stations, which will be expected to pay two percent of net advertising revenue during their first full year of operation, three percent in the second year, and normal rates thereafter.

These terms compare with the existing sliding scale which rises

from three percent in the first year to seven percent in the fifth and later years of operation.

The effect of the new rates will be to ease the burden on small stations by as much as 40% and leave the larger regional stations more or less as they are.

But for Capital Radio, Britain's largest and most successful commercial station, the Tribunal's decision will mean royalty payments costing as much as \$600,000 more than the \$1.75 million it already contributes.

Capital is at present considering the decision and its implications, as is the Assn. of Independent Radio Contractors, and an appeal cannot be ruled out.

Phonographic Performance, on the other hand, has welcomed what it calls the "fair and well-balanced outcome of the enquiry," though remarking that the record industry did not achieve all it had hoped for.

And the International Federation of Producers of Phonograms and Videograms hails the Tribunal decision as "a significant victory for the record industry."

It adds that it's a vital step forward in the industry's continuing attempt to obtain fair remuneration for the use of recordings by broadcasting organizations around the world.

Trevor Percy, legal advisor to the Federation here, comments: "In its decision, the Tribunal has confirmed the importance of sound recordings to broadcasters, rejected the argument that the value of airplay to record companies is adequate compensation, and confirmed the view that record companies' broadcasting rights in sound recordings are equal to those of composers."

"The Federation believes this decision will influence the levels of remuneration paid by broadcasters to record companies abroad, and help to persuade legislators of the justice of a broadcasting right for producers of phonograms in those countries where such a right does not yet exist, for example, the U.S., South Africa, the Netherlands, France, Canada and Belgium."

New Labels Booming Down Under The Latest Arrivals Are Parole, Result And Mighty

SYDNEY—New record labels continue to emerge in Australia. Not since the 1963-67 "beat boom" has there been such a proliferation of small, independent companies seeking out domestic talent.

The most recent newcomers are Parole Records, Result Records and Mighty Records.

Parole is the brainchild of recently departed a&r director for WEA Australia, David Sinclair, and he's linked his label with Festival Records.

After leaving WEA under an unspecified cloud, Sinclair was approached by both CBS and EMI, but opines that "it's just not wise to leave one multinational company and move to another."

Accordingly, he accepted an offer from his former boss, Allan Hely, head of independent Festival, whom Sinclair readily describes as "the most astute record man in the busi-

ness: even at WEA, I would ring him for advice."

Sinclair was a&r manager for Festival from 1969 to 1973, and was responsible for bringing Sherbet (Australia's most popular group ever), Richard Clapton, Glenn Cardier (songwriter for Olivia Newton-John) and the small indie Mushroom Records to the company.

After Festival, he worked with the independent distributor Electric Records, establishing close liaison with small, specialist labels such as Sonet, Rounder and Kicking Mule.

"I really feel these organizations eventually give more to the music industry than the giant international corporations," says Sinclair. "They take in a lot of people who are simply not making music for the masses, but who are contributing so much to artistic growth."

"Parole will have a roster of no more than five to six acts: honest,

worthwhile acts. The first will be Perth blues band the Elks, with an album produced by Don Walker, leader of Cold Chisel."

Sinclair, who left WEA at a point where it had four local singles in the top 40, is deliberately vague when he states, "Several acts who wish to retain their relationship with me are still contractually bound."

Result Records, under the PolyGram umbrella, is the brainchild of Sebastian Chase and Steve Hill, former managers of Dragon, a New Zealand outfit which was recognized as Australia's leading rock act during 1978, with multi-platinum sales.

The label makes its debut with an EP featuring two tracks each from Sydney pub-circuit entities the Jukes and the Motivators. Initial airplay has been encouraging.

Chase claims that his roster will be kept small, and that international success is his ultimate goal.

Mighty Records, on the other hand, holds relative obscurity as its corporate aim. The outlet is run by Jo Camilleri, lead singer of Mushroom act Jo Jo Zep and the Falcons, and seeks to expose uncommercial Melbourne "underground" talent.

With distribution primarily by mail-order to interested retailers, the tiny company is operating out of the Mushroom Records building.

Its first batch of releases comprise five singles, two by members of the Falcons and one by Camilleri himself, under the pseudonym of Joey Vincent. Premier r&b exponents the Honeydrippers and '60s surf throwbacks the Creatures are also featured.

Interestingly, the A side of the Joey Vincent 45—a reggae piece called "Nosey Parker"—is being used by Mushroom as the flip for the first internationally released Jo Jo Zep and the Falcons single, "The Shape I'm In."



DEBUT DISK—Members of Australian band Crossfire listen to the playback of their first album for WEA, "East Of Where," in Sydney's Studio 301. Seated right, is the disk's producer, Martin Bengel.

SWISS CONCERT AGENCY

Good News: Ten Years Of Rock

By PIERRE HAESLER

ZURICH—Top Swiss concert agency Good News this year celebrates its tenth anniversary, ten years during which founder Peter Zumsteg has built his company into a formidable force, operating on the simple philosophy of providing Swiss audiences with the best the rock world has to offer.

Back in September 1970, when Zumsteg staged Good News' first concert with Rory Gallagher's Taste, the international rock scene in Switzerland had virtually come to a standstill.

By the time Andre Bechir became a partner in 1972, the wheels were turning again and the agency was in almost total control of the rock concert scene, but it wasn't till 1976, when Freddy Burger joined, that Good News expanded into the MOR field.

Since then the potential has grown every year, and present plans include a record line-up of acts including Fleetwood Mac, Zappa, Genesis, Jethro Tull, Led Zeppelin and more.

But success doesn't automatically eliminate all problems. During the last few years, Good News has faced a major difficulty over taxation and royalties.

Peter Zumsteg explains: "Swiss promoters are in a unique position since here a sales tax is levied on ev-

ery ticket sold. The rate is 10% to 20% of gross receipts, varying from canton to canton. In addition, royalties collected on behalf of authors, producers and publishers by performing rights organisation SUISA are charged at a rate of 8%.

"Comparing this situation with West Germany, a German promoter using the 10,000-seat Olympia hall in Munich only has to withhold a lump sum of about \$1,150 for GEMA. For an Abba concert in a Zurich hall of the same size, though, Good News had to pay around \$12,000.

"This is all very well if the performing artist is the author of the songs he plays, because after a certain period the amounts withheld will find their way to his pocket. But the situation is rather ridiculous if he is performing material written by other people.

"Often it's the artist who is solely responsible for the success of a concert, yet producers and authors take—with a flat rate of 8% which is shortly going up by another 2%—a nice bite out of the receipts cake."

The bigger the production, the larger the audience, the more taxes and royalties are charged on the gross concert income. The effect, inevitably, is to drive ticket prices higher and higher. "To give an example, for Sammy Davis Jr. we had to charge ticket prices between \$34

and \$69, and the top price included \$11 for taxes and royalties."

Like any rock promoter, Good News acts more or less as an agent on behalf of an artist's management, working on a budget submitted before any agreement is signed.

Good News participates on a percentage basis in the concert income, but of course guarantees and local expenses are among the risks the agency has to share. Compared with the U.S. and U.K., marketing and labor costs are very high, making the whole exercise of staging a concert in Switzerland very expensive. Fortunately most major acts are well aware of the unusual tax and royalty situation in the country.

Zumsteg comments: "As our percentage contracts stipulate Swiss francs, we do not profit from the devaluation of foreign currencies against our own. Only some of the guarantee sums are payable in dollars. We know our service does cost the artist something, but our aim is to follow the highest standards of promotion, and provide as nearly perfect a concert organization as is possible, often to the extent of undertaking jobs that in other countries would be looked after by the publisher or record company."

For Good News, quality has paid off. Major acts beat a path to their door, leaving the few competitors

(Continued on page 53)



BRAZILIAN BO—TK recording artist Jimmy "Bo" Horne performs for an enthusiastic Brazilian audience during his recent six-concert tour of Rio de Janeiro and Sao Paulo. He sang material from his "Best Of Jimmy 'Bo' Horne" album, and from his upcoming LP, due in September.

Still Deadlock Over U.K. Musicians Strike

LONDON—While the British Broadcasting Corp. cancelled the official first night of its famous "Proms" concerts, striking members of the Musicians Union here went ahead with a "pirate" first night show, held July 18 at the Wembley Conference Center.

Leading the performers were Sir Colin Davis and the BBC Symphony Orchestra, with Cristina Ortiz as featured soloist. All proceeds from the concert went to the union's hardship fund.

Despite the efforts of the Advisory, Conciliation and Arbitration service and despite the formation of a select committee in Parliament to examine the grievances of each party, the negotiating gulf between the BBC and the union has been widening steadily in recent weeks, and, at presstime, there are few signs of the deadlock being broken.

A compromise plan involving the establishment of a new, 52-strong Scottish Sinfonia from musicians of the threatened BBC Symphony Orchestras and of the Scottish Radio Orchestra, which would then itself be disbanded, was rejected by the union.

Afterwards, Aubrey Singer, BBC Radio's managing director, accused the union of being only concerned with numbers. "It is quantity that it's concerned with. The union has no concern whatsoever for the quality of the music being played."

Singer added that the BBC would maintain full radio services, including the broadcasting of music, until this time next year, with no problems at all.

Other top BBC executives have taken a slightly more conciliatory attitude. Director-general Sir Ian Trethowan, announcing with regret the cancellation of the opening promenade concert, said the Corporation's new proposals "make substantial concessions to the criticisms which have been made of our original plans."

"We have made clear that we are ready at any time to resume negotiations with the Musicians Union. The road to the Albert Hall lies past the negotiating table."

New chairman designate George Howard added that one of his first priorities would be resolution of the damaging dispute over plans to axe five BBC house orchestras, bringing to an end the strike that has run since June 1.

Musicians Union general secretary John Morton says his union will

consider any initiative, but it is concerned over the future of all five orchestras, not just the Scottish Symphony, and wants all the threatened 150 redundancies withdrawn.

Approaches are to be made to other unions involved with the BBC to "consider their position in the dispute," including actors' union, Equity, and two technical staff organizations.

Support among musicians generally has gratified the union and strengthened its resolve. As one example, promoter Harvey Goldsmith, who is presenting Pink Floyd at Earl's Court in London Aug. 4-9, is to have classical ensembles drawn from the striking musicians perform each evening in the venue's foyer, with a union stand and collections for the strike fund.

Split Enz Video LP

SYDNEY—Australia's first full-length videocassette rock album has been bowed here by Video LP, a new company formed in association with Melbourne's highly successful Mushroom Records.

The debut release is of the recent blockbuster Split Enz album, "True Colors," with bonus concert material of tracks from previous albums.

The 12-track tape, retailing at \$59.50, is available in VHS, Beta and Philips formats. Sales, after less than a month, have reportedly exceeded 500 units.

"It's an obvious area that is, as yet, untapped," says Mushroom boss Michael Gudinski, "and it is most gratifying that Split Enz, one of the most visually exciting groups in the world, were the obvious choice to launch this medium in Australia."

Until litigation was threatened, many record retailers here were stocking a pirate videocassette of a Little River Band concert special, late last year.

It's estimated that there are 50,000 video machines in Australia, with 43,000 being used in a domestic situation.

McCartney Hit

LONDON—EMI Records here is predicting that global sales of Paul McCartney's "McCartney II" album will match the performance of Wings' "Band On The Run." The disk will be promoted on television in the U.K. beginning late July.

International Briefs

• **SINGAPORE**—Show business here gets its biggest fillip this year with the impending arrival of six international artists—and that's only from one promoter. The stars coming this way are Eruption, Paul Williams, Rita Coolidge, Lulu, the James Last Band and Brotherhood of Man. Promoter is Jasper Productions, whose Jimmy Low says that clearance from the authorities for the artists to perform has been obtained, a necessary process in Singapore. First act to arrive will be Eruption, scheduled to play at the 3,000-seat Leisure Drome. Williams and Lulu are scheduled for September, Coolidge for October, and Last and Brotherhood of Man for December. All of them will appear in hotels.

• **PARIS**—French disk industry syndicate SNEPA has reached agreement with the country's Musicians Union over the use of recorded music to accompany shows. In recent years, recorded music has been widely used in preference to live musicians because of its lower cost. Now, record companies will refuse permission for the use of prerecorded accompaniment until any such request has been discussed with the union. The decision is expected to have far reaching consequences here.

• **SAN SALVADOR** — Discos Centroamericanos S.A. (Dicesa) is planning to upgrade its pressing facilities in the Central American region, and to invest in a new cassette duplicating plant. The company currently has eight presses, and is the Central American licensee for the WEA group of labels, RCA, Chrysalis, Hansa, Polar and Gas, among others. With subsidiaries in Guatemala, Honduras, Nicaragua, Costa Rica and Panama (Padisco), Dicesa covers 35% of the region's market. President of the firm is Antonio Hutt, also founder of the Latin American region's record industry group, FLAPP.

• **HELSINKI**—Ruth Brown, veteran singer who had numerous r&b chart hits in the '50s with Atlantic, completed a 20-date tour of Sweden, Norway and Finland here July 8. The trek, dubbed "Los Angeles R&B Caravan 1980," mixed dates in jazz clubs, theatres and festivals. Promoter of all shows was Per ("Slim") Notini of Stockholm. Jack Makano, the singer's L.A.-based manager, noted that similar tours are being mulled for Germany, England, France, the U.S. and Japan. It is the last-named territory where Atlantic has reissued a collection of Brown's classic hits under the title "Rock'n'Roll With Ruth Brown."

• **WARSAW**—The 18th Polish Song Festival, staged in Opole, emphasized the growing awareness of both country and new wave music in Poland. Joint first prize went to "With You, Without You," a song written by the Figiel/Zaorski composing team, and performed by Ewa Bem, and "Polish Girls Have The Most Vitality," sung by the composer, Andrzej Rosiewicz, a top local entertainer. Two special awards were also made, one for the "artistic values" of the song, "I Want So Little," written by leading jazz saxophonist Izebella Trojanowska for her interpretations of her own songs. And the jury compiled its own "promotional list" of showcased acts especially deserving of career boosts in the future, picking out new wave band Maanam and country group Trend.



BACKSTAGE TALK—Billboard's Romanian correspondent, Octavian Ursulescu, chats with Suzi Quatro after one of her four recent concerts in Bucharest's Republic Palace Hall. The interview will be used in a film for Romanian television about Quatro's visit.

Leading Dutch Execs Leave For Own Firm

By WILLIAM HOOS

AMSTERDAM—Ruud Wijnants, managing director of successful Dutch indie CNR Records, is leaving the company to set up a new operation to be known as TTR Records.

Also quitting managing directorships to join him as partners in the venture are Bart Van Der Laar of Carrere Holland and Rolf Baierle of Carrere Germany. First product is expected Sept. 1.

The high-powered trio will be joint owners of the new company, which will operate as a production and music publishing concern with twin headquarters in Holland and West Germany. Wijnants will head the Hilversum office. Baierle the Hamburg base. Initial finance for TTR has come from WEA and RCA, who will distribute the company's product in Benelux and German-speaking territories respectively.

News of the enterprise has astonished the Dutch record industry. Wijnants has been at CNR for 15 years, and his skills in finding and dealing with talent have greatly contributed to the indie's enviable reputation as an alert and trend-conscious company.

He masterminded the success of acts such as comedian/singer Andre Van Duin, South African group Clout, Belgian guitarist Francis Goya, and female vocalist Lenny Kuhr; successes that allowed CNR to expand its activities, setting up its own label in West Germany early this year, for instance.

Van Der Lear, too, has the reputation of having "gold in his fingers." One of his first tasks with TTR will be to embark on a world talent-seeking tour. He speaks eight languages and one of them, significantly, is Russian; significantly because CNR itself had recently had dealings with the Russian music industry. Francis Goya has recorded an album in Moscow with the Bolshoi Theatre and will shortly become the first Western artist to appear on the Melodiya label there.

Since several CNR acts are believed to have "keyman" clauses in their contracts, there is every chance Wijnants will be taking one or more with him from the old roster to the new company.

Of his departure, Wijnants says that he was at the top of CNR, well-rewarded but unable to progress further within the organization.

"I have to start off on my own. Ev-

eryone knows the situation in the record market, and it is perhaps not the easiest time to choose. Deep changes in the industry are inevitable, and there'll be more centralization in future. But at least my colleagues and I will be in control of our own destinies."

Taking over Wijnants' post at CNR with CNR with effect from Friday (1) is Kees Bass, 30, formerly head of a&r at EMI Holland.

Willen Van Kooten, delegate-commissioner to the CNR board, comments, "Kees Baas is young but he has a great deal of experience in all areas of the business. He has a feel for talent, he's a good businessman and, what's very important for us, he is very much in favor of Dutch productions.

Baas himself will head up the Dutch indie's a&r activities, and says good local product will have top priority.

He expected shortly to announce a reshuffle among CNR management, and marketing head Henk Luiten is likely to be replaced, only three months after joining the company. At the time, Willem Van Kooten made no secret of his disapproval of an appointment made at the instigation of the now-departed Wijnants.

Belgian Disks Stir Interest

BRUSSELS—Belgian-produced records are at last beginning to create some real interest in other European markets. It's a recognition due in no small measure to the runaway success of "Le Banana Split," sung by Ariola artist Lio.

This single has turned out a solid smash in France, selling 500,000 copies and reaching the Number One chart position. It is soon to be released in Italy, as is the Brussels disco-hit "Dancing In The Moonlight" from WEA's Tonic. Much interest overseas has also been shown in the Bowling Balls' "Visco Video" on Ariola, which seems set for U.K. release.

Finally, and in rather different vein, the success of Belgium's soccer team in the recent European Championship has given WEA a massive hit at home and opportunities for exploiting the neighbouring territories with the team's single "Red Devils' Rock."

Sales Explosion Due In Chilean Market?

SANTIAGO—The \$10 million Chilean market is on the verge of a dramatic increase in record and tape sales.

That's the view of the Chilean Chamber of Phonogram Producers, the industry body which groups EMI-Odeon Chilena, Philips, IRT, Quatro, Alerce and Brise, which handle 90% of music sales in this market. The association's president is Jorge Undurraga, who is also head of the local subsidiary of Philips.

One reason for this optimistic outlook is the large volume of record players and cassette equipment sold in Chile over the past couple of years, so that one in five consumers here now owns music hardware of some type.

In addition, one million fewer blank cassettes have been sold as far this year than in the same period in 1979. This leads the Chamber of Phonogram Producers to think that people have become bored with home recording, and are ready to

buy records and prerecorded tapes in large numbers.

The "explosion" has not yet happened, believes Undurraga, because consumers are still investing in music hardware, which flooded the market when the government decreed freedom of imports and tariff reductions, and when retail firms introduced credit plans.

But despite their hope for a sales boost, local record companies are aware of recent problems in the international music industry, and expect some fallout from these problems in their own marketplace.

Wagner Signs

MUNICH—Ariola Records has signed a worldwide recording deal with Richard Wagner, American singer-songwriter currently recording a solo album in the U.S. Disk will be released in Europe in September, preceded by a single, "Roadie." Wagner will tour to coincide with the album's availability.

He Stood as Big as a Pillar
His Name was Godzilla
He was Bigger than Kong
The Giant Gorilla

Godzilla

Monstrous new single from the album "C" by

Jimmy Castor

LDR-1201



INTERNATIONAL LICENSEES:
Please contact Danny Lewittes, President

LONG DISTANCE RECORDS

Box 507, Millwood, New York 10546
write today or call: 914-762-1860

Billboard® Hits Of The World™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music Week)
As of 7/26/80
SINGLES

This Week	Last Week	Title	Artist
1	2	USE IT UP OR WEAR IT OUT,	Odyssey, RCA
2	1	XANADU, Olivia Newton-John/ Electric Light Orchestra, Jet	
3	10	MORE THAN I CAN SAY, Leo Sayer, Chrysalis	
4	3	JUMP TO THE BEAT, Stacy Lattisaw, Atlantic	
5	5	COULD YOU BE LOVED, Bob Marley & Wailers, Island	
6	4	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners, Atlantic	
7	7	BABOOSHKA, Kate Bush, EMI	
8	31	UPSIDE DOWN, Diana Ross, Motown	
9	19	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones	
10	6	MY WAY OF THINKING, UB40, Graduate	
11	16	LET'S HANG ON, Darts, Magnet	
12	20	THERE THERE MY DEAR, Dexy's Midnight Runners, Parlophone	
13	17	LOVE WILL TEAR US APART, Joy Division, Factory	
14	23	A LOVER'S HOLIDAY, Change, WEA	
15	13	747, Saxon, Carrere	
16	9	WATERFALLS, Paul McCartney, Parlophone	
17	26	THEME FROM THE INVADERS, Yellow Magic Orchestra, A&M	
18	8	CRYING, Don McLean, EMI	
19	38	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury	
20	32	WEDNESDAY WEEK, Undertones, Sire	
21	28	LIP UP FATTY, Bad Manners, Magnet	
22	25	NEON KNIGHTS, Black Sabbath, Vertigo	
23	40	MARIANA, Gibson Brothers, Island	
24	12	FUNKYTOWN, Lipps Inc., Casablanca	
25	NEW	ARE YOU GETTING ENOUGH, Hot Chocolate, Rak	
26	25	MY GIRL, Whispers, Solar	
27	11	TO BE OR NOT TO BE, B.A. Robertson, Asylum	
28	27	ME, MYSELF, I, Joan Armatrading, A&M	
29	NEW	9 TO 5, Sheena Easton, EMI	
30	22	PLAY THE GAME, Queen, EMI	
31	NEW	SANCTUARY, New Musik, GTO	
32	39	DOES SHE HAVE A FRIEND, Gene Chandler, 20th Century	
33	NEW	FUNKIN' FOR JAMAICA, Tom Browne, Arista	
34	21	I'M NOT YOUR STEPPIN' STONE, Sex Pistols, Virgin	
35	14	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto	
36	NEW	BRAZILIAN LOVE AFFAIR, George Duke, Epic	
37	34	FANTASY, Gerald Kenny, RCA	
38	NEW	BURNING CAR, John Foxx, Metal Beat	
39	NEW	SLEEP WALK, Ultravox, Chrysalis	
40	15	SIMON TEMPLER/TWO PINTS OF LAGER, Splodgensabounds, Deram	

ALBUMS

This Week	Last Week	Title	Artist
1	1	THE GAME, Queen, EMI	
2	2	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones	
3	7	XANADU, Soundtrack, Jet	
4	3	DEEPEST PURPLE, Deep Purple, Harvest	
5	4	FLESH AND BLOOD, Roxy Music, Polydor	
6	NEW	SEARCHING FOR THE YOUNG REBELS, Dexy's Midnight Runners, Parlophone	
7	NEW	GIVE ME THE NIGHT, George Benson, Warner Bros.	
8	6	UPRISING, Bob Marley, Island	
9	11	OFF THE WALL, Michael Jackson, Epic	
10	9	ME, MYSELF, I, Joan Armatrading, A&M	
11	NEW	CLOSER, Joy Division, Factory	
12	12	CULTOSAURUS ERECTUS, Blue Oyster Cult, CBS	
13	10	MCCARTNEY II, Paul McCartney, Parlophone	
14	8	LIVE AT LAST, Black Sabbath, Nems	
15	5	KING OF THE ROAD, Boxcar Willie, Warwick	
16	25	MAGIC REGGAE, Various, K-tel	
17	40	MANILOW MAGIC, Barry Manilow, Arista	
18	13	SKY 2, Sky, Ariola	
19	16	PETER GABRIEL, Peter Gabriel, Charisma	
20	14	VIENNA, Ultravox, Chrysalis	
21	18	JUST CAN'T STOP, Beat, Go-Foot	
22	29	ALL FOR YOU, Johnny Mathis, CBS	
23	19	REGGATTA DE BLANC, Police, A&M	
24	NEW	ROMANTIC GUITAR, Paul Brett, K- tel	
25	17	READY AND WILLING, Whitesnake, United Artists	
26	26	WHEELS OF STEEL, Saxon, Carrere	
27	21	DUKE, Genesis, Charisma	
28	23	THE MAGIC OF BONEY M, Atlantic	
29	NEW	HEART TO HEART, Ray Charles, London	
30	20	SAVED, BOB DYLAN, CBS	
31	15	HOT WAX, Various, K-tel	
32	33	GREATEST HITS, Rose Royce, Whitfield	

33	NEW	DO A RUNNER, Athletico Spizz 80, A&M	
34	39	12 GOLD BARS, Status Quo, Vertigo	
35	38	ORCHESTRAL MANOEUVERS IN THE DARK, Dindisc	
36	28	ONE STEP BEYOND, Madness, Stiff	
37	24	DIANA, Diana Ross, Motown	
38	32	OUTLANDOS D'AMOUR, Police, A&M	
39	NEW	IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic	
40	NEW	RHAPSODY AND BLUES, Crusaders, MCA	

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 7/23/80
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN, Lipps Inc., Casablanca	
2	3	THE ROSE, Bette Midler, Atlantic	
3	2	IT'S STILL ROCK 'N' ROLL TO ME, Billy Joel, CBS	
4	4	CARS, Gary Numan, Beggars Banquet	
5	6	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca	
6	10	MAGIC, Olivia Newton-John, MCA	
7	7	LITTLE JEANIE, Elton John, MCA	
8	5	COMING UP, Paul McCartney, Columbia	
9	9	ECHO BEACH, Martha & The Muffins, Virgin	
10	11	SHE'S OUT OF MY LIFE, Michael Jackson, Epic	
11	8	FINE STATE OF AFFAIRS, Burton Cummings, CBS	
12	13	CALL ME, Blondie, Chrysalis	
13	20	MISUNDERSTANDING, Genesis, Atlantic	
14	12	TIRED OF TOEIN' THE LINE, Rocky Burnette, Capitol	
15	14	STEAL AWAY, Robbie Dupree, Elektra	
16	NEW	ALL NIGHT LONG, Joe Walsh, Elektra	
17	18	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia	
18	NEW	COCAINE, Eric Clapton, RSO	
19	16	I'M ALIVE, Electric Light Orchestra, MCA	
20	15	CLONES, Alice Cooper, Warner Bros.	

ALBUMS

1	1	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones	
2	2	GLASS HOUSES, Billy Joel, Columbia	
3	5	AGAINST THE WIND, Bob Seger, Capitol	
4	3	EMPTY GLASS, Peter Dinklage, A&M	
5	4	THE GAME, Queen, Elektra	
6	6	DUKE, Genesis, Atlantic	
7	7	PETER GABRIEL, Peter Gabriel, Charisma	
8	20	UNCUT, Powder Blues, RCA	
9	9	IN THE HEAT OF THE NIGHT, Pat Bennett, Chrysalis	
10	12	HOLD OUT, Jackson Browne, Asylum	
11	10	THE WALL, Pink Floyd, Columbia	
12	7	FLESH AND BLOOD, Roxy Music, A&M	
13	13	THE BLUES BROTHERS, Atlantic	
14	14	BAD HABITS, The Monks, Capitol	
15	19	ONE FOR THE ROAD, Kinks, Capitol	
16	15	WOMAN LOVE, Burton Cummings, Epic	
17	17	JUST ONE NIGHT, Eric Clapton, RSO	
18	11	THE ROSE, Soundtrack, Atlantic	
19	NEW	THE UP ESCALATOR, Graham Parker, Capitol	
20	18	YOUNG AND RESTLESS, Prism, Capitol	

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/28/80
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN, Lipps Inc., Casablanca	
2	2	D.I.S.C.O., Ottawa, Polydor	
3	3	NO DOUBT ABOUT IT, Hot Chocolate, Rak	
4	11	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet	
5	6	BOBBY BROWN, Frank Zappa, CBS	
6	4	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor	
7	5	DER NIPPEL, Mike Kruger, EMI	
8	7	SEXY EYES, Dr. Hook, Capitol	
9	10	ALOHA-OE, UNTIL WE MEET AGAIN, Goombay Dance Band, CBS	
10	8	BOAT ON THE RIVER, Styx, A&M	
11	9	WHAT'S ANOTHER YEAR, Johnny Logan, Epic	
12	17	MATADOR, Garland Jeffreys, A&M	
13	14	MIDNITE DYNAMOS, Matchbox, Magnet	
14	13	TOCCATA, Sky, Ariola	
15	20	MARIANA, Gibson Brothers, Polydor	
16	26	YOU AND ME, Spargo, EMI	
17	27	COMING UP, Paul McCartney, Parlophone	
18	12	GO JOHNNY GO, Eruption, Ariola	
19	30	FREU DICH BLOSS NICHT ZU FRUEH, Gitte, Global	
20	16	JANUARY FEBRUARY, Barbara Dickson, CBS	
21	18	YOU'RE O.K., Ottawan, Carrere	
22	15	CALL ME, Blondie, Chrysalis	

23	19	ROM, Dschinghis Khan, Jupiter	
24	21	I SEE A BOAT, Boney M, Hansa	
25	24	I'M ALIVE, Electric Light Orchestra, Jet	
26	28	YOU'RE ALL I NEED, Peter Kent, EMI	
27	22	DO WAH DIDDY DIDDY, A La Carte, Hansa	
28	25	WE ARE THE POPKINGS, Chilly, Polydor	
29	23	SUN OF JAMAICA, Goombay Dance Band, CBS	
30	NEW	FIRE ON THE WATER, Orlando Riva Sound, Ariola	

ALBUMS

1	9	20 GREATEST HITS, Hot Chocolate, Rak	
2	10	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones	
3	1	DIE SCHONSTEN MELODIEN DER WELT, Anthony Ventura Orchestra, Arcade	
4	2	THE WALL, Pink Floyd, Harvest	
5	17	THE GAME, Queen, EMI	
6	12	FLESH AND BLOOD, Roxy Music, Polydor	
7	5	DER NIPPEL, Mike Kruger, EMI	
8	4	UNMASKED, Kiss, Casablanca	
9	6	VIVA ITALIA, Adriano Celentano, Ariola	
10	15	SKY 2, Sky, Ariola	
11	8	TRAUMEREIEN, Richard Clayderman, Telefunken	
12	3	ZAUBER DER KARIBIK, Goombay Dance Band, CBS	
13	13	HIT SOMMER '80, Various, Polystar	
14	11	MOUTH TO MOUTH, Lipps Inc., Casablanca	
15	7	CORNERSTONE, Styx, A&M	
16	14	HIGHWAY TO HELL, AC/DC, Atlantic	
17	18	SURVIVAL, Bob Marley & Wailers, Island	
18	16	THE MAGIC OF BONEY M, Hansa	
19	NEW	JUST ONE NIGHT, Eric Clapton, RSO	
20	NEW	XANADU, Soundtrack, Jet	

ITALY

(Courtesy Germano Ruscitto)
As of 7/22/80
SINGLES

This Week	Last Week	Title	Artist
1	1	NON SO CHE DAREI, Alan Sorrenti, EMI	
2	3	LUNA, Gianni Togni, Paradiso/CGD- MM	
3	2	IL TEMPO SE NA VA, Adriano Celentano, Clan/CGD-MM	
4	4	OLYMPIC GAMES, Miguel Bose, CBS/CGD-MM	
5	10	COBRA, Rettore, Ariston/Ricordi	
6	5	MONKEY CHOP, Dan-I, Island/ Ricordi	
7	6	FUNKYTOWN, Lipps Inc., Casablanca/Durium	
8	16	STELLA STAI, Umberto Tozzi, CGD- MM	
9	7	L'APEMANIA, Katia Svizzero, Cetra/ Fonit Cetra	
10	19	CANTERO PER TE, I Pooh, CGD-MM	
11	9	SPACER, Sheila & B. Devotion, Carrere/Fonit Cetra	
12	17	CALL ME, Blondie, Chrysalis	
13	NEW	SCENE DA UN AMORE, Riccardo Fogli, Paradiso/CGD-MM	
14	14	MESSAGE IN A BOTTLE, Police, A&M/CGD-MM	
15	11	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest/EMI	
16	8	VIDEO KILLED THE RADIO STAR, Buggles, Island/Ricordi	
17	NEW	10 TO VOGLIO BENE, Roberto Soffici, Cetra-Fonit/Cetra	
18	12	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA	
19	15	CANDY CANDY, Rocking Horse, RCA	
20	13	SU DI NOI, Pupo, Baby/CGD-MM	

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 7/26/80

This Week	Last Week	Title	Artist
1	1	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor	
2	2	BRASS IN POCKET, Pretenders, Sire	
3	6	PARADISE ROAD, Joy, RPM	
4	8	IT HURTS TOO MUCH, Eric Carmen, Arista	
5	3	CRYING, Don McLean, EMI	
6	5	TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA	
7	4	DAY-O/ISLAND IN THE SUN, Richard Jon Smith, Bullet	
8	NEW	MORE THAN I CAN SAY, Leo Sayer, Chrysalis	
9	10	CALL ME, Blondie, Chrysalis	
10	7	IT'S MY HOUSE, Diana Ross, Motown	

Word Changes

AMSTERDAM—U.S. gospel label Word will be handled in Benelux by Gospel Music International, based in Velp. Word was previously distributed in this region by Inelco,

International Australians Report Booming Music Sales

SYDNEY — Australian music publishers are reporting a dramatic upsurge in business, for which they can offer no logical explanation.

Chappell, Warner Bros., Castle and ATV estimate a trading increase of 25% in the past year. "It's an across-the-board boom," says Chappell chief Colin Cornish. "We're all moving more pop folios, organ compilations, educational lines, tutors, classics compilations—the lot. The public is simply buying more sheet music."

"My only theory," says Castle managing director Frank Donlevy, "is that, with the slump in record sales, retailers are pushing sheets and folios to pay the rent."

"What used to be a dusty rack in the corner is now being placed right up front. Similarly, with records moving out of the consumers' reach, there is a return to home musicianship."

"The three of us (Chappell and Warner also) do about 75% of the

publishing business in this country, so we know that it's no fluke. From 'How To Play Piano' to 'South Pacific For Wurlitzer,' sales are right up and look like staying that way for a while."

Warner Bros. Music head Bill Fleming cites an example of 750 sheets of Led Zeppelin's "Stairway To Heaven" being sold in January, 1980, adding to total sales of 14,000.

"Six Ribbons," a local composition by media superstar Jon English, featured in a high-rating television series, has moved 21,000 sheets for Chappell.

"Day Trip To Bangor" has shifted 7,000 copies in just a couple of months for the same company, while "Music Box Dancer" has so far done 60,000 and "Song For Guy" 15,000.

According to ATV managing director Chris Gilbey, the upsurge has a great deal to do with the increased quality and range of contemporary material.

London Print Plans Keyed To Decca Plant Purchase

LONDON—London Print & Design has bought the Decca Records manufacturing facility at New Malden, Surrey, for an undisclosed sum.

The deal gives the privately owned, London-based company a complete manufacturing plant with an annual capacity of around 14 million records, and which embodies the entire Decca manufacturing process, from lacquer to finished pressing.

Some items of equipment, described by London Print as "unique," are involved, and the deal embraces "technical cooperation" from former Decca technical staff, to enable the new owner to reproduce the Decca 12-inch and seven-inch production process.

Background to the purchase is that Racal acquired Decca in April this year, but was uneasy about going into the record business.

Decca record activities went to PolyGram, excluding manufacturing, for around \$30 million. PolyGram, with its own production facilities, did not want to pick up Decca's plant.

Jazz At Northsea Event

• Continued from page 49

son on tenor, Benny Vasseur (a last-minute replacement for Curtis Fuller) on trombone, Joe Kennedy Jr. on violin, Cecil Payne on baritone saxophone and the highly dependable rhythm section of Ray Bryant, Major Holley and Oliver Jackson.

The Art Pepper Quartet played two riveting sets to packed houses and there were excellent, polished performances by the Kenny Burrell Trio and the Art Farmer Quartet.

Coincident with these sets by seasoned jazz performers were lively jazz-rock sessions by the younger generation of European musicians. Dutch keyboard wizard Jasper van't Hof produced two outstanding solo sets and the quintet of 24-year-old Didier Lockwood, a brilliantly gifted French violinist, played some dramatic and imaginative music which placed strong emphasis on melodic integrity.

Supple, swinging mainstream jazz from the Basie Alumni and the Concord Super Band, muscular bebop

from the bands of Art Blakey and Johnny Griffin, torrid Afro-Cuban music from Mongo Santamaria, and sophisticated jazz-rock from the Stanley Clarke Band were the high points of Saturday's presentations.

The indomitable Art Blakey, founding father of the hard-bop movement and still a magnificent power behind the drums and a magical musical catalyst, demonstrated that, at 60, he has lost none of his creative ingenuity. He presented his new augmented Jazz Messengers and scored a triumph.

Sunday was notable for a typically compulsive performance by Oscar Peterson and his guest musicians, a solo piano set of surpassing elegance and melodic grace by the George Coleman Octet—on tour in Europe for the first time—and a wonderfully warm and imaginative presentation of mostly new songs by Betty Carter.

Other performances during the festival were by the Dizzy Gillespie Quartet, the Monty Alexander Quartet and the Freddie Hubbard Quartet.

A&M Licenses CBS Through Latin Marts

• Continued from page 1

Jack Losmann, A&M's international vice president, acknowledges that the company conducted negotiations with a number of firms—including EMI (for renewal) and RCA—over Latin American licensing, but eventually chose CBS because of its "aggressive and expansionist" plans for the region over the next few years.

The success of the A&M/CBS relationship in Europe was also a factor, he adds. "We've been very comfortable with CBS there, and our artist rosters and product have proved most compatible."

CBS Records International president Allen Davis confirms Losmann's view. "We place great importance in the growth potential of Latin America, and in the position we foresee the region assuming in the worldwide music business community," he says.

CBS is installing A&M label managers in its Latin companies—much as it has done in Europe—and there'll be a label coordinator in its regional headquarters in Coral Gables, Fla., responsible for over-

seeing A&M release patterns, promotion drives and artist tours.

Tours, in particular, will be an important part of A&M's plans for the region, says Losmann. "We feel we can overcome past problems, and send our best acts into Latin markets in the months and years ahead."

On disk, A&M artists who have proved popular south of the border in recent times include Herb Alpert, Supertramp, Styx, the Brothers Johnson, Peter Frampton, Rita Coolidge, Chuck Mangione, Chris de Burgh and Rick Wakeman.

Losmann says that there are no plans for the label to sign and develop Latin talent specifically. "But if the right artist and the right opportunity present themselves, then we'll take it."

He's also optimistic that some European markets—notably Spain and Italy—can act as a springboard into Latin American markets for A&M product, underscoring the value of the CBS association.

A&M's distribution deal with CBS in Continental Europe expires in about 12 months, and Losmann says that negotiations over renewal will begin in the near future.

U.K. Success Eludes Gold

LONDON—Gold, the unknown British band that went to Russia and scored a five million-selling Melodiya album, (Billboard, Dec. 22, 1979), is still finding success at home as elusive as ever.

Now, in a new attempt to get round what they see as the complacency of a closed U.K. scene, the six-piece group has set up its own label, Sky-Hi Records, and publishing company, Paris Publishing.

First product on the label, distributed through Stage One, is the single "Hightime." An album is in preparation, and band members John Sheehan and Danny Ryan say they are on the lookout for other new acts.

In Russia, Gold's concerts and live album outsold those from top Western opposition of the calibre of Elton John, and promoter Stanley Laudan is setting a second tour for 1981. But in Britain the group's experiences over an 11-year professional career have left them bitter and frustrated: driven, like many experienced road bands, to create their own outlet for their own material.

"Over here you can go on the road, you learn your craft as a per-

former, and then you find it's not the quality of your record that counts, it's whether you can get it heard by the public," says Ryan.

"You see acts that have been together five minutes and never played outside a studio getting all the promotion in the world, but if you don't have the contacts it's hopeless. Take the Radio One playlist for example, which is determined by a group of pluggers and producers who all know each other, they're sitting around in London, they don't know what's going on around the country, and they're manipulating something they have no right to manipulate. But if the public never get to hear your music, how can you hope to sell it to them?"

With the Melodiya album due to be released in other Eastern Bloc countries and the U.K. label under way, next target for Gold is North America, where the band feels its brand of very professional pop stands a good chance. Negotiations are still in train, but Sheehan and Ryan say they will work in the U.S. with a tour and an album by early 1981.

RCA RECORDS/PRT

Levy To Helm U.K. Unit

LONDON—Though a few details remain, at presstime, to be worked out, it is virtually certain that Michael Levy, founder and chief of Magnet Records, will be managing director of the new RCA Records/PRT joint venture company here (Billboard, July 5, 1980).

The Magnet operation is to be acquired by the newly merged group, with a figure of \$2 million mooted as the purchasing price.

Jack Craig, RCA Records' U.K. managing director and main planner of the RCA/PRT (Pye) link, says, "Michael Levy is the man. The formal signing is coming soon."

Meanwhile, speculation continues about just what will happen to PRT's pressing plant in Mitcham, Surrey, and RCA's plant at Washington, County Durham.

A first step to "rationalization"

under the merger is that 88 employees have lost their jobs in the Washington location, representing more than 25% of the total workforce of 360.

These are voluntary redundancies, worked out with the three main trades unions involved. Most of the jobs lost are in the clerical and shop floor sections, with no management involved.

RCA stresses the cuts are due to the general economic state of recession, not the link with the PRT operation. The move is to make the Washington plant "more competitive," and industry observers feel it's likely that both Washington and Mitcham will be retained under the merger. Earlier, it was feared that Washington, because of its geographic location in the North East of England, would go.

Billboard® Hits Of The World™

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

JAPAN

(Courtesy Music Labo)
As of 7/28/80
SINGLES

This Week	Last Week	Title	Artist
1	1	DANCING ALL NIGHT	Monta & Brothers, Philips
2	3	AISHUU DATE	Toshihiko Tahara, Canyon
3	2	TONIGHT	Shannels, Epic/Sony
4	6	KOI-NO-TSUNAWATARI	Akiko Nakamura, Teichiku
5	12	JUNKO	Takeshi Nagabuchi, Toshiba-EMI
6	7	WAKARETEMO-SUKINAHITO	Los Indios & Sylvia, Polydor
7	5	SUBARU	Shinji Tanimura, Casablanca
8	17	SAKIMORI-NO-UTA	Masashi Sada, Masashi
9	11	YES-NO	Off Course, Toshiba-EMI
10	14	KURUTTA KAJITSU	Alice, Polystar
11	9	YOU ARE LOVE	Janis Ian, Air
12	8	RISE ON TIME	Tatsuro, Air
13	4	ROCK 'N' ROLL WIDOW	Momoe Yamaguchi, CBS/Sony
14	16	RYDEEN	Yellow Magic Orchestra, Alfa
15	10	MINAMI KAIKISEN	Takao Horiuchi & Tomoharu Taki, Casablanca
16	13	CALL ME	Blondie, Chrysalis
17	15	TECHNO POLICE	Yellow Magic Orchestra, Alfa
18	18	AME-NO-BOJO	Aki Yoshito, Teichiku
19	NEW	AOI SANGOSHU	Seiko Matsuda, CBS/Sony
20	19	YOU MAY DREAM	Sheena & Rokkets, Alfa

ALBUMS

1	1	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
2	2	MULTIPLIES	Yellow Magic Orchestra, Alfa
3	5	NICE SHOT	Sadao Watanabe, Flying Disk
4	4	TOKI-NO-NAI-HOTEL	Yumi Matsutohya, Toshiba-EMI
5	3	SUBARU	Shinji Tanimura, Casablanca
6	6	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
7	7	MR. BLACK	Shannels, Epic
8	8	T-WAVE	Masayoshi Takanaka, Kitty
9	9	KAVACH	Eikichi Yazawa, Warner Bros.
10	10	ROMAN	Chiharu Maysuyama, North
11	11	THERE AND BACK	Jeff Beck, Epic
12	12	MEMORIAL 1976-1979	Alice, Polystar
13	14	GLASS HOUSES	Billy Joel, CBS/Sony
14	19	LYENA	Yukihide Takekawa, Columbia
15	13	LIKE YOU	Keiki Mizukoshi, Polydor
16	16	DERACINE	Takao Horiuchi, Polystar
17	NEW	GYAKURYU	Tsuyoshi Nagabuchi, Toshiba-EMI
18	15	ONGAKU SATSUJIN	Yukihiko Takahashi, King
19	NEW	THE GREATEST OF ALL	Eikichi Yazawa, CBS/Sony
20	NEW	YAMATO YO	Soundtrack, Columbia

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/21/80
SINGLES

This Week	Last Week	Title	Artist
1	1	CAN'T STOP THE MUSIC	Village People, RCA
2	2	TURNING JAPANESE	Vapors, United Artists
3	3	YOU'VE LOST THAT LOVIN' FEELING	Long John Baldry & Kathi MacDonald, EMI America
4	7	FUNKYTOWN	Lipps Inc., Casablanca
5	5	CALL ME	Blondie, Chrysalis
6	11	SHANDI	Kiss, Casablanca
7	4	COMING UP	Paul McCartney, Parlophone
8	9	LOVE AT FIRST NIGHT	Kim Hart, EMI
9	6	TIRED OF TOWEIN' THE LINE	Rocky Burnette, EMI
10	8	CHEAP WINE	Cold Chisel, WEA
11	17	I ONLY WANT TO BE WITH YOU	Tourists, 7 Records
12	19	LITTLE JEANIE	Elton John, Rocket
13	13	SKINNY GIRLS	Alan O'Day, Pacific
14	12	IT'S STILL ROCK & ROLL TO ME	Billy Joel, CBS
15	18	WE ARE GLASS	Gary Numan, WEA
16	10	THE ROSE	Bette Midler, Atlantic
17	14	WORKING MY WAY BACK TO YOU	Spinners, Atlantic
18	15	NO SECRETS	Angels, Epic
19	NEW	CAN'T HELP MYSELF	Flowers, Regular
20	16	THERE AIN'T NO AGE FOR ROCK 'N' ROLL	Veterans, Avenue

ALBUMS

1	1	CAN'T STOP THE MUSIC	Soundtrack, RCA
2	2	EAST	Cold Chisel, WEA
3	4	GLASS HOUSES	Billy Joel, CBS
4	5	UNMASKED	Kiss, Casablanca
5	11	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
6	6	DARK ROOM	Angels, Epic
7	3	THE MAGIC OF BONEY M	Atlantic/Hansa

8	10	21 AT 33	Elton John, Rocket
9	7	STARDUST	Willie Nelson, CBS
10	8	TRUE COLOURS	Split Enz, Mushroom
11	9	THE ROSE	Soundtrack, Atlantic
12	12	THE BOYS LIGHT UP	Australian Crawl, EMI
13	14	McCARTNEY II	Paul McCartney, Parlophone
14	15	SPACE RACE	Mi-Sex, CBS
15	13	SKY 2	Sky, Ariola
16	NEW	HOLD OUT	Jackson Browne, Asylum
17	17	ME, MYSELF, I	Joan Armatrading, A&M
18	18	SAVED	Bob Dylan, CBS
19	16	NIGHT RAINS	Queen Ian, Interfusion
20	NEW	THE GAME	Queen, Elektra

FRANCE

(Courtesy Videomusic Actualite)
As of 7/26/80
SINGLES

This Week	Last Week	Title	Artist
1	NEW	IL JOUAIT DU PIANO DEBOUT	France Gall, Atlantic
2	5	FUNKYTOWN	Lipps Inc., Casablanca
3	NEW	NIGHT BOAT TO CAIRO	Madness, Stiff
4	1	BANANA SPLIT	LIO, Arabella
5	NEW	LA GROUPE DU PIANISTE	Michel Berger, Warner Bros.
6	6	T'ES OK	Ottawan, Carrere
7	NEW	CALL ME	Blondie, Chrysalis
8	2	LES JARDINS DU CIEL	Jaoro, Garina
9	12	STOMP	Brothers Johnson, A&M
10	NEW	REVIENS	Herve Vilard, Trema
11	15	AND THE BEAT GOES ON	Whispers, Solar
12	10	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
13	NEW	A PARTIR DE MAINTENANT	Johnny Hallyday, Philips
14	20	L'ENCRE DE TES YEUX	Francis Cabrel, CBS
15	NEW	LITTLE JEANIE	Elton John, Rocket
16	3	WALKING ON THE MOON	Police, A&M
17	7	C'EST MA VIE	Julio Iglesias, CBS
18	NEW	DON'T PUSH IT DON'T FORCE IT	Leon Haywood, 20th Century
19	NEW	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
20	NEW	COULD YOU BE LOVED	Bob Marley, Island

ALBUMS

1	3	PARIS FRANCE	France Gall, Atlantic
2	NEW	UPRISING	Bob Marley & Wailers, Island
3	NEW	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
4	NEW	BEAUSEJOUR	Michel Berger, Warner Bros.
5	2	REPRESSION	Trust, CBS
6	6	ONE STEP BEYOND	Madness, Stiff
7	8	PETER GABRIEL	Peter Gabriel, Charisma
8	1	SENTIMENTAL	Julio Iglesias, CBS
9	NEW	MOUTH TO MOUTH	Lipps Inc., Casablanca
10	NEW	SAVED	Bob Dylan, CBS
11	13	FRAGILE	Francis Cabrel, CBS
12	4	REGGATTA DE BLANC	Police, A&M
13	NEW	21 AT 33	Elton John, Rocket
14	5	O'GRINGO	Bernard Lavillier & Barclay
15	12	THE WALL	Pink Floyd, Harvest
16	10	LES MUSIQUES DE L'AMOUR	Richard Clayderman, Delphine
17	17	HIGHWAY TO HELL	AC/DC, Atlantic
18	NEW	A PARTIR DE MAINTENANT	Johnny Hallyday, Philips
20	11	D'HER ET D'AUJOURD'HUI	Yves Montand, Philips

HOLLAND

(Courtesy BUMA/STEMRA)
As of 7/15/80
SINGLES

This Week	Last Week	Title	Artist
1	3	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
2	1	LATE AT NIGHT	Maywood, EMI
3	NEW	MIDNIGHT DYNAMOS	Matchbox, Magnet
4	NEW	CUPID	Spinners, Atlantic
5	6	MET JE OGEN DICHT	Rob De Nijs, EMI
6	6	ALOHA-OE UNTIL WE MEET AGAIN	Goombay Dance Band, CBS
7	NEW	THEME FROM NEW YORK	NEW YORK, Frank Sinatra, Reprise
8	NEW	POWER	Temptations, Motown
9	NEW	COULD YOU BE LOVED	Bob Marley, Island
10	NEW	RELIGHT MY FIRE	Dan Hartman, Blue Sky

ALBUMS

1	9	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
2	1	THE GAME	Queen, EMI
3	4	HAPPY SUMMER PARTY	James Last, Polydor
4	8	THE BEST OF ROGER WHITTAKER	K-tel
5	6	MET JE OGEN DICHT	Rob De Nijs, EMI
6	NEW	GOING DEAF FOR A LIVING	Fischer Z, United Artists

SPAIN

(Courtesy El Gran Musical)
As of 7/26/80
SINGLES

This Week	Last Week	Title	Artist
1	2	HEY	Julio Iglesias, CBS
2	1	FUNKYTOWN	Lipps Inc., Casablanca
3	5	CLARIDAD	Umberto Tozzi, Epic
4	6	COMING UP	Paul McCartney, Parlophone
5	4	MORIR DE AMOR	Miguel Bose, CBS
6	3	ZIMBABWE	Bob Marley, Island
7	NEW	MI QUERIDO	MI VIEJO, MI AMIGO, Roberto Carlos, CBS
8	8	GONNA GET ALONG WITHOUT YOU	NOW, Viola Wills, Ariola
9	7	RAP-O-CLAP-O	Joe Bataan, Salsoul
10	10	DIME QUE ME QUIERES	Tequila, Zafiro

ALBUMS

1	1	HEY	Julio Iglesias, CBS
2	3	MIGUEL	Miguel Bose, CBS
3	2	UN ENCUESTRO	Triana, Movieplay
4	5	MOUTH TO MOUTH	Lipps Inc., Casablanca
5	4	SURVIVAL	Bob Marley & Wailers, Island
6	6	MI QUERIDO	MI VIEJO, MI AMIGO, Roberto Carlos, CBS
7	8	McCARTNEY II	Paul McCartney, Parlophone
8	NEW	VIVA TEQUILA	Tequila, Zafiro
9	7	THE WALL	Pink Floyd, Harvest
10	NEW	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones

NORWAY

(Courtesy Verdens Gang)
As of 7/24/80
SINGLES

This Week	Last Week	Title	Artist
1	1	XANADU	Olivia Newton-John & Electric Light Orchestra, Jet
2	2	FUNKYTOWN	Lipps Inc., Casablanca
3	3	I'M ALIVE	Electric Light Orchestra, Jet
4	4	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
5	5	COMING UP	Paul McCartney, Parlophone
6	8	SHANDI	Kiss, Casablanca
7	7	NONO SO CHE DAREI	Alan Sorrenti, Sonet
8	6	CALL ME	Blondie, Chrysalis
9	NEW	WATERFALLS	Paul McCartney, Parlophone
10	NEW	PLAY THE GAME	Queen, EMI

ALBUMS

1	3	XANADU	Soundtrack, Jet
2	3	THE GAME	Queen, EMI
3	1	UNMASKED	Kiss, Casablanca
4	7	EMOTIONAL RESCUE	Rolling Stones, Rolling Stones
5	2	MENTALKREM	Jahn Teigen, RCA
6	5	FOERSTE AKT	Dollie, dB
7	9	HO RANDI	Randi Hansen, Nor Disc
8	8	ME MYSELF I	Joan Armatrading, A&M
9	6	SAVED	Bob Dylan, CBS
10	NEW	UPRISING	Bob Marley & Wailers, Island

Good News

• Continued from page 50

bemoaning the company's "monopoly" position.

When Good News started life, Montreux rock concerts were the only major concert events in Switzerland. The agency began organizing concerts outside Montreux, introduced new promotion methods, used direct mail marketing, promoted its distinctive monkey logo.

In the early days it was something of an "underground" organization, promoting many experimental gigs with unknown artists. Today it is very much overground, a service company for top acts. This summer's schedule boasts the J. Geils Band, Devo, Zappa, Led Zeppelin, Santana, Roxy Music and many more.

To spread its risks, the company's partners have become active in other fields. Peter Zumsteg manages and produces Pfuri and Gorps and Kniri. Freddy Burger handles Katza Epstein and Udo Juergens, while Andre Bechir controls the day-to-day running of the agency.

AUGUST 2, 1980 BILLBOARD

Record Numbers Attend Montreux Organizer Nobs Caters For Wide Variety Of Tastes

• Continued from page 32

leader, gifted arranger and outstanding soloist, is justifiably proud of this star-studded group. Pianist Harold Mabern earned tremendous acclaim for his magnificent solo work on Frank Foster's "Simone" and his own, cleverly scored "Waltzing Westward." And there were brilliant contributions from Sal Nistico, Frank Strozier and Clint Houston, a bassist with extraordinary technical dexterity.

The high creative level was maintained by the Art Blakey Jazz Messengers band which also bristles with fine soloists—both established and newly emerging—and which has as its heart and soul one of the most effortlessly and entertaining drummers in the business. Extra power in the rhythm department was provided by Michael Carven, playing an identical kit to the leader's, and Blakey used the extra horn power intelligently on certain numbers by

pairing soloists for alternate choruses.

Opening night of the six-day jazz section of the Festival featured the Mel Lewis Jazz Orchestra, paying a handsome tribute to the compositions of Herbie Hancock, the Albert Mangelsdorff Trio, featuring the leader's extraordinary trombone virtuosity; and the Quintet of Didier Lockwood, with Jan Hammer on polyphonic synthesizer, Gerry Brown on drums, Bo Stief on bass and Bob Malach on tenor saxophone.

The powerhouse Lewis band made the most of the richly textured writing of arranger Bob Mintzer and featured excellent solo work from pianist Jim McNeely, trumpeter John Marshall, trombonist Lee Robertson and saxophonist Dick Oatts, whose extended improvisation on "Speak Like A Child" was strikingly eloquent.

Albert Mangelsdorff, making his first appearance at the festival,

presented a most engaging set, combining free jazz material with more orthodox playing and getting excellent support from drummer Ronald Shannon Jackson and bassist Jean-Francois Jenny Clark.

The evening entitled "Today's Sounds" offered a further rich variety of music. Star billing went to the Mingus Dynasty, led by Jimmy Knepper and featuring high caliber solo work from Knepper himself, pianist Roland Hanna, bassists Aladar Pege and Mike Richmond, trumpeter Randy Brecker and saxophonist Joe Farrell. The band captured the raw vitality and tempestuousness of Mingus's music in its readings of "Better Get It In Your Soul," "Haitian Fight Song" and "Fables Of Faubus."

Tito Puente's Latin Percussion Jazz Ensemble, featuring the diminutive Carlos "Patato" Valdes on congas, Alfredo de la Fe on electric five-string violin and Jorge Dalto on piano, evoked a tremendous response from the Montreux audience with its extrovert brand of intensely rhythmic music but the most refreshing and moving performance of the evening came from the distinctive group of Abdullah Ibrahim Dollar Brand, making its first appearance at Montreux.

The moods of the music ranged from tranquil solemnity to the wild and spirited exuberance of "high life" jubilation—but throughout there was an overriding atmosphere of peace and integrity.

The penultimate evening of Montreux and labeled "Four Continents" and promised, once again, infinite variety. Instead, it proved to be an evening of monotonous insistence on Latin American rhythms. It was opened by the Naoya Matsuoka Big Band from Japan—an eager and well-rehearsed outfit which ran like clockwork and had almost no personality of its own. Even the addition of "surprise" guests such as Toots Thielemans and Mongo Santamaria failed to lift the proceedings above the level of unremitting soulless efficiency.

The wayward informality of the following set, which featured Dizzy Gillespie, Toots Thielemans and Bernard Purdie (the drummer from the Gato Barbieri Band) in a totally spontaneous session, was in stark contrast to the Japanese offering.

Although Thielemans was at a decided disadvantage because of having to operate on guitar (an instrument on which he is far less impressive than he is on harmonica) and because of not having the faintest idea of what Gillespie was going to play, the set worked well on the whole. Gillespie not only used all his considerable stage guile to sustain audience interest—including a whimsical chorus or two of vocal blues and a short excursion on harmonica—but he also played some extremely fine trumpet choruses.

After more Latin music from the Gato Barbieri group, brilliantly and zestfully played but having its impact steadily dissipated by endless repetition both of tempo and of two- and four-bar vamps, the evening concluded with some Latin music from Mongo Santamaria with Gillespie appearing as special guest.

The final night was a tribute to New Orleans featuring Champion Jack Dupree, the band of Wallace Davenport, the New Orleans Gospel Choir and Fats Domino's Rhythm and Blues Explosion. It afforded a majestic climax to an international jazz festival which this year was perhaps more international and more festive than jazzy.



STARDUST STAR—Willie Nelson is presented with a platinum disk for Canadian sales of his Columbia album, "Stardust," by Stan Kulin, senior vice president of CBS Canada. Latter handed over the award—and gold disks for two other albums—after Nelson's recent appearance at Ontario's Rock Hill Park.

Indie Labels Awaiting London Canada's Fate

By DAVID FARRELL

MONTREAL—The PolyGram acquisition of Decca has left London Canada with a trimmed down roster as of July 1, but so far there has been no move to shut down national warehouses or cut back on regional staff.

PolyGram president Tim Harrold says he is "delighted" to handle the new London repertoire, emphasizing the added weight the new classical roster will make to the DG and Philips catalog the company already sells here.

In a written statement, Harrold named artists such as Luciano Pavarotti, Herbert Von Karajan and Joan Sutherland as part of the transfer of what he termed a "prestigious label."

Rock acts emphasized included the Moody Blues, Justin Hayward and new act, Splodgensabounds. The latter recently scored a major U.K. hit with the single "Simon Templar/Two Pints Of Lager."

While the transfer adds obvious clout to PolyGram's already substantial sales share, the main concern of the industry here at this time is over the fate of London Records.

Operating a large plant at its head-office in this city, the company employs close to 100 people in manufacturing, sales and related fields. The plant also serves to provide the Quebec market with much of the services needed to sustain the fragile Quebecois "sound" via custom pressing for smaller labels.

In addition to fulfilling this need,

London distributes as many as 13 independent labels nationally, including Boot, Stony Plain, Able and Teldec. London has also been successful in signing a number of Quebec francophone acts, as well as bringing Montreal pop pianist Andre Gagnon to the international charts.

London's chief officers have been purposefully silent throughout the delicate transition period and when PolyGram's Harrold made the transfer statement early last week, London's president and vice president, Fraser Jamieson and Alice Koury were vacationing.

One persistent rumour points to an injection of private money to keep the shell of the company operating on a national scale, a rumour that holds some credence when one considers that London has yet to shut down warehouse space in Calgary or Toronto. Sales offices in all markets, including Vancouver, continue to operate, even though the sales force must have suffered from the delayed transfer of stock here in Canada.

Vice president Ken Verdoni says he is not familiar with the reports of new financing for the company, but stresses that London continues to own the license for Abkco tape products, which includes classic Rolling Stones repertoire, and a significant number of Quebec-based acts signed directly to London's Canadian roster. These acts are not part of the transfer contract.

Top Names At Jazz Fest

EDMONTON—An eight day jazz festival in this city has been booked jointly by the Alberta Festival of the Arts and the Edmonton Jazz Society.

Billed as the "Jazz City" festival, extensive promotion is heralding the event which will utilize a number of different venues in the city, with passes ranging between \$4 for a single event to \$65 for all concerts.

The talent line-up announced brings together one of the largest assemblies of jazz greats ever in western-Canada at one time. The mix of big bands, soloists and ensembles also offers patrons a wide variety of jazz styles to sit and enjoy in the hot August month.

Among those appearing are: Oscar Peterson and Joe Pass, Aug. 17 (Jubilee Auditorium); P.J. Perry and

his Allstars, Eddie Cleanhead Vinson, Big Miller and Buddy Tate-Aug. 18 (Centennial Library Theatre and Shoctor Theatre); Mike Nock and Bertocini, the Moore Duo and Tommy Banks Big Band-19 (Centennial and Shoctor theatres); Phil Woods Quartet and the Concord Super Band-20 (Centennial and Shoctor theatres); Jack DeJohnette Special Edition and Akiyoshi with Tabackin Big Band-21 (Centennial and Shoctor theatres); Kenny Wheeler and friends with Ralph Towner, the Art Ensemble of Chicago-22 (Centennial and Shoctor theatres); Big Miller and Sony Rollins Quartet-22 (Centennial and Shoctor theatres); Gary Burton Quartet and Al Jarreau-24 (Jubilee Aud.).

Thank you



Derek Sutton
& Carl Leighton - Pope

For making
June 1980
in Europe so
memorable
for us.

The members of SAGA
Clive Corcoran & CBM

Closeup

BUCK WHITE—More *Pretty Girls Than One*, Sugar Hill SH3710. Produced by Ricky Skaggs.

Given the country music industry's penchant for lavishing awards on virtually any organism that emits sound, it ought to erect a monument the size of the Great Pyramid in honor of Emmylou Harris.

Harris didn't "discover" Buck White—just as she didn't discover the exquisite music of the Louvin Brothers or the broad-based genius of Ricky Skaggs. But she did use her clout as a pop star to bring these authentic country performers recognition and audiences that might otherwise have eluded them.

Buck White and the White Girls (his daughters, Sharon and Cheryl) have worked intermittently with Harris for the past two years, both on tour and in the studio. Recently, all three Whites were signed by Capitol.

Although White has been identified principally as a versatile bluegrass musician, "More Pretty Girls Than One" demonstrates he is that and several things more. Of course, he does get some first-rate help from Skaggs (fiddle, guitar), Jerry Douglas (dobro), David Grisman (mandolin), Tony Rice (guitar), Sam Bush (fiddle), and the White Girls (guitar, bass, harmony vocals).

White says that one of his first jobs in music was playing piano in ex-Texas Playboy Tommy Duncan's swing band. The experience certainly shows here in the stompin' treatment of "San Antonio Rose," which lets White escalate from the rhythmically predictable plinkety-plink moves to jazzy, let's-see-where-we-land licks.

"Alabama Jubilee" is piano heavy and carries the faint whiff of the barroom. White's singing here—as on "San Antonio Rose" and "More

Grossman's Chain Opens Store No. 4

NEW YORK—Jack Grossman's Music Market retail chain opens its fourth store Tuesday (29) at the Baldwin Shopping Center in Baldwin, N.Y. The veteran retailer/wholesaler started the chain last year, opening in East Meadow, Long Island and later on in Lake Grove, New York and Levittown, N.Y. The operation is said to be negotiating for at least six more stores in the Metropolitan area.

In another development, Warren Rossman has joined Music Market as a vice president, along with Irv Friedman.

EDWARD MORRIS

TACKLE COMMON PROBLEMS

Cincy New Wave Bands Form Co-Op

By VICTOR HARRISON

CINCINNATI—Five local New Wave bands have recently organized a co-op in an effort to promote themselves more effectively and to expand their marketability.

The co-op bands include the Attitude, the Dents, the Customs, News and Dennis the Menace. These groups have been meeting weekly to discuss and propose solutions for many of the common problems which many young bands face.

Since these bands are competitive within the same market, the organization has drafted the volunteer services of a local record store manager to act as a third-party referee to objectively mediate any potential conflicts or problems which might



Buck White: Bending the boundaries of bluegrass.

Pretty Girls—is pleasant, but somewhat less dynamic than his playing.

Only two of the cuts are basically bluegrass—the title track and "Kentucky Waltz." The former has a kind of out-of-the-chute spontaneity that's energized by Douglas' sensitive dobro work and Rice's fancy flat-picking. Even here, White veers a little on his piano toward jazz.

"Kentucky Waltz," though, is orthodox enough for the purist. White takes to the mandolin on this one and leads the others in a muted, almost dreamy version of the old Monroe classic.

Three of the instrumental pieces are White's own compositions: the sprightly "Sassy Fras," which gives everybody leave for improvisational romps; "Abilene Gal," a rollicking tune that's built up layer-by-layer instrumentally (and the only one that includes a banjo); and the starkly beautiful "Winter Winds" in which Douglas's dobro and Grisman's mandolin conjure up a brittle, forbidding Russian-like landscape.

A slice of delight is the Irving Berlin standard, "Marie," transformed by White and company from a stately love song into a jumping dance number.

The least satisfying selection is the hymn, "Just A Closer Walk With Thee." It has none of the majesty or joy of the Red Foley original and comes off sounding like anonymous background music.

White says he and the White Girls will be straying from bluegrass to country and beyond on their new label. This album hints at some of the new directions.

EDWARD MORRIS

RIAA Certified Records

Singles

Lipps Inc.'s "Funkytown" on Casablanca. Disk is its first platinum single.

Dr. Hook's "Sexy Eyes" on Capitol. Disk is his sixth gold single.

Olivia-Newton John's "Magic" on MCA. Disk is her eighth gold single.

Electric Light Orchestra's "I'm Alive" on MCA. Disk is its third gold single.

The Manhattans' "Shining Star" on Columbia. Disk is its second gold single.

Gold LPs

The Manhattans' "After Midnight" on Columbia. Disk is its third gold LP.

Cameo's "Camco'sis" on Chocolate City. Disk is its second gold LP.

Roger Whitaker's "The Best Of Roger Whitaker" on RCA. Disk is his second gold LP.

Diana Ross' "The Boss" on Motown. Disk is her first certified gold LP.

George Thorogood and the Destroyers' "Move On Over" on Rounder. Disk is their first gold LP.

Genesis' "Duke" on Atlantic. Disk is its second gold LP.

Platinum LPs

Blondie's "Eat To The Beat" on Chrysalis. Disk is its second platinum LP.

ATI 1ST FIRM BOOKING TV

NEW YORK—American Talent International has become the first talent booking agency to hire artists for a television show—"Friday" on ABC-TV.

But, says Jeff Franklin, chairman of ATI, that does not mean that only ATI acts appear on the show. In fact, most of the acts have come from other agencies. All acts that appear on the show are paid a flat \$3,000 fee, he adds. ATI's Peter Russo is the coast contact.

Franklin says that in looking for the type of music that would appeal to the "Friday" audience he wants an eclectic blend of contemporary styles that "will cross the barriers."

Among the acts that have appeared on the show have been the soft rocker Kenny Loggins, new wavers the Clash, Devo, and the Jam, Anglo-American rocker Ian Hunter, and the all-American Beach Boys.

Franklin says that he got involved with the show when Bill Lee, one of the producers of "Friday" and the one ultimately responsible for picking the acts, contacted the agent looking for advice as to what contemporary acts to book.

27th Licorice Pizza

LOS ANGELES—Licorice Pizza's 27th and largest store, comprising almost 8,000 square feet, has opened in July in San Bernardino. Barry Hydeman manages the new store. He formerly managed the Licorice Pizza in Anaheim.

Benedetto Introduces Camerica Label

NEW YORK—A new independently distributed label, Camerica Records, is part of a new music complex venture by Victor Benedetto.

His new company, Chairmen Music Inc., has acquired from C.A.M.-USA Inc. stock interest and the worldwide rights of Camerica Music Inc. and Camex Music Inc.

Benedetto was a founder and the president of C.A.M.-USA since the mid-'60s. He was also a shareholder and president of both Camerica and Camex. Under the new operation, Chairmen Music Inc. is sole shareholder of Camerica-Camex and Benedetto is chairman of the board and chief executive officers of both companies.

As for the label, it's readying for singles releases by Jerome Jackson,

one of the last productions of the late Van McCoy, Aria, and instrumental group, Left Bank and Karoll, a new group.

A lineup of distributors include Malverne, New York; Pacific, San Francisco; Bib, Charlotte; Tone, Miami; All-South, New Orleans; Universal, Philadelphia; Schwartz Bros., Washington, D.C.; Progress, Chicago; Tara, Atlanta; and Pickwick, Minneapolis.

Included in the properties of Camerica and Camex are a catalog of 7,000 soundtrack scores, U.S. and foreign copyrights.

Other divisions include Camerica Print Operation, Camerica Productions, Camerica Book Publishing, Camerica Synchronization Library, Camerica Film and Video Productions.

Tommy Mottola Initiates New Film Unit

NEW YORK—Tommy Mottola, the manager/producer/music publisher through Champion Entertainment Organization, has formed a film unit, reporting three projects in pre-production stage.

The films are "Our Father," the story of an "urban priest," "The Kid," the life of Bobby Darin, and "Off The Coast Of Me," a fantasy that will star August Darnell and

Kid Creole & the Coconuts and is based upon a treatment by Al Aronowitz.

Associated with Mottola in the venture is Jeb Brien, executive in charge of production and Susan Danzig, production coordinator.

Along with Hall & Oates, Mottola's company manages August Darnell and Kid Creole & the Coconuts.

Billboard SPECIAL SURVEY For Week Ending 8/2/80

Billboard Hot Latin LPs

Special Survey

Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NO. CALIF. (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Hey CBS 50302	1	W. COLON & I. MIRANDA Doble energia Fania 559
2	JUAN GABRIEL Recuerdos Pronto 1076	2	RAY BARRETO Reconstruccion Fania 552
3	RAPHAEL Como yo te amo Al 60149	3	FANIA ALL STARS Fania 554
4	VICENTE FERNANDEZ El patio CBS 20388	4	CHARANGA CASINO S.A.R. 1007
5	LOS HUMILDES Mas de lo que merecias Fama 595	5	EL GRAN COMBO Aqui no se sienta nadie Combo 2013
6	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	6	BOBBY VALENTIN Bronco 111
7	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011	7	CELIA CRUZ & SONORA PONCENA Ceiba Vaya 84
8	NELSON NED Primavera de una vida Al 10501	8	LUIS PERICO ORTIZ One of a kind New Generation 715
9	ROCIO JURADO Sra. Arcano 3485	9	OSCAR DE LEON Llego actuo y triunfo TH 2079
10	LOS CADETES DE LINARES Pistoleros famosos Ramex 1050	10	TIPICA DOMINICANA Bandera 1001
11	RIGO TOVAR Profono 2006	11	ROBERTO ROENA Fania 557
12	RAMON AYALA Fredy 1165	12	CHOCOLATE Prefiero el son S.A.R. 1008
13	MANOELLA TORRES Se te fue viva la paloma CBS 20335	13	CHAMACO RAMIREZ Inca 1073
14	LOS POTROS Perless 10048	14	CHEO FELICIANO Estampa Vaya 82
15	CHELO Ya me voy Musart 1775	15	PAPAITO S.A.R. 1009
16	LA MIGRA Amargo dolor Mar 111	16	J. PACHECO & D. SANTOS Los distinguidos Fania 549
17	PEDRITO FERNANDEZ La mugrosita CBS 20387	17	CONJUNTO CLASICO Los Rodriguez Lo mejor 807
18	GRUPO ABBA CBS 4031	18	JUSTO BETANCOURT Fania 553
19	JOSE MARIA NAPOLEON Raff 9077	19	MONGUITO EL UNICO S.A.R. 1001
20	YOLANDA DEL RIO Moneda de 14 pesos Arcano 3503	20	LOS VIRTUOSOS Discolor 8802
21	LUPITA D'ALELIO En concierto Orfeon 16044	21	JOHNNY VENTURA Combo 2010
22	LAS HERMANAS HUERTA Desde el Mexico de afuera CBS 20310	22	JR. TOLEDO & GUILLO RIVERA Performance 1425
23	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594	23	ROBERTO TORRES S.A.R. 1004
24	LOS POTROS Eco 25752	24	MARVIN SANTIAGO TH 2061
25	LOS BUKYS 14 de oro Profono 2005	25	WILLIE ROSARIO TH 2070

MARKETPLACE

ADDRESS ALL ADS: Billboard Classified,
1515 Broadway, New York, N.Y. 10036
Phone: 212/764-7388

Check Type of Ad You Want

Check Heading You Want

- REGULAR CLASSIFIED \$1.15 a word minimum \$23.00. First line set all caps. Name, address and phone number included in word count.
- DISPLAY CLASSIFIED \$48.50 one inch, 4 times. \$43.00. 26 times \$40.00, 52 times \$32.00 ea.
- INTERNATIONAL (other than U.S.) Regular 60¢ a word, min. \$17.50. Display \$38.00 inch, \$32.50 ea. inch 4 or more times.
- DOMESTIC BOX NUMBER c/o Billboard, figure 10 words and include \$3.00 service charge.

- REAL ESTATE
- COMEDY MATERIAL
- BUSINESS OPPORTUNITIES
- DISTRIBUTORS WANTED
- HELP WANTED
- LINES WANTED
- DISTRIBUTING SERVICES
- AUCTIONS
- BOOKINGS
- MISCELLANEOUS
- FOR SALE
- GOLDEN OLDIES

NOTE: You must supply the complete name and street address for our records, when your ad carries a postal box number.

PAYMENT MUST ACCOMPANY ORDER

- Amer. Express
- Diners Club
- Visa
- Master Chg. Bank #

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
TELEPHONE _____

Credit Card Number: _____

Expires _____

Signature _____

CALL TOLL-FREE (except in N.Y.) 800-223-7524

DEADLINE: Closes 4:30 p.m. Monday, 12 days prior to issue date.

FOR SALE

CUT-OUTS

8 Track and Cassettes
Our Specialty
If you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog.
J S J DISTRIBUTORS
6620 W. Belmont, Chicago, Ill. 60634
(312) 286-4444

THE BEST CUT-OUTS
LP • 8 Track • Cassette Titles
Send for Free Catalog.
ALEX A. ARACO CO. INC.
Bx 82, Riverton, NJ 08077
(NJ Res. 609-829-4813)
Dealers Only.

Cut-Outs
and Overstocked Albums and Tapes
SALAS SALES
Call or Write for FREE Catalog:
(213) 757-6803
11219 Randall St. Sun Valley, CA 91352

CUT OUTS
OVER 2,000 TITLES
LPs, 8 TRACKS & CASSETTES
Largest selection in the Country
Major Labels
For a free catalog call or write
AUDIO DISTRIBUTORS
1182 Broadway, New York N.Y. 10001
(212) 725-4570 Dealers only—please

CUT-RITE
RECORD DISTRIBUTORS
For the best in overstocked and cut-out records, call or write for free catalog.
310 New York Avenue
Huntington, New York 11743
(516) 427-7893

FOR SALE
Tooling for 8 Track Plastic Stereo Cartridges. Over 30,000 daily capacity.
Erie County Plastics Corp.
Box 394
Corry, PA 16407
Phone 814-664-4661

LIGHTING, ETC.

HIGH PROFIT
ACCESSORY ITEM!!
Such as—FANTASIA Fiber Optics, Strobes, Color Organs, Black lights, Flicker bulbs and Cans, Lava Lites and many more. **OLFACTORY** and Money House incense.

LE-BO Carrying cases
and accessories
Call Us . . . We Are
SUNBELT DISTRIBUTING
3172 Oakcliff Ind., Street
Atlanta, GA 30340
Toll Free (800) 241-7327
or collect in Ga. (404) 458-2895
NO C.O.D. FREIGHT CHARGES!!

BUDGET
8 TRACK TAPES
½ Million excess inventory. Must move in July—Country, Rock, Disco, Easy Listening, Gospel—75¢ each. Call or Write:

BLANTON SALES
P.O. Box 7501
Tulsa, Okla. 74105
(918) 836-0496

FRANK ZAPPA
«200 MOTELS»
NOW IN STOCK
IMPORTER & DISTRIBUTOR OF
ROCK • JAZZ & UNDEFINED
from
ENGLAND • EUROPE • JAPAN •
AUSTRALIA & BEYOND

23703 MADISON ST. TORRANCE, CALIFORNIA 90505 U.S.A.
TEL. 213 373-8947 TLX 181892

NOTICE
RECORD & TAPE RETAILERS
BLUEGRASS & OLE TIME MUSIC
IS HOT AND GETTIN' HOTTER
TRY OUR MONEY MAKING STARTER SPECIAL—24 NEW BLUEGRASS LP'S OR TAPES \$94.00. AND YOU GET ONE LP OR TAPE FREE WITH EACH ORDER OF 24. TRY OUR FAST DISTRIBUTOR SERVICE. CALL FOR DETAILS & FREE CATALOG.
703-483-0689
OUTLET
RECORD & TAPE DISTRIBUTORS
118 MAIN ST., BOX 594
ROCKY MOUNT, VA 24151

SOUNDS GOOD
Cut Out and Overstock LPs
"The cream of the Crop"
Call or write for free catalog:
SOUNDS GOOD RECORDS
9531 Cozycroft Avenue
Chatsworth, CA 91311
(213) 341-4357

POSTERS

POSTERS
Largest Selection of
Rock Posters
ZAP ENTERPRISES
2833 W. Pico Blvd.
Los Angeles, Calif. 90006
(213) 732-3781
Free Catalogue

"COTTON-EYED JOE"
& Other Texas Dance Hall Favorites
A FANTASTIC INSTRUMENTAL ALBUM
Includes "Waltz Across Texas,"
"Steel Guitar Rag," "Whiskey River"
and many more great Honky-Tonk Songs!
Call or write for our catalog for this
and other great instrumental albums.
Plus • Justin Wilson's Cajun Humor.
Delta Records, Box 225, Nacogdoches, Texas
(713) 564-2509

TEE VEE RECORDS
Are only part of our huge selection of albums. 8 track and cassettes available at budget prices.
Record Wide Distributors
1755 Chase Drive
Fenton (St. Louis), MO 63026
(314) 343-7100

CUT CORNERS
PREMIUM CUT-OUT & OVERSTOCKED LP'S & TAPES.
CALL OR WRITE FOR FREE CATALOG.
430 FALMOUTH ROAD
NORTH BABYLON, N.Y. 11703
(516) 587-7722

FOR SALE
RECORDING STUDIO
35% ownership of all recording equipment, land, building, publishing company, record label etc. Located ½ mile off major interstate between Memphis and Jackson, Miss. Near the Delta. Call:
1-601-675-8324
Call nights.

CURRENT CATALOG FREE
UPON REQUEST (201) 574-0900
CABA
RECORDS
1467 Pinewood Street
Rahway, N.J. 07065
We specialize in full catalog lines—Also all labels
Blues—Jazz
Gospel—Pop
DEALERS ONLY—PLEASE TRY US

FOR SALE
Dolby Noise Reduction Unit model M16, MCI JH100/16 trk. recorder with auto-locator, Neve 8014 Recording Console, Steinway (Hamburg) Grand Piano 6'11". All items in excellent condition.
CALL (212) 226-4299

TOUR BUS FOR SALE, 1968 GMC CUSTOM coach in perfect condition for sale by popular recording/touring group. Formerly owned by Muhammed Ali. Includes 2 lounge areas, sleeps 12. Full kitchen (stove, oven, sink, refr., and wet bar). Toilet, shower, full stereo, cassette and radio through-out. Separate stereo cassette for driver. Color television, fully air-conditioned. \$132,500. Call (212) 245-8334, Monday thru Friday 10am-6pm.

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING 45'S LP'S, QUALITY work! Fast service! Call Jerry Nash, Peter Pan Industries, Newark, NJ 201-344-4214.

CHART RECORD SERVICES

U.S. AND FOREIGN RADIO STATIONS
DISCO DJ'S & ALL INTERNATIONAL MUSIC CONSUMERS
Write us for information on our services which include automatic mailing of all records on charts—LP's & 45's. Disco, oldies and catalog LP's in stock. All orders are shipped immediately—air mail or air freight. We give personalized service geared to your needs.
MAIL-O-DISC
P.O. Box 326, Kings Park, NY 11754

INTERNATIONAL RADIO STATIONS
MUSIC PUBLISHERS AND DISCOTHEQUES
Subscribe to our **AUTOMATIC AIRMAIL SERVICE** for all singles and lp's from the charts.
The Fastest, Most Dependable Service in the World
AIRDISC SPECIAL SERVICES
Box 835, Amityville, NY 11701

AIR CARGO

CONFIDENTIAL!
TO: OVERSEAS BUYERS AND AMERICAN EXPORTERS. Since 1965 we've transported records from the USA to every city in the world. Orders from suppliers assembled at JFK or L.A. daily. Only specialist in MUSIC INDUSTRY transportation.
BEST RATES • PERSONAL ATTENTION
BERKLEY AIR SERVICES
Contact: Bernard Klainberg, Pres.
Bldg. 80 POB 665, JFK Airport, NY 11430
Phone (212) 656-6066 TLX 425628

TAPES

PREMIUM
8-TRACK & CASSETTE BLANKS
Lear Jet style cartridge with rubber roller. 3M Professional duplicating tape. 90 lengths in 1 min increments. Private labeling available.
1 min to 45 min any quantity 8-Tr. Cas. 89¢ 70¢
46 min to 65 min any quantity 98¢ 77¢
66 min to 80 min any quantity \$1.05 90¢
81 min to 90 min any quantity \$1.14 95¢
Shrink Wrapped & Labeled add 14¢ 13¢
Head Cleaners 60¢ 60¢
Reel-to-reel 3M tape 1800 \$5.00
Blank VHS 2 1/4 hr video tapes \$19.00
Low Cost Shrink-Wrap Equipment Available.
PROFESSIONAL 8-TRACK DUPLICATORS—\$1,495.00
CASSETTE & 8-TRACK CALIBRATORS & ERASERS
\$35.00 minimum order
BAZZY ELECTRONICS CORPORATION
39 N. Rose, Mt. Clemens, Mich. 48043
Phone: (313) 463-2592
Master Charge and Visa Welcome

BUDGET SPANISH
8 TRACK TAPES
ROYSALES COMPANY
BX 1503, BROWNWOOD, TX 76801
Large Selection • Popular Artists
Very Competitive Prices.
Call or write for free catalog.
(915) 646-8267
Mention this Ad.

8 Track & Cassette Blanks
1 min. to 45 min.90¢
46 min. to 65 min. \$1.00
66 min. to 90 min. \$1.10
50 Pc. Minimum Orders Only
Cassettes—Wide Price Range
Professional quality demos our specialty.
Cassette duplication available.
ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11219
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

PROTECT YOUR MERCHANDISE
CASSETTE SECURITY DEVICE
Display cassettes in your 8-track hand hole store display safely.
SIMPLE • ECONOMIC • REUSABLE
For free sample & pricing contact:
C & D Special Products
309 Sequoia Dr., Hopkinsville, KY 42240
(502) 885-8088

COMEDY MATERIAL

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! O'Lines, 1449-H West San Bruno, Fresno, California 93711 (or phone 209/431-1502).

"INTERVIEW ON CAPITOL HILL" IS AN exclusively hilarious election time comedy disc. A must for morning shows! Send radio letterhead or \$2.00 for record to: Kristin Records, 244 W 49th Street, New York 10019. (212) 581-0120.

COMEDY/PERSONALITY JOCKS: WRITE for our amazing audio samplekit. See "Miscellaneous" ads for L.A. Air Force.

WANNA BE FUNNIER THAN BARBARA Walters? Complimentary snack: The Lunch, 1390 Arroyo Dr., Suite 876, Ypsilanti, Michigan 48197.

TOP 40 ARTIST INFORMATION—BIO'S— humor—music—jobs, more! (Current issue \$1.) Radio Times, 200 Glenn, 98-A, Camarillo, California 93010.

HUNDREDS OF DEEJAYS RENEWED again this year! Guaranteed funnier! Free sample. Contemporary Comedy, 5804-A Twining, Dallas, Texas 75227. Phone 214/381-4779.

NOT COMEDY: CURRENT ARTIST BIO'S, daily calendar, much more for working pros! Free issue: Galaxy, Box 20093-A, Long Beach, CA 90801. (213) 438-0508.

DEEJAY SPECIALS! MONTHLY GAGLET- ter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

HOTLINE

FOR
PLACING YOUR
CLASSIFIED AD
Just Dial
800-223-7524

Ask for **JEFF SERRETTE**
(IN N.Y. STATE (212) 764-7388)
Hot-line is for fast, personal service placing Classified Ads only. For all other business call the regional office nearest you.

BOXES FOR STEREO 8 & CASSETTES

IN STOCK INSTANT SHIPMENT
STEREO 8 and CASSETTE CARTONS
Form Fit & 12" Piller Proof Heights. Also: Duplicators cardboard sleeves for VHS & BETA, 3 1/2 & 45 record backers.
Low Prices — Free Samples.
PAK-WIK CORPORATION
128 Tivoli St., Albany, NY 12207
(518) 465-4556 collect

VIDEO CASSETTES & TAPES

35MM FULL LENGTH FEATURES
ON VIDEO CASSETTES
Adult and all other ratings on Betamax and VHS formats. **FACTORY DIRECT.**
Call Toll Free 1-800-421-4133
Calif. residents (213) 462-6018
TVX DISTRIBUTORS
1643 No. Cherokee Ave.
Hollywood, Calif. 90028
Credit Cards Accepted

CURRENT MOVIES, RARE ROCK ON video. Lowest prices. Free giant list. Write: Videoland, Box 430, Oceanside, NY 11572.

RARE RECORDS

LIFE TIME COLLECTION
Almost complete collection—U.K. Top 200 hits—1960-1980. File system—cross referenced by title, artist and year. Every hit has separate cards with details. Many other 45's and LPs, nearly 3,000 records. Ideal for radio station—many collectors items, many impossible to find—original labels. Serious expensive offers. Please write:
Box 7386, Billboard
1515 Broadway
New York, NY 10036

GOLDEN OLDIES

OLDIES
Send for CATALOG. 16,000 listings by artist & title, for \$7.95 plus \$1.00 for postage. **PREPAID CATALOG ONLY.**
L.A. 1 STOP
821 Whittier Bl., Montebello, Cal. 90640
WHOLESALE (213) 721-4620
RETAIL (213) 721-8222

1950'S THRU 1970'S—OVER 5,000 TITLES. Send \$1.50 for catalog. Mail-O-Disc, P.O. Box 326, Kings Park, N.Y. 11754.

HUGE INVENTORY—FAST SERVICE—LOW prices. Giant catalog—send \$1.00. The Gold Vault, P.O. Box 202, Oshkosh, MI 49077.

OLDIES 100 DIFFERENT MINT 45 RPM singles \$9.00; 100 different Soul singles \$14.00. Mark's One Stop, Box 5862, St. Louis, MO 63134.

3,000 WEEKLY RECORDS. 100 DIFFERENT \$11. 200—\$20. Rock, Disco or Oldies, Al's, 2249 Cottage Grove, Cleveland Heights, Ohio 44118.

GOLDEN OLDIES, THOUSANDS OF 45 records available. Send \$2.00 for catalog. Stewart Estep Records, P.O. Box 10243, Alexandria, VA 22310.

WANTED TO BUY

CASH PAID FOR SALABLE LPs, PERSONAL collections, promos, deletions or liquidations. No quantity too large. We'll travel. Nuggets (617) 536-0679.

LEGAL SERVICES

LAWYER, EXPERIENCED WITH MUSIC industry; contracts; ASCAP, BMI, copyrights, etc. Admitted California and New York. Marc Jacobson, 18 East 48 St., NY, NY 10017. (212) 698-1210.

DISTRIBUTING SERVICES

MAKE MORE PROFIT . . .

with our low prices, full return, and same day shipment on all major label LP's, 8-tracks, and cassettes. Top 1000 list updated weekly. Write:

TOBISCO

6144 Highway 290 West
Austin, TX 78735

EXPORT ONLY

All brands phonograph records and pre-recorded audio and video tapes (NTSC and PAL). Also largest selection of attractive close-out offers. 33 years of specialized service to record and tape importers throughout the world. Overseas dealers and distributors only.

ALBERT SCHULTZ, INC.
116 W. 14th St., N.Y., NY 10011
(212) 924-1122
Cable: ALBYREP Telex: 236569

RECORDING TAPE & ACCESSORIES

24 HR. FREIGHT-PAID SERVICE
Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TK • SONY • DURACELL • WATTS • DISC-WASHER • SOUND GUARD • SHURE • PICKERING • AUDIO TECHNICA • RECOTON • EVEREADY • VID. TAPE • SAVOY • AMPEX • SHAPE • TRACS.

SEND FOR FREE CATALOG
A.I. ROSENTHAL ASSOCIATES
Dept. B, 1035 Louis Dr., Warminster, Pa. 18974
DEALERS ONLY (215) 441-8900

STATE OF THE ART
CLASSICAL MUSIC

Available for export only. If you are interested in the purest, natural sound classical music in pre-recorded cassettes contact:

EKR CLASSICS INTERNATIONAL
GPO BOX 1977
NEW YORK, N.Y. 10001

PROMOTIONAL SERVICES

EXCLUSIVE DISCO DJ'S ONLY—FREE newly released Disco Records—most major labels. Dues required. 814-886-9931. D P A, 631 Front, Cresson, PA 16630.

RECORDING STUDIOS

E.A.R.S.

EASTERN ARTIST RECORDING STUDIO INC.
The latest 24 track recording technology in a luxurious, relaxing environment. Introductory offer . . . \$65 per hour. Call for free tour and demonstration.

(212) 874-1358
(201) 673-5680

LEARN RECORDING ENGINEERING

- One month, full time.
- In-studio, Hands-on.

Call or Write for Brochure:

Full Sail
Recording Workshop
1221 Lee Road, Orlando, FL 32810
(305) 299-1076

SCHOOLS &
INSTRUCTIONS

THE MUSIC BUSINESS INSTITUTE offers a Professional Music Marketing Program: Recording & Studio Production; Artist Representation; Retailing & Wholesale; Record Promotion; Copyright Law; Songwriting; Video Production, Concert Production and more. CALL OR WRITE FOR FREE BROCHURE. Buckhead Towers, Suite 400, Dept. BB (404) 231-3303, 2970 Peachtree Rd. NW, Atlanta, Ga. 30305.

BUSINESS
OPPORTUNITIESNASHCO
RECORD PRODUCTIONS

Looking for new singer/writer talent. Guaranteed record release—National distribution and promotion available. For free advisory and counseling. Call or write:
Nashco Record Productions
602 Inverness Ave., Nashville, TN 37204
(615) 297-8029

RECORD & T-SHIRT SHOP FOR SALE Located in fast growing area of the Southwest, in enclosed mall. Owner retiring. For more information—Call (505) 327-1660.

WANT YOUR OWN RADIO STATION? Investment/experience unnecessary. You or others operate. Complete details FREE!! "Broadcasting," Box 130-BP2, Paradise, CA 95969.

OWN YOUR BUSINESS AND NET \$20,000-\$150,000 yearly. \$9.95 shows you how. Creative Idea Enterprise, 3183 'C' Airway Ave., Costa Mesa, CA 92626.

SEEKING INVESTORS FOR ENTERTAINMENT tax shelter. Chicago based recording company with current roster of new talent and songs now seeking capital in return for substantial tax shelter and potential return. Contact Donald J. Winkler, Esq. (312) 525-3400.

General News
Black Music Dependable For P'Gram East

• Continued from page 4

ways sold though the channels of exposure have been limited."

Even so, he acknowledges that unit sales are down. "If you had a top five r&b single two years ago," he says, "you were looking at sales of 400,000 to 600,000 units. Today, you can break top five at 250,000 to 350,000 units. Records are either selling very well or not selling; there's very little middle ground."

"As a result, the standards and barometers we used a couple of years ago are no longer meaningful. We still watch a record for a breakout or some sign, but now the sign is harder to see."

Some industry spokesmen have suggested that pop stations may have "quotes" on how many black-oriented records they might have on their playlists at any one time; so that if they already had three on their chart, a label would have a hard time indeed pitching a fourth.

"They will seldom tell you flat-out they've got three black records on already and won't add another," Hay-

wood asserts, "but I can't think of too many pop stations that have added two black records the same week."

Another long-held complaint is that for a black album to be taken seriously, it must first produce a top five r&b hit which then and only then can scale the pop singles chart.

"That's still valid," Haywood says. "Even acts who have had crossover experience still find it difficult to come back."

"A lot of pop stations continue to say a record has to have a black base. That's a copout: you can establish that black base and then the objection is that the record is too black."

While Haywood notes that crossover is the goal on all records, he denies that a label in this business climate will only sign acts with that potential.

"Even if an album doesn't get pop crossover, you're still talking of upwards of 600,000 to 700,000 units," he says. "That's serious money. Besides, in some cases the only difference between that level and across-

the-board crossover is one song. And the PolyGram Group has backup from Chappell Music searching for songs for our artists."

For years it's been suggested that black acts don't get the same consideration in terms of merchandising commitments as pop or rock acts with similar sales statistics. Haywood, however, notes that last year Mercury spent more money marketing Kool & the Gang than any other act on its roster.

As far as disco goes, Haywood acknowledges that "as a promotional tool or to test records, it's not as important as it used to be. In New York it's still very important to have club base, because radio here is still very close to the disco market. But that's not true in the rest of the country."

It's been three weeks since Mercury and Polydor folded their promotion teams into PolyGram East. Before, both individual labels had

employed six field reps and two promotion men in the national office. In the consolidation, each label had to drop two field persons.

Haywood's national promotion manager, with primary responsibility for Mercury, is Tommy Young. Haywood and Young's counterparts with primary responsibility for Polydor are Sonny Taylor and Bob Frost.

In the realignment, the country has been reorganized into nine regions. The Northeast is worked by the national staff. The other local reps include four veterans of Haywood's Mercury staff: Marcus Martin, Mid-Atlantic; Luther Terry, South Atlantic; Walter White, Ohio Valley; and Deke Atkins, Midwest. The other four reps come from the Polydor fold: Keith Frye, Southeast; John Young, Southwest; Ken Bell, Great Lakes; and Myra Weston, West Coast.

New Companies

Seduction Productions formed by Alex Masucci and Clarence Burke. First project was the production of the "Invisible Man's Band" for Mango Records. Address: 344 W. 72nd St. New York 10023 (212) 362-8067.

Midnight Gold Publishing and Recording Co. formed by Vincent Guzzetta Jr. and Chet Guzzetta as distribution, recording and publishing company involved in country, pop and rock. Address: P.O. Box 287, Berwick, La. 70342. (504) 384-0546.

Barking Dog Publications formed by Danny Byran to record, publish and promote the Ravers, a Southern rock band. Address: P.O. Box 838, Enterprise, Ala. 36331.

PMC International formed by George A. Braun as a division of Perfect Marketing Corp. to offer bilingual entertainment services with Japan. Address: 1860 Broadway, New York 10023. (212) 541-4620. Tix: 640665NYK. Cable: Performart, N.Y.

Sparrow Productions and Sparrow Espanol formed by Christian label Sparrow Records. The former is a motion picture, tv, videotape and distribution wing; the latter is a label focusing on Spanish language product. Address: 8025 Deering Ave.,

Canoga Park, Calif. 91304. (213) 703-6599.

REC Promotions/Lethal Concepts formed as merchandising promotion company serving upper Midwest. Address: 3125 Georgia Ave. S., St. Louis Park, Minn. 55414 (612) 922-9534.

*Omni Tape Corp., a tape duplicating plant, opened by Fred Venitsy, president of F.V. Sound. Address: 11 Teaneck Road, Ridgefield Park, N.J. (212) 697-8980 (201) 440-8846.

Trouble Boys Music established to handle publishing for band of the same name, and Pirate Music to handle rock group Wall Street. Both firms are under the wing of Kiderian Records Productions. Address: 4926 W. Gunnison, Chicago 60630. (312) 545-0861.

Tryan Productions launched by independent record producer Timothy R. Taylor, president, and attorney D. Edward Garcia. Address: 110 Sutter St., San Francisco 94101. (415) 433-4040.

Warjo Productions formed by WB Promotions principals Joel Schriber, Peter Gorin and Warren Baker. The company is involved in production of promotional materials and graphic designs. It also offers tour and marketing consulting. Address: 145 W. 55th St., New York 10019. (212) 245-7179.

Kathy Dodge Productions founded by Kathy Dodge, Robert M. Cravotta, Robert J. Fitzmaurice and Irva M. Fitzmaurice to promote Dodge as a recording artist. Address: 1 Greenwood Lane, Delmar, N.Y. 12054. (518) 439-4494.

Emelkay Music-Kayem Records established by Michael and Lois Kasberg as an ASCAP company specializing in inspirational music. Address: 1115 Church St., Redlands, Calif. 92373. (714) 793-6274.

A Truman Tribute

PORTLAND, Ore.—R.W. Stone, a pseudonym for songwriters Ron Allen and Steve Asplund, has released "Harry Truman (Your Spirit Lives On)" on the Kastle label. The duo are also co-owners of Wonderland Recording, a studio based here.

ANNOUNCEMENTS

BREAKING FOR HIT!
"THE FEELING THAT I
HAVE INSIDE FOR YOU"

b/w "WEAR A SMILE"
on JODY RECORDS, A-9068-A&B

done by THE DYNAMIC
EDDIE (HAMMER) HAILEY!
(written and produced by
MARTY POMERANTZ
Tenor sax solo by
TONY GRAYE)

DJ's and Distributors write for copies:
JODY RECORDS
2226 McDonald Ave., Brooklyn, N.Y. 11223

KING KAROL

Attention All Record Dealers
We are here 365 days a year. We have been in this business over 30 years. No one can match our inventory—we have everything, over 1,000 different labels. Records and tapes we ship anywhere in the world.

King Karol, 126 W. 42nd St.
Between Broadway and 6th Ave.
New York, NY 10036.
Telex: 236601

HELP WANTED

DISC JOCKEY

FOR ELEGANT
PALM SPRINGS CLUB

Must be able to play to audience and understand all types of music. Resume and salary:

P.O. Box 2226
Palm Springs, Calif. 92263

SINGER/SONGWRITER
MUSICIAN

Seeks collaboration by others who understand the meaning of P.R.O. re-writing. Send either typed lyrics or melodies and cassette or both. Only serious need apply. Send to Ronnie Angelo, 212 Clark St., Rome, N.Y. 13440. (315) 337-1416.

CLASSIFIED
ADVERTISING
DOESN'T
COST,
IT PAYS.

MISCELLANEOUS

FIVE VOLUME PRODUCTION LIBRARY jammed with hundreds of dynamite cuts! Exciting music beds, synthesizers, drums, jingles, SFX, gag cuts—the industry's finest package priced right! Audio sample kit \$1.00. (Refundable). L.A. Airforce, Box 944-L, Long Beach, CA 90801.

DISCO . . .
COMEDY . . .
REAL ESTATE . . .
GOLDEN OLDIES . . .

the Marketplace is
open and your best
buy is BILLBOARD

CLASSIFIED
PROFITABLE
ADS

Something to sell or something to tell, your message gets to over 100,000 readers weekly.
Don't Miss Another Week!!!

CALL
JEFF SERRETTE
800/223-7524
(TOLL FREE)

Billboard
RADIO-TV MART

PAYMENT MUST
ACCOMPANY THE ORDER

Rates:
POSITIONS WANTED: 40¢ per word per insertion—\$10.00 minimum
\$20.00 per column inch per insertion
POSITIONS OPEN: 70¢ per word per insertion—\$14.00 minimum
\$40.00 per column inch per insertion
BOX NUMBERS: \$2.00 per issue for handling & postage. Audio or video tapes, transcriptions, films or VTR's cannot be forwarded. Suggestion: arrange for follow-up directly when replying.

Send money and advertising copy to:
Radio-TV Job Mart, Billboard
1515 Broadway, N.Y. 10036

POSITIONS OPEN

CURRENT RADIO JOBS... WE'VE GOT 'EM. Approximately 150 openings (send \$3). Bond 200 south Glenn, Suite 98, Camarillo, California 93010.

Billboard's Top Album Picks

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard SPECIAL SURVEY For Week Ending 8/2/80

Number of LPs reviewed this week 30 Last week 37

Spotlight

Pop

EDDIE MDNEY—*Playing For Keeps*, Columbia FC36514. Produced by Ron Nevison. In the last two years Eddie Money has established himself as a solid and quite engaging rocker, who has been able to build his own unique style around his gravelly Rod Stewart type vocals. Money's music is basically mainstream rock, but the frills are kept to a minimum, and the sound is energetic, though melodic, throughout. The LP should appeal to all rock formats. Money's vocals are backed by various guitars, bass, keyboards, drums and some background vocals.

Best cuts: "Get A Move On," "Running Back," "Satin Angel," "The Wish."

ORIGINAL MOTION PICTURE SOUNDTRACK—*McVicar*, Polydor PD16284. Produced by Jeff Wayne. More a Roger Daltrey solo album than a soundtrack, the LP foregoes the usual repetitions and filler score music usually necessary in a soundtrack from a dramatic film. Of the 10 cuts, only two are instrumentals, the balance featuring Daltrey, who also stars in the film. Fellow Who members are along with an assortment of other musicians. The material is uneven, but scores with the unsweetened rockers that make best use of Daltrey's tense, anger-tinged delivery. The success of the single, "Free Me" should help launch it.

Best cuts: "Free Me," "Bitter And Twisted," "My Time Is Gonna Come," "Escape, Part One."

DIONNE WARWICK—*No Night So Long* Dionne, Arista AL9526. Produced by Steve Buckingham. Warwick's title track is a killer. While "Dionne" was a smash, it was heavily Manilow influenced. This one bears none of that influence. This album is a compilation of many moods and tempos and Buckingham and Warwick appear to have interfaced perfectly. The producer pulled out the very best this singer has to offer. She hits difficult notes with incredible ease and appears to have expanded her range. As usual, she is backed by large orchestration which is comfortable and easy. Background vocalists are equally complementing. Although she handles each tune well, whether it's uptempo or slow, she continues to excel on ballads.

Best cuts: "No Night So Long," "Easy Love," "When The World Runs Out Of Love," "Reaching For The Sky."

DARYL HALL & JOHN OATES—*Voices*, RCA AQL13646. Produced by Daryl Hall, John Oates. Singer/songwriter team Hall and Oates turn in winning performances here on its latest album, the single from which—"How Does It Feel To Be Back"—is climbing the pop chart. As the simple, gray, black and white album cover somewhat suggests, the music on this LP is unpretentious. It's rock 'n' roll, recalling the original spirit of new wave as well as the stripped down rock sounds of the late '50s and early '60s. Hall and Oates also include a couple of pop/soul ballads which show off their vocal harmonies.

Best cuts: "How Does It Feel To Be Back," "United State," "Hard To Be In Love With You," "Kiss On My List," "You Make My Dreams."

Soul

MAZE FEATURING FRANKIE BEVERLY—*Joy And Pain*, Capitol ST12087. Produced by Frankie Beverly. The new album from this septet is a rather laidback affair, sometimes sounding funky, sometimes soulful and pretty, but mostly on the mellow side. Frankie Beverly, vocals/acoustic piano/rhythm guitar/synthesizers, produced and composed all of the seven songs on the album, which are quite long, ranging from 5:06 to 7:30. Group has a consistent track record.

Best cuts: "Joy And Pain," "The Look In Your Eyes."

A TASTE OF HONEY—*Twice As Sweet*, Capitol ST12089. Produced by George Duke. This group's latest album is primarily dance-oriented, containing both uptempo and slower numbers. The music ranges from the "Boogie Oogie Oogie" ish song "She's A Dancer," to the more low-key, mellow "Sukiyaki," which nicely features a koto. George Duke not only produced this album, but he also either composed the music or wrote the lyrics or arranged vocals, rhythm, horns and strings on all the songs. Perhaps because of his input, many of the songs sound funky and soulful in tone. The sophisticated arrangements work nicely although none of the songs have the grab of the group's 1978 hit "Boogie Oogie Oogie."

Best cuts: "Sukiyaki," "Rescue Me," "Good-Bye Baby."

Country

EARL SCRUGGS REVUE—*Country Comfort*, Columbia JC36509. Produced by Earl, Gary and Randy Scruggs. This group has learned the secret of blending contemporary songs with traditional country musicianship. The result is a sparkling treatment of some unexpected tunes: "Here Comes The Sun," "Say You Love Me," "Country Comfort." Scruggs senior contributes his classic picking throughout while the younger clan keeps an eye on today's market with refreshing and original arrangements and vocals. Gary Scruggs handles most of



GEORGE BENSON

CHARLIE DANIELS BAND—*Full Moon*, Epic FE365571. Produced by John Boylan. "The cowboys and the hippies and the rebels and the yanks" may not be as politically united as in the band's patriotic new "In America" single, but there is no doubt that enough of them can get together to push this LP into the top 20. Charlie Daniels and his band play top rate Southern rock, that combined with a gift for storytelling makes this band now the best practitioner of the art. This band draws from country, blues, pop and even Spanish music for its inspiration and makes it all work.

Best cuts: "In America," "The Legend Of Wooley Swamp," "El Toreador," "Carolina."

the singing on a selection of songs that should see substantial chart activity.

Best cuts: "Show Me The Way To True Love," "I Don't Want To Love You Anymore," "Fadin' Tailights."

LEON EVERETTE—*I Don't Want To Lose*, Orlando ORC1101. Produced by Foster & Rice, Ronnie Dean, Leon Everette. Everette's a highly listenable vocalist with a fresh approach to country, which may be one reason this debut album works so well. It could almost qualify as a best of package since five of the cuts here have been chart hits for Everette. The arrangements are snappy and musically effective, the pace is charged with energy, and the material is appealing and commercial. Top-drawer Nashville musicians contribute a melodic melding of rhythms behind Everette's rich rewarding vocals.

Best cuts: "Don't Feel Like The Lone Ranger," "Over," "Setting Me Up," "Shadows Of My Mind."

STATLER BROTHERS—*The Statler Brothers 10th Anniversary*, Mercury SRM15027. Produced by Jerry Kennedy. The 10 anniversary refers to the Statler's association with Mercury Records, not their show business start. It contains a varied assortment of songs, most written by Harold and Don Reid. Guitars, keyboards and strings effectively bracket the winning, winsome harmonies of this accomplished group. There's a good balance of tempos.

Best cuts: "Don't Forget Yourself," "How Are Things In Clay, Kentucky?," "One Less Day To Go," "Til The End."

First Time Around

HOLLY PENFIELD—*Full Grown Child*, Dreamland DL15003 (RSO). Produced by Mike Chapman, Peter Coleman. From Mike Chapman's stable of rockers comes this rich-voiced, attractive singer/songwriter. Good production allows Penfield to sing freely, and thus naturally discover her unique energetic style, as was the case with Pat Benatar. The tunes range from mid to upbeat pop glossies. "Tight Fit," one of the roughest cuts, demonstrates Penfield's ability to vocally grind out the lyrics. In "Souvenirs," she slows down to reveal the kitten in her voice. Gene Barkin plays a raspy guitar throughout, while Jim Hilburn plucks some lively bass hooks. Pat Mastelotto engineers the drums and percussion. Penfield beats out bombastic piano chords in "Please Don't Bang On That Piano."

Best cuts: "Tight Fit," "Only His Name," "Souvenirs."

MIKE BERRY—*I'm A Rocker*, Epic JE36071. Produced by Miki Dallan. Berry is an English rocker in the traditional vein. He owes as much to barrel house blues as anything else, and commands a backing unit comprised of some of the U.K.'s top electric bluesmen, with a tilt toward the heavy side. The result are 10 cuts that chug along with plenty of spirit. Sidemen include alumni of Albert Lee, Crawler, Roxy Music and Russ Ballard makes an appearance. Worth an in-store spin.

Best cuts: "I'm A Rocker," "Don't Be Cruel," "Boogaloo Dues."

LAWLER & COBB—*Men From Nowhere*, Asylum 6E279. Produced by Mike Lawler, Johnny Cobb. It takes a full side for Mike Lawler and Johnny Cobb to find their element, but once

GEORGE BENSON—*Give Me The Night*, Warner Bros. HS3453. Produced by Quincy Jones. Benson's first effort with Quincy Jones emphasizes Benson's vocal skills over his guitar playing. Nine of the 10 cuts feature his smooth voice as the key instrument in a program which blends disco tempos (some now dated) with the strongest program of pop material in Benson's escalating career. Benson's jazz roots are subjugated and his guitar playing has less fire. "Off Broadway" is the lone instrumental. He does interpret "Moody's Mood," the James Moody-Eddie Jefferson classic in a relaxed manner. Benson is now singing in a more assured, relaxed, less theatrical style. Among the all star instrumentalists working in the group settings are Herbie Hancock, Lee Ritenour, Richard Tee; good backup voices add additional warmth to the material.

Best cuts: "Give Me The Night," "Moody Mood," "Love Dance," "Off Broadway."



they settle down they do so in style. The twosome composed and arranged all the songs on the album and the upbeat and danceable second side shows them at their best. Lawler uses an array of electronic and acoustic keyboards and synthesizers to good effect, never letting the electronics overpower the music. The arrangements are intricate, interesting, clean and even slightly humorous. Cobb's understated vocals blend beautifully with the whole. Side one contains several r&b-sounding cuts that don't gell with the sophisticated sounds the pair produce so successfully.

Best cuts: "Give Into Love," "I Get Off On You."

ELTON MOTELLO—*Pop Art*, Passport PB9846 (JEM). Produced by Elton Motello. Elton Motello? Why not. Elton, whose real name is Alan Wald, is a new wave pop stylist from Britain with influences ranging from the Rolling Stones to David Bowie, to art/jazz to techno pop. It's a heady brew, full of hidden hooks and barbed wire. The music should find easy favor in rock discos, since it is very easy to dance to, and at the same time it is not too strange for AOR radio.

Best cuts: "Pop Art," "Out Of Limit," "Can't Explain," "In The Heart Of The City."

Classical

ORFF: CARMINA DURANA—soloists, Philharmonia Orchestra & Chorus, Muti, Angel SZ37660. This work's primitive rhythmic energy coupled with the arrangement of many broadly melodic brief sections in contrasting moods produces a strikingly novel effect that has helped to win mass acceptance dating from the initial recording in the early 1950s. The vigor of this performance and the huge range of expression it manages to capture make it one of the best recordings yet. Especially commendable are the superb solo vocal contributions, particularly from baritone Jonathan Summers. Another key attraction is the stupendous sonics, room-shaking yet without any trace of artificiality.

BOLLING: PICNIC SUITE—Rampal, Lagoya, Bolling, CBS M35864. French pianist/composer Claude Bolling's special chemistry for mixing classical music with jazz and other popular styles shows no signs of losing its potency. The light, bright tunefulness and propulsive style that established the success of three earlier fusion suites is here again in good measure, and beautiful recording shows off the flute, guitar, piano, bass and drums. At the same time Bolling's listeners are being led more deeply into extended musical forms and more contrapuntal writing. Dealers: It's an album for many tastes, including guitar and flute fanatics, jazz and classical buffs.

DVORAK: "NEW WORLD" SYMPHONY—Vienna Philharmonic, Kondrashin, London Digital LDR10011. Conductors steeped in the Czech symphonic tradition approach this popular symphony with great loving care, providing subtle melodic inflections and a wealth of attention to detail. That special idiomatic tenderness is somewhat missing here, though the German orchestra led by a Soviet conductor does supply plenty of power and finesse. The digital recording—the key selling angle—delivers extra clarity and heightened impact but without traces of an unnatural hardness that begins to fatigue the ear.

Billboard's Recommended LPs

pop

LIVINGSTON TAYLOR—*Man's Best Friend*, Epic JE36153. Produced by John Boylan, Jeff Baxter. James' brother returns to the studio after an absence to put down his vision of the blues, which turn out to be a bit more sprightly than his brother's. The family yen for folksy melodies is intact, though, and Liv is in good voice. His fans will enjoy it. Backing support comes from a host of veteran session players. Best cuts: "Face Like Dog," "Ready Set Go."

STEVE HACKETT—*Defector*, Charisma CL13103. Produced by Steve Hackett, John Acock. Former Genesis lead guitarist's newest solo release is a semi-commercialized LP with some Genesis trademarks included. Hackett's band supports his guitar with keyboards, synthesizer, wind instruments and percussion for a sound that ranges from complex melodies to breezy and light fare. A good portion of the LP is instrumental. Best cuts: "The Show," "Leaving," "Sentimental Institution," "Slogans."

ELETRICS—*Current Events*, Capitol ST12093. Produced by Peter Ker. This debut album is primarily a pop/rock affair but with a diversity of elements of other types of music mixed in, from Eagle-ish country rock to a bit of reggae to some new wave to a touch of the Dire Straits sound in "Time After Time." It all provides for an interesting, very listenable package from this fivesome. Best cuts: "Need Lovin' Tonight," "Anyway," "Boardwalk Beauty."

LOVE AFFAIR—*Radio Records*, RR2004. Produced by P. Schekeyry, Love Affair. The debut album from this hard rocking quintet is a fairly run-of-the-mill mainstream package. One song, "I Can't Let Go," does stand out. It has a driving beat, a good hook and strong vocals. Unfortunately, the other songs here just aren't up to its caliber. Best cuts: "I Can't Let Go," "Does She," "Going Down."

JOHN OTWAY—*Deep Thought*, Stiff USE5 (Stiff). Produced by Willy Barrett, Peter Townshend on two songs. Ten years from now, if he makes it, Otway will be thrown by critics into the same heap as Elton John or Leo Sayer. But now Otway has a hectic madcap style, very rock 'n' roll but eccentric, though his voice is mixed too high on some of the compositions. The first side of this LP contains five new songs, while the second contains seven selections from Otway's two previous British LPs. Best cuts: "The Man Who Shot Liberty Valance," "Genevieve," "Louisa On A Horse," "Day After Day."

MICHAEL CHAPMAN—*Life On The Ceiling*, Pacific Arts/Criminal PAC7138. Produced by Tom Allom. This is a collection of quality rock tunes textured with touches of r&b, jazz and folk. "No Thanks To Me" is a reflective, rather sad folk tune highlighted by a calming synthesizer/acoustic guitar pair-up. Not exactly powerful, Chapman's voice draws its appeal from a Pete Townshend-like richness. He is joined by Phil Palmer on guitar. Keyboardist Andy Richards shines on piano and synthesizer, and Dave Mattacks and Rick Kemp contribute drums and bass, respectively. Best cuts: "Blue Season," "No Thanks To Me," "Early Cortina."

RIOT—*Narita*, Capitol ST12081. Produced by Steve Loeb, Billy Arnell. Newest entry in the heavy metal sweepstakes is Riot, a five-man band from Brooklyn which is finding its first success in Europe and Japan. All the ingredients are there: The riffs, the melodies, the big drums, the harmonies, and the wild kid lyrics. The only question—and it is asked in sympathy—is why, if the music is so macho, do the singers always sound as if they miss this mark? Best cuts: "Kick Down The Wall," "Hot For Love," "Narita," "White Rock."

GEARS—*Rockin' At Ground Zero*, Playgems GS6471. Produced by Gary Hirstius. One can't accuse the L.A.-based Gears of lacking energy—the music on its 15-song LP is fast and driving with punkish rawness and spirit. They often combine punk and rockabilly in what turns out to be quite an agreeable mixture. Best cuts: "Let's Go To The Beach," "Elks Lodge Blues," "The Last Chord," "Wasting Time."

soul

JOHNNIE TAYLOR—*A New Day*, Columbia JC36548. Produced by Brad Shapiro, Don Davis. Taylor's work with producer Shapiro is this album's triumph, ample testimony to the singer's smoky, soulful style. Sample the poignant "Signing Off With Love" or the perky "I Got This Thing For Your Love," then check out the Taylor-made rendition of Randy Brown's "I'd Rather Hurt Myself," recalling the singer's finest Stax sides. The Davis collaboration is rather more pedestrian, exemplified by the funk of "Sneakin' Sneakin'" or the pop-soul of "Sylvia." Best cuts: Those listed.

THE SOFTONES & FIRST CLASS—*Together*, Park-way PA1001. Produced by George Kerr, Rod Armstrong. Classic r&b vocal (Continued on page 60)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

**PLAY
TOMMY
TUTONE**

“Cheap Date” on Columbia Records.



ELECTRIC LIGHT ORCHESTRA—All Over The World (4:04); producer: Jeff Lynne; writer: Jeff Lynne; publisher: Jet (or Unart) BMI. MCA 41289. Second ELO single from "Xanadu" is one of the group's more catchier tunes. It's bright '60s sound is laced with memorable pop hooks while Jeff Lynne's layered vocals work to maximum effectiveness.

BILLY JOEL—Don't Ask Me Why (2:56); producer: Phil Ramone; writer: B. Joel; publishers: Impulsive/April ASCAP. Columbia 111331. Third single from Joel's "Glass Houses" LP is a catchy midtempo tune in which Joel sounds remarkably similar to Paul McCartney in vocal timber.

PAUL McCARTNEY—Waterfalls (3:22); producer: Paul McCartney; writer: McCartney; publisher: MPL Communications ASCAP. Columbia 111335. McCartney's second single from his latest runaway LP places his inimitable, creamy vocals in the centerstage. There's a subtle oriental flavor sprinkled throughout this ballad. Instrumentation is appropriately sparse.

BROTHERS JOHNSON—Treasure (4:09); producer: Quincy Jones; writer: Rod Temperton; publisher: Rodsongs. A&M 2254. This is an r&b flavored ballad from the group's "Light Up The Night" LP. The fluid and very pretty harmonies particularly shine here. The Brothers' "Stomp" was a top 10 hit.

ROXY MUSIC—Over You (3:24); producers: Roxy Music, Rhett Davies; writers: Ferry, Manzanera; publisher: E.G. Music BMI. Atco 7301 (Atlantic). This is one of Roxy Music's sweeter pop numbers. The combination of hooks and dance beat should introduce the band to pop formats besides satisfying AOR demand.

recommended

SWEET—Sixties Man (3:44); producer: Pip Williams; writers: Williams, Hutchins; publisher: Chappell ASCAP. Capitol P4908.

KINKS—Celluloid Heroes (4:34); producer: Ray Davies; writer: Ray Davies; publisher: Davray PRS. Arista AS0541.

MARY MacGREGOR—Somebody Please (2:50); producer: David J. Holman; writer: R. Prentice; publishers: Cafe Americana/Rhythm and Movies ASCAP. RSO RS1044.

KC—Make Me A Star (3:35); producer: Casey/Finch; writers: H.W. Casey, B. Roberts; publishers: Sherlyn/Harrick/Fedora BMI. TK TKX1038.

RECORDS—Hearts In Her Eyes (3:20); producer: Mick Glosop; writers: Will Birch, John Wicks; publisher: Off-The-Peg. Virgin VA67008 (Atlantic).

BROOKLYN DREAMS—Lover In The Night (3:58); producer: Brooklyn Dreams; writer: B. Sudano; publishers: Starrin/Earborne BMI. Casablanca NB2289.

JAMIE SHERIFF—My Car (3:06); producer: Ken Scott; writer: Jamie Sheriff; publisher: Landers-Roberts BMI. Polydor PD2110.

SEALS & CROFTS—First Love (3:42); producer: Louie Shelton; writers: Jim Seals, Eddie Brown; publishers: Dawnbreaker/Favor BMI. Warner Bros. WBS49522.

LE ROUX—Roll Away The Stone (3:50); producer: Jai Winding; writer: Jeff Pollard; publisher: Screen Gems-EMI. BMI. Capitol P4907.

FRANCE JOLI—The Heart To Break The Heart (4:10); producer: Tony Green; writer: T. Green; publishers: Cicada PRO/Trumar BMI. Prelude PRL8016.

ARTFUL DODGER—She's Just My Baby (2:42); producers: Artful Dodger, Bob Dawson; writers: Billy Paliselli, Gary Herrewig; publisher: Garbil ASCAP. Ariola OS806 (Arista).

WHITNEYS—Heaven In My Arms (3:00); producer: Michael Lloyd; writers: Michael Lloyd, Al Kasha, Joel Hirschorn; pub-

lishers: KCM/Michael Music/April/Morning Picture ASCAP/Blackwood/Fire and Water BMI. Warner/Curb WBS49530.

CHILLIWACK—Communication Breakdown (2:22); producers: Bill Henderson, Brian MacLeod; writer: B. Henderson; publishers: Mushtunes/Some Sung Songs BMI. Mushroom M7046.

D B COOPER—Forever Rock'n'Roll (3:37); producer: Thomas Earnest; writer: D B Cooper; publisher: One Ten ASCAP. Warner Bros. WBS49532.



STEPHANIE MILLS—Never Knew Love Like This Before (3:29); producers: James Mtume, Reggie Lucas; writers: J. Mtume, R. Lucas; publisher: Frozen Butterfly BMI. 20th Century-Fox TC2460. Mills is quickly developing into a confident and controlled vocal stylist. Here, she delivers a tasty tune in which her voice glides along smoothly and firmly. The instrumental support cushions the vocals.

CRUSADERS—Soul Shadows (3:25); producers: Wilton Felder, Stix Hooper, Joe Sample; writers: Joe Sample, Will Jennings; publishers: Four Knights/Blue Sky Ryders/Irving BMI. MCA 41295. Bill Withers turns in a stunning vocal performance on this immaculately produced track that spans all formats. The crafty arrangement allows room for the Crusaders to showcase the instrumental side.

PEACHES & HERB—Funtime (Part 1) (3:33); producer: Freddie Perren; writers: Keni St. Lewis, Freddie Perren; publishers: Bull Pen BMI/Perren-Vibes ASCAP. Polydor PD2115. "Funtime" is an uptempo dance number propelled by a driving rhythm section that was arranged by Freddie Perren, who also handled production duties here. Perfect sunny summer fare.

L.T.D.—Where Did We Go Wrong (3:56); producer: Bobby Martin; writers: Sam Dees, Jeffrey L. Osborne; publishers: Irving BMI/Almo/McRovscod ASCAP. A&M 2250. The veteran group turns in a beautifully rendered ballad. A tender lead vocal and harmonic support is backed by crisp and clean instrumentals and a smart arrangement. Tune has pop potential.

GLADYS KNIGHT & THE PIPS—Taste Of Bitter Love (3:41); producers: Nickolas Ashford, Valerie Simpson; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val ASCAP. Columbia 111330. Solid, accessible dance rhythms carve the frame of this spunky tune, and Knight's hearty vocals overlay the melody. Funky guitar riffs are interjected about midsong for a percussive interlude.

recommended

ROBERTA FLACK—Don't Make Me Wait Too Long (5:30); producers: Roberta Flack, Eric Mercury; writer: Stevie Wonder; publishers: Jobete/Black Bull ASCAP. Atlantic 3753.

TWO TONS O'FUN—Taking Away Your Space (3:59); producer: Harvey Fuqua; writers: Sylvester, Fuqua; publishers: Borzoi/Beekeeper/Beeswax ASCAP. Fantasy/Honey F896AS.

JERRY KNIGHT—Joy Ride (3:29); producer: David Kerstenbaum; writer: Jerry Knight; publishers: Almo/Crimco ASCAP. A&M 2248.

SHARON PAIGE WITH HAROLD MELVIN & THE BLUE NOTES—If You're Looking For Somebody To Love (3:37); producer: Harold Melvin; writers: G. McFadden, J. Whitehead; publisher: Mighty Three BMI. Source SOR41291 (MCA).

MAIN INGREDIENT FEATURING CUBA GOODING—Think Positive (3:55); producer: Main Ingredient; writers: Cecil Shaw, Lamarco Nesbit; publishers: Stage Presence/Carnaby ASCAP. RCA JB12066.

B.T. EXPRESS—Does It Feel Good (3:25); producer: Morrie Brown; writer: W. Hall Jr.; publisher: Triple "O" Songs BMI. Columbia 111336.

DELLS—I Touched A Dream (4:01); producers: Carl Davis, Eugene Record; writer: Eugene Record; publishers: Angelshell/Six Continents BMI. 20th Century-Fox TC2463.

CAMEO—Sake Your Pants (4:01); producer: Larry Blackmon; writer: L. Blackmon; publisher: Better Nights ASCAP. Chocolate City TC3210 (Casablanca).

CHARLES VEAL—If You Ever Need Somebody (3:28); producer: Alan Abrahams; writers: J. Bristol, D. Williams; publisher: Bushka ASCAP. Capitol P4906.



DAVE ROWLAND & SUGAR—A Love Song (2:45); producers: Dave Rowland-Jerry Bradley; writer: Jan Crutchfield; publishers: Duchess/Red Angus, BMI. RCA JB12063. Sue Powell and Melissa Dean balance Dave Rowland's singing, providing a strong vocal counterpoint. Strings and piano add an easy listening feel to this ballad that builds smoothly and lives up to its title.

TAMMY WYNETTE—Starting Over (3:07); producer: Billy Sherrill; writer: Bob McDill; publisher: Hall-Clement, BMI. Epic 950915. Wynette's husky voice caresses the lyrics of this Bob McDill song powerfully. Sherrill's deft production touch merges strings with crafty guitar licks. The understated vocal and smooth instrumentation gain power at the finale.

WILLIE NELSON AND RAY PRICE—Faded Love (3:48); producer: Willie Nelson; writers: B. Wills-J. Wills; publisher: Rightsong, BMI. Columbia 111329. Nelson and Price release another single from their duet LP that hit the top 10. The voices are diverse, but merge effectively in this followup to their version of "San Antonio Rose." Traditional country stylings rule with simple percussion patterns and an emphasis on the fiddle.

FARON YOUNG—Tearjoint (2:45); producer: Ron Chancey; writers: Dan Penn-Donnie Fritts; publisher: Dan Penn Music, BMI. MCA 41292. Good songs always rise to the top sooner or later—and this Memphis-written ballad is in the latter category, having been penned a decade ago. It's performed convincingly by Young, with plenty of steel keeping it strictly country.

CON HUNLEY—They Never Lost You (2:34); producer: Tom Collins; writers: David Wills/Charles Quillen; publisher: Chess, ASCAP. Warner Bros. 49528. The shattered shreds of lost love are in evidence here through the emotion-laden balladeering of Hunley. He's working for the first time with Collins, and the result is more firm-footed country with fewer MOR embellishments, making this one of Hunley's strongest records yet.

CHARLY McCLAIN—Women Get Lonely (2:46); producer: Larry Rogers; writers: L. Rogers/R.C. Bannon; publishers: Warner-Tamerlane/Bill Black/Partnership, ASCAP. Epic 950916. The title cut from McClain's last album is a sensual velvety number ideally suited to her husky warm singing style.

LARRY G. HUDSON—I'm Still In Love With You (2:38); producers: Mike Greene & Skip Lane; writers: Byron Hill/Chick Rains; publishers: ATV, BMI/Welbeck, ASCAP. Mercury 57029. Hudson sings beautifully of the anguish of loneliness. The song is surprisingly light and bright in tempo and production and it's a strong vocal performance for Hudson.

TOM T. HALL—Back When Gas Was Thirty Cents A Gallon (3:55); producers: Tom T. Hall/Roy Des; writer: Tom T. Hall; publisher: Hallnote, BMI. RCA PB12066. Full of nostalgic yearnings, Hall's lyrics from this "Soldier Of Fortune" cut speak of a simpler time, when youth's experimentation with love is unmarred by heartache. Spiced with steel guitar licks, production is enhanced by nice fiddle and piano interludes.

recommended

RIDERS IN THE SKY—The Cowboy Songs (3:00); producer: Russ Miller; writer: Woody Paul; publisher: Buck, ASCAP.

Rounder 4530. Flip side: "Here Comes The Santa Fe (3:06); producer: Russ Miller; writer: Douglas B. Green; publisher: Songs Of The Sage, BMI. Rounder 4530.

WAYNE ARMSTRONG—Hot Sunday Morning (2:59); producer: Willie Johnson; writer: Allen Chapman; publisher: Wilwolf/U-A, BMI. NSD 57.

ROY ROGERS AND THE SONS OF THE PIONEERS—Ride, Concrete Cowboy, Ride (2:55); producer: Stuiff Carrett; writers: G. Crofford, L. Burrill, J. Carrett; publisher: Vesto/Duchess, BMI. MCA 41294.

WEBB & BEBBIE (THE PIERCES)—Reality Of Life (3:11); producer: Unlisted; writers: Wayne Walker, Jim Candy; publisher: Tuesday, BMI. Plantation PL-191.

BRENDA FRAZIER—Last Night (2:31); producer: Jim Powell; writers: Jim Powell, Larry Shell; publisher: Tulsa Girl, ASCAP. Tyro JD 1003.

FRED KNOBLOCK—Why Not Me (3:43); producer: James Stroud; writers: F. Knoblock, C. Whitsett; publisher: Flowering Stone/U-A, ASCAP. Scotti Brothers ST-SB-38676.



GRAHAM GOULDMAN—Away From It All (2:32); producer: Graham Gouldman; writer: Graham Gouldman; publisher: Man-Ken BMI. A&M 2251.

JOYCE COBB—How Glad I Am (3:31); producer: Andy Black; writers: J. Williams, L. Harrison; publisher: Screen Gems-EMI. Cream CRE8040.

Billboard's Recommended LPs

• Continued from page 58

harmonies are the order of the day on this album, with the Softones recalling the Stylistics' brand of pop-soul, and First Class sparking comparisons with the Whispers. Both groups are best on ballads, such as "Laying My Heart On The Line" (First Class) and "Love Minus One" (the Softones). Uptempo affairs like "Can You Feel It" and an update of Jimmy Ruffin's "Tell Me What You Want" are efficient, if rather bland—as are the orchestrations. Best cuts: Those mentioned.

JACKIE MOORE—With Your Love, Columbia JC36455. Produced by Bobby Eli. Moore follows last year's "I'm On My Way" album with an equally fine set of songs which showcase her subtle and soulful style. Highlights include the singer's impassioned rendering of the title track, her mellifluous melody of "You Needed Me" and "I Honestly Love You," and her atmospheric update of the Major Harris hit, "Love Won't Let Me Wait," on which she's joined by the Manhattans' Blue Lovett. The made-in-Philly orchestrations are smooth and sensual, or brash and brassy, as the mood commands. Best cuts: Those cited.

THE DELLS—I Touched A Dream, 20th Century Fox T618. Produced by Carl Davis, Eugene Record. Longevity is the Dells' trademark, and this album finds the veteran quintet in excellent voice, particularly lead singer Johnny Carter. His impassioned and gritty vocals elevate ballads to "Just A Little Love" and "Passionate Breezes" to the heights of sophistication, supported by swirling, string-filled orchestration. Another highlight is the title track, a classically Eugene Record song which recalls his glories with the Chi-Lites. Best cuts: Those listed, plus "All About The Paper."

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.

WEA Country Blitz Discounting Albums

LOS ANGELES—Accounts are being offered a continuous 5% discount on 25 albums in WEA's first "Country Music Festival" from Monday (28) through Aug. 22.

Advertising support begins with a country radio blitz on 27 key U.S. stations, followed by multi-product spots with multi-tags, after which there will be a print campaign for specific promotions.

Among the 25 titles are multiple albums by T.G. Sheppard, Emmylou Harris, the Bellamy Bros., Hank Williams Jr., Eddie Rabbitt and Mel Tillis plus single albums from Donna Fargo, Rodney Crowell, John Anderson, Gail Davies,

Debby Boone, Rex Allen Jr., Sonny Curtis and Willie Nelson.

'80s Big Band LP

LOS ANGELES—To spark interest in band music, Ray Anthony has compiled an LP, "Big Bands '80s," to be sent to more than 500 radio stations around the country.

In addition to Anthony, big band leaders Abe Most, Pat Longo, Steve Hideg, Johnny Catron and Keith Williams contributed two tracks each to the LP.

The master has not been given to a label for distribution yet.

Blank Audio Tape Makers View ITA

NEW YORK—Several leading manufacturers of blank audio tape will meet Tuesday (29) here to deliberate on their future association with ITA.

According to reliable reports the meeting will also be attended by lawyers from the blank tape companies.

The attendees will hear separate presentations by ITA executive director Henry Brief and Electronic Industry Assn. consumer electronics group senior vice president Jack Wayman.

MCA Canada Combines 2 Wings

TORONTO—MCA Canada Ltd. scrapped carefully laid plans to operate separate record and distribution divisions last week, and announced the amalgamation of MCA Records (Canada) Ltd. and MCA Distributing (Canada) Ltd.

Coincidental with the move, record division general manager Scott Richards exits the company, to be replaced by former distribution vice president George Burns, who now controls the streamlined operation.

MCA Distributing was originally set up here simultaneously with the creation of Infinity Records and

MCA's purchase of the ABC-Dunhill property.

MCA Canada's vice president of finance and administration, Eric Perstch, said the move last week towards amalgamating the two divisions was done for "purely economic reasons."

Baez Gets Honor

SAN FRANCISCO—Joan Baez has received an honorary doctoral degree from Antioch Univ. at the national university's new center here. Baez concluded her acceptance remarks before the audience of almost 300 with an a cappella version of "Swing Low Sweet Chariot."

A personal message to Quincy Jones
from Warner Bros. Records,
on the occasion of the birth of that handsome child



We admired you from the early, Sinatra-Basie days, and always
wanted us to get together.

We envied others who worked with you more exclusively through
the years, and always wished it were we.

We resent your tardiness in bringing your Qwest label to Warners,
but trust we can make it up to you.

We applaud the sagacity of artists attracted to Qwest.
Like George Benson, they will know your magic.



© 1980 Warner Bros. Records Inc.  A Warner Communications Company

Give the gift
of music.



AC/DC

BACK IN BLACK

BACK IN CANADA

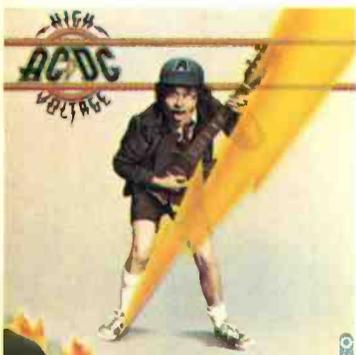
July 13, Concert Bowl, Edmonton
 July 14, Max Belle Arena, Calgary, B.C.
 July 16, Concert Bowl, Vancouver, B.C.
 July 19, Arena, Winnipeg
 July 20, Ft. Williams Gardens, Thunder Bay
 July 22, Civic Center, Ottawa
 July 23, Forum Concert Bowl, Montreal
 July 25, Gardens, London
 July 26, Memorial Aud., Kitchener
 July 27, Arena, Sudbury
 July 28, Maple Leaf Gardens, Toronto

BACK IN THE U.S.A.

July 30, County Fieldhouse, Erie, Pa.
 July 31, Spectrum, Philadelphia
 August 1, Palladium, New York
 August 3, Capital Centre, Largo, Md.
 August 6, Scope, Norfolk, Va.
 August 7, Civic Center, Roanoke, Va.
 August 8, Coliseum, Charlotte, N.C.
 August 9, Cumberland County Mem. Aud., Fayetteville, N.C.
 August 10, Coliseum, Greensboro, N.C.
 August 12, Fox Theatre, Atlanta, Ga.
 August 13, Coliseum, Knoxville, Tenn.
 August 15, Freedom Hall, Johnson City, Tenn.
 August 16, Legend Valley, Newark, Ohio
 August 17, Toledo Speedway, Toledo, Ohio
 August 19, Rupp Arena, Lexington, Ky.
 August 20, Memorial Auditorium, Nashville
 August 22, Lakeland Civic Center, Lakeland, Fla.
 August 23, Sportatorium, Miami
 August 24, Coliseum, Jacksonville, Fla.
 August 26, Sam Houston Coliseum, Houston
 August 29, Convention Center Arena, San Antonio
 August 30, Dallas Convention Center, Dallas
 August 31, Civic Center Auditorium, Amarillo
 September 1, Coliseum, El Paso
 September 3, Swing Aud., San Bernardino, Ca.
 September 4, Arena, Long Beach, Ca.
 September 5, Cow Palace, San Francisco
 September 6, Oakland Aud., Oakland, Ca.

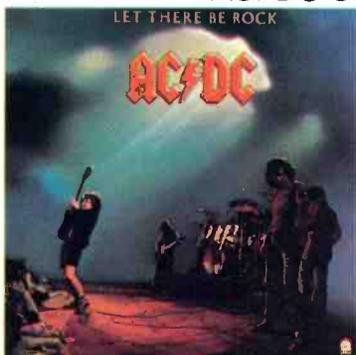
SD 16018 Produced By Robert John "Mutt" Lange
 Booking: ATI Management: Peter Mensch for C.C.C. Inc.

AC/DC ON ATLANTIC RECORDS AND TAPES



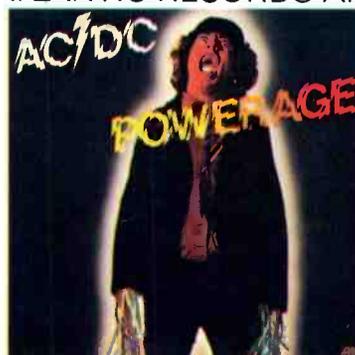
SD 36-142

HIGH VOLTAGE



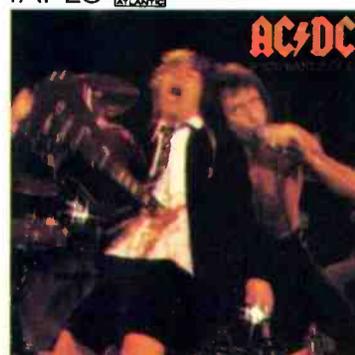
SD 36-151

LET THERE BE ROCK



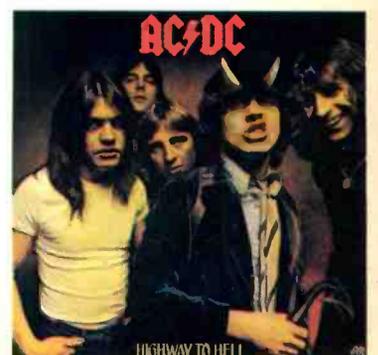
SD 19180

POWERAGE



SD 19212

IF YOU WANT BLOOD...



SD 19244

HIGHWAY TO HELL

Billboard

HOT 100

Chart Bound

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills 20th Century 2460 (RCA) ON THE BEACH—Southside Johnny & The Asbury Jukes Mercury 76074 SEE TOP SINGLE PICKS REVIEWS, Page 60

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding chart positions for the previous week and weeks on chart.

AUGUST 2, 1980 BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. 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 artists in alphabetical order, with corresponding chart positions.

Billboard TOP LPs & TAPE

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE		
★	1	3	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	8.98	8.98	8.98	★	46	7	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	7.98	7.98	7.98	71	73	9	ROCKIE ROBBINS You And Me A&M SP-4895	7.98	7.98	7.98		
	2	20	BILLY JOEL Glass Houses Columbia FC 36384	8.98	8.98	8.98		37	34	16	MANHATTANS After Midnight Columbia JC 36411	7.98	7.98	7.98	★	79	4	CARLY SIMON Come Upstairs Warner Bros. BSK 3443	7.98	7.98	7.98	
★	9	3	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	8.98	8.98	8.98		38	29	13	CHANGE The Glow Of Love RCA RF 3438 (Warner Bros.)	7.98	7.98	7.98		73	62	17	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	20.98	20.98	20.98
	4	12	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	13.98	13.98	13.98		39	40	11	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	7.98	7.98	7.98		74	61	16	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	8.98	8.98	8.98
★	8	12	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	15.98	15.98	15.98	★	45	7	7	AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98		75	75	17	KENNY ROGERS Gideon United Artists L00 1035	8.98	8.98	8.98
★	16	3	QUEEN The Game Elektra SE 513	8.98	8.98	8.98		41	37	12	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98		76	78	16	FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98
	7	12	PETE TOWNSHEND Empty Glass A&M SD 32-100 (Atlantic)	7.98	7.98	7.98		42	23	16	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	7.98	7.98	7.98		77	59	20	JOURNEY Departure Columbia FC 36339	8.98	8.98	8.98
	8	7	COMMODORES Heroes Motown M8-939M1	8.98	8.98	8.98		43	43	7	CHAKA KAHN Naughty Warner Bros. BSK 3385	7.98	7.98	7.98		78	68	8	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98
★	11	8	DIANA ROSS Diana Motown M8-936M1	8.98	8.98	8.98	★	57	4	4	SOUNDTRACK Xanadu MCA MCA 6100	9.98	9.98	9.98		79	65	8	DEVO Freedom Of Choice Warner Bros. BSK 3435	7.98	7.98	7.98
	10	10	PAUL McCARTNEY McCartney II Columbia FC 36511	8.98	8.98	8.98	★	50	6	6	ROXY MUSIC Flesh And Blood A&M SD 32-102 (Atlantic)	7.98	7.98	7.98		80	70	8	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98
★	12	21	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	8.98	8.98	8.98		46	42	9	WAYLON JENNINGS Music Man RCA AHL1-3602	7.98	7.98	7.98		81	77	8	NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98
	12	2	ERIC CLAPTON Just One Night RSO RS-2-4202	13.98	13.98	13.98		47	47	7	SOUNDTRACK Can't Stop The Music Casablanca NBLP 7220	8.98	8.98	8.98	★	90	11	11	BLOW FLY Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7.98
★	21	6	S.O.S. The S.O.S. Band Tabu NJZ 36332 (CBS)	7.98	7.98	7.98	★	69	4	4	BLUE OYSTER CULT Cultosaurus Erectus Columbia JC 36550	7.98	7.98	7.98		83	76	10	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517	8.98	8.98	8.98
★	15	6	SOUNDTRACK The Blues Brothers Atlantic SD 16017	8.98	8.98	8.98	★	80	2	2	HERB ALPERT Beyond A&M SP 3717	7.98	7.98	7.98		84	84	11	TOMMY TUTONE Tommy Tutone Columbia NJC 36372	5.98	5.98	5.98
★	20	9	SOUNDTRACK Fame RSO RX-1-3080	7.98	7.98	7.98		50	48	28	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98		85	83	11	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	7.98	7.98	7.98
★	17	15	GENESIS Duke Atlantic SD 16014	8.98	8.98	8.98		51	44	9	CAROLE KING Pearls—Songs of Goffin & King Capitol S00 12073	8.98	8.98	8.98		86	86	27	GARY NUMAN The Pleasure Principle A&M SD-38120 (Atlantic)	7.98	7.98	7.98
★	18	6	THE KINKS One For The Road Arista A2L 8401	13.98	13.98	13.98	★	58	7	7	BLACKFOOT Tomcattin' A&M SD 32-101 (Atlantic)	7.98	7.98	7.98		87	88	9	GENE CHANDLER 80 20th Century T-605 (RCA)	7.98	7.98	7.98
	18	6	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98		53	53	7	SPINNERS Love Trippin' Atlantic SD 19270	7.98	7.98	7.98	★	157	2	2	POCO Under The Gun MCA MCA-5132	7.98	7.98	7.98
★	36	25	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98		54	56	4	THE MOTELS Careful Capitol ST 12070	7.98	7.98	7.98	★	118	2	2	DAVE DAVIES Dave Davies RCA AFL1-3603	7.98	7.98	7.98
	20	19	MICHAEL JACKSON Off The Wall Epic FE-35745	8.98	8.98	8.98		60	4	4	BOB JAMES H Tappan Zee/Columbia JC 36422	7.98	7.98	7.98		90	89	18	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	7.98	7.98	7.98
★	26	4	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	8.98	8.98	8.98		56	49	16	VAN HALEN Women And Children First Warner Bros. HS 3415	8.98	8.98	8.98		91	87	22	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	8.98	8.98	8.98
	22	14	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98		57	52	21	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	8.98	8.98	8.98		92	82	19	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	7.98	7.98	7.98
★	31	4	JEFF BECK There And Back Epic FE 35684	8.98	8.98	8.98	★	72	8	8	ROBBIE DUPREE Robbie Dupree Elektra 6E-273	7.98	7.98	7.98		93	81	12	ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98
★	27	4	BOB DYLAN Saved Columbia FC 36553	8.98	8.98	8.98	★	66	7	7	ROCKY BURNETTE The Son Of Rock And Roll EMI-America SW 17033	7.98	7.98	7.98		94	94	9	LUCIANO PAVAROTTI Pavarotti's Greatest Hits London PAV 2003-4	15.98	15.98	15.98
	25	13	ELTON JOHN 21 At 33 MCA MCA 5121	8.98	8.98	8.98		61	51	10	JUDAS PRIEST British Steel Columbia JC 36443	7.98	7.98	7.98		95	95	42	BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98
	26	24	BOZ SCAGGS Middle Man Columbia FC 36106	8.98	8.98	8.98	★	92	2	2	CHIC Real People Atlantic SD 16016	8.98	8.98	8.98		96	96	10	THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLP5 9537 (Island)	7.98	7.98	7.98
★	30	7	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848	7.98	7.98	7.98		63	63	10	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	7.98	7.98	7.98		97	100	15	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98
★	32	11	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	7.98	7.98	7.98	★	91	5	5	KIM CARNES Romance Dance EMI-America SW 17030	7.98	7.98	7.98	★	108	3	3	THE DIRT BAND Make A Little Magic United Artists LT 1042	7.98	7.98	7.98
	30	22	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98		65	39	5	CHEAP TRICK Found All The Parts Epic 4E-36453 (10-inch)	4.98			★	138	3	3	ALABAMA My Home's In Alabama RCA AHL1-3644	7.98	7.98	7.98
	31	25	TED NUGENT Scream Dream Epic FE 36404	8.98	8.98	8.98		66	64	42	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98		100	102	7	MILLIE JACKSON For Men Only Spring SP-1-6727 (Polydor)	7.98	7.98	7.98
★	38	9	JOAN ARMATRADING Me, Myself, I A&M SP 4809	7.98	7.98	7.98		67	67	42	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	★	120	5	5	ALI THOMPSON Take A Little Rhythm A&M SP 4803	7.98	7.98	7.98
	33	33	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	7.98	7.98	7.98		68	71	26	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98	★	102	66	66	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
★	41	4	THE CRUSADERS Rhapsody And Blues MCA MCA 5124	8.98	8.98	8.98		69	55	12	GRATEFUL DEAD Go To Heaven Arista AL 9508	8.98	8.98	8.98	★	103	4	4	EDDIE RABBITT Horizon Elektra 6E-276	7.98	7.98	7.98
	35	35	KISS Kiss Unmasked Casablanca NBLP 7225	8.98	8.98	8.98		70	74	39	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	★	104	3	3	THE CHARLIE DANIELS BAND Volunteer Jam VI Epic KE-2-36438	13.98	13.98	13.98

AUGUST 2, 1980 BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

Reversionary Ruling Affects 40,000 Songs

• Continued from page 1

the subject of a challenge by EMI Music Publishing and Chappell Music.

The U.K. publishers had claimed that the disputed copyrights were collective works, and as such exempt from the reversionary rights provision of the 1911 Copyright Act.

Commenting on the House of Lords decision, Freddy Bienstock, president of Carlin Music, says: "I'm absolutely thrilled about the result. It has taken eight years of tough fighting in the courts.

"It will be of enormous benefit to the estates of Redwood Music songwriters, and about 40,000 songs will be affected, including such famous titles as 'Oh You Beautiful Doll,' 'If You Knew Susie' and 'April Showers.' The decision will also significantly affect music copyrights in Australia, New Zealand, South Africa and Canada, and will impinge upon many other aspects of copyright law."

Lord Salmon, one of the five legislators considering the case, argued that, "Words and music in a song written by two authors are entirely separate copyrights and cannot be merged. A song with music by one person and lyrics by another has no copyright in itself and does not, therefore, constitute an exception to the reversionary provision in the 1911 U.K. Copyright Act.

"The lyrics and music of such songs must therefore revert to the estates of their authors 25 years after their death."

No one in the British publishing community seems quite sure as to why the reversionary rights principle was ever introduced into the copy-

right legislation, although some publishers suggest that it was to protect the estates of improvident authors and composers from exploitative publishers.

The provision was omitted from the 1956 Copyright Act, but still applies to copyrights created before that date.

After the decision, EMI Music Publishing and Chappell Music issued a joint statement expressing disappointment at the rejection of their appeal, and expressing "concern at the considerable complexity of the law of reversionary rights that the decision produces."

The statement continues, "Until another case relating to the work 'Zing Went The Strings Of My Heart' (a decision made in favor of music publishers) is finally decided, it is difficult to tell what the repercussions, both financial and practical, will be for the music publishing industry."

In addition to that statement, EMI Music Publishing chief Ron White comments that the decision could rebound on the heirs of the very composers it was intended to protect and advantage.

He fears that a lot of songs will disappear from circulation as no one publisher will be able to exploit them because of the differential between music and lyrics.

And it will be a tremendous task, he says, for music publishers to examine and document jointly composed songs to determine the status of the copyright's music and lyrics.

Further details of the House of Lords decision and its impact upon the U.K. publishing community will appear in Billboard next week.

Austria Has Levy Upon Blank Tape

• Continued from page 1

drafted (Billboard, July 5, 1980).

The actual levy of royalty has not yet been determined, but the Austrian government has ruled that the total annual revenue should not exceed \$833,000 (10 million schillings). With blank tape sales currently running at 10 million units annually here, this would mean that the maximum royalty per blank cassette would be 8.3 cents (one schilling).

The levy will also be applied to videotapes, but this part of the legislation will not come into effect until July 1982.

Dr. Helmut Steinmetz, general manager of Austro-Mechana, this country's mechanical rights society, says that it represents a major step in the right direction, but he's hopeful that the ceiling of 10 million schillings will be raised "substantially" to take account of Austria's inflation rate of 7% and the growing market in video software.

Steinmetz, recipient of a Billboard Trendsetter award earlier this year for his work to stem the tide of parallel imports into Austria, sees the new legislation as an important breakthrough, but notes that it has been achieved at the cost of a concession on the part of copyright owners in the matter of the use of their works by cable television companies.

"Whereas authors once had the right to prohibit the use of their material on tv programs, the new law has removed this right but has made provision for the authors to collect royalties on material used in cable tv."

At present, there are around 10,000 cable tv subscribers in Austria who are receiving mostly the two German tv channels and paying \$160 for the installation and a monthly fee of between \$12 and \$20.

One part of the new law which worries Steinmetz is the provision that any cable tv service with less than 500 subscribers will not be required to pay any royalties at all for the retransmission of foreign programs.

Steinmetz sees this as an invitation to cable companies to set up groups of operations with subscribers limited to less than 500.

Another provision in the new legislation is that 50% of the total revenue from the blank tape levy must be used for social purposes beneficial to the authors and artists.

Although no exact division of the revenue has been determined, Steinmetz believes that 60% will go to the authors and 40% to the artists and record companies.

Austro-Mechana will distribute the revenue to the authors, and the money for the artists will probably be distributed by LSG, the organization responsible for distribution of royalties to artists for public performances.

MCA Distributing Makes Outside Deal

• Continued from page 1

Initial Artists House product will begin to flow Sept. 1 with albums by Art Pepper, Gil Evans and Chet Baker.

Negotiations with Artists House had been going on for nearly a year, but Bergamo says at the time MCA was in the process of starting up Infinity and couldn't accommodate any other labels.

All Artists House product bears an \$8.98 list price to remain competitive with ECM and Pablo product, says Snyder.

Snyder's aim is to release "definitive" product on his artists and present them in quality packages. All Artists House releases are pressed on virgin vinyl packaged in plastic inner sleeves and gatefold jackets. They also contain eight page booklets with artist discography, pictures and other artist information.

Artists House was previously distributed by a network of independent distributors, but the systems' inefficiency resulted in cash flow problems, claims Snyder.

Artists House was launched in 1977 shortly after Snyder departed A&M. Five albums were released at the end of 1978 and another five at the end of 1979. Snyder reports sales of about 10,000 on each on those titles.

Artists House is distributed in Japan by King Records; in Europe by EMI, and in Canada by A&M.

Artists House product is pressed by Wakefield in Phoenix, presses of ECM product and several classical labels.

Snyder says he already has 20 albums in the can, recorded over the past three years. Other artists on the label include Paul Desmond, Jim

Hall, Ornette Coleman, David Liebman, James Blood, Charlie Hayden, Andrew Hill, Thad Jones/Mel Lewis and Waymon Reed.

Snyder says that the MCA deal will allow him the luxury "of putting out 20 albums a year. Five records a year are not enough to keep things going," he says.

Ray Snyder, John's brother, who serves as president of the company and handles sales and promotion, will be visiting MCA salesmen at all branches to introduce them to Artists House product.

The way in which Snyder operates Artists House is unique in itself. Instead of buying completed masters, he leases them from the artist for a period of five years with an option thereafter. All artists are paid royalties of 68 cents, an unusually high figure for a jazz artist, on all records dispersed, including promotional copies and all free goods.

"This seems the fairest kind of accounting to the artist," says Snyder. "It also allows me to attract artists and keep the ones I have."

Snyder also seeks out the best mastering facilities, engineers and pressers. Snyder adds that he doesn't take many risks and that the band is rehearsed before entering the studio.

Adds Snyder: "I don't want to change an artist for the sake of making money, but make a record that gives a clear interpretation of that artist."

Says Bergamo: "We didn't make the deal because there's a lot of money to be made. But it's real quality music that belongs in the stores."

The deal with Artists House is reportedly for two years with a two year option. Artists House has a staff of five with Snyder in charge of a&r and marketing.

'Xanadu' Promo At Peak

• Continued from page 14

sic from the film but not included on the soundtrack.

Kramer credits the success of the pre-film awareness to teamwork between MCA and his management team as well as similar merchandising ideas between him and Siner.

"We didn't initially ship 6,000 standups," says Siner. "Our salesmen keep running through the stores."

Vice president of creative services George Osaki designed the "Xanadu" campaign, giving it an international look. The film opens in the U.K. in Mid-October, in Australia in August and the remainder of the

English speaking countries in October.

Premieres are slated for London, Sydney, Melbourne, Paris and Munich but not in the U.S. because Kramer feels that at this stage it's a waste of money. "The film stands on its own without the hype and spending of \$600,000," he says.

The "Xanadu" single is currently a top 10 record in England, Norway, Holland, Denmark, Belgium, Germany, and Sweden.

Meanwhile, Kramer says that "Grease" took Newton-John's career to new stages.

"Her milkshake and whitebread image is an insult to someone with pipes," says Kramer. "Visually she had to grow with the times. She's grown up and her look is parallel with the times. If she appears to be ballier it's because the world is."

Kramer hints at a "limited" Newton-John tour next year playing relatively small halls at an inexpensive ticket price because she attracts a family audience.

TRIBUTE TO ELVIS IS CUT

FT. WORTH—"Requiem For Elvis" is the name of the single cut by veteran producer Major Bill Smith on his locally-based LeCam label to mark the third anniversary of Presley's death Aug. 16.

Smith's spoken word tribute is accompanied in the background by Presley's hit "Love Me Tender" sung by Bruce Channel. Smith and Channel previously teamed on "The King Is Free," said to be the first Elvis tribute when it was released the day after his death.

Channel also had the No. 1 hit "Hey! Baby" in 1962, one of three high-charted produced by Smith in the early '60s, along with Paul & Paula's "Hey Paula" and J. Frank Wilson & the Cavaliers' "Last Kiss."

Lifelines

Births

Girl, Sarah Melissa, to Connie and Rich Blum July 12 in Nashville. Father is with WWKX-FM in Gallatin, Tenn., and mother is employed by Centratik in Nashville.

Marriages

Tom Atencio, director of product development for Backstreet Records,

Los Angeles, to Anita Thorpe Harold, president of Crackerjack Graphics, L.A., June 23 in Paris.

* * *

Harold Lee, director of operations for Sound Emporium, a recording studio in Nashville, to Donna McCool, bookkeeper for Larry Butler Productions in Nashville, July 15 in Las Vegas.

Firm Pushes City Events

• Continued from page 12

Drilias' background in city-sponsored music festivals includes Milwaukee's Summerfest, where he spend nine years, and the three-year old ChicagoFest, which is today the biggest attraction of its type.

This summer's ChicagoFest, budgeted at \$4 million, is set to open here Friday (1). Drilias has been in charge of the festival since its founding.

Drilias founded Festivals Inc. in 1977 with a close group of associates all of whom helped put together Milwaukee's Summerfest. Today, the company believes it is unique in its ability to offer cities a "turn key" music festival operation.

States Drilias: "I think we're unique in that we're a total festival company. We have an architect on our staff a talent booker, a production head, food and concessions, security, space sales."

ChicagoFest expects to attract 1.2 million visitors this summer, a figure termed conservative by one Festivals Inc. official. More than \$1 million is being spent to book approximately 400 acts.

According to Drilias, Memphis and St. Paul have show strong interest in similar ventures. Festivals Inc. also reportedly was close to signing a deal with Los Angeles Mayor Tom Bradley, who attended last year's ChicagoFest. However, Proposition 13 is blamed for postponement of an L.A. event.

Says Drilias: "We think we have the formula for civic festivals where government is involved. We're nego-

tiating or talking to eight or nine cities and we're involved with two other festivals in Chicago."

Other Festivals Inc. principals are Joel Gast, talent coordinator; Lou Volpano, production director; Bill Drilias, food and beverage manager; Ray Rymer, security and space sales manager, and Joe Pecor, marketing director. The company has a core of eight employees which expands to approximately 30 as ChicagoFest draws nigh.

One of the keys to the festival's success is the lake front Navy Pier setting with Chicago's skyline as a backdrop. The pier is three-fourths of a mile long and two football fields wide, with several million dollars in restoration work completed in the 1970s.

Talent coordinator Joel Gast is in charge of booking the festival. Gast works closely with companies such as Olympia Beer and Coca-Cola, which subsidize talent.

Says Gast: "Our concept from the beginning was the variety concept, covering all forms of music. It never started as a rock festival and ended up just as it is now."

Another basic premise was the heavy involvement of local performers. "This is a good showcase for local people and the people who work in the city have a following that we can attract," explains Gast. "A very important part of the concept is the area musicians."

The financial arrangement with the city of Chicago gives Festivals Inc. a flat \$290,000 fee plus 20% of the net profit. The festival reportedly earned \$500,000 last year.

TOP LPs & TAPE

POSITION 105-200

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	98	17	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	8.98	8.98	8.98
106	104	20	SPYRO GYRA Catching The Sun MCA MCA-5108	8.98	8.98	8.98
107	97	6	STANLEY CLARKE Rock, Pebbles And Sand Epic JE 36506	7.98	7.98	7.98
108	110	14	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98
109	101	31	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98
110	103	12	AIR SUPPLY Lost In Love Arista AB 4268	7.98	7.98	7.98
111	85	21	SKYY Skyway Salsoul SA 8532 (RCA)	7.98	7.98	7.98
112	106	27	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
113	105	7	SAMMY HAGAR Danger Zone Capitol ST 12069	7.98	7.98	7.98
NEW ENTRY			DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)	7.98	7.98	7.98
115	115	5	JOHNNY GUITAR WATSON Love Jones DJM 31 (Mercury)	7.98	7.98	7.98
116	116	11	MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98
117	117	17	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98
118	93	12	TEMPTATIONS Power Gordy GB 994M1 (Motown)	8.98	8.98	8.98
119	124	12	SCORPIONS Animal Magnetism Mercury SRM 1-3825	7.98	7.98	7.98
120	129	4	AL DI MEOLA Splendido Hotel Columbia CZX 36270	9.98	9.98	9.98
121	121	98	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
122	132	5	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	7.98	7.98	7.98
123	187	2	BARRY WHITE Barry White's Sheet Music Unlimited Gold FZ 36208 (CBS)	7.98	7.98	7.98
124	119	26	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98
125	125	7	SOUNDTRACK Roadie Warner Bros. ZHS 3441	15.98	15.98	15.98
126	127	16	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
127	128	86	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98
128	99	12	SYREETA Syreeta Tania 17-372R1 (Motown)	7.98	7.98	7.98
129	107	14	ANNE MURRAY Somebody's Waiting Capitol SOO 12064	8.98	8.98	8.98
130	145	4	PLEASURE Special Things Fantasy F-9600	7.98	7.98	7.98
131	130	16	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98
132	133	7	GRACE JONES Warm Leatherette Island ILPS 9592 (Warner Bros)	7.98	7.98	7.98
133	NEW ENTRY		HENRY PAUL BAND Feel The Heat Atlantic SD 19273	7.98	7.98	7.98
134	134	35	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98
135	111	8	DAVE MASON Old Crest On A New Wave Columbia JC 36144	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	136	17		MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98
NEW ENTRY				ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson MCA MCA-5127	7.98	7.98	7.98
NEW ENTRY				RODNEY DANGERFIELD No Respect Casablanca NBLP 7229	7.98	7.98	7.98
139	141	19		BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
140	139	18		G.Q. Two Arista AL 9511	7.98	7.98	7.98
141	144	7		FOGHAT Tight Shoes Bearsville BHS 6999 (Warner Bros)	8.98	8.98	8.98
142	146	322		PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
143	143	13		DIXIE DREGS Dregs Of The Earth Arista AL 9528	8.98	8.98	8.98
144	109	8		GERRY RAFFERTY Snakes And Ladders United Artists UA-1039	8.98	8.98	8.98
145	140	12		NEIL SEDAKA In The Pocket Elektra 6E-259	7.98	7.98	7.98
146	150	20		WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
147	123	21		TEENA MARIE Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.98
148	151	6		JAMES LAST BAND Seduction Polydor PD-1-6283	7.98	7.98	7.98
149	135	10		AVERAGE WHITE BAND Shine Arista AL 9523	8.98	8.98	8.98
150	122	35		MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
151	137	5		RONNIE MILSAP Milsap Magic RCA AHL1-3563	7.98	7.98	7.98
152	152	22		VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
153	153	5		GENESIS And Then There Were Three Atlantic SD 19173	7.98	7.98	7.98
154	164	2		TOM BROWNE Love Approach GRP/Arista GRP 5008	7.98	7.98	7.98
155	147	23		SOUNDTRACK American Gigolo Polydor PD-1-6259	8.98	8.98	8.98
156	131	10		POINT BLANK The Hard Way MCA MCA 5114	8.98	8.98	8.98
157	159	20		BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
158	158	4		DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	7.98	7.98	7.98
159	161	34		LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98
160	160	7		HANK WILLIAMS JR. Habits Old And New Elektra/Curb 6E-278	7.98	7.98	7.98
161	154	15		IAN HUNTER Live/Welcome To The Club Chrysalis CH2-1269	11.98	11.98	11.98
162	148	20		SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98
163	167	69		JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
164	162	43		STYX Cornerstone A&M SP 3711	8.98	8.98	8.98
165	175	2		CLEO LAINE & JAMES GALWAY Sometimes When We Touch RCA ARL1-3628	7.98	7.98	7.98
166	166	10		THE KINGBEES The Kingbees RSD RS 1-3075	7.98	7.98	7.98
167	182	9		BENNY MARDONES Never Run Never Hide Polydor PD 1-6263	7.98	7.98	7.98
168	169	16		EARL KLUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
189	2		NIGHTHAWKS Nighthawks Mercury SRM-1-3833	7.98	7.98	7.98
170	168	110	THE CARS Elektra 6E-135	7.98	7.98	7.98
171	149	24	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	7.98	7.98	7.98
172	172	14	PEABO BRYSON Paradise Capitol SOO 12063	8.98	8.98	8.98
183	13		MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
184	2		CURTIS MAYFIELD Something To Believe In RSD RS-1-3077	7.98	7.98	7.98
175	174	27	RUSH Permanent Waves Mercury SRM-1-4001	8.98	8.98	8.98
176	177	17	BILLY JOEL 52nd Street Columbia JC-35609	7.98	7.98	7.98
177	181	19	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
NEW ENTRY			MAZE Joy And Pain Capitol ST-12087	7.98	7.98	7.98
NEW ENTRY			A TASTE OF HONEY Twice As Sweet Capitol ST-12089	7.98	7.98	7.98
180	180	3	LINDA CLIFFORD & CURTIS MAYFIELD The Right Combination RSD RS-1-3084	7.98	7.98	7.98
NEW ENTRY			TIM WEISBERG Party Of One MCA MCA-5125	7.98	7.98	7.98
NEW ENTRY			VARIOUS ARTISTS Empire Jazz RSD RS-1-3085	7.98	7.98	7.98
NEW ENTRY			CAMERON Cameron Salsoul SA-8535 (RCA)	7.98	7.98	7.98
184	165	21	SMOKEY ROBINSON Warm Thoughts Tania TB-367M1 (Motown)	8.98	8.98	8.98
185	156	19	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	8.98	8.98	8.98
186	142	5	SOUNDTRACK Bronco Billy Elektra 6E-512	8.98	8.98	8.98
187	173	3	CHEECH & CHONG Let's Make A New Dope Deal Warner Bros. HS 3391	7.98	7.98	7.98
188	192	2	KENNY ROGERS Ten Years Of Gold United Artists UALA 835	7.98	7.98	7.98
189	190	85	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
190	188	10	THE JEFF LORBER FUSION Wizard Island Arista AL 9516	8.98	8.98	8.98
191	191	6	KENNY RANKIN After The Roses Atlantic SD 19271	7.98	7.98	7.98
192	185	3	JERRY JEFF WALKER The Best Of Jerry Jeff Walker MCA MCA-5128	7.98	7.98	7.98
193	194	34	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98
194	126	14	BERNADETTE PETERS Bernadette Peters MCA MCA-3230	7.98	7.98	7.98
195	195	45	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98
NEW ENTRY			MECO Meco Plays Music From The Empire Strikes Back RSD RO-1-3086	5.98	5.98	5.98
197	197	20	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SOR-3197 (MCA)	7.98	7.98	7.98
198	196	22	GROVER WASHINGTON JR. Skylarkin Motown M7-933R1	8.98	8.98	8.98
199	163	22	HEART Bebe Le Strange Epic FE 36371	8.98	8.98	8.98
200	176	4	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	110
Alabama	99
Herb Alpert	49
Ambrosia	58
Joan Armatrading	32
A Taste Of Honey	179
Average White Band	149
Jeff Beck	23
Pat Benatar	67
Blackfoot	52
Black Sabbath	28
Blondie	95, 121
Blow Fly	82
Blue Oyster Cult	48
Jackson Browne	3
Tom Browne	154
Peabo Bryson	172
Rocky Burnette	60
Cameo	29
Cameron	183
Kim Carnes	64
Cars	170
Gene Chandler	87
Change	38
Cheap Trick	65
Cheech & Chong	187
Chic	62

Eric Clapton	12
Stanley Clarke	107
Linda Clifford & Curtis Mayfield	180
Bruce Cockburn	171
Natalie Cole	81
Commodores	8
Con Funk Shun	117
Alice Cooper	85
Christopher Cross	19
Crusaders	34
Rodney Dangerfield	138
Mac Davis	149
Dave Davies	89
Devo	79
Al Di Meola	120
Dixie Dregs	143
Doobie Brothers	158, 189
Robbie Dupree	59
Bob Dylan	24
Dynasty	114
Eagles	66
Fatback	76
Roberta Flack & Donny Hathaway	92
Dan Fogelberg	134
Foghat	141
Michael Franks	173
Peter Graham	27
Genesis	16, 153
G.Q.	140
Larry Graham	36
Grateful Dead	69
Sammy Hager	113

Van Halen	56, 152
Herbie Hancock	131
Emmylou Harris	39
Isaac Hayes	93
Heart	199
Ian Hunter	161
Isley Brothers	74
J. Geils Band	68
Jermaine Jackson	18
Michael Jackson	20
Millie Jackson	100
Bob James	55
Al Jarreau	46, 102
Waylon Jennings	46, 102
Billy Joel	2, 126, 176
Elton John	25
Southside Johnny & The Asbury Jukes	78
Grace Jones	132
Journey	77, 163, 200
Judas Priest	61
Chaka Khan	43
Carole King	51
Kiss	35
Earl Klugh	168
Gladys Knight & The Pips	63
Cleo Laine & James Galway	148
James Last Band	148
Stacy Lattisaw	122
Def Leppard	108
Lips Inc.	42
Lynyrd Skynyrd	159

Maze	178
Manhattan Transfer	150
Manhattans	37
Benny Mardones	167
Teena Marie	147
Neil Sedaka	135
Curtis Mayfield	174
Linda Ronstadt	10
Meco	196
Harold Melvin & The Blue Notes	197
Stephanie Mills	33
Ronnie Milsap	151
Anne Murray	136
Willie Nelson	146
Willie Nelson & Ray Price	80
Nighthawks	169
Ted Nugent	31
Gary Numan	86
One Way Featuring Al Hudson	137
Henry Paul Band	133
Graham Parker & The Rumour	73
Ray Parker Jr. And Raydio	105
Tom Petty & The Heartbreakers	70
Pink Floyd	30, 142
Luciano Pavarotti	94
Bernadette Peters	129
Pleasure	130
Poco	88
Point Blank	156
Pretenders	50
Pure Prairie League	41

Queen	6
Eddie Rabbit	103
Gerry Rafferty	1

HOME MARKET

SAG Strike Eyes New Video Revenue

LOS ANGELES—How to participate in the high revenues the home-video market is expected to generate is at the root of a strike by the Screen Actors Guild and American Federation of Television and Radio Artists which began here Monday (21).

Talks between union officials and representatives of film studios, television networks and independent producers were ongoing at press-time. Both SAG and AFTRA spokespersons, however, indicate the strike could be lengthy.

The walkout, which began Monday at 2 a.m., has paralyzed television and movie productions nationwide. SAG numbers some 45,000 members as does AFTRA.

According to both SAG and AFTRA, the major issue is performer participation in the revenues from the home video market—primarily pay television and prerecorded videocassettes and videodisks.

The unions want their members to participate in the profits from both pay and cable tv, videocassettes and videodisks as well as other newer visual media.

In addition, they want to establish firm guidelines for their participation before the home video market becomes more fully developed.

Current industry practice calls for actors to get paid a certain salary amount for a project on a one-time basis with no future profit sharing.

SAG proposes, however, to consider that salary payment an "advance" against 12% of the eventual gross revenues for films and television shows made especially for the pay tv, videocassettes and videodisks.

Another SAG proposal calls for actors to receive payments each time feature films, which have been sold to cable and television systems, are shown more than 12 times per month. Current practice by many cable and pay television companies is to show individual movies up to 20 times per month.

SAG is also calling for a 35% increase for all salary categories. Negotiations began May 19. A settlement will cover the next three-year period.

Singles Issuance Up

• Continued from page 3

"Country is still a singles medium," he says. "Radio stations are very singles-oriented."

Blackburn adds that this orientation is likely to continue. "You're going to see a lot more singles deals being made prior to LPs," he suggests. "With the overall industry at 20% return, retailers are more reluctant to take LPs from new or less well-known artists."

Casablanca and Elektra/Asylum are two labels which report a notable increase in the number of single releases despite albums just holding even with last year.

Dick Sherman, senior vice president of product development at Casablanca, says that the label has already released 97 singles since its fiscal year began last September—as many as it issued in the entire previous fiscal. And he expects about 10 more singles each month before the fiscal year closes.

Casablanca expects to release about 80 albums in its present fiscal year, matching the prior fiscal year release.

And E/A has released 105 singles through the end of July, up from 86 by this time last year. The number of albums released in the same period is 49, down slightly from 51 by July 1979. For the rest of the year, 36 albums are expected, the same as the last five months of last year.

Keith Holzman, vice president of production at E/A and director of Nonesuch, reports that the product flow is also steadier than it was last year.

"We're much more consistent than last year," he says. "both in terms of the number of records coming out month after month and in sprinkling the major acts evenly through the year."

"We don't have the problem with big peaks and valleys, with all of our major projects coming out at one time, as happened throughout the industry last year."

"We have tried to keep the number of album releases down," Holzman says, adding that this is especially true in the country field, where in some cases singles deals are being pursued more than album deals.

RCA is another label with a hike in singles over last year, albeit a small one: it issued 136 singles in the first six months of this year compared to 135 by mid-1979. Yet the number of album releases, excluding product from A&M and Pablo, is down 10%.

At MCA, both album and single releases are "way down," according to Denny Rosencrantz, vice president of a&r and promotion. He estimates the tailoff at about 25%-30%, but says counting the ABC and Infinity acts that remained with MCA, the dip might not be as "glaring."

Assistance in preparing this story provided by Paul Grein, Robyn Wells, John Sippel, Ed Harrison, Jean Williams, Jim McCullough and Irv Lichtman.

Chrysalis has held the line on album releases, but has cut back on singles, according to Sal Licata, label president. This singles cutback is happening despite Chrysalis' emergence as an important singles force in the past two years, with No. 1 hits by Nick Gilder and Blondie.

"We've also taken some LPs out of catalog," says Licata. "but they were ones that were not big sellers anyway."

A&M has released 64 albums during the last fiscal year ended in July compared to 75 the year before, according to Harold Childs, senior vice president of promotion and sales. He estimates singles releases at about 100.

While some industry spokesmen say that labels can no longer afford the luxury of pursuing an album with a sales capacity of 75,000 units, Childs pledges that A&M will stick with LPs in this sales bracket for a longer time instead of shelving them.

Motown's Mike Lushka says that label considers a 50,000 to 75,000 album sale on a new act a good springboard to a successful second album.

Lushka adds that Motown's singles and albums output is about even with last year. He says that the firm has released 17 albums in the first half and projects 17 more for the second half. Lushka remarks

Inside Track

Magnetic Video Corp. and Philips have signed an agreement under which Magnetic Video will begin releasing motion pictures in the Philips optical videodisk format. Under the agreement, Magnetic Video will begin releasing videodisks in England in 1981 concurrent with the introduction of the Philips videodisk player in that market. . . . MCA Distributing chief Al Bergamo is discussing with the giant Southern California Ralph's grocery chain whether it can squeeze in his videodisk line somewhere between the artichokes and the mustard.

Soundtrack Times: "The Blues Brothers" movie has grossed in excess of \$31 million in 31 days of U.S. showings, spearheading all Universal summer releases. "Honeysuckle Rose," the first Willie Nelson starrer, has proved disappointing at the boxoffice with a gross under \$4 million for the first week. . . . Larry Mundorf, vice president, operations, Stark Record Service, North Canton, Ohio, reports the Paul David organization is so elated over its recent 1980 national convention there they have pencilled in a repeat at the same site for 1981. . . . Capitol Records has notified its accounts that the list price of all singles increases to \$1.69, effective Aug. 1.

Thirty-four year-old Schwartz Bros. and its Harmony Huts retail chain move into a company-owned two-story 100,000 square foot home base in Lanham, Md. in mid-August. The firm is staging a housewarming Friday (15) for friends and the more than 125 employees who will work there. The late Harry Schwartz and his sons Stu, Jim and Burt, have operated through the years in Washington, D.C., warehouses. . . . Pavilion Records giving videocassette recorders and a copy of the flick, "10," to the winning program or music director and his local promo rep who write the best 100 words about their secret love fantasy in a promo for the Philadelphia Luv Ensemble's "Luv Fantasy" single. And speaking of promotion, merchandising manager Adam Somers of Warner Bros. Records is mailing his clever "Merch" biweekly to accounts which uses popup art and drawings to tell customers what point-of-purchase materials are coming and how they may be utilized.

Is Steve Keator returning to Casablanca Records in a creative services post after a stint with 20th Century-Fox Records and Can't Stop Productions? . . . David Bromberg's disbanding his group to move to Chicago where he will attend the Kenneth Warren & Son School of Violin Making. He may do some gigs in Windy City's boites, but he's concentrating on fiddle-making. . . . WEA communications' boss Skid Weiss says the distribution giant's marketing staff has selected the Paul Simon's "One Trick Pony," Ashford & Simpson's "A Musical Affair," Jackson Browne's "Hold Out," Queen's "The Game," the new Robbie Dupree, Yes' "Drama," and AC/DC's "Back In Black" as spearhead product for the fall. . . . Platters' producer/songwriter Buck Ram, convalescing from a heart attack at his Encino, Calif., home.

Pete Jones, who recently left Casablanca as marketing boss, is reportedly huddling with Bob Fead, who is mapping his own label subsidized by Nipponese yen. . . . Cleveland International coming with a Bill Justis-produced Children Of The World choir album that has individual sides featuring Doc Severinsen, Ellen Foley, Bobby Goldsboro, Charlie Daniels, Andy Williams and Frank Yankovic. Latter also has an album, produced by label chief Steve Popovich, who once plucked bass with the polka king. . . . Any truth to the scuttlebutt that Carl Thom will add his first Canadian (Windsor, Ont.) and outside-of-Michigan (Toledo, Ohio) Harmony House stores?

Dismissal Of Tucker Perjury Denied

• Continued from page 12

had agreed to become a witness against Goody.

But Platt finds that Tucker's alleged perjury was only uncovered after Verner himself testified before the same grand jury concerning his links to Tucker and Goody. And, says Platt, the government has intro-

duced evidence supporting additional obstruction of justice counts in the Tucker indictment, charging him with trying to persuade Verner to change his testimony.

Tucker had also asked that the entire indictment against him be dismissed on grounds that he had immunity from prosecution during his grand jury appearances.

that since 1975 Motown has sharply curtailed LP releases.

In terms of country operations, RCA, Mercury and MCA report similar numbers for both LPs and single releases. Warner Bros., a more recently established label in Nashville, has released 50% more LPs this year over last year, despite the label's downturn in number of album releases overall. WB Nashville reports no increase in the number of singles issued.

CBS in New York reports that seven-inch singles are ahead of last year by 30%, while 12-inch singles are behind by 25%, excluding oldies product. Album releases are also down 25%, according to Tom McGuinness, vice president of sales. He notes, though, that a heavy schedule of releases in September and October may help close the gap.

Atlantic reports about 53 LP releases this year to date, compared to 50 by this point last year.

John Farr, CBS Records Detroit branch boss, and other friends of Tim J. Walter are setting up a foundation to raise money for the late PolyGram New York promo rep, who was murdered in his apartment Monday (21). Checks should be made out to Tim's father, Edward Walter, and sent to Farr at 24681 Northwest Highway, Detroit, Mich. 48075. Until last year, Walter had been a Detroit promo rep for a number of distributors and labels. . . . Look for the PolyGram Distributing labels to establish a more definite one-shot release policy soon, wherein all affiliated labels, except the RSO family, will issue their albums simultaneously.

Delegates to the 1982 MIDEM will gather in the new \$62 million convention complex in Cannes, which bows in January of that year. . . . Erstwhile country singer Jimmy Dean, who started stuffing sausage some years ago, has opened his first restaurant in Columbus, Ohio. He's also testmarketing a roll of taco filling. . . . RCA beefing up its SelectaVision videodisk catalog with "The Seventh Seal," "Emperor Jones," "Pygmalion," "LaStrada" and "Richard III" from Janus and from Cinema 5 "Z," "The Man Who Fell To Earth," "Swept Away," "Pumping Iron" and "Gimme Shelter," the Rolling Stones' epic. Latter should be spurred by Stone's anticipated U.S. tour this fall. . . . Though Las Vegas show cover charges and admissions are plummeting, report has Steve Martin culling \$450,000 weekly for his next gig in the gambling capital. . . . Foote, Cone & Belding's advertising team on the Sunkist Orange soda pop account is putting its bucks behind the Beach Boys' oldie, "Good Vibrations."

Hawaii Happenings: Veteran personal manager Kim McVay threw a party for all former employees of Duke Kahanamokus at the Kahala Hilton Sunday (20) with Don Ho and the Alis all appearing and performing. Also staying at the hotel but not involved in the bash were Rod Stewart, Nancy Sinatra and Gerald Rubinstein. Stewart, lying on the beach with a headset and long yellow pad, was working on some new tunes for his next LP.

Allison Steele, long a fixture on WNEW-FM as the "Nightbird" before she left the station about a year ago, is back with Metromedia on the AM side on WNEW-AM in the 8 p.m. to midnight slot. Jim Lowe, who had been in that spot, moves his "Music Hall" to a 4 to 8 p.m. time period.

Scraps From the Lush Tables At The Stark Records Convention: Twenty-one employees received five-year service awards from division vice presidents Joe Bressi, Bobby David, Gerry Gladioux and Joe Schott. . . . Pete Fostine's racked departments in Fisher Big Wheel stores across the Midwest added \$5 million to the year's volume. . . . A recent Motown anniversary month, which produced more than \$150,000 in retail at the Camelot/Grapevine stores, brought merchandise awards to 14 store staffers, while Mike Johnson of the Mary Esther, Fla. location won the grand prize, a \$500 clothing shopping spree. Charley Salah, recently elevated to Motown Eastern regional marketing director, made the awards. . . . CBS' Rich Kudolla and Bob Petrie alerted Starkites to upcoming albums from Barbra Streisand with Barry Gibb, Heart, the O'Jays, Meat Loaf and a two-pocket from Bruce Springsteen. . . . Bressi told the convention his net billing with WEA in June topped \$1 million. At another point, Bressie's purchasing department bought \$40 million in the past year, it was disclosed. . . . Gladioux said the label ban on blank tape ads has made his layout job tougher. The ad boss predicted his bucks will go 70% electronic and 30% print. . . . Vice president of operations' Larry Mundorf did such a good job with his think tank session that it will be repeated in 1981.

But, says Platt in denying that motion, a promise of immunity doesn't protect a witness from perjury charges.

Quoting an earlier Court of Appeals decision, Platt says "false testimony given under use immunity may nevertheless become the predicate for a perjury or false declaration charge."

The original four-count indictment against Tucker alleges that Tucker met Verner on "at least 10 occasions" for the purpose of selling "at least 60,000 counterfeit 8-track tapes." It also charges Tucker with obstruction of justice and blackmail in that Tucker allegedly tried to persuade Verner not to talk "by means of intimidation and misrepresentation" and that Tucker demanded \$2,500 from Verner "under threat of informing" against Verner, which constitutes the blackmail charge.

THE NEW
PAUL SIMON
SINGLE IS
"LATE IN THE
EVENING"

(W/BS 49511)

FROM THE
FORTHCOMING
PAUL SIMON
ALBUM AND
MOTION PICTURE

ONE-
TRICK
PONY



AVAILABLE EVERYWHERE ON
WARNER BROS. RECORDS.

Get Up, Stand Up. On Your Feet for the Uprising.



BOB MARLEY & THE WAILERS

UPRISING



Produced by Chris Blackwell and Bob Marley. On Island Records & Tapes. (ILPS 9596)

Manufactured and distributed by Warner Bros. Records, Inc. *TM Owned by Antilles Communications Ltd., used under license.

