

08120

Billboard

NEWSPAPER

85th
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly Two Sections, Section One • June 7, 1980 • \$3.00 (U.S.)

Trade Questions Hikes

By IRV LICHTMAN

NEW YORK—Retailers and wholesalers will pass along new manufacturer price increases, declaring that they are forced to do so while questioning such increases under soft business conditions.

Further, those queried in a national survey following the announced raises by PolyGram, WEA and Capitol (see adjacent story), raise

other issues of concern.

Although most traders insist that they're "holding their own," they report decreasing units sold on hit product, compensated to a major degree by extra effort on catalog product.

Impressed with the lineup of WEA's new
(Continued on page 53)

Midwest's Top 40 Formats Fading

By ALAN PENCHANSKY

CHICAGO—While Top 40 was the music format that dominated radio from the late '50s into the '70s, a recent survey of Midwest stations shows support dwindling rapidly today. A pure Top 40 format soon may be as hard to locate in the Midwest as the proverbial needle in a haystack, the survey shows.

Reasons for the shift in format have been reiterated before: rise of the FM band and the related proliferation of specialized FM rock formats; advancement in age of the huge "baby boom" generation which formed the pure Top 40 audience core, and related pres-
(Continued on page 23)

FOLLOWS POLYGRAM HIKE

WEA, Capitol Raise LP Wholesale Prices

By JOHN SIPPEL & PAUL GREIN

LOS ANGELES—WEA has announced the first U.S. \$1.69 list for singles and along with Capitol Records, independently notified accounts of album wholesale price increases of approximately 3% last week.

In addition, WEA disclosed Nonesuch's list

price is rising \$1 per record to \$5.98 and introduced its \$5.98 midrange album series of 131 titles by 81 different acts.

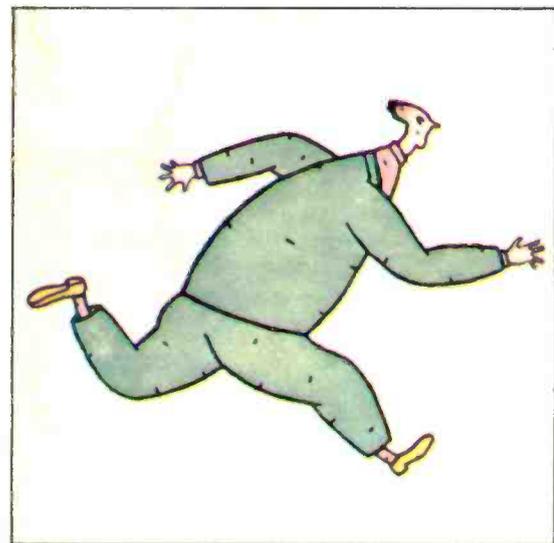
Following the prior announcement of a 3% hike by PolyGram Distributing, WEA upped its album price to accounts 2.9%. The Capitol album boost was 3.3%.

In addition to raising its wholesale prices, Capitol increased the list prices on 67 of its packaged sets an average of \$2 and as much as \$3. The new prices are effective Sunday (1).

Both WEA and Capitol blame spiraling costs for the upped prices.

The general WEA album and Nonesuch
(Continued on page 52)

Clive Davis Ponders Music Vidisk's Power See Commentary, Page 14



GENESIS IS BACK. With renewed energy and, as always, in excellent form, Genesis is back. "DUKE" is the album and, in the tradition of Genesis, brilliant. Genesis is back. Expect some surprises. On Atlantic Records and Tapes. Produced by David Hentschel and Genesis. Featuring new single, "Misunderstanding." SD 16014, 3662. © 1979 Editions Jannink; © 1980 Lionel Koechlin. (Advertisement)

EMI U.K. Drops List Tag

By MIKE HENNESSEY

LONDON—EMI Records has become the first major to defect from recommended retail prices in Britain, and is substituting instead what managing director John Bush calls "ordinary list prices."

The EMI move is part of a package of changes affecting product prices to the trade, and was scheduled to take effect Sunday (1).

Other U.K. record companies, including PolyGram and WEA, have announced similar intentions (Billboard, Dec. 15, 1979) but have yet to implement them.
(Continued on page 52)

See PBS-Home Video Link

By IS HOROWITZ

NEW YORK—A strong recommendation that public broadcasting stake out a claim in the budding home video industry is made in a special report commissioned by the Carnegie Corp. of New York.

The study, made available Thursday (29), suggests that entry into the field be marked first via licensing appropriate program material to third parties for release on videodisk and/or videocassette, and then through the establishment of a distinct public broadcasting videodisk label.

Finally, says the report, public broadcasting could create its own home video club to market software by mail-order and direct solicitation through its
(Continued on page 36)



They sing "TOGETHER" like nobody else... THE OAK RIDGE BOYS, One of America's most versatile groups with something for everybody. THE OAK RIDGE BOYS and their latest album, "TOGETHER" (MCA-3220) featuring their hit single, "TRYING TO LOVE TWO WOMEN" (MCA-41217) Produced by Ron Chancey, On MCA Records and Tapes. (Advertisement)

(Advertisement)



STEPHANIE MILLS
"Sweet Sensation"

EDWIN STARR
"Stronger Than You Think I Am"

LEON HAYWOOD
"Naturally"

"GENE CHANDLER '80"



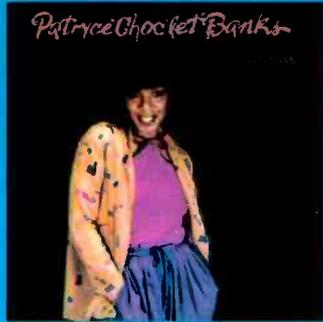
Put Your Money
Where The Heat Is!

Celebrate
Black Music
Month with
20th Century-Fox
Chi-Sound Records

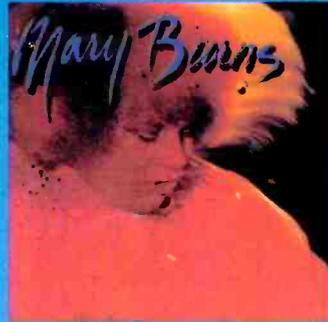


Manufactured and Distributed by RCA Records

FROM OVER THE RAINBOW



Patryce "Choc'let" Banks (MCA-3243)
She's Back & Ready



Mary Burns (MCA-5122)
Mary Burns



Jerry Clewer (MCA-3247)
Ledbetter Olympics



John Conlee (MCA-3246)
Friday Night Blues



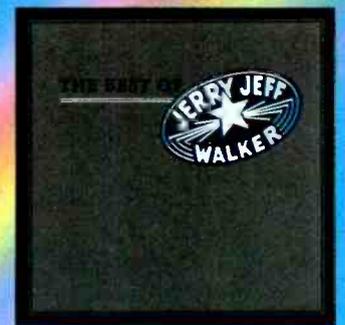
One Way Featuring Al Hudson (MCA-5127)
One Way Featuring Al Hudson



Iron City Houserockers (MCA-5111)
Have A Good Time (But Get Out Alive)



Etta James (MCA-3244)
Changes



Jerry Jeff Walker (MCA-5128)
The Best Of Jerry Jeff Walker



John Hiatt (MCA-5123)
Two Bit Monster



Bach (MCA-1407)
Johann Sebastian Bach - Organ Works, Vol. 1



Bruckner (MCA-1412)
Symphony 7



Fauré (MCA-1411)
Fauré Recital



Ruggiero Ricci (MCA-1410)
Ruggiero Ricci Plays Sarasate



Knappertsbusch Conducts Wagner (MCA-1413)
The Flying Dutchman, Siegfried, Parsifal, Tristan and Isolde

MCA'S JUNE RELEASES



ON MCA RECORDS AND TAPES

Owners Of WCI Stock Told Firm Doing Well

Chairman Ross Speaks, Paints Bright Picture

By JEAN WILLIAMS

LOS ANGELES—Warner Communications Inc., holding its first West Coast annual stockholders meeting, voted in four new Class B directors for terms ending at WCI's 1983 annual meeting. The company also told stockholders that its music-record divisions are doing well financially.

New board members are David H. Horowitz of the office of the president, WCI; Caesar P. Kimmell, WCI's executive vice president; Jacob S. Liebowitz, consultant to WCI and Edward Rosenthal, vice chairman of the WCI board.

Although he did not give individual breakdowns for WCI holdings, chairman Steven J. Ross did note, however, that the music publishing, recording and film companies are all holding up well financially.

Among WCI's subsidiaries and divisions are Atlantic Records, Warner Bros. Records, Elektra/Asylum Records, Warner Bros. Pictures, WB Television, Panavision Inc., WEA

Corp. and Warner Bros. Music, among others. Ross touched on WCI's involvement in video, pointing out that the firm's home video division is approaching this relatively new area cautiously.

Ross also addressed himself to the question of Warner's Qube cable tv system, noting the company is waiting for franchises. He indicated he expects the Qube system to eventually be in most cities. Among the cities presently with the system are Pittsburgh, Cincinnati and Houston.

Ross offered substantial financial background information, explaining that revenues for 1979 were more than \$1 billion compared to 1961 when WCI became a public company. Revenues in 1961 were \$17 million. Net income last year was \$109 million compared to 1961 when income was \$870,000. Earnings per share last year were \$3.94. In 1961 earnings per share were 16 cents.

Shareholders' equity of approximately \$4

million the first year soared to a total of \$615 million by year-end 1979.

At the meeting stockholders voted to amend the firm's certificate of incorporation, increasing from 40 million to 60 million the number of shares of common stock WCI shall be authorized to issue.

Ross announced that effective Wednesday

Shares' Value Up 10 Times Over 1974

(28) Bert Wasserman took over the post of executive vice president and chief operating officer of Warner Communications.

"Finally," said Ross, "and I know this is of interest to all shareholders—the price of WCI's stock today is 10 times the level it was selling at at the close of 1974."

More than 150 persons attended the meeting at the Beverly Wilshire Hotel Wednesday (28).

Retail Effects Slight From Card Limits

This story prepared by John Sippel in Los Angeles and Irv Lichtman in New York.

LOS ANGELES—President Jimmy Carter's recent admonition to consumers to limit credit card purchases has had little effect on record/tape/accessories retailing.

U.S. retailers, contacted in a spot check last week, are seeing as yet no effect of Carter's backtracking ukase of last week which furtively prodded consumers to resume credit card usage.

Some like D.J.'s Sound City, the 30-plus Northwest chain, Seattle, and Hollywood/Circles, the 15-store Phoenix chain don't even do a breakdown of credit charge purchases.

"Minimal," is the way Evan Lasky of Danjay Music in Denver, a franchisor of the 90-plus Budget Tapes & Records stores, describes the impact of the credit card warning. Paul David of the 80-plus Camelot/Grapevine chain, North Canton, Ohio, notices the number of units bought in this manner is down.

At the 21-store Harmony Hut chain, Washington, D.C., merchandising boss Clyde McElvene reports a dip in use several months ago but "customers are back using them."

In the 62 National Record Mart/Oasis stores, Jim Grimes finds a 7% to 8% decline in credit card usage at the register. Six to 8% of that chain's purchases were through credit cards. A search of recent business tallies from the 47-store Hastings/Record Town/Sound Town chain out of Amarillo, Tex., by John Marmar (Continued on page 52)



DRAWING POWER—Isaac Hayes draws crowds of fans to Turtles Atlanta store where he autographed his newest LP.

Volcano Vacates Washington St. Discos

By RADCLIFFE JOE

NEW YORK—Volcanic ash which destroys records, paucity of new product caused by a slowdown in deliveries and a falloff in club business because many people cannot get out of their houses to the discos.

These are some of the problems facing the disco industry in areas of Washington state seriously affected by fallout from the recent eruptions of Mount St. Helens.

A bright spot, however, is the fact that Seattle, which miraculously remained virtually unaffected by the volcanic fallout, has blossomed into a disco boomtown.

According to Dana Andrews, head of the Electric Canary Disco Record Pool, disco in Seattle is booming due to thousands of travelers being stranded in the city because of closed highways, and the clogging of other transport arteries.

The fallout from the volcano is also sparking new disco business from among Seattle residents whose jobs in outlying areas of the city have been affected by the eruptions.

Andrews is expecting the disco boom to last all summer "as tourists from all over the country and from as far away as Canada" swarm to the area in the hope of getting a closer look at the angry volcano.

(Continued on page 51)

FCC Extending Time For Arguments On FM Spacing

By JEAN CALLAHAN

WASHINGTON—If you were a high-power FM station would you want a number of low-power FM stations suddenly moving into what had been your exclusive neighborhood?

In simple terms that is the main question behind a Federal Communications Commission inquiry into proposals to create room for hundreds, possibly thousands, of additional stations on the FM dial.

The question is so technical and weighty that the FCC agreed Tuesday (27) to extend the time for comments on this proceeding. The Assn. for Broadcast Engineering Standards and the National Assn. of Broadcasters asked for the exten-

sion. Both organizations, as well as ABC, are preparing technical studies to present to the FCC in this complex rulemaking.

The FCC propositions, if adopted, would permit low-power stations of no more than 3 kw (the FCC calls them Class A stations) to operate on channels which have always been reserved for higher power stations of either 50 kw or 100 kw (the FCC

calls these stations Class B and Class C, respectively).

The FCC plan also calls for creation of new classes and level-of-power stations to be known as Class B1 and Class C1. Class B stations, which have been limited to certain areas of the country would be allowed to move into new areas, but would still be restricted in parts of the Northeast and California.

The FCC is also considering a

request from the National Telecommunication Information Administration of the Commerce Dept. to reduce the space between FM stations on the dial and to consider directional FM signals as other methods to expand the number of FM stations.

Today, the FCC has no intention of adding the channel spacing reduction proposal to the proceedings, but is still considering tacking on the use of directional antennas to the rulemaking underway.

The two organizations, which got the FCC to extend the time for the inquiry, hope that the Commerce Dept. unit will be included so that

(Continued on page 23)

Rock Scene Turnaround: The Females Come On Big

By ED HARRISON

LOS ANGELES—The female voice, be it sexy, rough and husky, sweet and innocent, taut or tender, is being heard more frequently than ever fronting predominately male rock bands or as solo billed singers.

During the last eight months, there appears to be a mounting trend towards releasing product fronted by female vocalists, noticeable most among groups identified with new wave.

One reason given for the sudden proliferation of women singers is that for nearly the last 10 years the female rock'n'roller has been virtually absent, with the exception of Grace Slick with the Jefferson Airplane/Starship, Janis Joplin and Big Brother & the Holding Company, plus Tina Turner, Genya Ravan and Bonnie Bramlett.

Throughout the '60s and most of the '70s, women have been associated with the softer folk movement with basically the voice and acoustic guitar as essential ingredients.

Joni Mitchell, Carole King, Laura Nyro, Joan Baez, Jackie De Shannon, Judy Collins, Carly Simon and even Linda Ronstadt were all successful catering to a predominant female audience while singing of love and relationships.

Notes Nicky Chinn, writer, producer and now Dreamland Records executive who is involved with Suzie Quatro, Pat Benatar, Spider and Shandi with more female-oriented rockers on the way: "As far as the emergence of females in rock'n'roll, if anything is kept down long enough, it's bound to emerge.

"Females started to say 'we're not any less singers than the guys.'"

From a sociological viewpoint, Chinn says that females had little identification with female rock singers although males always easily identified with them. "Now at rock concerts, you see just as many girls as boys," says Chinn. "It's part of the equality thing also.

"I don't think female rock singers will be a fad—in and out by the end of 1980. Female talent is being taken seriously. But if it's a gimmick, it won't work."

In addition to the above mentioned acts that Chinn and partner Mike Chapman have been involved with, the duo's upcoming releases will again feature women players

(Continued on page 66)

JUNE 7, 1980 BILLBOARD

Billboard (ISSN 0006-2510) Vol. 92 No. 23 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 855, Whitinsville, Mass. 01588, (617) 278-2596.

Croce's Widow Charging Fraud

Dead Singer's Estate Subject Of N.Y. & Calif. Suits

By ROMAN KOZAK

NEW YORK—Seven years after Jim Croce was killed in a plane crash, his estate is the subject of involved and lengthy lawsuits as his widow Ingrid Croce is suing his former lawyers, managers, accountants, publishing company, and record company charging fraud and breach of duties.

In a multi-million dollar suit in U.S. District Court for the Southern District of New York, Mrs. Croce names as defendants Philip S. Kurnit; Thomas R. Picardo Jr. also known as Tommy West and Dennis Minogue also known as Terry Cashman; Cashman, Pastilli & West; Blendingwell Music Inc.; Cashwest Productions Inc. and Lifesong Records.

In a separate suit filed in the Superior Court of California she names as defendants Arthur Macnow; Gelfand Breslauer, Macnow, Rennert & Feldman, a professional corporation; Bernard Donnenfeld; Jason Brent; and Donnenfeld & Brent, a legal firm, along with 10 John Does.

In the California case Mrs. Croce is charging the plaintiffs, the former lawyers and accountants of the Croce estate, with fraud and breach of professional duties by not serving in her interests in the way the estate was handled following Croce's death.

She is also charging all the defendants in the California case with civil conspiracy by "withholding from plaintiff her community property interest in the royalties payable for recordings of James Croce, pending the close of the Croce estate; attempting to remove the probate of the Croce estate from California and setting up a guardianship and trust for Adrian Croce (her son) so as to gain control over monies that would otherwise go to Ingrid Croce; delaying the closing of the Croce estate, and then closing the estate without final accounting; and closing the Croce estate with a forged document."

The Federal District Court suit was first filed two years ago. Last month U.S. District Judge Lawrence W. Pierce allowed the plaintiff to file a second amended complaint which broadened the accusations against Kurnit, who allegedly was Croce's attorney as well as a principal in

companies named in the federal suit.

Mrs. Croce is demanding a public jury trial, which may get to court as early as October, but since depositions are still being taken, legal sources predict it may take two more years before the federal case is resolved.

tion; and the songwriting and management contracts were made coterminal with the recording contract."

According to a copy of Croce's contract presented in the suit, the singer/songwriter was paid 6% of wholesale for domestic sales. By the



STORE BIRTHDAY—Lenny White and Skip Anderson of White's group, Twennynine, chat at the Disco-Mat store in River Edge, N.J., which celebrated its first anniversary with a party that featured White's music.

In that case Mrs. Croce is charging that in 1968, when Croce was a young songwriter, inexperienced in the ways of the music business, he was introduced by Tommy West, his college friend, to Phillip Kurnit who became his attorney and represented him in signing a management and recording contracts with Cashman, Pastilli & West and a songwriting contract with Blendingwell Music while Kurnit was an officer in these companies.

Because of this, the suit charges, Croce was signed to contracts at an "unconscionably low level of remuneration," since, the suit claims, Kurnit "was not acting solely on Croce's behalf."

The suit says that Kurnit and West "orally assured Croce that he could terminate the contracts after one year, whereas the recording contract awarded Cashman, Pastilli & West an option of six annual renewals at specified rates of compensa-

tion; and the songwriting and management contracts were made coterminal with the recording contract."

end of the six option years, the figure was up to 8%. For management services he paid 20% of gross earnings.

"Defendant Kurnit defrauded Jim Croce by intentionally failing to explain his personal and adverse interest in the contracts of Sept. 17, 1968, by misrepresenting that Jim Croce could terminate those contracts after a one year, and by representing that contracts were beneficial to Jim Croce when in fact they were primarily beneficial to the

(Continued on page 12)

Executive Turntable

Record Companies

Fran Musso and Brendan Bourke have been promoted at Chrysalis Records in Los Angeles. Bourke moving into the position of merchandising manager and Musso becoming national advertising manager. . . . Jack Robertson takes over the post of vice president, corporate administration and CBS Songs International, CBS Canada. Robertson will be responsible for all activities at CBS



Bourke

Canada's facilities, business development and he will continue to oversee April/Blackwood in Canada. . . . Paul Myers joins Decca Records in London July 1 as manager of symphonic productions. Myers, who produced more than 400 recordings the past 20 years, was previously associated with CBS Masterworks for 18 years, recently as head of the CBS International classical department.



Musso

. . . At Epic Records, New York, Doreen Reilly has been elevated to associate director of East Coast a&r from manager of East Coast a&r. She will audition new artists and seek out songs and producers for signed acts. . . . Paul Rappaport takes over the position of director, national album promotion at Columbia Records, Los Angeles. He was associate director, national album promotion. . . . At Elektra/Asylum Records, New York, Sylvia Rhone joins as East Coast regional promotion director/special markets. She came from Ariola Records. . . . Ariola America, New York, has brought in Fred Humphrey to take over as director of national promotion. Humphrey joins the company from Columbia Records where he was director of national LP promotion. . . . Rita L. Roberts has been promoted at CBS Records, New York, to associate director of product management, East Coast, jazz/progressive marketing, from product manager, jazz/progressive music marketing. Her responsibilities will include overseeing all aspects of product management of jazz releases for Columbia, Epic, Portrait and CBS Associated Labels. . . . Barry LeVine is named manager, college program, CBS Records, New York. . . . At 20th Century-Fox Records, Los Angeles, Wendy Grasberg is upped to coordinator of national secondary promotion. She had worked in the pop/r&b promotion departments. . . . Samuel Aizer has ankled Swan Song Records, New York. He was head of AOR promotion and publicity.



Robertson

. . . At 20th Century-Fox Records, Los Angeles, Wendy Grasberg is upped to coordinator of national secondary promotion. She had worked in the pop/r&b promotion departments. . . . Samuel Aizer has ankled Swan Song Records, New York. He was head of AOR promotion and publicity.



Reilly

Marketing

Kimberly Mitchell has been named assistant to the president at John Brown's Body, the L.A.-based record/film marketing firm.

Publishing

At Almo/Irving Music, Los Angeles, Linda Chelgren is promoted to manager of Almo Publications. She previously worked in the company's licensing department. . . . Jamie Howarth has joined Chappell and Intersong Music, New York, as engineer for the publishing companies' in-house 16-track recording studio. Howarth, a professional musician, played and recorded with Osibisa. . . . Charles Lee Lintgen becomes station relations rep for the Southeast at ASCAP. Lintgen, based in Arizona, will be responsible for broadcast licensing in Florida, Georgia, Alabama, Tennessee and Mississippi.



Rappaport

. . . At Almo/Irving Music, Los Angeles, Linda Chelgren is promoted to manager of Almo Publications. She previously worked in the company's licensing department. . . . Jamie Howarth has joined Chappell and Intersong Music, New York, as engineer for the publishing companies' in-house 16-track recording studio. Howarth, a professional musician, played and recorded with Osibisa. . . . Charles Lee Lintgen becomes station relations rep for the Southeast at ASCAP. Lintgen, based in Arizona, will be responsible for broadcast licensing in Florida, Georgia, Alabama, Tennessee and Mississippi.



Rhone

Related Fields

Bob Feiden is tagged vice president, creative development, ADA Films, New York, the newly formed firm founded by Arista Records president Clive Davis. Feiden will continue as Arista Records vice president of East Coast a&r. . . . At U.S. Pioneer Electronics Corp., Moonachie, N.J., Marvin Lazansky named sales vice president. Most recently he was regional vice president with responsibility for all sales operations in the company's California and Texas branches. . . . John Bermingham joins Fuji Magnetic Tapes in New York as national sales manager. Prior to joining the consumer video/audio tape firm, he was national sales and merchandising manager for Sharp Electronics Optonica division. . . . James Stewart takes over the post of Northcentral regional sales manager for the audio division of Yamaha International, Minneapolis. He was affiliated with Team Electronics, the 107-store Midwestern-based electronics store franchisor. . . . At American Sound, a tape duplicating firm, William Dawson joins as sales manager for the West Coast plant based in Los Angeles; Peter Thomason becomes sales manager at the Atlanta plant and Ed King is new sales rep in the Washington, D.C., market. . . . Jim Williams, director of engineering at Cetec Gauss, Indianapolis, has been appointed assistant general manager, a new position. Before joining Cetec Gauss two years ago, Williams was manager of quality assurance at RCA Corp. . . . Paul Gordoeki goes to the newly created position of loudspeaker product marketing manager at Marantz in Chatsworth, Calif.



Humphrey

. . . At American Sound, a tape duplicating firm, William Dawson joins as sales manager for the West Coast plant based in Los Angeles; Peter Thomason becomes sales manager at the Atlanta plant and Ed King is new sales rep in the Washington, D.C., market. . . . Jim Williams, director of engineering at Cetec Gauss, Indianapolis, has been appointed assistant general manager, a new position. Before joining Cetec Gauss two years ago, Williams was manager of quality assurance at RCA Corp. . . . Paul Gordoeki goes to the newly created position of loudspeaker product marketing manager at Marantz in Chatsworth, Calif.



Roberts

. . . At American Sound, a tape duplicating firm, William Dawson joins as sales manager for the West Coast plant based in Los Angeles; Peter Thomason becomes sales manager at the Atlanta plant and Ed King is new sales rep in the Washington, D.C., market. . . . Jim Williams, director of engineering at Cetec Gauss, Indianapolis, has been appointed assistant general manager, a new position. Before joining Cetec Gauss two years ago, Williams was manager of quality assurance at RCA Corp. . . . Paul Gordoeki goes to the newly created position of loudspeaker product marketing manager at Marantz in Chatsworth, Calif.

'J.R.' DISKS GAINING AIRPLAY

NASHVILLE—The infamous character known as "J.R." on the prime time television soap saga "Dallas," has become the subject of three recent releases.

Common Ground Records has shipped a rockabilly version titled "Talkin' 'Bout J.R." by Ernie Wayne, while B.J. Wright's rendition, titled simply "J.R." on Soundwaves Records, is climbing up the

Hot Country Singles chart this week at a starred 40.

A strong contender for airplay appears to be Ovation's just released "Who Shot J.R.," featuring Louisville deejay Gary Burbank of WHAS-AM relating a tongue-in-cheek accounting of the who-done-it shooting which occurred in the show's last episode of the season.

In This Issue

CLASSICAL.....	35
CLASSIFIED MART.....	50, 51
COMMENTARY.....	14
COUNTRY.....	41
DISCO BUSINESS.....	31
GOSPEL.....	28
INTERNATIONAL.....	45
JAZZ.....	44
PUBLISHING.....	12
RADIO.....	22
SOUND BUSINESS/VIDEO.....	36
TALENT.....	29

FEATURES	
Counterpoint.....	27
Disco Action.....	32
Inside Track.....	66
Lifelines.....	64
Rock 'n' Rolling.....	52
Sales Barometer.....	8
Stock Market Quotations.....	8
Vox Jox.....	24

CHARTS	
Top LPs.....	63, 65
Singles Radio Action Chart.....	18, 20
Album Radio Action Chart.....	16
Boxoffice.....	30
Bubbling Under Top LPs/Hot 100.....	24
Disco Top 100.....	33
Jazz LPs.....	44
Hits Of The World.....	46, 47
Hot Soul Singles.....	27
Latin LPs.....	52
Soul LPs.....	26
Spiritual LPs.....	28
Hot Country Singles.....	42
Hot Country LPs.....	43
Hot 100.....	60
Top 50 Adult Contemporary.....	35
Top 40 Videocassettes.....	39

RECORD REVIEWS	
Album Reviews.....	56
Singles Reviews.....	59
LP Closeup Column.....	64

FCC Trims Back Power Of Clear Channel Stations

This story prepared by Doug Hall in New York and Jean Callahan in Washington.

WASHINGTON—The exclusivity of the 25-member clear channel radio "club" was broken Thursday (29) in a vote by the Federal Communications Commission that cuts back the clear station's power and adds as many as 125 new one kw AM stations in their channels.

Most stations, while publicly protesting the precedent set by the FCC, privately said, "ho hum." After all, the FCC vote still gives these clear channel stations 750 miles of protection in all directions and that limitation only applies to nighttime broadcasts since even these stations with 50 kw of power do not reach beyond 750 miles during daylight hours.

An exception to this apathy is WSM-AM Nashville general manager Len Hensel, who has been fighting the cutback of clear channels for sometime. Hensel reasons that even this 750 mile limitation

will cut off loyal listeners to WSM's "Grand Ole Opry," which Hensel says reaches listeners far into Canada, the upper Midwest and points west of Oklahoma City. Hensel promises to continue the fight after consulting his lawyers.

FCC chairman Charles Ferris defends the new 750 mile limitation with the reasoning that reception has been unreliable beyond 700 miles because of varying atmospheric conditions.

"By protecting the clear channel stations from interference across a diameter of 1,400 to 1,500 miles, most people who now listen will continue to hear these broadcasts," Ferris says.

The many "Grand Ole Opry" fans who have written the FCC asking the commission to preserve the clear channel status of WSM will still be

(Continued on page 6)

Friends, Rockers, Countrymen!

"Volunteer Jam VI" Charlie Daniels' live and kickin' album featuring these special guests. On *Epic* Records and Tapes.



The Charlie Daniels Band
Ted Nugent Crystal Gale Wet Willie
The Winters Brothers Band
Louisiana's LeRoux Dobie Gray
Rufus Thomas Grinderswitch
Henry Paul Band Papa John Creach



Give the gift
of music.

Produced by John Boylan. Co-produced by Paul Grupp.

Epic is a trademark of CBS Inc. © 1980 CBS Inc.

16-CITY SUMMER MEETS

NARM Tries 'Local Chapter' Plan

NEW YORK—This year's regional meetings of the National Assn. of Recording Merchandisers—to be held in 16 cities during August and September—will launch a "local chapter" concept.

In addition, the meets will implement the extension of the NARM-initiated "Give The Gift Of Music" campaign at the grass roots level.

The local chapter concept was developed and approved for implementation at a recent NARM board of directors meeting in Dallas.

NARM stresses that by activating members at the chapter level it will accomplish a number of major objectives: to respond to local needs and encourage the active participation of more individuals.

The regionals open Aug. 12 in Cleveland and move to Detroit on the 13th and to Chicago on the 15th.

The East Coast cities of Philadelphia, New York and Washington will be covered Aug. 19, 20, 22, respectively. It's back to the Midwest

on Aug. 26 in Cincinnati and the 27th in St. Louis, with Nashville on Aug. 28.

For the West Coast, the September cities and dates are: Seattle (16), San Francisco (17), Los Angeles (18), while in the South the itinerary is: Dallas (23), Atlanta (25), Miami (26) and Boston (30).

Joe Cohen, NARM's executive vice president, pictures the regionals in 1980 as more important than in recent years. "Because of the necessity for integrating store level personnel into the gift-giving campaign."

According to Mickey Granberg, executive director, the local chapter approach was designed to create "greater visibility for smaller member companies we can't obtain at our annual convention. It's been difficult to identify the potential for board membership at the local level." At a future point, presidents of local chapters will be named.

See More AM Outlets

• Continued from page 4

able to hear the program, Ferris says.

Under a campaign directed by WSM many listeners to the country music show have written to the commission opposing clear channel restrictions.

Ferris calls the FCC decision "a compromise that will satisfy dual needs" by maintaining the benefit of broad nighttime coverage for clear channel stations while opening an opportunity for more service elsewhere."

FCC officials expect as many as 2,000 applications for the new stations under its revised guidelines. The action is expected to benefit small communities with improved local radio service. The ruling is also aimed at cities with substantial minority populations that have either no minority-owned stations or are

considered by the commission to be underserved by minority-oriented programming. Public radio is also expected to benefit from the addition of space for new stations.

It has long been assumed by some broadcasters that restrictions on the clears would benefit daytime stations, but Jim Wychor, general manager of KWOA-AM Worthington, Minn., and chairman of the National Assn. of Broadcasters Daytime Assn. calls the FCC decision "too little, too late" and "a mistake."

He suggests some daytimers in the West will be able to go to full time, but reasons that the airwaves are too congested in the East for such an opportunity. Wychor's group wants the clear channel stations to cut to half the reach the FCC has granted.

Clear channel WLW-AM Cincinnati general manager Charlie Mur-

(Continued on page 64)

General News

PolyGram & BMA Will Host 9 Kids

NEW YORK—The Black Music Assn. and the PolyGram Corp. are hosting a delegation of nine students who will be participating in the organization's second annual conference June 26-29 in Washington.

"The purpose of this affair is to introduce young people who are in the areas of vital interest to the music industry such as law and business," says Stu Segal, director of PolyGram's corporate public relations. "We want to give them an introduction to the record industry and to the role black music is playing."

"We're not looking for recruitment specifically," he adds, "but an opportunity to interest qualified young people."

Louise West of the association's educational committee is coordinating the student program, which consists of nine delegates from the fields of marketing, broadcasting, music and media studies. They come from various colleges and universities, mostly in the East.

In addition, the trade group says the conference will feature a panel dubbed "The Importance Of Belonging To A Performing Rights Organization" which will include panelists from the three rights societies.

Earl Shelton of Mighty Three Music is the panel chairman, and he says one of the areas to be covered is what the rights organizations are doing to get more jukebox dollars.

Pioneer Ad Budget

NEW YORK—U.S. Pioneer is expected to support market entry of its optical videodisk system this July with about \$6 million in advertising money through to the end of the year.

This estimate is offered by David Altschiller, chairman of Altschiller, Reitzfeld, Jackson & Solin, the ad agency handling the Pioneer account. The agency chief predicts a \$10 million ad budget for the disk system next year.

Paraphernalia: Indiana Dealer Is Tried

CHICAGO—The owner of a Terre Haute, Ind., record and tape store will stand trial under a new Indiana state law prohibiting traffic in marijuana smoking paraphernalia.

Jack Alvey, owner of Head Stone Friends, was arrested May 23 when police confiscated an estimated \$15,000 worth of smoking pipes from his store. The retailer is charged with possessing paraphernalia.

The new Indiana ban on paraphernalia is being contested by attorneys representing pipe manufacturers and other head supply vendors. The law went into effect April 30.

A hearing on a preliminary in-



REAL PEOPLE—Russ Solomon, the City of Hope's upcoming Spirit of Life honoree, speaks with a donor in the bone marrow transplant program at the hospital. Solomon paid the Vernon, Calif., hospital a visit to see first-hand its medical programs. Solomon the president of the Tower Records retail chain, will be honored June 19 at a testimonial dinner at the Century Plaza Hotel, Los Angeles.

KARMA-WFBQ-FM PROMO

Indianapolis Buses Rolling With Rock

By ALAN PENCHANSKY

CHICAGO—City of Indianapolis metro transit buses are rolling down the highway to the sound of rock music. Passengers enjoy stereo rock sounds as part of a special promotion staged together with the Karma Records chain and WFBQ-FM.

Karma marketing head John Valant heads up the scheme from the retail end. Valant says four metro buses equipped with 8-track players and three pairs of stereo speakers have been used in the 2½-month-old campaign.

Concern on the part of the city that not enough young adults were using bus transportation led to the promotion. It offers free round-trip transportation to major Indianapolis area rock concerts, with each of four Karma Records stores the point of departure and return.

According to Valant, increased store publicity and fattened sales total are two of the benefits to the chain. To date the promotion has

been run for six Indianapolis concerts beginning March 19. Last month's Nazareth concert also was serviced with the special buses.

Valant says the four specially equipped vehicles have their stereo rigs disguised as they operate on conventional commuter routes by day. Each bus can seat 44 persons.

"This puts the kids on the buses hopefully with the idea that they'll ride buses again at other times," explains Valant.

Buses depart from the Karma stores one hour before curtain and loading is on a first come first serve basis. "At first there were empty seats," explains Valant, "but word of mouth has spread and we're beginning to get more people than we can accommodate."

Closing time for the retail shops is generally 10 p.m., but Valant says doors remain open to greet returning concertgoers. Stores issue special discount coupons on albums by performing groups and tapes by the same acts are heard in transit.

Says Valant: "Best of all it takes the loyal fan fresh from experiencing the new people and the new sounds, and it brings him right back to the record store."

U.K. Court Gives Chappell a Break

By MIKE HENNESSEY

LONDON—A High Court judge here has ruled that there is a copyright for musical arrangements of a composition which, in certain circumstances, may be distinct from the copyright of the composition itself.

At the end of an eight-day hearing of a case brought by Redwood Music Ltd. against Chappell & Co. Ltd., Justice Goff ruled that despite the fact that copyright in the James Hanley composition, "Zing Went The Strings Of My Heart," had reverted under the provisions of the 1911 U.K. Copyright Act to the estate of the late composer in 1967, the copyright for the special arrangement of the song commissioned by Chappell still belonged to Chappell.

The judge argued that since Chappell had been exploiting the song and remitting royalties to the composer's estate without challenge for more than 10 years, there was an

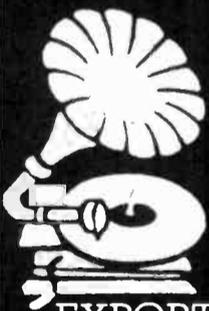
(Continued on page 12)

**BEST
PRICES
QUICK
SERVICE**

Customer
Satisfaction
is our
Business.

New
Releases,
Catalogue
Material,
Cut-outs,
Etc. . .

Write or
Call
for Catalogues
and
Special Offers.



EXPORTERS
PHONOGRAPHIC
RECORDS
AND TAPES

**WAMID,
INC.**

200 Hudson Street
N.Y.C., N.Y. 10013
U.S.A.
TELEX: 236941
TELEPHONE: 212 • 431-3480

A MAJOR STORY!

**Already On
National Sales
& Airplay
Charts!**

SKY DANIELS added the LP at **THE LOOP** immediately. "My Monday night listener poll recorded 300 super-positive votes for 'You Should Be High, Love'." -*ALBUM NETWORK* 4/7/80.

STEVE RUNNER, WLWQ: "Billy went in early 'cos it sounds so good. 'You Should Be High, Love' has everything: lyrics, production, power and a familiar sound a la Led Zeppelin. Just a great debut."

LES COOK, W-4: "Billy Squier has one of the best new LPs I've heard in quite a long time."

JOE McCABE, KYYS: "Billy Squier is a station favorite."

BILLY SQUIER

THE TALE OF THE TAPE



**Includes
The Single
'You Should
Be High, Love'⁴⁸⁷⁷
-A Hit AOR
Radio Cut.**

REDBEARD, WZXR: "You Should Be High, Love' has a riveting intro that commands attention."

ED DIMICELI, WQFM: "Billy Squier was added right out of the box; something we almost never do."

PAUL LEMIEUX, WAAF: "Billy Squier sounds hot on the air."



Give the gift
of music.

ST-12062



THE CONTINUING STORY OF ROCK 'N' ROLL IS BEING TOLD ON AMERICAN RADIO NOW!

AVAILABLE ON CAPITOL RECORDS & CASSETTES



Produced by Billy Squier & Eddy Offord
Recorded and Mixed / Eddy Offord Remote Studio, Woodstock, N.Y.

©1980 CAPITOL RECORDS, INC.

Taft Broadcasting Fiscal Year Revenues Advance

LOS ANGELES—Taft Broadcasting Co. registered its highest financial results for the year ended March 31, 1980.

Company officials note that the record results were directly attributable to the high level of demand for broadcast advertising time, increased attendance at its Kings Island amusement park and high levels of television production and distribution activity.

The Broadcast group provided the largest dollar increase in operating profit with a 14% increase to \$44,169,000 from \$39,109,000 last year.

Radio revenues also achieved record levels of \$24,700,000, a 28% increase over 1979's results. Television net revenues totaled \$77.6 million, an increase of 23% over last year.

For the fourth quarter ended March 31, 1980, net earnings advanced 31% to \$4,679,000 on net revenue growth of 42%.

Warner Buys Into Franklin Mint Co.

WASHINGTON—Warner Communications has purchased 775,000 common shares of the Franklin Mint Corp., a company which has quietly gone into the specialty record business.

Warner says it bought the shares for "investment purposes" in its filing with the Securities and Exchange Commission.

Franklin Mint, which is known for its manufacture of coins, tokens and medals, has been operating a mail-order record company for several years, dealing in special edition classical and jazz packages. Its head is Stan Walker, former RCA and Video Club of America executive who operates out of the firm's Philadelphia headquarters.

Year-end results reflected the inclusion of four properties acquired subsequent to fiscal year 1979. These included WDAE-AM, Tampa-St. Petersburg; QM Productions, WDCA-TV, Washington, D.C. and Worldvision Enterprises. The new acquisitions added \$44,000,000 to the net revenue for the year or about 64% of the total increase in net revenues.

The acquisitions also resulted in \$4.9 million to operating profit or about 49% of the operating profit increase for the year. Net revenues for the year totaled \$235,946,000, a 41% increase over \$167,068,000 in 1979. Operating profit for the year increased 20% to \$59,491,000 from \$49,579,000.

Superscope Asks Bank Debt Help

LOS ANGELES—Superscope Inc. reports it must obtain a favorable restructuring of its \$57,300,000 domestic bank debt in order to stay in business.

According to its annual report, "the continuity of the business" is dependent upon the ability of Superscope to restructure its debt in favorable terms.

Chairman Joseph Tushinsky, in his shareholders message, notes the company is continuing discussions with its banks "which we hope will lead to an agreement."

Superscope has suffered losses the last two years, incurring net losses of \$14.6 million in 1979 and \$15.5 million in 1978. The company's working capital declined last year to \$17.4 million from \$47.1 million in 1978.

The company is reportedly talking to an unnamed prospective buyer to sell some of its foreign interests.

79% Income Drop Suffered By Filmways

LOS ANGELES — Filmways, Inc.'s net income for its fiscal year which ended Feb. 29, 1980, declined 79% to \$1,617,000 from \$7,842,000 in the previous year.

Income per common share also declined by 85% to 24 cents from \$1.57 in the prior year.

The full year figures, according to Richard L. Bloch, chairman and president, reflect the discontinuance of a major portion of the company's publishing operations, which have experienced losses in each fiscal quarter during this year.

The discontinued operations were responsible for a loss of \$5,735,000, which is equivalent to 96 cents per common share.

Also included in the full year results is the recognition of an extraordinary credit arising out of settlement of certain investment tax credit litigation, which produced a benefit of \$1,683,000 or 28 cents per share.

Revenues in the year, net of discontinued operations, advanced by 77% to \$168,566,000 from \$95,127,000.

Filmways' fourth quarter resulted in a net loss of \$6,731,000 versus net income of \$1,304,000 in the same period a year ago.

Income per common share showed a net loss of \$1.07 compared with last year's profit of 24 cents.

Pay CBS Dividend

NEW YORK—CBS has declared a cash dividend of 70 cents per share on CBS common stock and 25 cents per share on CBS preference stock payable June 30 to stockholders of record May 30.

Market Quotations

As of closing, May 29, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16	Altec Corp.	20	18	7/8	7/8	7/8	+ 1/16
39	26	ABC	5	2061	29 1/2	28 1/2	29 1/2	Unch.
36 1/2	27 1/2	American Can	5	109	32	31 1/2	31 1/2	- 1/8
28 1/2	14 1/2	Ampex	10	148	21	20 1/2	20 1/2	- 3/8
5	2 1/2	Automatic Radio	—	5	3 1/2	3 1/2	3 1/2	Unch.
55	42 1/2	CBS	7	1370	49	48	48 1/2	+ 3/8
36 1/2	27	Columbia Pictures	8	91	29 1/2	28 1/2	28 1/2	- 3/8
8 1/2	4	Craig Corp.	—	3	4 1/2	4 1/2	4 1/2	Unch.
52 1/2	40 1/2	Disney, Walt	13	445	51 1/2	50 1/2	50 1/2	- 1/8
12	7	Filmways, Inc.	7	159	8 1/2	7 1/2	7 1/2	- 1/8
17 1/2	11	Gulf + Western	4	701	16 1/2	15 1/2	15 1/2	- 3/8
12 1/2	7 1/2	Handieman	6	23	9 1/2	9 1/2	9 1/2	Unch.
9	5 1/2	K-tel	5	10	5 1/2	5 1/2	5 1/2	+ 1/8
31	25 1/2	Matsushita Electronics	8	2	30 1/2	30 1/2	30 1/2	+ 1/8
57 1/2	44 1/2	MCA	8	363	50 1/2	49 1/2	49 1/2	- 3/8
19 1/2	10	Memorex	5	89	12	11 1/2	11 1/2	- 1/8
56 1/2	46 1/2	3M	10	645	55 1/2	54 1/2	54 1/2	- 1/8
63 1/2	41 1/2	Motorola	9	993	48 1/2	46 1/2	46 1/2	- 1 1/8
30 1/2	23 1/2	North American Philips	4	27	27 1/2	27	27 1/2	- 1/8
17 1/2	13 1/2	Pioneer Electronics	12	—	—	—	17 1/2	Unch.
25 1/2	18 1/2	RCA	6	791	23	22 1/2	22 1/2	- 1/8
9 1/2	6	Sony	15	2525	9 1/2	9	9	- 1/8
33 1/2	20 1/2	Storer Broadcasting	9	304	27 1/2	26 1/2	26 1/2	- 1/8
5 1/2	3 1/2	Superscope	—	22	3 1/2	3 1/2	3 1/2	- 1/8
35 1/2	25 1/2	Taft Broadcasting	8	113	30	29 1/2	30	+ 1
19 1/2	14 1/2	Transamerica	5	337	18	17 1/2	17 1/2	- 1/8
53	39 1/2	20th Century-Fox	6	142	47	46	46	- 1/8
46	34 1/2	Warner Communications	11	428	45	42 1/2	43	- 1 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	—	8	2	3	Integrity Ent.	—	77	1 1/2	1 1/2
Data	—	—	—	—	Koss Corp.	5	4	4 1/2	4 1/2
Packaging	3	10	5 1/2	6 1/2	Kustom Elec.	7	—	7 1/2	1 1/2
Electrosound	—	—	—	—	M. Josephson	9	48	14 1/2	15
Group	4	8	5 1/2	5 1/2	Orrox Corp.	18	19	5 1/2	5 1/2
First Artists	—	—	—	—	Recoton	7	2	1 1/2	1 1/2
Prod.	10	19	3 1/2	3 1/2	Schwartz Bros.	5	1	1 1/2	2 1/2

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

Abkco 6-Month Revenues Rocket

NEW YORK—Abkco Industries reports revenues of \$5,746,611 and profits of \$50,014 for the six months ending March 31. That comes out to 4 cents a share.

This compares to revenues of \$3,990,963, and a loss of \$121,042 or 9 cents a share for the same period in 1979.

Operations for the second quarter

ending March 31 resulted in a \$14,149 profit or 1 cent per share compared to a loss of \$106,395 or 8 cents a share for the corresponding period last year.

Revenues for this quarter amounted to \$2,463,340 compared to \$1,703,169 for the same period last year.

London Group's Profits Decrease

LONDON—A small drop in profits for the six months to Jan. 31, 1980, for Management Agency & Music was expected by the directors, but the board now feels that the full-year figures will prove "somewhat lower" than anticipated.

The actual drop for the half-year was to approximately \$3.56 million from \$3.66 million in the previous year. Pretax profits for the full year 1978-79 reached \$8.11 million.

Turnover, however, continues to rise, building to \$27.1 million in the

half-year ending Jan. 31, 1980, against \$22.8 million for the same period a year earlier.

The drop in profits is seen as less due to the expected fall in the contribution from Tom Jones and Engelbert Humperdinck than to the reluctance of club owners to go along with increased rentals on pinball machines and one-armed bandits, now a large part of MAM trading, and which have to be backed by a fleet of increasingly expensive service vehicles.

AT BERLIN INDUSTRY PARLEY

Germans Bullish On Home Video Mart

This story prepared by Wolfgang Spahr in Berlin and Peter Jones in London.

BERLIN—"Hollywood On Cassettes" and "Movies At Home" are the two main banners of a huge video campaign launched here by the German consumer electronic industry.

And that industry, buoyant on a recent sales wave of video recorders and cassettes, optimistically looks for a video turnover this year of around \$320 million.

Spotlighting the video action was Video Days '80 here, a meeting of 1,000-plus video experts from all over Germany and guest speakers from all parts of the world. A total of 56 video companies presented hardware equipment and software, mainly video cassettes of porn productions and popular U.S. movies. Today in Germany there are 34

companies offering around 1,000 film presentations, and around 500 dealers offering movies for weekend rentals at around \$9 for a one-time usage.

Many convention speakers emphasized that the 20 million television sets already owned in Germany were an ideal base for a fast-growing video market. Major dealers Bild and Ton (Hanover) and Interfunk (Stuttgart) gave their 1,500 retail shops special sales promotion equipment, with an extra supply of 50 films in three different systems, VHS (45%), VCR (40%) and Beta-max (15%).

Both industry and dealers assert here that they are not interested in having just one of the five main systems because they fear that, as has happened in the disk and music cassette fields, supermarkets would sell

(Continued on page 38)

JUNE 7, 1980 BILLBOARD

CUSTOM FULL COLOR ECONOMY JACKETS
1000* COMPLETE \$595.00

- Type, mechanical, color proof, color separations & printing full color covers (from your color photo)
- Back liner: type, negative, plate & printing
- First quality reinforced back-bone jackets FOB N.Y.C.

Lee Myles Associates, Inc.
160 East 56 St., Dept A7
N.Y., N.Y. 10022 Tel. 758-3232

Supplying the graphic needs of the record industry since 1952.

NEW! DIVIDER CARD



CALL TOLL FREE!
800/648-0958
GOPHER PRODUCTS CORP.
2201 Lockheed Way,
Carson City, Nev. 89701

Billboard® SALES BAROMETER

	LPs			SINGLES		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	38%	17%	45%	41%	11%	48%
PREVIOUS WEEK	36%	28%	36%	34%	22%	44%

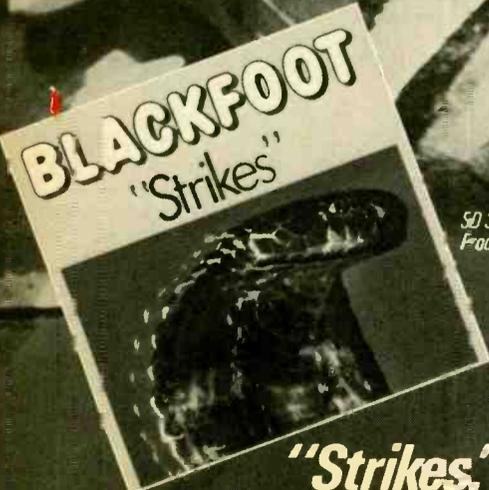
	PRERECORDED CASSETTES			PRERECORDED 8-TRACKS		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	47%	9%	44%	12%	44%	44%
PREVIOUS WEEK	43%	14%	43%	12%	59%	29%

	BLANK TAPE			BUSINESS OVERALL COMPARED TO LAST YEAR		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	41%	13%	46%	23%	50%	27%
PREVIOUS WEEK	45%	17%	38%	23%	44%	33%

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



Give the gift of music.



SD 33-112
Produced by Al Nalli and Henry Weck.

**"Strikes." Last year's release.
Well past gold.**



SD 32-101
Produced by Al Nalli and Henry Weck.

**This year's release.
Blackfoot's Tomcattin.'**

Both available on Atco Records and Tapes.

'Retail Roadies' Goosing Warner Film Soundtrack

LOS ANGELES—The double-disk Warner Bros. soundtrack to "Roadie" is being boosted by four "retail roadies," who are canvassing stores in 29 cities for eight cities beginning Monday (2).

The roadies are Sylvi Brown, Walter Paas, Barbara Firstman and Lynn Forman, four members of the staff of Macy Lipman Marketing, which was hired by United Artists Pictures to hypno the soundtrack.

If during an on-the-spot-check the retailer has a "Roadie" display, he will receive \$50; if he is playing the LP he will get \$50 and if both are evident he will get \$150.

Three other impending soundtracks on Warner Bros. span folk, classical and rock music. "The Long Riders," released May 14, features music by Ry Cooder. "The Shining," due June 13, reunites director Stanley Kubrick and composer Wendy (Walter) Carlos after their previous teaming on 1971's "A Clockwork Orange."

And "Carney" due June 25 stars Gary Busey, Jodie Foster and Robbie Robertson. Busey sings one tune on the album ("Fat Man"); Robertson wrote three songs for the project. Alex North scored.

MCA Executives Trek For Band

LOS ANGELES—Key MCA Records and Distributing executives visited 22 cities in two days last week on a promotional tour to play the debut album by the Rossington Collins band, "Anytime, Anyplace, Anywhere" for radio, retail and press.

Advance listening parties were held at MCA's 22 branches to spin the scheduled June 20 release. The new group personnel were introduced while guests were made aware of the group's upcoming national tour.

The nucleus of the Rossington Collins band consists of former Lynyrd Skynyrd members Gary Rossington and Allen Collins with the remainder of the group comprised of other Skynyrd members and some new players.

Participating in the journey were Al Bergamo, president of MCA Distributing; Bob Siner, MCA Records president; Sam Passamano Sr., executive vice president of MCA Distributing; Neil Hartley, vice president of national accounts; John Burns, director of national sales; Denny Rosencrantz, vice president a&r; Bob Osborn, associate director of album promotion; Rob Senn, director of field operations; Santo Russo, vice president of product development; and Beth Rosengard, national director of album promotion.

Cohen Will Speak

NEW YORK—Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers, will host NARM's "Gift Of Music" presentation at a B'nai B'rith music and performing arts lodge meeting here Monday (2). All industryites are invited to attend the presentation, to be held at the Sutton Place synagogue starting at 7 p.m. The "Gift Of Music" campaign was originally launched at the NARM convention in Las Vegas in March.

LIVE AND/OR SYNTHESIZED MUSIC

Australian Fairlight Instrument Blends High Technology, Sound

LOS ANGELES—The union of computers, digital technology and synthesized sound in one instrument is opening the doors for composers and musicians to expand the boundaries of their creativity.

This blending of technologies has begun to happen for the persons working with the Fairlight Computer Musical Instrument, an Australian invention which has been purchased around the world by an estimated 28 individuals or companies.

In the U.S. the machine is being distributed by International Sound, a new firm owned by Geordie Hormel, owner of the Village Recorder studio.

The four-piece sound device is used by musicians, composers and educators to store sound information for replay either from live or synthesized sources.

The device which costs \$36,000 doesn't have any sound of its own but can produce sound which is inputted and stored on a floppy disk.

"The performer onstage can program all the keyboard sounds he wants to use, like piano, synthesizer, clavinet and organ," explains Hormel, "and by playing one keyboard he can produce all these instruments."

The Fairlight CMI as it is being called, can store as many as 20 instruments—strings, reeds, brass, percussion—and play them all via one keyboard. Which is a key point in selling the device to musicians, Hormel points out. It would be like having 20 keyboards rolled into one, Hormel continues.

In addition to the regular instrument sounds, the device also

creates sound effects. Stevie Wonder, one of the first owners in the U.S., extracted bird calls and hand claps from his unit on his recent domestic concert tour, notes engineer Bruce Jackson, familiar with the Fairlight company in his native Australia.

The instrument can create electronic as well as acoustic instruments and blend them all into one composition.

The machine makes a digital memory of the attack of the sound, of the wave forms, intensity and all the basic characteristics of the sound, Hormel explains. And it "spreads it over the keyboard. The instrument isn't recording anything, there is no moving tape. The instrument makes a digital memory of that sound's characteristics and these sounds can be called up at will on the keyboard."

Among the musicians playing with their own models are Fleetwood Mac, the Bee Gees, Led Zepelin and Peter Gabriel.

To get the actual sound of an instrument, all one need do is record one note from that instrument using the machine's microphone.

Then the machine slices up that sound into little pieces of digital numbers (which comprise all the sound's parameters) and from this sound can be manipulated other sounds of that instrument via the keyboard.

And since this is a real time synthesis situation, the composer or musician can immediately hear what has been inputted or performed. Explains Hormel: "You can get the actual result when you press the key."

A composer can hear how harmonics will work and on a complex work, he can input sounds slowly and play them back immediately.

The musician can play sequences on the keyboard and the machine will remember them for later replay.

In one of the first commercial classical uses, Herbert von Karajan recently used the Fairlight machine at the Salzburg Easter Festival. During the first and third act of the opera, "Parsifal," the Computer Musical Instrument simulated the sound of 15 musicians performing two tubular chimes, seven gongs, four tom-toms and two pianos.

The machine's ability to create sound effects has drawn interest from movie studios. And at the recent Audio Engineering Society convention here, the machine drew large crowds, including many Japanese representatives. Which prompts engineer Jackson to comment that the Japanese will probably come up with their own version which will be lower in cost.

The unit itself does not need any electrical updating; it's all done by updating the skills of the programmer.

Fairlight is presently turning out six units a month and hopes to increase production to 10. The units are air shipped to the U.S.

Four schools in Australia are using it and Hormel sees a good market here in the educational field. He doesn't envision recording studio owners buying it, but rather sees individual musicians as owners much in the way they own synthesizers and other electric keyboard instruments.

Alayne Spertel's Job Is To Fill Key Jobs

By RICHARD M. NUSSER

NEW YORK—The Smith Agency here has been helping the music industry fill jobs for more than 15 years, and personnel specialist Alayne Spertel says the business is changing—but it's not making her job any easier.

"There are jobs available," admits Spertel, "but it's getting harder finding the right people for those jobs."

One of the problems, she believes, is that as the industry becomes more corporately inclined, less emphasis is being put on finding persons with a genuine interest in the music itself.

"It takes a lot of screening," she says, "to find people who are qualified. Most people who haven't worked in the industry before think it's all fun and games."

"Nowadays it's discouraging," she adds. "There is less emphasis on a desire to work in the industry and more of an emphasis on people who come from banks or accountancy firms, people who do their jobs and don't want to advance, or who don't make waves."

A familiarity with the nuances of the industry, she agrees, should be a plus, especially in vital areas such as royalty accounting.

Interestingly, Spertel noticed that when the record industry was experiencing last year's sales slump, the personnel shakeup was heaviest in such areas.

"During the crunch, most of my placements were in the financial area," she recalls. "We handled a lot of controllers, chief financial offi-

cers, bookkeepers and accountants.

Most of Spertel's placements are with labels, rather than with publishing companies or recording studios.

"I deal with the same companies over and over again," she says, mentioning a string of labels, big and small, that she has helped with personnel.

"In some of those cases I've gotten the personnel people their jobs," she says.

Demand High For CBS Mastersound

NEW YORK—CBS Records is holding off shipping its new Mastersound audiophile record line to dealers because, the company says, response to the line has been so favorable the company needs more time to manufacture adequate quantities.

When the new audiophile line was first announced (Billboard, May 17, 1980), it was expected that the eight initial releases would be in stores by the end of May. Now, says Joe Dash, vice president and general manager of CBS Masterworks, they will not be shipped until mid-June.

"The demand was far ahead of anticipation," says Dash. "What we expected to ship in a few months was what was ordered initially. And rather than put any accounts on hold, or make partial shipments, we

The Smith Agency, which subtitled itself "the music agency" in the help wanted ads, doesn't collect a fee from prospective job seekers.

"We're a fee paid agency," she says. "I won't accept jobs not paid for by the company. I don't get a fee unless they hire my person."

Sometimes Spertel charges a flat rate on a "non-hire" basis in order to conduct an executive search. And then, she adds, she conducts busi-

(Continued on page 56)

Soundtrack LPs Surging; MCA Has 6 In Works

LOS ANGELES—Reflecting the burgeoning tie-ins between record and film divisions, MCA has six soundtracks either in release or imminent.

These are topped by "Xanadu," a single-disk \$9.98 list LP featuring songs by ELO and film star Olivia Newton-John. John Farrar and ELO's Jeff Lynne composed the music. The Universal film follows Aug. 8.

Roberta Flack is writing eight new tunes for "Family Dream," starring Richard Pryor and Cicely Tyson. The soundtrack is due for release on MCA in September. Flack is working on the music with Eric Mercury, who coproduced her latest LP.

"Cheech & Chong's Next Movie" will feature original music written by Mark Davies ("Car Wash" and "Which Way Is Up") and performed by Killer.

No release date has been set yet by MCA for the soundtrack to "Best Little Whorehouse In Texas." Dolly Parton will perform 11 songs and costar Burt Reynolds will also be featured in song, along with original music by Lee Holdridge.

Tanya Tucker will perform the main title from "Resurrection," starring Ellen Burstyn and due for September release. And "Smokey And The Bandit II" is set for release on

(Continued on page 66)

RIAA & NMPA Link On Survey

NEW YORK—A new survey of home taping and its impact on the industry is again being jointly sponsored by the Recording Industry Assn. of America and the National Music Publishers Assn.

An initial survey, conducted by the Roper Organization last spring, was revealed in December. This time around, however, the survey will be conducted by National Analysts, a division of Booz, Allen & Hamilton.

"Our original intent," explains Stan Gortikov, president of the RIAA, "was to create a body of trend information which would be more convincing than a snapshot. We want to know if the situation is stable or changing and correct deficiencies in the early study."

Gortikov says National Analysts would "catch on to a broader study."

The new project will involve a final sample of more than 2,300-plus respondents projectable to the U.S. population age 10 and older and the results are anticipated before year's end.

Data analysis and interpretation will be completed by Attitude & Behavior Research Inc. under the supervision of Prof. Martin Fishbein of the Dept. of Psychology and the Institute of Communications Research at the Univ. of Illinois.

In the Roper survey (Billboard, Dec. 22, 1979), it was determined that potential losses ranged from 14% to 29% of industry volume. It was emphasized that the lower figure, related to losses from taping of borrowed LPs or tapes, was a closer measure of accuracy than the higher figure, related to those who would have bought if they could not tape.

The Roper study had 2,404 respondents, with the cost also split between the two trade organizations which are engaged in a copyright battle over possible changes in the mechanical royalty rate.

ON HIS OWN



WITH HIS NEW ALBUM

McCARTNEY II

FC 35511

FEATURING "COMING UP."
1-11263
AVAILABLE ON COLUMBIA RECORDS AND TAPES.

 Give the gift of music.

© 1980 MPL Communications, Ltd. 
Columbia is a trademark of CBS Inc. © 1980 CBS Inc.



RAY SPEAKS—Ray Caviano, president of RFC Records, addresses young songwriters at a luncheon sponsored by the American Guild of Authors and Composers.

Hymn Publisher Expanding Base

PHOENIX — North American Liturgy Resources, a prominent liturgical and hymn music publisher, has moved into a 27,000 square foot base here.

President/founder Ray Bruno states the new facility built by the company more than doubles its prior space. The 1½-story structure is almost self-sufficient. In addition to executive and administration offices, there are complete art and camera segments, along with music editorial, sales and accounting. Art Meehan, a former independent CPA, has joined the firm as controller.

The firm has 50 employees. The only function being farmed out is commercial printing.

The firm now has 60 writers under contract and a catalog of more than 3,000 copyrights in two BMI firms, Epoch Universal Publications, the parent company, and NALR.

Songwriters Talk

LOS ANGELES—The American Guild of Authors/Composers will sponsor free weekly rap sessions for songwriters. The meetings, held each Thursday 4-6 p.m., are set for the Hollywood Center Theatre here. Special guests scheduled for June meetings include Jay Livingston and Ray Evans (5), Steve Bedell (12), membership meeting (19) and Dean Whitney (26).

Firms Book Disco Forum & Space

NEW YORK—A broad spectrum of lighting and sound firms and equipment manufacturers will be showcasing their wares at Billboard's eighth International Disco Forum, to be held at the Sheraton Centre here July 14-17.

Registrations are now coming in from around the world, including the U.S., Canada, Australia and France. More than 300 pre-registrations have been received—more than prior to Disco VII in Los Angeles in February.

Among the exhibitors are such firms as: GLI Lighting, Lightworks, Technics, Richard Long & Associates, Disco Motion Ltd., Disconet, Electronic Designers, Times Square Theatrical & Studio Supply, Roseo Laboratories, International Electronics, Bump Lighting and Litelab.

Other exhibitors include: Disco Scene, Newth Lighting Co., Electra Display, Bestek Entertainment Equipment Co., Pioneer Electronics of America, Stanton Magnetics Inc., Chic Lighting, Lighting Dimensions, Farralane Enterprises and QRK Broadcast Electronics.

Those wanting more information about Disco VIII should contact Salpy Tchalekian or Nancy Falk at Billboard's L.A. office.

Jim Croce Suits

• *Continued from page 4*
other contracting parties," the suit reads.

In addition, the suit charges that Blendingwell Music failed to render a complete accounting of what Croce should earn; and that Cashman, Pastilli and West also did not render a full accounting on management and recording fees.

The suit also charges Kurnit, West, Cashman, Cashwest, and Lifesong Records with wrongfully obtaining and commercially releasing tapes in 1975 made by Croce in 1967 before he was signed to a recording contract. These "Estate Sides," says the suit, were released, in part, on "The Faces I've Been" LP on Lifesong.

Last summer, Kurnit, in trying to avoid a public jury trial, asked U.S. District Judge Abraham D. Sofer, then the judge in the case, for a partial summary judgment. Sofer denied it.

8% Gain Notched In Print Music Sales For Year

NEW YORK—The U.S. music print industry moved ahead in sales by 8%, with an annual volume estimated at \$261 million, according to the American Music Conference.

This domestic gain compares to a volume of \$241,680,000 in 1978.

According to the American Music Conference, the school music market remained stable despite declining populations and school closings. This is partly attributed to the fact that while many schools have cut back on instrument purchases, they are still in the market for choral editions, which, of course, are not directly related to instruments.

Overall, the trade group reports that retail sales of new musical instruments, related sound modification equipment and printed music moved ahead an estimated 2.34% in 1979 to an all-time estimated dollar volume of \$2,353,609,000.

The dollar advance was led by pianos, which jumped 10% in 1979 to \$452. A small drop in piano units shipped during 1979 occurred during the last quarter when a plate shortage curtailed shipments and retailers maintained smaller inventories.

Guitar sales were up 7.9% over 1978, with electric guitars showing the greatest increase with a 13.5% advance in domestically made units and a 19% increase in imports. Total guitar sales were \$280,380,000.

U.K. Court

• *Continued from page 6*
implied license. He awarded costs to Chappell.

Commenting on the case, Jonathan Simon, managing director of Chappell, said, "We could not have hoped for a better result. We were able to show that we actively exploit standard repertoire such as 'Zing Went The Strings Of My Heart' by commissioning special arrangements, and by promoting performances of the song.

"I think there had initially been some skepticism on this point on the part of the plaintiffs."

The case is one small facet of the complex question of reversionary rights, which arises from a clause in the U.K. Copyright Act of 1911. This says that a copyright assigned by a composer to a U.K. publisher automatically reverts to his estate 25 years after his death, except in the case of specially commissioned or collective works, i.e., works by more than one author/composer.

A test case is currently under consideration by the House of Lords to determine exactly what constitutes a collective work and, more specifically, whether a song with lyrics by one person and music by another can be deemed a collective work. A decision is expected shortly.

NMPA Manhattan Conclave June 24

NEW YORK—The National Music Publishers Assn.'s annual membership meeting takes place June 24 at the Plaza Hotel here.

Executives from the trade group and Harry Fox Agency and various committee chairmen will report on the association's and agency's recent accomplishments, current projects and future forecasts. There'll also be legal and legislative matters discussed.

\$50,000 ANNUALLY

Famous Profits Up; Credit Show Songs

By IRV LICHMAN

NEW YORK—Famous Music has been producing additional revenue in excess of \$50,000 a year for theatrical use of its copyrights.

"This income is not for full scores, but for requests to use one or more copyrights in various theatrical productions," explains Sid Herman, executive vice president for finance and administration.

One show, the current hit, "A Day In Hollywood/A Night In The Ukraine," contains six Famous evergreens and is bringing in income of more than \$20,000 a year, based on \$75 weekly income for each song.

The songs are "Beyond The Blue Horizon," "Thanks For The Memory," "Louise," "Two Sleepy People," "Cocktails For Two" and "Double Trouble."

Herman points out that in addition to this "bonus" income the company benefits by being able to indicate to its writers that it's aware of other areas of exploitation of songs besides recordings. "A lot of writers sometimes feel a publisher is asleep," Herman adds.

Other present or recent use of Fa-

mous songs in theatrical projects include "Dream Lover" in "Dracula," "Blue Bonnet Lady" in "The Best Little Whorehouse In Texas," "That Old Black Magic" in "1940 Radio Hour," "Two Sleepy People" in "Ain't Misbehavin'," "Mona Lisa" in "Song Night Of The City," "Sing You Sinners" and "I Don't Want To Walk Without You" in "Big Broadcast Of 1944."

Also, "Rosie The Riveter" in "All Night Strut" and material in two revues, "Styne On Styne," a retrospective on Jule Styne songs current at New York's St. Regis Hotel and Harry Warren songs in "Cheerful Little Earful," produced by Leonard Landau and currently trying out in various dinner theatres.

In addition to these theatrical properties, Famous also has material in industrial shows and continues to reap income from commercial usage, including "Thanks For The Memory" for Texaco and "Tangerine" for Huk-A-Poo Sportswear. Commercial income averages \$30,000 to \$35,000 in added revenues for such song, reports Herman.

April-Blackwood Renews Bradley Pact

NEW YORK—With sales volume reportedly running 40% more so far than the same period last year, April-Blackwood Publications has renewed its print distribution and sales through Bradley Publications.

The two-year deal, according to Rick Smith, vice president and general manager of April-Blackwood Music, thus extends a similar pact with Bradley when the print division was formed under Al Kugler two years ago.

In the offing under the new deal is the company's most extensive folio concept yet, "The Incredible 88 Super Hits," a mixed folio of 88 titles representing the company's top current pop material and standards.

It will be available in numerous editions, including piano vocal, big note piano and guitar. "To put out a folio of this size is indicative of the growth of our print division," explains Smith, who adds the main folio will be marketed in about a month at a retail price of \$8.98.

The print unit represents the catalogs of Billy Joel, Dan Fogelberg, James Taylor, Ian Hunter, Kansas

and ELO. Also, it handles print for the Frank Music catalog, acquired last year by Paul McCartney's MPL from April-Blackwood.

ASCAP Adds TV & Film Workshops

NEW YORK—ASCAP, which has sponsored workshops in disco, theatre and jazz, adds television and film scoring when an eight-week course is unveiled June 10 at the society's headquarters here.

Guided by Paul Chihara, the tv-film composer, the workshop will feature guest panelists from all phases of this area, including composers, arrangers, producers and engineers.

Writers interested in participating in a critique of their works should send a cassette containing two original compositions and a resume to: ASCAP TV & Film Workshop, One Lincoln Plaza, New York, N.Y. 10023. Deadline for submission is June 6. Sessions are free and open to all regardless of performing rights affiliation.

The Complete One-Stop Service

HITTOWN

RECORD & TAPE DISTRIBUTORS

Personal Attention Given to All Orders. We Ship Anywhere.

HITTOWN

609 West 125th St.
New York, NY 10027
(212) 662-2230

MUSIC AND THE MOVIES

HITCHING A RIDE WITH A HIT

Your golden opportunity to put your success story on record

A Billboard Spotlight

Issue date—August 2

Ad deadline—July 11

Billboard

diana



Her new album.
On Motown Records and Tapes

PRODUCED BY
BERNARD EDWARDS AND
NILE RODGERS FOR THE
CHIC ORGANIZATION, LTD.



Album remixed by
Russ Terrana and Diana Ross
MO-93678

Billboard®

Founded 1894

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069 213 273-7040. Cable: Billbooy 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 Penchansky, 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. 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 Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark—Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten. 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, Hellenikos Villas, 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, Orlovtca 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, Am 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: Chicago—Jim Bender; Los Angeles—Joe Fleischman, Harvey Geller, Jeri Logan; Nashville—John McCartney; New York—Mickey Addy, Norm Berkowitz, Ron Carpenter, Michael Littleford.

Intl Sales: Australasia, Southeast Asia—Gary Day, Raddel Consultants Ltd., 3 Downes Ave., Brighton, Victoria 3186, Australia, 03 596-1251; 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, John Thoday, 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; Venezuela—Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas.

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 Malloran; 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 President: Mort L. Nasatir, Broadcast Operations; Gerald S. Hobbs, Art/Design Group. Vice President, Treasurer: William H. Evans, Jr. Vice Presidents: Lee Zhitto, Billboard Operations; Walter J. Heaney, Amusement Business Group; Patrick Keleher, Music In The Air, Direct Marketing; Mary C. McGoldrick, Personnel. Secretary: Ernest Lorch. Corporate Managers: Charles Rueger, Publishing Services; Carl G. Mercurio, Director of Distribution; Charles Buckwalter, Marketing Services. Controller: Ronald J. Roehr; Assistant Controller: Michael T. Dooley.

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 855, Whitinsville, Mass. 01588, (617) 278-2596. © Copyright 1980 by Billboard Publications, Inc. The company also publishes in New York:

Art & Antiques, American Artist, Interiors, Photo Weekly, Residential Interiors, Watson-Guption 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

P.O. Box 855
Whitinsville, Mass. 01588
(800) 343-6967, 6968
In Mass. please dial (617) 278-2596



Vol. 92 No. 23

Commentary

Videodisk: Hope Or Hype?

By CLIVE DAVIS

No one wants to be the last one on the block to spot a trend, so record executives have been rushing in front of microphones to proclaim that the videodisk revolution is upon us. They warn that we'd better start swimming or we'll sink like a stone because, after all, it is a new decade, so the videodisk has to be the sight and sound of the industry's future. They even Paul Revered this cry on national television on a recent, poorly conceived "20/20" segment that wrongly placed the future of the music industry in the hands of the videodisk.

Well, not so fast, gentlemen. We've all sat through this movie before. "Quadromania?" or "Last Tango In Sensurround?" Techno-advances in the arts are not always salvation. Sometimes they're just distractions. Don't these new a/v machines have a pause button?

The future of the videodisk industry is probably rosy, but its relevance to the music industry is highly speculative. I seriously question whether we should be so eager so early to grasp at the videodisk as a quick panacea for industry problems.

There will obviously be a significant impact on home entertainment over the next 10 years, and retailers and distributors of the hardware and software will benefit. But to spread the gospel that the aural record as we know it is just a stepping stone to the brave new world of video is misleading and harmful.

'Masterful music trivialized by inadequate vignettes'

All hard evidence, and past history, points to the new visual medium making strong inroads in general interest films, educational films, pornographic films... but minimal waves in music. Even the finest concert performance movies—witness the fate of "The Last Waltz"—don't do nearly as well at the box-office as narrative movies. Abstract animation as accompaniment to music has never taken hold.

While the video jukebox (Scopitone) was introduced with great fanfare, it was ultimately greeted by the public with widespread apathy. The visual element—as most viewers of the first round of rock videodisks will attest to—doesn't hold up under repeated viewing. It becomes boring. It is not what people want out of music when they listen at home.

When top record company executives go in front of the "20/20" cameras and solemnly proclaim to a nationwide audience that this has to be "the next step," I wonder what they feel our industry has to be saved from. We've only begun to tap the possibilities of audio reproduction with the increasing use of 24-track and digitally produced sound.

We're at the beginning of an invigorating rock'n'roll renaissance. There are enough new musical talents out there to keep us busy for the next several years. The emergence of Elvis Costello, Graham Parker, the Clash, the Pretenders; the flowering of Michael Jackson, Tom Petty, Blondie, Angela Bofill; the continued creative energy of the Eagles, Pink Floyd, Elton John, the Isley Brothers, the Who, the Doobie Brothers, Stevie Wonder and the Grateful Dead all bode well.

To channel so much energy, so many resources, so much

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.



Clive Davis: "The videodisk's relevance to the music industry is highly speculative."

money, into a potential adjunct in the hope that it will lift us out of some imagined doldrums is a venture that speaks of panic and diversion, not creativity.

Here we are facing potentially dangerous serial price hikes which, especially in view of home taping, might be difficult to pass on to the public, and at the same time talking of going into our pockets to finance videodisks that will mean at least a 100% to 500% increase in album production costs that will have to be passed on to consumers.

The fact that, eventually, the videodisk itself will not be much more expensive to manufacture than today's disk isn't the issue. It's the "programming cost" that has to be amortized. That's the crucial problem. So, where's the logic? If price affects the sale of music, how do we expect to sell music with pictures?

No one is saying that the Pink Floyd fan in Des Moines, where the band doesn't appear live, won't buy a videodisk of "The Wall" to share with his friends and get the experience second-hand. Or that artists like the Stones, Springsteen, Led Zeppelin, Sinatra, Manilow, and the Kinks don't have audiences who will want to own hour-long performances on disk as concert souvenir-mentos. Obviously, there are ways in which a record company can use video as a meaningful extension for certain acts.

But how many artists are in that category? How many visual albums will the average household have to own before it loses interest, and how frequently will they get played?

I'm not sure what the future holds, but my gut feeling is that the videodisk involving music won't have the immediacy of a concert, the imaginative dimension of the aural record, or the sustaining grip of the story film.

I can see a secondary hybrid where the fidelity and content of the music becomes subordinate to the image, where masterful music is trivialized by inadequate vignettes. Also, the production costs per project will escalate to the point where many fewer albums are made, and many fewer artists are heard.

Don't for a moment write off the phonograph record and its still great potential. Don't believe that the audience that grew up with the record buying habit—those people whose first album was "Rubber Soul" or "Tapestry" or "Highway 61 Revisited"—will suddenly feel they've been missing something all these years. Don't be sure that those people who have made an investment in record and tape collections and increasingly sophisticated stereo equipment will easily be swayed to the videodisk.

'Techno-advances in the arts are not always salvation'

There is probably some validity to the theory that as movie, concert and sporting event prices soar, people will take their amusement more and more within short reach of the refrigerator. But let's not be hasty. There are at least two pleasures that should be possible to enjoy with your eyes shut. One of them is music.

Clive Davis is president of Arista Records.

Letters To The Editor

Dear Sir:

Recent letters complaining of poor record service have struck a chord here. Or perhaps "harmonic" would be a better term, for we do receive excellent service from some labels. Most of these are small, though, and release only three or four disks a year. Some large labels give us good service, some service is on a "casual" basis, and others haven't shipped us a thing in years.

We write letters, send playlists regularly, and call regional reps, but usually with little or no response. As a result, these labels get little or no airplay on our station, and, so far as jazz is concerned, their product moves sluggishly in local stores. Few people in this area will pick up a jazz disk unless they've heard part of it and discovered they like it.

In contrast to American companies, I have written to two European companies in the past month and, in return, have received an entire catalog from one, and the promise of service from the other. And this generosity comes from companies that have problems getting stocked in local stores. But we will be playing their

records, and those from the independents and large labels that service us. Only those who choose not to, stand to lose out in Auburn.

Lloyd E. Townsend Jr.
Jazz Music Director, WEGL-FM
Auburn, N.Y.

Dear Sir:

I read with interest each week press coverage given to the anti-piracy efforts being implemented by some of the labels.

I think these steps are terrific. However, does anyone have any suggestions other than very expensive legal procedures for the following situation that occurred at my label:

When GRT went bankrupt, the creditors requested we remove approximately 100,000 returns from the Nashville warehouse. We determined that the least expensive way to dispose of these records was to have them destroyed and sold for scrap.

Friends at CBS recommended a legitimate company in Nashville which we retained to (a) inventory the

stock, (b) scrap same, and finally to pay us for the scrap vinyl. We received an affidavit from the Nashville firm stating that LP r.a.s from one distributor were not LPs at all, but rather 12-inch boxes with one album on top of various and sundry junk singles.

This kind of situation makes me sick to my stomach. The same company that pulled this now tells me we owe them money for these r.a.s.

Bob Reno
President, Midsong International
Los Angeles

Dear Sir:

I am planning a new venture to establish a nightclub where Christians can go and dance to music that has a religious content. But I am having trouble getting product of a religious nature that has a danceable beat. I will purchase the product if necessary.

Gary Bonds
Mobile Music Service
Santa Rosa, Calif.



COLD CASH GIVEAWAY

Retail Roadies to Reward "Roadie" Retailers!

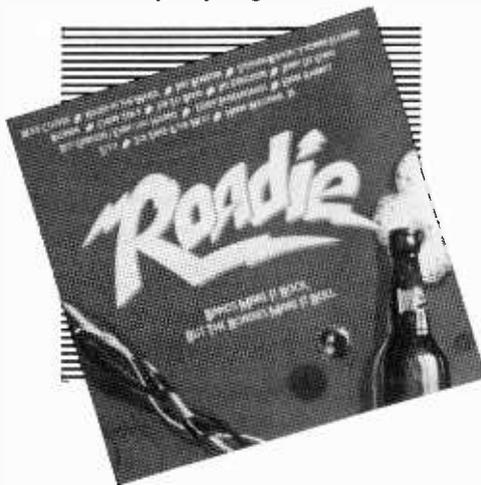
MACEY LIPMAN MARKETING ANNOUNCES THE KICKOFF OF THE ONLY ANNUAL RETAIL "ROADIE" TOUR! OUR GIVEAWAY TOUR WILL COINCIDE WITH THE WORLD PREMIERE OF THE UA MOVIE "ROADIE" AND THE RELEASE OF THE WARNER BROS. DOUBLE ALBUM SOUNDTRACK.

Win Cold Cash

If you're a Record Retailer, here's all you have to do: When our Roadie drops in anytime between June 13 and June 30:

1. You win **\$50** if your "Roadie" exhibit is prominently displayed. (Just use available material from WEA or a little imagination.)

2. You win **\$50** if the "Roadie" album is playing in-store!



Special Bonus!

3. If your display is up and the record is playing when our roadie makes His or Her entrance, then it becomes a total of **\$150** on the spot!

(Of course, rewards will be disbursed according to individual store policy.)

**BE ON THE LOOKOUT FOR OUR SATIN-JACKETED ROADIES:
THEY MEAN MONEY!**

MACEY LIPMAN MARKETING ROADIES WILL TOUR 29 MARKETS NATIONWIDE VISITING A CROSS-SECTION OF RETAILERS IN THE FOLLOWING CITIES, AND SURROUNDING SUBURBS:

ATLANTA • AUSTIN • BALTIMORE • BOSTON • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DENVER • DETROIT • HOUSTON • KANSAS CITY • LOS ANGELES • MIAMI • MILWAUKEE • MINNEAPOLIS • NASHVILLE • NEW ORLEANS • NEW YORK • PHILADELPHIA • PHOENIX • PITTSBURGH • PORTLAND • SAN DIEGO • SAN FRANCISCO • SEATTLE • ST. LOUIS • WASHINGTON

For more information call Macey Lipman Marketing (213) 652-0818/659-9820 or call your local WEA Distributor. Contest void where prohibited.



Billboard Album Radio Action

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

Based on station playlist through Wednesday (5/28/80)

Top Add Ons-National

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- BLACK SABBATH—Heaven And Hell (WB)
- PAUL McCARTNEY—McCartney II (Columbia)
- ROADIE—Soundtrack (WB)

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

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

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

Top Requests/Airplay-National

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GENESIS—Duke (Atlantic)
- VAN HALEN—Women And Children First (WB)
- GRATEFUL DEAD—Go To Heaven (Arista)

National Breakouts

- KROKUS—Metal Rendez-vous (Ariola)
- RAY GOMEZ—Volume (Columbia)
- DEVO—Freedom Of Choice (WB)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)

Western Region

TOP ADD ONS:

- DAVE MASON—Old Crest On A New Wave (Columbia)
- BLACK SABBATH—Heaven And Hell (WB)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- PAUL McCARTNEY—McCartney II (Columbia)

TOP REQUEST / AIRPLAY:

- GENESIS—Duke (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- VAN HALEN—Women And Children First (WB)

BREAKOUTS:

- SAMMY HAGAR—Danger Zone (Capitol)
- KROKUS—Metal Rendez-vous (Ariola)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- DEVO—Freedom Of Choice (WB)

KMEL-FM—San Francisco (P. Vincent)

- ALICE COOPER—Flush The Fashion (WB)
- PAUL McCARTNEY—McCartney II (Columbia)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- GERRY RAFFERTY—Snakes And Ladders (UA)
- SAMMY HAGAR—Danger Zone (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- URBAN COWBOY—Soundtrack (Asylum)
- BOZ SCAGGS—Middle Man (Columbia)

KWST-FM—Los Angeles (T. Habeck)

- BLACK SABBATH—Heaven And Hell (WB)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- PRETENDERS—(Sire)
- PINK FLOYD—The Wall (Columbia)
- VAN HALEN—Women And Children First (WB)
- GENESIS—Duke (Atlantic)

KBJO-FM—San Jose (F. Andrick)

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- ROADIE—Soundtrack (WB)
- JOAN ARMSTRADING—Me Myself I (A&M)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- 38-SPECIAL—Live (A&M)
- PINK FLOYD—The Wall (Columbia)
- SCORPIONS—Animal Magnetism (Mercury)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- GENESIS—Duke (Atlantic)

KOME-FM—San Jose (D. Jang)

- ELTON JOHN—21 At 33 (MCA)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- BLACK SABBATH—Heaven And Hell (WB)
- KROKUS—Metal Rendez-vous (Ariola)
- CHEAP TRICK—Found All The Parts (Epic)
- MIKE RUTHERFORD—Small Creep's Day (Passport)
- GENESIS—Duke (Atlantic)
- ERIC CLAPTON—Just One Night (RSO)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)

KFML-AM—Denver (I. Gordon)

- PAUL McCARTNEY—McCartney II (Columbia)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- RAY GOMEZ—Volume (Columbia)
- GRACE JONES—Warm Leatherette (Island)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- PETE TOWNSHEND—Empty Glass (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- FIREFALL—Undertow (Atlantic)

KISW-FM—Seattle (S. Slaton)

- ROADIE—Soundtrack (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSO)
- JOURNEY—Departure (Columbia)
- PAT TRAVERS BAND—Crash And Burn (Polydor)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- DEVO—Freedom Of Choice (WB)
- BLACK SABBATH—Heaven And Hell (WB)
- KROKUS—Metal Rendez-vous (Ariola)
- MARK ANDREWS & THE GENTS—Big Boy (A&M)
- PETE TOWNSHEND—Empty Glass (Atco)
- GRAHAM PARKER—The Up Escalator (Arista)
- SAMMY HAGAR—Danger Zone (Capitol)
- PHILIP LYNOTT—Solo In Soho (WB)

Southwest Region

TOP ADD ONS:

- PAUL McCARTNEY—McCartney II (Columbia)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- BLACK SABBATH—Heaven And Hell (WB)
- ELTON JOHN—21 At 33 (MCA)

TOP REQUEST / AIRPLAY:

- URBAN COWBOY—Soundtrack (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- TED NUGENT—Scream Dream (Epic)
- VAN HALEN—Women And Children First (WB)

BREAKOUTS:

- SAMMY HAGAR—Danger Zone (Capitol)
- KROKUS—Metal Rendez-vous (Ariola)
- GERRY RAFFERTY—Snakes And Ladders (UA)
- RAY GOMEZ—Volume (Columbia)

KZEW-FM—Dallas (D. Miller)

- DAVE MASON—Old Crest On A New Wave (Columbia)
- RAY GOMEZ—Volume (Columbia)
- ROADIE—Soundtrack (WB)
- GENESIS—Duke (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- URBAN COWBOY—Soundtrack (Asylum)
- PINK FLOYD—The Wall (Columbia)

KLOL-FM—Houston (P. Riann)

- KROKUS—Metal Rendez-vous (Ariola)
- SAMMY HAGAR—Danger Zone (Capitol)
- JON & VANGELIS—Short Stories (Polydor)
- BLACK SABBATH—Heaven And Hell (WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- TED NUGENT—Scream Dream (Epic)

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

- SAMMY HAGAR—Danger Zone (Capitol)
- JON & VANGELIS—Short Stories (Polydor)
- BLACK SABBATH—Heaven And Hell (WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- TED NUGENT—Scream Dream (Epic)

KMOD-FM—Tulsa (B. Bruin/C. West)

- GERRY RAFFERTY—Snakes And Ladders (UA)
- SAMMY HAGAR—Danger Zone (Capitol)
- KROKUS—Metal Rendez-vous (Ariola)
- ELTON JOHN—21 At 33 (MCA)
- GRAHAM PARKER—The Up Escalator (Arista)
- JUDAS PRIEST—British Steel (Columbia)
- ERIC CLAPTON—Just One Night (RSO)
- PINK FLOYD—The Wall (Columbia)
- URBAN COWBOY—Soundtrack (Asylum)

KBBC-FM—Phoenix (L. Thompson)

- GERRY RAFFERTY—Snakes And Ladders (UA)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- INTERVIEW—(Virgin)
- ELTON JOHN—21 At 33 (MCA)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- JOAN ARMSTRADING—Me Myself I (A&M)
- TERENCE BOYLAN—Suzy (Asylum)
- KITTY HAWK—(EMI/America)

KRST-FM—Albuquerque (S. Cornish)

- PAUL McCARTNEY—McCartney II (Columbia)
- SHANDI—(Dreamland)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- BLACK SABBATH—Heaven And Hell (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- VAN HALEN—Women And Children First (WB)
- BILLY JOEL—Glass Houses (Columbia)

Midwest Region

TOP ADD ONS:

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- BLACK SABBATH—Heaven And Hell (WB)
- PAUL McCARTNEY—McCartney II (Columbia)
- ROADIE—Soundtrack (WB)

TOP REQUEST / AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GENESIS—Duke (Atlantic)
- VAN HALEN—Women And Children First (WB)
- ERIC CLAPTON—Just One Night (RSO)

BREAKOUTS:

- KROKUS—Metal Rendez-vous (Ariola)
- DEVO—Freedom Of Choice (WB)
- TOUCH—(Atco)
- RAY GOMEZ—Volume (Columbia)

KSHE-FM—St. Louis (R. Balis)

- BLACK SABBATH—Heaven And Hell (WB)
- TOUCH—(Atco)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- D. B. COOPER—Buy American (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GENESIS—Duke (Atlantic)
- JOURNEY—Departure (Columbia)
- PINK FLOYD—The Wall (Columbia)

WJL-FM—Elgin (T. Marker/W. Leisner)

- JOAN ARMSTRADING—Me Myself I (A&M)
- DEVO—Freedom Of Choice (WB)
- CAROLE KING—Pearls (Capitol)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- NEW MUSIK—Straight Lines (Epic)
- GRAHAM PARKER—The Up Escalator (Arista)
- FLASH AND THE PAN—Lights In The Night (Epic)
- GENESIS—Duke (Atlantic)
- CLASH—London Calling (Epic)

WMMS-FM—Cleveland (J. Gorman)

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- CRACK THE SKY—White Music (Lifesong)
- ROADIE—Soundtrack (WB)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- CATS—(Asylum)
- SHANDI—(Dreamland)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PRETENDERS—(Sire)
- PETE TOWNSHEND—Empty Glass (Atco)
- BILLY JOEL—Glass Houses (Columbia)

WLVQ-FM—Columbus (S. Runner)

- BLACK SABBATH—Heaven And Hell (WB)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- SPIDER—(Dreamland)
- PAUL McCARTNEY—McCartney II (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSO)
- BILLY JOEL—Glass Houses (Columbia)
- VAN HALEN—Women And Children First (WB)

WYDD-FM—Pittsburgh (I. Kinney)

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- KROKUS—Metal Rendez-vous (Ariola)
- CRACK THE SKY—White Music (Lifesong)
- ROADIE—Soundtrack (WB)
- PAUL McCARTNEY—McCartney II (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSO)
- J. GEILS BAND—Love Stinks (EMI/America)
- VAN HALEN—Women And Children First (WB)

WLPX-FM—Milwaukee (B. Beam)

- BLACK SABBATH—Heaven And Hell (WB)
- DEVO—Freedom Of Choice (WB)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- SAMMY HAGAR—Danger Zone (Capitol)
- PAUL McCARTNEY—McCartney II (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- JUDAS PRIEST—British Steel (Columbia)
- TED NUGENT—Screen Dream (Epic)

Southeast Region

TOP ADD ONS:

- BLACK SABBATH—Heaven And Hell (WB)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- ROADIE—Soundtrack (WB)
- CAROLE KING—Pearls (Capitol)

TOP REQUEST / AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GRATEFUL DEAD—Go To Heaven (Arista)
- ERIC CLAPTON—Just One Night (RSO)
- GENESIS—Duke (Atlantic)

BREAKOUTS:

- KROKUS—Metal Rendez-vous (Ariola)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- CATS—(Asylum)

WRAS-FM—Atlanta (M. Williams)

- KROKUS—Metal Rendez-vous (Ariola)
- BLACK SABBATH—Heaven And Hell (WB)
- ROADIE—Soundtrack (WB)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- CAROLE KING—Pearls (Capitol)
- IRONHORSE—Everything Is Grey (Scotti Brothers)
- ALICE COOPER—Flush The Fashion (WB)
- GRATEFUL DEAD—Go To Heaven (Arista)
- PHILIP LYNOTT—Solo In Soho (WB)
- GENESIS—Duke (Atlantic)

WHFS-FM—Bethesda (D. Einstein)

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- THE EMPIRE STRIKES BACK—Soundtrack (RSO)
- NEW ADVENTURES—(Polydor)
- CATS—(Asylum)
- STRAND—(Island)
- ERIC CLAPTON—Just One Night (RSO)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- GRATEFUL DEAD—Go To Heaven (Arista)
- WILLIE NILE—(Arista)

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

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

ZETA-7 (WORJ-FM)—Orlando (B. Mims)

- KROKUS—Metal Rendez-vous (Ariola)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- JOURNEY—Departure (Columbia)
- GENESIS—Duke (Atlantic)

ZETA-4 (WINZ-FM)—Miami (R. Parker)

- GRAHAM PARKER—The Up Escalator (Arista)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- BLACK SABBATH—Heaven And Hell (WB)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSO)
- B-52'S—(WB)
- PAUL McCARTNEY—McCartney II (Columbia)

Northeast Region

TOP ADD ONS:

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- ROADIE—Soundtrack (WB)
- BLACK SABBATH—Heaven And Hell (WB)

TOP REQUEST / AIRPLAY:

- PETE TOWNSHEND—Empty Glass (Atco)
- GRATEFUL DEAD—Go To Heaven (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

BREAKOUTS:

- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- DEVO—Freedom Of Choice (WB)
- CATS—(Asylum)
- RAY GOMEZ—Volume (Columbia)

WNEW-FM—New York (M. McIntyre)

- IRONIN—(Mercury)
- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Ariola)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- KROKUS—Metal Rendez-vous (Ariola)
- DEVO—Freedom Of Choice (WB)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)
- PAUL McCARTNEY—McCartney II (Columbia)
- GRAHAM PARKER—The Up Escalator (Arista)
- GRATEFUL DEAD—Go To Heaven (Arista)
- PHILIP LYNOTT—Solo In Soho (WB)
- GENESIS—Duke (Atlantic)

WRRW-FM—New York (G. Axelbank/R. Henneski)

- DAVE MASON—Old Crest On A New Wave (Columbia)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- TOUCH—(Atco)
- STRAND—(Island)
- GRAHAM PARKER—The Up Escalator (Arista)
- JAGS—Evening Standards (Island)
- ELTON JOHN—21 At 33 (MCA)
- BOZ SCAGGS—Middle Man (Columbia)

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

- PHILIP LYNOTT—Solo In Soho (WB)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- SOUTHSIDE JOHNNY—Greatest Hits (Epic)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- STANLEY CLARKE—Rocks, Pebbles And Sand (Epic)
- WILLIE NILE—(Arista)
- SQUEEZE—Argybargy (A&M)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- GENTLE GIANT—Civilian (Columbia)

WOUR-FM—Utica (D. Edwards)

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- BLACK SABBATH—Heaven And Hell (WB)
- DEVO—Freedom Of Choice (WB)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- CATS—(Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)
- ERIC CLAPTON—Just One Night (RSO)
- VAN HALEN—Women And Children First (WB)

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

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- RAY GOMEZ—Volume (Columbia)
- CATS—(Asylum)
- STANLEY CLARKE—Rocks, Pebbles And Sand (Epic)
- ROADIE—Soundtrack (WB)
- GRATEFUL DEAD—Go To Heaven (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)
- POINT BLANK—The Hard Way (MCA)
- BOZ SCAGGS—Middle Man (Columbia)

WBCN-FM—Boston (J. Mack)

- DEVO—Freedom Of Choice (WB)
- GANG OF FOUR—Entertainment (WB)
- TEMPTATIONS—Power (Gordy)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- NEW MUSIK—Straight Lines (Epic)
- GRACE JONES—Warm Leatherette (Island)
- PRETENDERS—(Sire)
- CLASH—London Calling (Epic)
- PINK FLOYD—The Wall (Columbia)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)

WMNR-FM—Philadelphia (J. Bonadonna)

- CATS—(Asylum)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- BLACK SABBATH—Heaven And Hell (WB)
- ERIC CLAPTON—Just One Night (RSO)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- GRAHAM PARKER—The Up Escalator (Arista)

WBRU-FM—Providence (C. Berman)

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- MATUMBI—Point Of View (EMI/America)
- CAROLE KING—Pearls (Capitol)
- GANG OF FOUR—Entertainment (WB)
- CLASH—London Calling (Epic)
- PETE TOWNSHEND—Empty Glass (Atco)
- ELVIS COSTELLO—Get Happy (Columbia)
- GRAHAM PARKER—The Up Escalator (Arista)

WHCN-FM—Hartford (E. O'Connell)

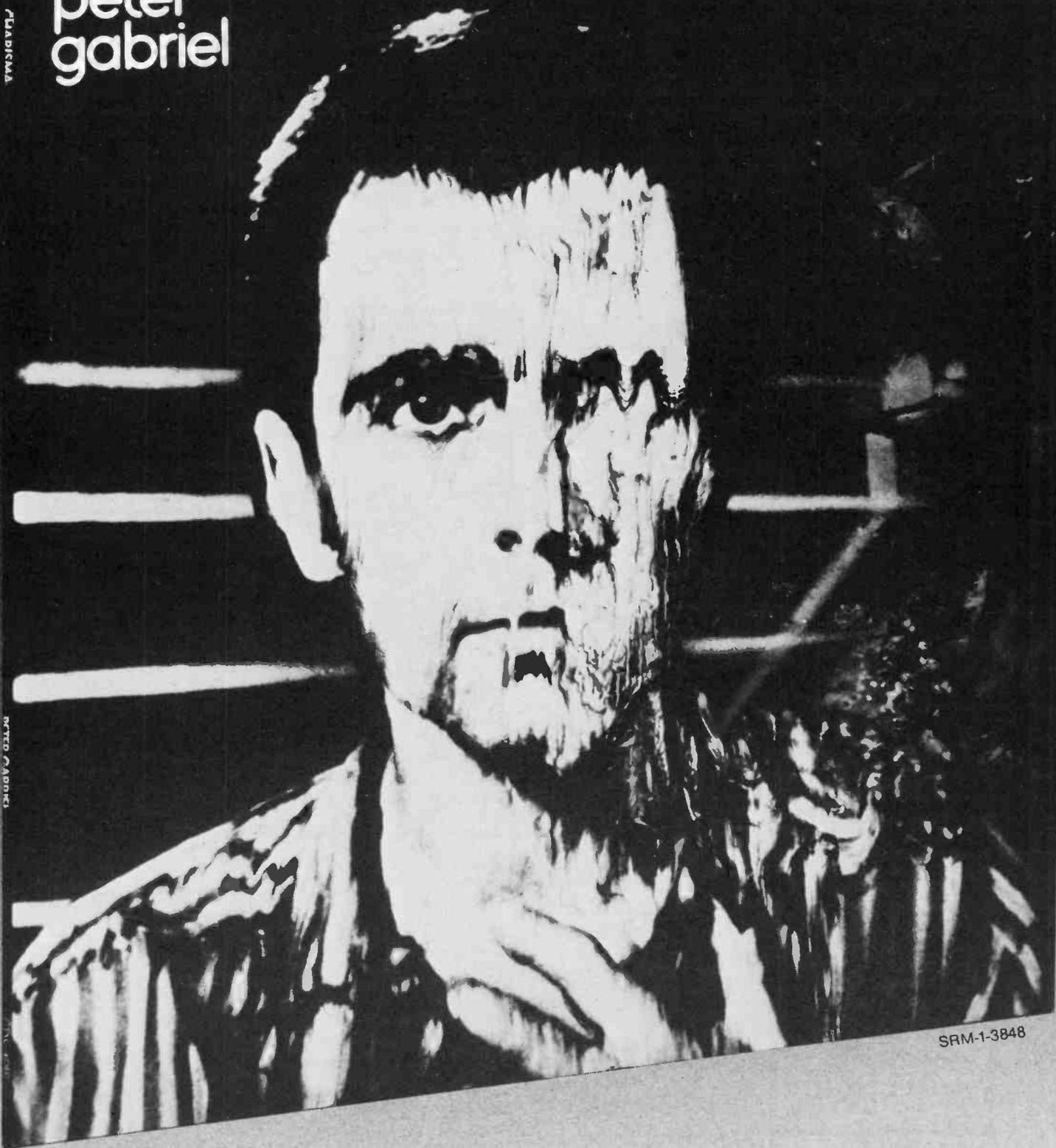
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- CATS—(Asylum)
- RAY GOMEZ—Volume (Columbia)
- ROADIE—Soundtrack (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- GRATEFUL DEAD—Go To Heaven (Arista)

© 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.

Charisma
peter
gabriel

Charisma

PHOTO: NADINE



SRM-1-3848

Phonogram/Mercury proudly presents the extraordinary new album from Peter Gabriel.

Peter Gabriel is one of England's outstanding artists. With this Peter Gabriel Mercury release, we take this opportunity to welcome Charisma Records into Phonogram/Mercury's family for U.S. distribution.

Following this album, there will be Charisma acts released in the U.S. on the Charisma label through Phonogram/Mercury. And that means some exciting new music is on its way soon.



ON MERCURY RECORDS AND TAPES



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.



Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/29/80)

TOP ADD ONS - NATIONAL

- CAROLE KING—One Fine Day (Capitol)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- KIM CARNES—More Love (EMI)

PRIME MOVERS - NATIONAL

- ROBBIE DUPREE—Steal Away (Elektra)
- BOB SEGER—Against The Wind (Capitol)
- BETTE MIDLER—The Rose (Atlantic)

BREAKOUTS - NATIONAL

- ELTON JOHN—Little Jeannie (MCA)
- PAUL McCARTNEY—Coming Up (Columbia)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)

D—Discotheque Crossover

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

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

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

KUPD—Phoenix

- CHARLIE DANIELS BAND—In America (Epic)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ IAN HUNTER—We Gotta Get Out Of Here (Chrysalis) 28-21

KOPA—Phoenix

- CAROLE KING—One Fine Day (Capitol)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ ELTON JOHN—Little Jeannie (MCA) 26-14
- ★ ROBBIE DUPREE—Steal Away (Elektra) 14-7

KTKT—Tucson

- CAROLE KING—One Fine Day (Capitol)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ FIREFALL—Headed For A Fall (Atlantic) 16-12
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 11-6

KQEO—Albuquerque

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

KENO—Las Vegas

- KIM CARNES—More Love (EMI)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- ★ ELTON JOHN—Little Jeannie (MCA) 18-8
- ★ BETTE MIDLER—The Rose (Atlantic) 10-3

KFMB—San Diego

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

Pacific Northwest Region

- TOP ADD ONS:
 - KIM CARNES—More Love (EMI)
 - BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
 - JOURNEY—Walks Like A Lady (Columbia)

★ PRIME MOVERS:

- BETTE MIDLER—The Rose (Atlantic)
- BOB SEGER—Against The Wind (Capitol)
- PAUL McCARTNEY—Coming Up (Columbia)

BREAKOUTS:

- ELTON JOHN—Little Jeannie (MCA)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- BLONDIE—Atomic (Chrysalis)

KFRC—San Francisco

- KIM CARNES—More Love (EMI)
- JOURNEY—Walks Like A Lady (Columbia)
- ★ BETTE MIDLER—The Rose (Atlantic) 17-12
- ★ BOB SEGER—Against The Wind (Capitol) 12-7

KYA—San Francisco

- ★ AMBROSIA—Biggest Part Of Me (WB) 10-2
- ★ CHARLIE DORE—Pilot Of The Airwaves (Island) 12-7

KROY—Sacramento

- PAT TRAVERS BAND—Is This Love (Polydor)
- ALICE COOPER—Clones (WB)
- ★ BOB SEGER—Against The Wind (Capitol) 17-12
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 27-21

KYNO—Fresno

- DOLLY PARTON—Startin' Over Again (RCA)
- ★ ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 21-14
- ★ WHISPERS—Lady (Solar) 22-15

KGW—Portland

- MANHATTANS—Shining Star (Columbia)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- ★ BETTE MIDLER—The Rose (Atlantic) 9-2
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 17-9

KING—Seattle

- KIM CARNES—More Love (EMI)
- CRYSTAL GAYLE—The Blue Side (UA)
- ★ ELTON JOHN—Little Jeannie (MCA) 17-11
- ★ KENNY ROGERS—Love The World Away (Asylum) 30-19

KJRB—Spokane

- OLIVIA NEWTON-JOHN—Magic (MCA)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ ELTON JOHN—Little Jeannie (MCA) 18-7
- ★ LIPPS INC.—Funkytown (Casablanca) D-10

KTAC—Tacoma

- CHRISTOPHER CROSS—Sailing (WB)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 13-8
- ★ AMBROSIA—Biggest Part Of Me (WB) 9-7

KCPX—Salt Lake City

- UTOPIA—The Very Last Time (Bearsville)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 24-16
- ★ PAUL McCARTNEY—Coming Up (Columbia) 20-10

KRSP—Salt Lake City

- GENESIS—Misunderstanding (Atlantic)
- TOMMY TUTONE—Angel Say No (Columbia)
- ★ BOB SEGER—Against The Wind (Capitol) 7-2
- ★ PAUL McCARTNEY—Coming Up (Columbia) 13-7

KTLK—Denver

- BLONDIE—Atomic (Chrysalis)
- PLAYER—It's For You (Casablanca)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 16-8
- ★ PAUL McCARTNEY—Coming Up (Columbia) 13-5

KIMN—Denver

- ★ BOB SEGER—Against The Wind (Capitol) 5-1
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 15-10

KJR—Seattle

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- SPINNERS—Cupid (Atlantic)
- ★ ELTON JOHN—Little Jeannie (MCA) 15-10
- ★ BETTE MIDLER—The Rose (Atlantic) 10-5

KYYX—Seattle

- CAROLE KING—One Fine Day (Capitol)
- CHRISTOPHER CROSS—Sailing (WB)
- SPINNERS—Cupid (Atlantic) 24-15
- ★ WHISPERS—Lady (Solar) 17-10

KCBN—Reno

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

North Central Region

• TOP ADD ONS:

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- KIM CARNES—More Love (EMI)

★ PRIME MOVERS:

- BOB SEGER—Against The Wind (Capitol)
- BETTE MIDLER—The Rose (Atlantic)
- AMBROSIA—Biggest Part Of Me (WB)

BREAKOUTS:

- MICKEY GILLEY—Stand By Me (Epic)
- GENESIS—Misunderstanding (Atlantic)
- CHARLIE DANIELS BAND—In America (MCA)

CKLW—Detroit

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- MICKEY GILLEY—Stand By Me (Epic)
- ★ NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra) 23-15
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 27-17

WDRQ—Detroit

- GENESIS—Misunderstanding (Atlantic)
- MANHATTANS—Shining Star (Columbia)

WTAC—Flint

- RAY KENNEDY—Just For The Moment (WB)
- SPIDER—New Romance (Dreamland)
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 19-9
- ★ THE CLASH—Train In Vain (Epic) 28-15

Z-96 (WZZR-FM)—Grand Rapids

- CAROLE KING—One Fine Day (Capitol)
- KIM CARNES—More Love (EMI)
- ★ SPINNERS—Cupid (Atlantic) 24-18
- ★ PAT BENATAR—We Live For Love (Chrysalis) 16-10

WAKY—Louisville

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- CHARLIE DANIELS BAND—In America (MCA)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 17-10
- ★ ELTON JOHN—Little Jeannie (MCA) 15-9

WBGN—Bowling Green

- GENESIS—Misunderstanding (Atlantic)
- KIM CARNES—More Love (EMI)
- ★ GARY NUMAN—Cars (Atco) 8-4
- ★ ELTON JOHN—Little Jeannie (MCA) 19-14

WGCL—Cleveland

- ELTON JOHN—Little Jeannie (MCA)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ BETTE MIDLER—The Rose (Atlantic) 12-6
- ★ MANHATTAN TRANSFER—Twilight Zone (Atlantic)

WZZP—Cleveland

- RODNEY CROWELL—Ashes By Now (WB)
- KIM CARNES—More Love (EMI)
- ★ BOB SEGER—Against The Wind (Capitol) 17-6
- ★ ROBBIE DUPREE—Steal Away (Elektra) 14-8

WXGT—Columbus

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- ★ PAUL McCARTNEY—Coming Up (Columbia) 10-3
- ★ BOB SEGER—Against The Wind (Capitol) 14-8

Q-102 (WKRQ-FM)—Cincinnati

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- BOB SEGER—Horizontal Bop (Capitol)
- ★ BETTE MIDLER—The Rose (Atlantic) 7-3
- ★ AMBROSIA—Biggest Part Of Me (WB) 5-1

WNCI—Columbus

- SPINNERS—Cupid (Atlantic)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- ★ LIPPS INC.—Funkytown (Casablanca) 19-9
- ★ PAUL McCARTNEY—Coming Up (Columbia) 10-5

WCUE—Akron

- MANHATTANS—Shining Star (Columbia)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- ★ JERMAINE JACKSON—Let's Get Serious (Motown) 22-16
- ★ BOB SEGER—Against The Wind (Capitol) 19-8

13-Q (WKTQ)—Pittsburgh

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ★ BOB SEGER—Against The Wind (Capitol) 14-3
- ★ AMBROSIA—Biggest Part Of Me (WB) 5-1

WPEZ—Pittsburgh

- LIPPS INC.—Funkytown (Casablanca)
- GENESIS—Misunderstanding (Atlantic)
- ★ BOB SEGER—Against The Wind (Capitol) 12-5
- ★ CHARLIE DANIELS BAND—In America (MCA) AD-24

Southwest Region

• TOP ADD ONS:

- S.O.S. BAND—Take Your Time (Tabu)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)

★ PRIME MOVERS:

- BETTE MIDLER—The Rose (Atlantic)
- ROBBIE DUPREE—Steal Away (Elektra)
- SPINNERS—Cupid (Atlantic)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ELTON JOHN—Little Jeannie (MCA)
- PAUL McCARTNEY—Coming Up (Columbia)

KILT—Houston

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 8-5
- ★ SPINNERS—Cupid (Atlantic) 22-11

KRBE—Houston

- ALICE COOPER—Clones (WB)
- S.O.S. BAND—Take Your Time (Tabu)
- ★ JERMAINE JACKSON—Let's Get Serious (Epic) 11-6

KLIF—Dallas

- ELTON JOHN—Little Jeannie (MCA)
- AMBROSIA—Biggest Part Of Me (WB)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 40-27
- ★ ROBBIE DUPREE—Steal Away (Elektra) 17-8

KNUS-FM—Dallas

- BLONDIE—Atomic (Chrysalis)
- JOURNEY—Walks Like A Lady (Columbia)
- ★ BOB SEGER—Against The Wind (Capitol) 31-23
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 40-29

KFJZ-FM (Z-97)—Ft. Worth

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- JOURNEY—Walks Like A Lady (Columbia)
- ★ TRIUMPH—I Can Survive (RCA) 13-7

KINT—El Paso

- RUPERT HOLMES—Answering Machine (MCA)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- ★ BROTHERS JOHNSON—Stomp (A&M) 12-6
- ★ PAUL McCARTNEY—Coming Up (Columbia) 16-4

WKY—Oklahoma City

- CAROLE KING—One Fine Day (Capitol)
- WAYLON JENNINGS—Clyde (RCA)
- ★ BETTE MIDLER—The Rose (Atlantic) 18-9
- ★ PAUL McCARTNEY—Coming Up (Columbia) 30-16

KVIL—Dallas

- WHISPERS—Lady (Solar)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 17-11
- ★ BETTE MIDLER—The Rose (Atlantic) 11-7

KTSA—San Antonio

- THE WHISPERS—Lady (Solar)
- PAUL McCARTNEY—Coming Up (Columbia)
- ★ AMBROSIA—Biggest Part Of Me (WB) 8-4
- ★ BETTE MIDLER—The Rose (Atlantic) 11-6

KELI—Tulsa

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- SPINNERS—Cupid (Atlantic)
- ★ BETTE MIDLER—The Rose (Atlantic) 14-2
- ★ LIPPS INC.—Funkytown (Casablanca) 11-4

WTIX—New Orleans

- CHARLIE DANIELS BAND—In America (Epic)
- S.O.S. BAND—Take Your Time (Tabu)
- ★ BETTE MIDLER—The Rose (Atlantic) 14-7
- ★ ELTON JOHN—Little Jeannie (MCA) 32-22

WNQE—New Orleans

- OLIVIA NEWTON-JOHN—Magic (MCA)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ BETTE MIDLER—The Rose (Atlantic) 6-2
- ★ BOB SEGER—Against The Wind (Capitol) 20-9

KEEL—Shreveport

- OLIVIA NEWTON-JOHN—Magic (MCA)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ MANHATTANS—Shining Star (Columbia) 15-6
- ★ JAMES LAST BAND—The Seduction (Polydor) 12-4

Midwest Region

• TOP ADD ONS:

- CAROLE KING—One Fine Day (Capitol)
- THE BLUE SIDE—Crystal Gayle (UA)
- MANHATTANS—Shining Star (Columbia)

★ PRIME MOVERS:

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ROBBIE DUPREE—Steal Away (Elektra)

BREAKOUTS:

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- PAUL McCARTNEY—Coming Up (Columbia)
- ELTON JOHN—Little Jeannie (MCA)

WLS—Chicago

- ROBBIE DUPREE—Steal Away (Elektra)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)

WEFM—Chicago

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- PETE TOWNSHEND—Let Me Love Open The Door (Atco)
- ★ HUMBLE PIE—Fool For A Pretty Face (Atco) 17-14
- ★ THE BABYS—Midnight Rendezvous (Chrysalis) 12-6

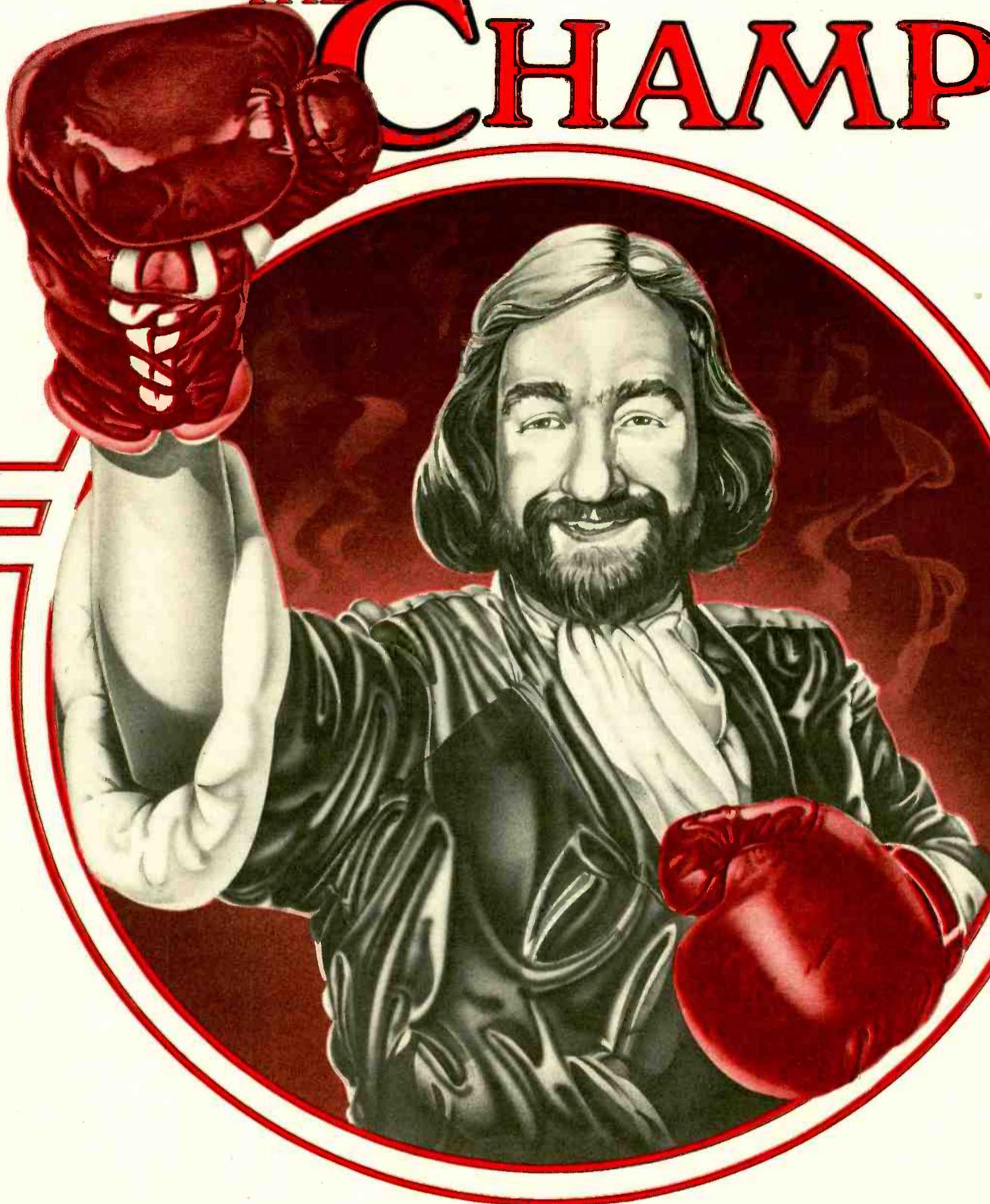
WROK—Rockford

- CAROLE KING—One Fine Day (Capitol)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 16-9
- ★ LIPPS INC.—Funkytown (Casablanca) 15-6

(Continued on page 20)

© 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.

THE CHAMP



He made a name for himself when the competition was toughest. He watched the contenders come. And he watched them go. Today, he's got the winning style, and the exciting new moves to keep him on top. Dave Mason is still The Champ.

**Dave Mason. "Old Crest on a New Wave."
On Columbia Records and Tapes.**

Produced by Joe Wissert & Dave Mason. Direction: Jeff Wald Associates. "Columbia" is a trademark of CBS Inc. Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value. © 1980 CBS Inc.

Millie Jackson's "For Men Only." From the woman who knows them best.

Millie Jackson knows one way to a man's heart is through his ears. Her voice can softly, soulfully caress a beautiful lyric, then put out enough power to make the needle jump right out of the groove. And women love Millie Jackson, too. Especially

when she rears back and speaks her piece. "For Men Only" is the title of Millie Jackson's new album. But no one can resist her unbelievable voice, her unstoppable personality and her outrageous way with the truth.



SP-1-6727 "FOR MEN ONLY" FEATURING THE SINGLE "DESPAIR." SP3011
MILLIE JACKSON'S NEW ALBUM. ON SPRING RECORDS AND TAPES.

Produced by Millie Jackson and Brad Shapiro for Keishval Enterprises, Inc.



Give the gift
of music.

RKO STATION ABANDONS KIDS

N.Y. WXLO-FM Turns From Teens To Adult Contemporary

By DOUG HALL

NEW YORK—Radio stations cannot live by Arbitron numbers alone. Nowhere is this more pointedly apparent than at RKO's WXLO-FM here where the station has deliberately turned its back on the estimated more than one million teenagers who used to listen to it each week.

"We were the most listened to radio station by teenagers at one point," program director Don Kelly points out, "but the station was not successful financially."

And that is the key to WXLO's de-emphasis on teens. Kelly notes that "only four cents of every ad dollar" is aimed at teens, so he is redirecting the station to win the audience advertisers want: 25 to 34. "We're replacing teens with older demos," he says.

The change has not been easy for Kelly or anyone associated with the station. Extensive research was conducted by Bill Moyes' Research Group before a new direction for the station was decided upon. "We found there was room for a new adult contemporary station in the market," Kelly explains of the research.

The research also found that the

station's former call letters, WOR-FM, were fondly remembered by the 25 to 34-year-old age group, but the group could not specifically identify which type of music the station played in the 1960s, WOR-FM's heydays.

"They couldn't identify it because the station played various formats at various times—Bill Drake's Top 40, AOR and oldies," says Kelly.

Kelly recalls that the shift back to WOR-FM is "an attractive, but unfulfilled dream." The station applied for and received tentative Federal Communications Commission approval in late August of last year, but WRFM-FM in New York filed a petition to deny, claiming WOR-FM was too close in sound to WRFM.

"We had hoped to change the call letters by mid-October, but instead we had to go back to research," Kelly explains. "If we had promoted the call letters we had or the old 99-X slogan we would have lost the older listeners because the station had such a teen identification."

So the station launched an ad campaign promoting itself as FM-99 and never mentioned the call letters. "The idea was to hook people for a trial and then when they were listen-

ing we could identify the station as WXLO and they would realize we had changed," Kelly says.

The campaign got underway in January after further research conducted by Moyes which included focus groups' feedback on ad campaigns of stations which share audience with WXLO. These include WCBS-FM, WYNY-FM, WTFM-FM, WABC-AM and WNBC-AM, all in New York.

Kelly said the change has not been easy because WXLO was the most strongly positioned teen station he had ever seen. "It was a lot easier when I made the change in Chicago." Before coming to New York Kelly had been program director of WFYR-FM Chicago, which he changed from an automated oldies station to a live adult contemporary. It was easier for him because WFYR did not have such a strong image in the market that had to be erased before building a new image.

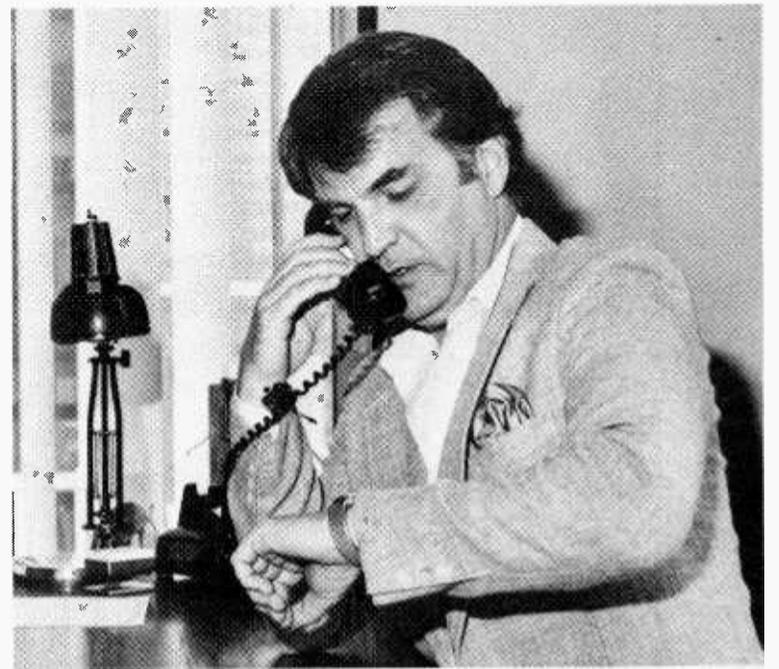
To reposition WXLO Kelly "redid the entire music library." And he got new jocks on in the drive periods: Scotty Brink from WNBC-AM in the mornings and Mike Wade from KLIF-AM Dallas in the afternoons.

Kelly, who arrived in New York last July, approached the market with "no preconceived ideas." "I talked to people in shopping centers and to cab drivers. I've brought no ideas from Chicago," he says. He notes that contemporary can include more country music in Chicago while in New York this format must have more ethnic and black elements.

"This market will accept a more contemporary sound than many markets," he says, noting that his playlists lean more to Top 40 than easy listening. But the station is on Frank Sinatra's new single. "'New York, New York' is a very big single in this town. Warner Bros. can't make enough albums to sell here. Sinatra's a local boy. It's also an ethnic thing. This record is an exception. It keeps the station from being predictable." The station is also running a Sinatra contest.

For the most part Kelly says his music "has minor differences between what is played on WABC and WNBC. The difference is the way in which it is packaged," he explains.

Kelly believes in testing his music
(Continued on page 24)



Billboard photo by Chuck Pulin

Hynes Time: Ed Hynes, vice president of national promotion at Columbia Records, checks the time and makes a call from his New York office.

Low Top 40 Airplay Hurting Record Sales

By ROMAN KOZAK

NEW YORK—Only 20% of Top 40 now plays rock'n'roll and that may be hurting record sales.

"But soft as these stations are, rock'n'roll is alive on AOR radio and these records are selling," says Ed Hynes, vice president of national promotion at Columbia Records. "The only difficulty is that to get past the million level, to get to the double platinums, and so forth, you have to have that hit single, and there you have to go to Top 40."

The new soft sound on Top 40 radio is purportedly the result of ad agency pressures on the stations, Hynes believes, but that has resulted now in AOR radio more actively looking for the teen market.

The changing "more soft" sound of radio should present no problems to Columbia, which releases the entire spectrum of music. But, says Hynes, it really is a problem since the obvious push for a record company is toward songs and artists that sell.

"Your push is toward product that will realize results, and rock'n'roll sells. Whatever you want to call it, artists from Pink Floyd, to Boz Scaggs, to Billy Joel make rock'n'roll records. Those are the big sellers. And then there are the newer artists, the Journeys, which took us three LPs to break," he continues.

Right now playlists are tightening on radio. But Hynes says he has seen this cycle of tighter and looser playlists "170 times in the last 12 years." The lists are as tight as they ever are going to be, he says. From a record company point of view this should be good news, because constant repetition sells records. But, he notes, the market is now so fragmented, with five or more stations in a market each averaging about a three share, that much of the impact of tight rotation is lost.

Also, with a tight list it is more difficult to break new acts and here the secondary markets are so important. "It is our primary way of breaking records. If a record performs on the secondaries then you know you have something. And if it doesn't then you begin to wonder if maybe you shouldn't go with something else. But either way the secondaries are very valuable," says the executive.

College stations are also important, Hynes adds, because they are the last of the free form stations, but they don't sell many records. Their programming is so free form that nothing is played often enough for an identity to be developed.

At the same time, the "teen oriented" AOR stations are still loath to play new wave material, though if
(Continued on page 25)

JUNE 7, 1980 BILLBOARD

DJs As Bank Tellers Aid Philly WMMR-FM Push

PHILADELPHIA—WMMR, the FM band's leading rock station here, has trained some of its promotional guns in the way of retail stores.

In recent weeks, WMMR publicity director Marcia Hrichison has turned in effective tie-ins with the Peaches stores in Northeast Philadelphia and across the river in Camden, N.J.; with Larry Rosen's 13-store chain of Wee Three Record and Sound Centers throughout the area in Eastern Pennsylvania and Southern New Jersey shopping centers; and for the opening of the new Plastic Fantastic record store opened in suburban Bryn Mawr, Pa.

For the Peaches stores, WMMR's air personalities Mark Goodman and Michael Picozzi showed up disguised as 1890 bank tellers at the new office of Provident Savings Assn. here and handed out \$5,000 in "Rock & Roll Dollars." The "dollars" were good at the record stores

for discounts on CBS rock albums by Heart, Clash, Boomtown Rats, Elvis Costello, Dan Fogelberg and Pink Floyd.

For the Wee Three chain, listeners went to any one of the stores for entry blanks in a random drawing for which the two winners were given a trip to Bearsville Studios in New York to sit in on a recording rehearsal with Todd Rundgren's band.

A tie-in was made with the station's "Featured Artist" of the day segment for the newest Plastic Fantastic record store. Each day WMMR spotlights music and conversation with a different featured rock artist. During the store's first two opening weeks, listeners were able to pick up any album by the day's "Featured Artist" for only \$3.93—the price reflecting WMMR's 93.3 position on the dial.

Murray 'The K' Via Syndication

LOS ANGELES—Murray "The K" Kaufman, who is returning to the airwaves for the first time since leaving New York's WKTU-FM in 1976 with Watermark's syndicated "Soundtrack Of The '60s," reports 70 stations already under contract.

Among the stations signed to air the three-hour weekly series are WCBS-FM, New York; KZLA-FM, Los Angeles; KYA-AM, San Francisco; WASH-FM Washington, D.C.; KRLY-FM, Houston; KHOW-FM, Denver; KING-AM, Seattle; and KXOA-FM, Sacramento.

Kaufman says that negotiations are underway with stations in Chicago, Detroit, Philadelphia, St. Louis and other major markets with more stations expected to be signed by the show's June 7 premier.

Kaufman contends that the show "will give people enough space to zero in on their own deja-vu."

Kaufman's other projects deal with "themat-

ic ideas and big productions" which will make him the "most involved" he's been since leaving the air.

In preparation is a Time/Life cable television show which he expects to begin airing in September. The show will be based around the artists Kaufman helped launch during the '60s such as Johnny Mathis, the Beatles, Rolling Stones, Who, Cream, Jimi Hendrix and others. Both film clips and some live interviews will be utilized. Peter Altschuler will coproduce with Kaufman.

Another project is a yet untitled 30-minute syndicated music/interview show that will zero in on the careers of artists Kaufman was associated with. Artists ranging from Bobby Darin through the Rolling Stones, the coming of age of FM and more will be featured.

Howard Brown, Cheech and Chong's manager and producer, will independently produce the series, according to Kaufman, with a different cohost each show.

Kaufman is also in the midst of preparing

"Two And A Half Minute World," a feature film for theatrical release in which he projects the next big era of music. Kaufman claims to have spent the last three years writing a script. He expects 25% of the film to be shot in Europe with financial backing from a European investment company.

And if that isn't enough, Kaufman intends on supplementing his radio and film projects with tours of state fairs as part of different '60s packages, similar to his recent gig at Knott's Berry Farm here as part of a salute to the Beatles.

Kaufman says he will honor all commitments he's made to radio stations supporting the Watermark series and will continue to do as many dates as long as they don't interfere with his other projects.

He states that he shied away from nostalgia shows until now because he felt that '50s nostalgia that was popular during the '70s "belonged to Alan Freed. Mine was the '60s Beatle era," claims Kaufman.

70 Stations Sign To Air Kaufman's New Series

By ED HARRISON

Midwest Stations Drifting Away From Long-Time Top 40 Formats

• Continued from page 1

sure from advertisers to deliver audiences with average age skewed higher than the traditional 12-24 delivered by Top 40.

Faced with shrinking numbers in the traditional target age group and the negative connotations of "teen orientation" today, more and more Midwest stations are separating themselves from their former identities.

Minneapolis' KDWB-AM/FM is one of the operations that recently cast off its Top 40 garb. "Basically, up until one year ago this was a classic Top 40 station with an AM/FM simulcast," program director Dave Hamilton explains.

According to Hamilton, KDWB was the last pure Top 40 station serving the Minneapolis-St. Paul market. The change came with the split-up of the simulcast in late 1979.

"Today, both stations are modified Top 40," Hamilton relates. "The AM moved to the right and tried to skew higher. The FM is a soft AOR with a hit orientation."

For record companies, the Top 40 attrition means fewer outlets on AM for hard rock and other forms of teen appeal music.

Says Hamilton, "On AM we're soft, we're adult. Anything real heavy metal we wouldn't play and we'll only play the softest of the black crossover stuff."

"There's no such thing as a full service mass appeal rock radio station as perceived in the '60s and early '70s. You can't get away with that any more," the programmer says.

The bid to relate more strongly to adults has brought back station identity jingles that were discarded in 1972, but which stir memories of older listeners, says Hamilton.

Hamilton fingers the growth of stations catering to specialized age groups as the biggest cause of pure Top 40's demise.

St. Louis is another market that has lost its AM teen-oriented powerhouse, KXOK-AM. According to general manager Phil Trammel, the redesigning was brought about in 1978, after many successful years in the Top 40 mold.

"You just simply can't be as broad as you used to be," relates Trammel. "It's happening with many of the old line contemporary broad-based stations."

The 29-54 age group today is targeted by the station, with a musical format Trammel calls "adult contemporary" and a revamping of the image projected by air personalities.

According to Trammel, local music research plays an expanded role

as a result of increased concern about turning-off listeners.

Explains Trammel: "It's always been important not to turn people off, but today it's critical. Obviously music research in the local market is very important."

He adds, "We play a mixture of music from the '50s, '60s and '70s and material from the '80s that's suitable."

"If you have selected a niche of the audience to appeal to and it's 25-plus, it doesn't make sense to have a large ingredient appealing to the under 25 segment."

While Top 40's grip appears to have weakened across the board, one pocket of strength is Chicago.

ABC-owned WLS-AM has been entrenched as Chicago's top purveyor of pop sounds on AM. According to program director John Gehron, the format is basically unchanged since his arrival almost seven years ago.

"We haven't really felt that we've had to abandon youth," Gehron explains. "We're the exception; we still feel that we can have a broad-based audience."

"What we have been able to do is research records to find out who they don't appeal to," Gehron adds. "You have to avoid those songs that do not have broad appeal."

"Record sales are just one dimension of our research. We also use call-out research."

Gehron points to the general vitality of the AM band in Chicago as one of the factors contributing to WLS' stability.

"The AM dial is still very viable in Chicago," he insists. "Indications are that we can still keep doing what we're doing, and AM stereo will help."

Gehron admits to certain adjustments of the Top 40 sound. Today there is greater segregation of teen appeal disks to certain hours of the day.

Gehron says most singles releases today are of softer rock material. It's ironic that he must occasionally turn to album cuts for the harder rock songs that remain part of the format.

Has Top 40 been overthrown prematurely in some cases? Gehron believes this is so.

"I think a lot of people jumped off the boat too soon," the programmer insists. "I think there is still a place for mass appeal pop music."

Other Top 40 stations that have witnessed attrition in potential numbers of younger listeners combined with increased competition from FM include: CKLW-AM, Detroit; WOKY-AM, Milwaukee; WIFE-AM, Indianapolis and WMEE-AM, Ft. Wayne, Ind.

At WOKY, the answer has been a form of schizophrenia, a split station personality that program director Jim Brown sees as an effective compromise. In the mornings and early afternoon, the Milwaukee station caters to adults. After 3 p.m., things revert to a classic teen appeal Top 40 sound, explains the programmer.

"What we've had to do in Top 40 is be very careful and day-part," Brown discloses. "You can't play a Pink Floyd at 10 a.m. and I won't play a Barry Manilow at night."

Adds Brown: "We're an adult contemporary radio station between 6 a.m. and 3 in the afternoon."

Brown points out that listeners to AOR stations have to endure relatively dull program stretches in order to get the hits, and he's not ruling out a Top 40 resurgence.

Says Brown: "There could be a trend back to rock 'n' roll on AM radio stations."

At CKLW in Detroit, station image, as much as the actual program content, had become a stumbling block by the late 1970s.

"You can't be a Top 40 anymore in the pure sense," comments Pat Holiday, CKLW program director. "We have retained the sound of Top 40 but we have a different music."

Though CKLW is sticking with "Baby Boom" listeners, the station began reworking its image four years ago. The core audience targeted today is 30 to 35, Holiday says.

"When album type stations came along it became very unhip to be a Top 40 station," explains the broadcaster. "In order to survive now, you have to try to shed that image and still hold the numbers. You have to evolve and let people notice it, but they're still going to have to like the change."

Holiday says there is increased emphasis on research today and each programming choice is more carefully analyzed. The station is using jingles and more elaborate contests in its bid for a more adult profile.

"Right now almost everything you do on radio is image," Holiday explains. "If a new station came on the air today doing a five year old Top 40 format, it would probably do great."

One of the most dramatic format shifts came at WIFE-AM in Indianapolis, the leading AM pop music surveyor for many seasons. Listeners to WIFE experience a mellower, greatly different sound.

"Until about 1 1/2 years ago the station was in a pretty pure Top 40 mold," explains program director Steve Cooper. "Suddenly it became apparent it was not going to sustain itself."

The switch brought the ouster of most heavier rock material and a larger more flexible playlist, says Cooper, who feels his audience today does not include many record and tape purchasers.

"We play very commercially acceptable music for the most part," explains Cooper. "I allowed myself to be led by national trends more so than I do now."

The station's youth appeal has disappeared almost entirely. "I don't program this radio station for teens," expresses Cooper. "Rock is leaving the AM waves and it's happening in almost every major city."

And Ft. Wayne, Ind., has also lost its former teen radio voice. WMEE-AM converted to a country format and adopted call letters WQHK in July, reports program director Jeff DeWeese.

New On The Charts



Joe Sun: Ex-DJ Scores With Country Crossover

JOE SUN

"Shotgun Rider"—★

This country-blues hit from Ovation's Joe Sun debuts in the Hot 100 after peaking at 23 in the country chart.

Scoring in country's top 20 two years ago with his debut Ovation single, "Old Flames," this former rock DJ has churned out two LPs for the label since signing in 1978: "Old Flames" and "Out Of Your Mind," produced by Brien Fisher. Currently Sun is working on his third.

Sun's affiliation with Ovation didn't start with signing a record deal; he promoted records for the label at the urging of Fisher a year before signing his artist contract.

When Sun arrived in Nashville hoping to record, Fisher, an old friend, offered him a job in Ovation's promotion department, putting to use Sun's experience as a DJ and independent promoter.

Sun is presently dividing time between recording and touring with his backup band, Shotgun. He is managed by Ovation Records in Nashville (615) 327-4871, and booked by the Jim Halsey Co. in Tulsa, (918) 627-9730.

THE INVISIBLE MAN'S BAND

"All Night Thing"—55

This sextet, which prefers to remain faceless, is led by Clarence Burke, the band's songwriter, producer and founder. Once the core of the Five Stairsteps, whose Buddah single "O-o-h Child" hit number eight 10 years ago, the band regrouped with Burke after he signed with Mango Records 1 1/2 years ago.

Coproduced by manager Alex Masucci, former vice president of Fania Records in New York, this initial hit is a lively melding of disco, r&b and jazz.

The Stairsteps broke up shortly after its Buddah hit and Burke dropped out of the business for six years. Meeting Masucci two years ago, Burke bounced back with a recording deal after being introduced to Island Records chief Chris Blackwell. Surrounding himself with brothers Kenny, James and Dennis and session men Ricardo Marrero and Steve Ferrone, Burke returned to the studio.

The band is managed by Alex Masucci in New York, (212) 362-8067. Negotiations with a booking agent are underway.

Plough Acquires WUBE-AM-FM For \$3.9 Million

NEW YORK—Plough Broadcasting Co. has purchased Cincinnati's WUBE-AM-FM from Kaye-Smith Enterprises for \$3.9 million pending Federal Communications Commission approval.

Memphis-based Plough operates five AM and five FM stations in Memphis, Atlanta, Baltimore, Chicago, and Tampa. All are country formats and so is WUBE-AM-FM.

Plough president H. Wayne Hudson says the company plans to continue its expansion into additional markets.

JUNE 7, 1980 BILLBOARD

FM Spacing Dispute Sparks FCC Delay

• Continued from page 3

the FCC will deal with all aspects at once.

"Taken together, these proceedings contemplate an entirely new system of FM frequency allocation and the potential erosion of certain mileage and interference protections presently existing in this radio service," says the NAB's Barry Umansky.

Umansky also bemoans the FCC's "piecemeal approach" to the FCC proceeding, noting that NAB has

been asking the commission for more than a year now to set up a joint government-industry advisory committee to deal with FM expansion issues. So far, the FCC has refused.

The extension now granted by the FCC sets Oct. 1 as the deadline for comments and Dec. 1 as the deadline for replies to these comments.

These moves join efforts by the FCC to take various steps to expand the number of stations on the AM dial. However, there has been no final action on an AM plans either.

CHARTMASTERS' ROCK 100

by Jim Quirin and Barry Cohen
The authoritative book of record rankings

- ★ **ROCK 100** lists the top 100 songs for each year from 1956 to 1975.
- ★ **ROCK 100's** computerized ranking system is the result of 3 years' research.
- ★ **ROCK 100's** yearly rankings are based on the weekly *Billboard* HOT 100.
- ★ **ROCK 100** gives each hit's title, artist, label, and number of weeks in the Top 100, Top 40, Top 10 and at # 1.

FREE! included at no extra cost:

ROCK 100 Supplements for 1976, 1977, 1978.

Mail to: Chartmasters, P. O. Box 1264
Covington, Louisiana 70433

Please send me _____ copies of ROCK 100 at \$5.00 per copy (includes postage). Total amount enclosed in check or money order is \$_____.

Name _____
Address _____
City, State, Zip _____



Hot Line: Arista Records vice president in charge of national promotion Richard Palmese keeps in touch with his field promotion operatives on a regular basis.

R&B-Top 40 Crossover Potent

Arista Vice President Richard Palmese Cites Impact

NEW YORK—Arista Records vice president of national promotion Richard Palmese says current trends in radio programming are helping him break records in many instances, particularly with r&b product.

Palmese sees the expansion on Top 40 formats as a real plus in helping him crossover the label's successful black acts, such as Raydio and GQ.

"When a record gets into the top 10 on the r&b charts," he says, "that's the time to get Top 40 to cross on it."

This task is helped by the fact that r&b disks are often leaders in single sales, a factor affecting Top 40 play as well as the ability to deliver the goods in time to cash in on airplay.

"As we all know the record business can turn on a dime," Palmese says. "We can call the factory on a Tuesday when a record is breaking big and get 'em out to the stores on Wednesday."

"That approach is typical of Arista's marketing strategy," he explains.

"Arista has always operated that way," he says. "We like to see a reorder pattern develop because it helps me pinpoint a hot market."

"It helps when I call a program director and say I'm projecting selling another 250,000 units in his market based on my reports," he adds. "That way we're not hyping anybody and it'll grab you, it's exciting and you're not fooling anybody."

Credibility is a key factor in Palmese's job.

"Promotion only works if a program director believes you," he says. "It gets down to hit product and hit promotion. You have to recognize the demographic needs of the station and present him with the record that's best for him."

Palmese also avoids dunning a station with multiple calls. A former DJ himself (KSHE-FM in St. Louis), he knows what irks programmers.

"You hate getting six calls from the same label on a record," he says. "That's why I give my field people exclusive responsibility for their markets. We are all experts in covering our own areas."

Palmese uses two basic approaches when he promotes a record.

"I call it settling out-of-court or in court," he explains. "I can settle out of court when I deliver a record and a programmer knows what it is and likes it immediately."

"I have to go to court when he needs convincing. That's when I break out the sales figures and the demo breakdowns, showing him what other stations are on it and how it can help his format."

After garnering initial airplay, Palmese moves for increased rotation, particularly in Top 40 and AOR stations.

He agrees that Top 40 stations are moving back to the diverse mixture of pop, rock and r&b that helped them develop their traditional vitality.

"Right now radio is adult-oriented," he says. "It's 25-plus with a

NEW YORK—Billboard's man in Honolulu Don Weller reports that in an ironic turn of events Steven B. Williams, who had worked with Don Hawkins at KIKI-AM Honolulu for four years in the 1970s and who recently signed on with the new KDEO-AM in the islands in February, has left KDEO to team up with Hawkins in the morning drive slot on KBPI-FM Denver.

Williams' departure from the 50th state marks the end of almost a decade for him in Island radio, starting with KKUA-AM, then going to KIKI-AM, KORL-AM, becoming program director of KULA-FM, then p.d. of KQMQ-FM and finally KDEO.

Hawkins left KIKI several years ago and eventually made his way to Denver, where he landed a job at KAZY-FM working with Alan Baxter in the morning drive slot. Both

Vox Jox

By DOUG HALL

Hawkins and Baxter were lured to KBPI at the beginning of this year to continue working as a team, but Baxter decided to leave KBPI and return to KAZY this month, putting him in direct competition with Hawkins.

Hawkins countered by contacting Williams in Honolulu asking him to team up. Williams agreed and a new show has been put together called "Steven B. & The Hawk." Williams was replaced on KDEO by a deejay known as the Rabbit.

Laura Ashton, formerly of KYA-AM San Francisco and KPRI-FM San Diego, has moved to

Springfield, Mass., to be program/music director of WMAS-FM and to take over the 7 p.m. to midnight shift. Her first objective is to get better record service for the station.

Andy Barber, program/music director of KASH-AM Eugene, Ore., has shifted weekend DJ Mark Capps to the 10 a.m. to 2 p.m. shift and has moved Van Williams from the shift to weekends. Barber continues to handle the 2 to 6 p.m. shift. . . . Ralph Adams has been named jazz announcer at WIAN-FM, the station of the Indianapolis school system. He will host "Jazz Perspective" five mornings a week. He comes from WIKS-FM, formerly WSMJ-FM in Greenfield, Ind.

Pro-Motions

LOS ANGELES—KSJO-FM San Jose, Calif., treated the big winner in an Angel City album giveaway to a chauffeured limo, dinner for two in San Francisco and the chance to meet the band following its gig at the Old Waldorf May 19.

Portland's KQFM-FM in conjunction with Everybody's Records gave listeners an opportunity to meet and race the Pat Travers Band at the Malibu Grand Prix in Beaverton. First place winner who recorded the best time received an autographed red vinyl edition of a Travers LP plus a limo ride and backstage pass to Travers' May 29 concert.

Polydor recording artist Benny Mardones was a guest of DJ Denis McNamara on WLIR-FM Garden City, N.Y. He discussed his new album "Never Run, Never Hide." . . . Two Jags members visited music director Mark Coppola on his show on WBAB-FM Babylon, N.Y. to discuss their new Island album "Evening Standards." Visiting were John Alder and Nick Watkinson.

A Fender Stratocaster guitar and a complete Frank Marino and Mahogany Rush catalog were the grand prize in a promotion sponsored by KGB-FM in San Diego and Columbia Records and Tower Records. Applicants were required to fill out entry blanks at Tower in order to compete for the top prize. Other prizes included 25 copies of Frank Marino's latest Columbia release "What's Next."

lot of r&b, especially mellow r&b, and that's the only kind of record that's flying out of the stores these days.

"Radio, Top 40 anyway, is going full circle," he adds. "That's the nature of the business. Everything comes around again."

He sees the return of straight ahead, heavier rock'n'roll on the horizon also.

"You look at stations like KWK-AM St. Louis and KUPD-FM Phoenix that are pulling terrific numbers and they're adding rock and breaking records," he notes.

Palmese points to half a dozen other stations that are moving in that eclectic direction.

"It'll be interesting to see what Top 40 will look like in six months," he says.

Palmese is a firm believer in the value of researching a record before it's released.

"That's very important considering the way radio works today," he comments. "If I can go to a programmer with a new releases and say, factually, that this appeals to males 18-34 or females of another age group, or even that it appeals to both, you save a lot of time and trouble for the programmer and yourself."

He says testing and/or research could help determine a song's potential demographic appeal in cases where radio programmers are unable to make that decision themselves.

RKO Station Abandons Kids

• Continued from page 22

in call-outs to "several hundred people a week. There are very few groups we can't play. Even Queen's 'Crazy Little Thing Called Love' tested well, but their records before that would not have. We can't play heavy AOR. We can't play hard metal. But we can play Styx. They never had an adult hit, but 'Babe' is a hit. It's a mass appeal record."

Continues Kelly: "I can't say I don't play Foreigner or the Stones. We have an open format. But we didn't play the Knack's 'My Sharona.' We even did extra call-outs on this one, but we ended up not playing it even though it was number one. It was a teen-only record."

He also says he cannot play Paul

KPRI-FM San Diego is getting additional mileage from its "Remarkable Mouth" television campaign, which stars the station's "Rock Lady Of The Nighttime" Bree Bushaw. Bushaw, who handles an evening air shift, was photographed with a number of listeners who competed in a "screen test" to appear in future tv campaigns.

Chuck Cecil's "Swingin' Years" has been added to WQLS-FM Cleveland, Tenn. The syndicated big band show is celebrating its 24th anniversary. . . . WRIF-FM Detroit midday personality Ken Calvert "K.C. the casual one" won the celebrity competition for his chili recipe at the 1980 North Central Chili Cook-Off. The station broadcast a special "Motor City Music Weekend" for Memorial Day featuring such Detroit natives as Bob Seger and Ted Nugent as well as new local groups.

Bubbling Under The HOT 100

- 101—SWEET SENSATION, Stephanie Mills, 20th Century 2449 (RCA)
- 102—LANDLORD, Gladys Knight & The Pips, Columbia 1-11239
- 103—I DON'T WANT TO GET DRAFTED, Frank Zappa, Zappa 21
- 104—DON'T FIGHT IT, Red Rider, Capitol 4868
- 105—YOU GOT ME, Tommy James, Millennium 11788 (RCA)
- 106—IT'S ALL OVER, Willie Nile, Arista 0508
- 107—SPELLBOUND, Rachel Sweet, Stiff/Epic 1-11272
- 108—GOOD TO HAVE LOVE BACK, Felix Cavaliere, Epic 960880
- 109—ONLY THE LONELY, La Flavour, Sweet City 7377
- 110—INTO THE NIGHT, Benny Mardones, Polydor 2091

Bubbling Under The Top LPs

- 201—ODYSSEY, Hang Together, RCA AFL1-3526
- 202—SAMMY HAGAR, Danger Zone, Capitol ST 12069
- 203—EDWIN STARR, Stronger Than You Think I Am, 20th Century T-615 (RCA)
- 204—ABBA, Greatest Hits Vol. 2, Atlantic 160009
- 205—STUFF, Live In New York, Warner Bros. BSK 3417
- 206—SUZANNE FELLINI, Suzanne Fellini, Casablanca NBLP 7205
- 207—STACEY LATTISAW, Let Me Be Your Angel, Atlantic SD 5219
- 208—THE FABULOUS THUNDERBIRDS, What's The Word, Chrysalis CHR 1287
- 209—SOUNDTRACK, Where The Buffalo Roam, Backstreet/MCA MCA 5126
- 210—KITTYHAWK, Kittyhawk, EMI-America, SW 17029

ELECTRIC WEENIE

Radio's most popular DJ Personality Gag Sheet since 1970, gets letters . . .

MIKE WYNN, KJOY . . . "I might have made it this year without my Weenie . . . but it would have REALLY been tough without yours. Here's to the best in the business . . . may you continue to profit from the deepest recesses of your sick mind."

For free samples of the greatest gag service in World Radio, write:

The Electric Weenie
P.O. Box 25-866
Honolulu, Hawaii 96825
(808) 395-9600

IS MELODY DEAD?

NO
IT'S ALIVE and
WELL with

HEIDI FENSTER

"WHEREVER THERE IS LOVE"

An interesting Alternative
For Pop Music Programmers.

Write to
HY FENSTER
15 West 20th St., New York, N.Y. 10011

Radio Programming Penalizing Stations Opposed By Council

NEW YORK—The Arbitron Radio Advisory Council "strongly opposes" any attempt to penalize stations which don't care to participate in the rating service's plans for increased survey frequency involving more than 100 of the country's top markets.

Specifically, the council opposes any increased cost on stations who choose not to subscribe to additional reports instituted without the approval of a majority of subscribers in that market.

Council opinions are not binding on Arbitron decisions, although the service takes them into account in implementing its policies.

Arbitron's Radio AID Service also came under attack from the council, which feels it could be an effective aid to sales and programming needs, but in its present form has "severe limitations." Arbitron will be working with a "Goals" subcommittee to correct the problems with the accuracy of the raw diary data that is the AID base.

The council also asked Arbitron to make unused diaries available to clients after sampling periods. Arbitron will "most likely" comply with this request, although it has asked for additional time to study it.

Arbitron Uses Controversial Measurement

NEW YORK—Arbitron Radio will measure 111 markets this fall and will move 19 of these markets into Expanded Sample Frame methodology, Arbitron's sometimes controversial system of measuring listening in homes with unlisted phones.

When Expanded Frame Sample was introduced three years ago, a number of broadcasters opposed it claiming it would distort Arbitron reports. The system is now in 52 markets—including all major ones.

Markets to be added to the methodology are: Riverside-San Bernardino-Ontario, Akron, Allentown-Bethlehem-Easton, Syracuse, Richmond, Tulsa, Orlando, Charlotte-Gastonia, Springfield-Chicopee-Holyoke, Omaha-Council Bluffs, Grand Rapids, Greenville-Spartanburg, Youngstown-Warren, West Palm Beach-Boca Raton, Wilmington, Raleigh-Durham, Flint, Austin, and Fresno.

Added to the total fall list are Shreveport and Lancaster as well as 11 markets usually just measured in the spring, which have not opted to be measured twice a year.

Arbitron is now in the midst of measuring its 176 spring markets and will begin reporting on these results next month.

Holland Group Doing 'Yearbook'

NEW YORK—The Holland Group has been licensed by Billboard Publications to produce and syndicate the 1980 edition of "Billboard's Yearbook," a year-end special.

The five-hour special was aired by more than 350 radio stations as well as by the American Forces Radio in 1979. The show, available in three formats—rock, country and adult contemporary—reviews the year in music and news.

"We don't foresee any drastic changes in the program this year in terms of content," says Herb Holland, president of the Holland Group.

S.F. Firm Moves

SAN FRANCISCO—Contemporary Formats Co. has moved to Suite 301, Radio City Complex, 420 Taylor St., San Francisco. The phone numbers are (415) 788-4000 and (415) 359-7330.

Top 40's Effect On Sales

Continued from page 22

"it's in the grooves" they will play it. However, they don't like the same "new wave," says Hynes. He concedes that part of the problem may be that the new music may make some of the youth oriented radio people feel a bit old themselves.

But new wave or not, part of the frustration of his job, says Hynes, is that he has to work with so much music, and such a large part of it is good, that some of it just gets lost because there is just not enough time to work it.

A solution to that problem, which Columbia is mulling, says Hynes, is to rerelease some worthy records if they get passed over the first time, much as Atlantic rereleased the first Gary Numan LP, and A&M rereleased the "Message In A Bottle" single after it failed in the U.S. the first time around.

A possible candidate for second time around for Columbia is an LP by Dakota, which went to number one in Louisville, Ky., while stalling everywhere else.

At the moment Hynes has four national promotion people working for him, with some more slots that he

has to fill. He also has six regional representatives and six local reps. Columbia tracks 180 AOR stations and 300 Top 40 stations, and "they are all important, they can all get the second or the fourth or the 50th station on a record."

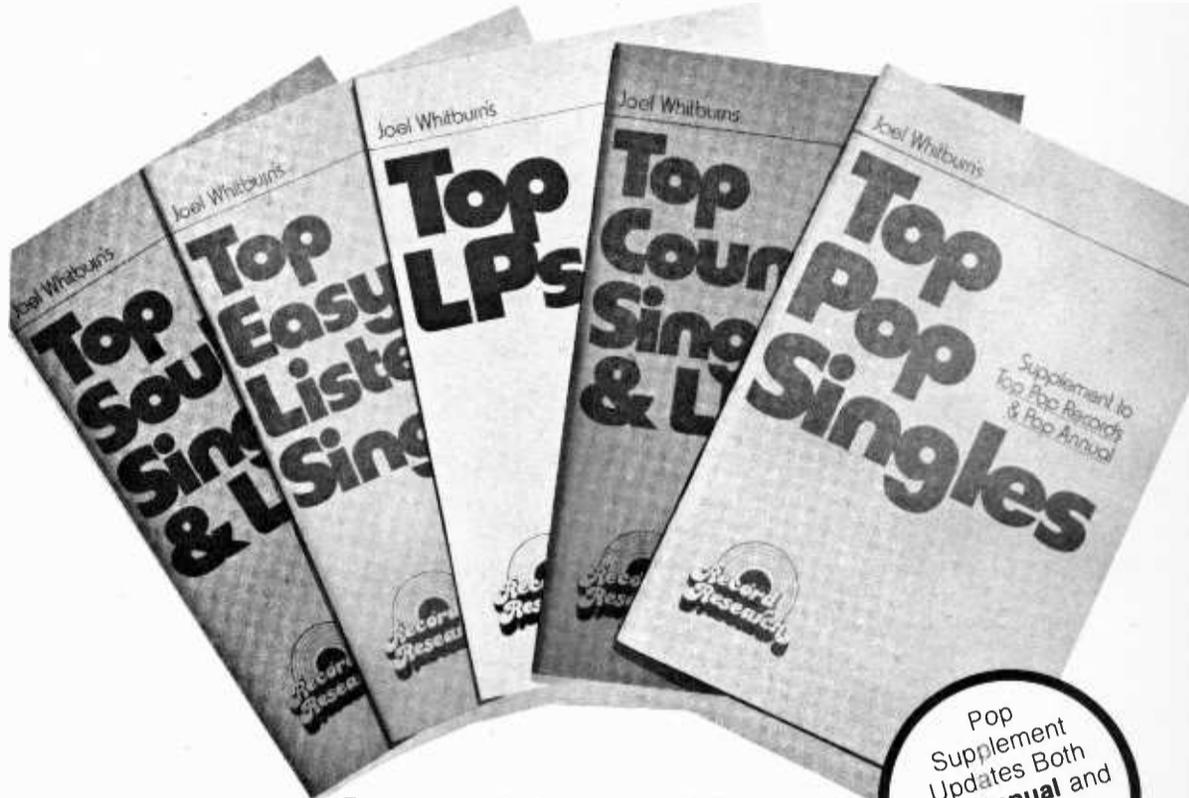
In regard to radio stations playing complete albums uninterrupted, Hynes says Columbia is "obviously against it." But, he adds, part of the problem may be the manufacturers themselves, since the quality of prerecorded tape is not as good as that of some of the blank tape now available commercially. "Maybe we have to look to improve the quality of the tapes we sell," he says.

A related problem that is now cropping up is stations playing partial or complete reruns of previously broadcast live concerts. Hynes says that since Columbia doesn't own those tapes it really has no position in the growing controversy.

"In this case I would rather that the manager be the heavy," he says, citing the letter sent by the attorneys for Bruce Springsteen to WPLJ-FM in New York warning the station against playing a Springsteen concert recorded in Cleveland.

The 5 Hottest New Releases of the Year!

Joel Whitburn's 1979 Record Research Supplements



Pop Supplement Updates Both Pop Annual and Top Pop Artists & Singles!

Every Artist & Record to Hit Billboard's 1979 "Hot 100," "Top LPs," "Hot Country Singles & LPs," "Hot Soul Singles & LPs" & "Adult Contemporary" Charts... In Handy, Easy-to-Use Book Form!

DATE	WKS	POS	ARTIST - Record Title	SYM	LABEL & NO.
2/10/79	20	1	BEE GEES * Tired		
4/21/79	19	1	Love You Inside Out		
1/27/79	16	15	BELL & JAMES • Livin' It Up (Friday Night) • Leroy Bell & Casey James	(2) (1)	RSO 816 RSO 925
5/26/79	11	39	BELLAMY BROTHERS If I Said You Have A Beautiful Body Would You Hold It Against Me		A&M 2069
12/22/79	18	23	BENATAR, PAT Heartbreaker		Warner 8790
2/24/79	15	18	BENSON, GEORGE Love Ballad		Chrysalis 2395
			BLACKFOOT Highway Song		Warner 8759 Alco 7104 Alco 7207 Alco 14572

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

- Platinum & Million Sellers
- Date record first hit charts
- Total weeks charted
- Highest position reached
- Total weeks held #1 position

- PLUS...**
- Complete Title Section with all titles cross-referenced alphabetically
 - Chronological Listing of All #1 Records
 - Top Artist & Record Achievement Sections
 - Special Symbol Column Indicating Artist's First Chart Appearance, Instrumental, Novelty, etc.



Record Research Inc.
P.O. Box 200
Menomonee Falls, WI 53051

Order Yours Today!

1979 Supplements \$10 each

- Pop*
- LPs
- Country**
- Soul**
- Adult Contemporary
- Country**

In addition, I'd like to complete my Record Research Collection with the following books and supplements:

- Books**
- Top Pop Artists & Singles '55-'78 (Hardcover) \$60
 - Top Pop Artists & Singles '55-'78 \$50
 - Pop Annual '55-'77 (Hardcover) \$50
 - Pop Annual '55-'77 \$40
 - Top Pop '40-'55 \$20
 - Top LPs '45-'72 \$30
 - Top Country Singles '49-'71 \$25
 - Top Soul Singles '49-'71 \$25
 - Top Easy Listening Singles '61-'74 \$25

Supplements \$10 each

	'78	'77	'76	'75	'74	'73	'72-'73
Pop*	<input type="checkbox"/>						
LPs	<input type="checkbox"/>						
Country**	<input type="checkbox"/>						
Soul**	<input type="checkbox"/>						
Easy Listening	<input type="checkbox"/>						

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

All books and supplements compiled by Joel Whitburn with exclusive rights as licensed between Billboard Publications, Inc. and Record Research Inc. Published and sold exclusively by Record Research Inc.

NAME _____
STREET ADDRESS _____
CITY _____
STATE _____ ZIP _____

MAIL TO: Record Research Inc.
P.O. Box 200
Menomonee Falls, WI 53051

TERMS & CONDITIONS: Check or money order for full amount in U.S. dollars must accompany order. U.S. orders add \$1.25 for postage and handling. Overseas orders add \$5.00 per book and \$1.00 per supplement. All Canadian orders add 15% to total (unless paid in U.S. dollars).





TV BOPPERS—The L.A. Boppers perform "Is This The Best (Bop Doo Wah)" on "Soul Train" which airs Saturday (7). The Mercury group will perform material from its debut LP.



TAPE KING

JUNE SPECIALS

\$25.9

(4.98 list)

12 INCH
DISCO AND
RAP RECORDS

POSITIVE FORCE
SPIDERAP
MANTUS
SPOONIN GEE
SCOOPY RAP
OOH LA LA
KEENY BEE
SHALAMAR
RENTA BARNES & CO.
VINYL VIRGINS
DENNEE CORBET

ESTHER WILLIAMS
VAUGHN MASON
GRANDMASTER FLASH
SEQUENCE
PETER BROWN
BLOWFLY
J.B.'S
LADY O
LOVE RAP
MICHAEL CAMPBELL
EDWIN STARR

VIOLA WILLS
RHYZE
EROTIC DRUM BAND
STRIKERS
S.O.S.
JEAN CARN
YOUNG & CO.
BABY O
KANO
KURTIS BLOW
BROTHER & SISTER

\$39.5

(7.98 list)

GROVER WASHINGTON
TWO TONS O' FUN
BOBBY CALDWELL
BLOWFLY
L.T.D.

BELL & JAMES
THE TRAMMPS
A.K.B.

BEST OF K.C. &
SUNSHINE BAND
VOYAGE
L.A. BOPPERS
BOHANNON

\$42.5

(7.98 list)

JERMAINE JACKSON
TEENA MARIE
DOLLY PARTON
BILLY PRESTON
DOLLAR BRAND
SIDE EFFECTS
BEN E. KING

FRANCE JOLI
VAUGHN MASON
BOBBY THURSTON
MANHATTANS
SUGARHILL GANG

JUDY COLLINS
WAYLON JENNINGS
HALL & OATES
STANLEY TURRENTINE
FEVER
MCCOY TYNER
GAYLE ADAMS

47.5

(8.98 list)

BROTHERS JOHNSON
SMOKEY ROBINSON
SYREETA
BLONDIE
PABLO CRUISE
GRATEFUL DEAD
CHUCK MANGIONE

THE TEMPTATIONS
CAPTAIN & TENNILLE
GIL SCOTT HERON
ANDY GIBB
SUPERTRAMP
SWITCH
STREISAND GRT. VOL. 2

ISLEY BROS.
G.Q.
ANGIE BOFILL
VAN HALEN
GENESIS

50.0

(8.98 list)

RAYDIO
MICHAEL JACKSON
BILLY JOEL
BOZ SCAGGS
BEATLES

Crossover Productions Expanding

LOS ANGELES—Crossover Productions, a New York-based marketing/promotion/consulting firm, is expanding. The company recently opened a Detroit office headed by Chuck Young to handle the Midwest, says Warren Lanier. Crossover's director of West Coast operations.

In addition, notes Lanier, the firm has developed a new marketing report for those not requiring Crossover's full-line service.

"Our new marketing survey service deals with tracking a record and checking with retail record stores and radio stations to see if there's movement on it.

"Based on the information we gather from dealers and other sources, we're able to suggest time buys in addition to creating marketing campaigns for the product.

"This service primarily is for clients who can't afford the price of our marketing/promotion service or for those requiring only such service," says Lanier.

(Ron Granger works with Scott in the New York office.)

Crossover, headed by Buddy Scott, is celebrating its first anniversary, and, according to Lanier, "We have made inroads in one year.

"For example," he continues, "we have proven we're capable of crossing over product, so we're now able to sit with a label executive concerning projects and he will take our advice. He's no longer just looking for us to promote records through radio."

Lanier notes that Crossover works projects for CBS Records, TK Productions, Prelude Records, T-Electric Records and a new L.A.-based independent label, Dana.

"Recently we began working as liaison between label and distributor, specifically with Dana Records. We have placed Dana with several distributors. All South in New Orleans, Reunited in Chicago, Hotline in Memphis and we're working on a marketing campaign for Dana with Ted Hudson's Embassy in St. Louis."

Billboard[®] Soul 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 Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			TITLE	Artist, Label & Number	(Dist. Label)				
★ 2	9	9	LET'S GET SERIOUS	Jermaine Jackson, Motown M7-928R1	39	39	4	SYREETA Syreeta, Tamla T7-372R1 (Motown)	
2	1	8	GO ALL THE WAY	Isley Brothers, T-Neck FZ 36305 (CBS)	40	36	7	DREAM COME TRUE Earl Klugh, United Artists LT 1026	
★ 3	6	6	SWEET SENSATION	Stephanie Mills, 20th Century T-603 (RCA)	41	37	17	EVERY GENERATION Ronnie Laws, United Artists LT-1001	
4	4	11	ROBERTA FLACK FEATURING DONNY HATHAWAY	Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	42	40	11	SPYRO GYRA Catching The Sun, MCA MCA-5108	
5	5	11	LIPPS INC.	Mouth To Mouth, Casablanca NBLP 7197	★ 43	53	3	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421	
★ 9	8	8	AFTER MIDNIGHT	Manhattans, Columbia JC 36411	44	41	10	HIDEAWAY David Sanbor, Warner Bros. BSK 3379	
7	7	8	SPIRIT OF LOVE	Con Funk Shun, Mercury SRM 1-3806	45	47	4	SPLASHDOWN Breakwater, Arista AB 4264	
★ 11	4	4	CAMEOSIS	Cameo, Casablanca CCLP 2011	46	50	9	CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)	
★ 10	10	10	HOT BOX	Fatback, Spring SP-1-6726 (Polydor)	47	45	8	SUGARHILL GANG Sugarhill Gang, Sugarhill SH 245	
10	6	14	LIGHT UP THE NIGHT	Brothers Johnson, A&M SP-3716	48	43	31	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	
11	8	8	TWO PLACES AT THE SAME TIME	Ray Parker Jr. and Raydio, Arista AL 9515	49	44	38	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	
★ 12	18	7	THE GLOW OF LOVE	Change, RFC 3438 (Warner Bros.)	50	49	30	PRINCE Prince, Warner Bros. BSK 3366	
13	13	6	PARADISE	Peabo Bryson, Capitol .S00-12063	51	51	7	NOW APPEARING AT OLE MISS B.B. King, MCA MCA 2-8016	
★ 14	15	5	POWER	Temptations, Gordy G8-994M1 (Motown)	52	46	14	10½ Dramatics, MCA MCA-3196	
15	12	23	THE WHISPERS	The Whispers, Solar BXL1-3521 (RCA)	53	58	3	KWICK Kwick, EMI-America 17025	
16	16	41	OFF THE WALL	Michael Jackson, Epic FE-35745	54	48	16	FUN AND GAMES Chuck Mangione, A&M SP-3715	
17	14	13	WARM THOUGHTS	Smokey Robinson, Tamla T8-367M1 (Motown)	★ 55	65	2	JERRY KNIGHT Jerry Knight, A&M SP 4788	
★ 18	21	14	LADY T	Teena Marie, Gordy G7-992R1 (Motown)	56	54	26	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)	
19	17	9	TWO	G.Q., Arista AL 9511	★ 57	NEW ENTRY		LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	
★ 20	42	2	ABOUT LOVE	Gladys Knight and The Pips, Columbia JC 36387	58	61	11	RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)	
21	23	8	MONSTER	Herbie Hancock, Columbia JC 36415	59	60	2	SHINE Average White Band, Arista AL 9523	
★ 22	28	4	NATURALLY	Leon Heywood, 20th Century T613 (RCA)	★ 60	NEW ENTRY		SPECIAL EDITION Five Special, Elektra 6E-270	
23	19	23	RAY, GOODMAN & BROWN	Ray, Goodman & Brown, Polydor PD 1-6240	61	59	22	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)	
24	20	14	SKYWAY	Sky, Salsoul SA 8532 (RCA)	★ 62	72	2	YOU AND ME Rockie Robbins, A&M SP 4805	
★ 25	31	15	WINNERS	Kleer, Atlantic SD 19262	63	62	7	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373	
26	26	12	THE BLUE ALBUM	Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	64	55	27	BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977	
27	24	11	MASS PRODUCTION	Massterpiece, Cotillion SD 5218 (Atlantic)	65	56	22	DANCIN' AND LOVIN' Spinners, Atlantic SD 10256	
28	29	9	RELEASED	Patti LaBelle, Epic JE 36381	66	63	21	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)	
29	30	4	AND ONCE AGAIN	Isaac Hayes, Polydor PD-1-6269	67	NEW ENTRY		'80 Gene Chandler, 20th Century T-605 (RCA)	
★ 30	34	10	TWO TONS O' FUN	Two Tons O' Fun, Fantasy/Honey F-9584	68	73	2	HANG TOGETHER Odyssey, RCA AFL1 3526	
31	32	5	1980	B.T. Express, Columbia JC 36333	69	74	3	DELEGATION Delegation, Mercury SRM1-3821	
32	27	25	GAP BAND II	Gap Band, Mercury SRM J-3804	70	68	20	HIROSHIMA Hiroshima, Arista AB-4252	
33	35	9	REACHING FOR TOMORROW	Switch, Gordy G8-993M1 (Motown)	71	67	7	BACK FOR MORE Al Johnson, Columbia NJC 36266	
34	22	14	SKYLARKIN'	Grover Washington, Jr., Motown M7-933R1	72	70	51	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)	
35	25	10	YOU'LL NEVER KNOW	Rodney Franklin, Columbia NJC 36122	73	NEW ENTRY		MUSIC TRANCE Ben E. King, Atlantic SD 19269	
★ 36	NEW ENTRY		INVISIBLE MAN'S BAND	Invisible Man's Band, Mango MLPS 9537 (Island)	74	52	20	8 FOR THE 80'S Webster Lewis, Epic NJE 36197	
37	33	34	BIG FUN	Shalamar, Solar BXL1-3479 (RCA)	75	75	5	AFTER THE RAIN Side Effect, Elektra 6E 261	
38	38	14	LOVE SOMEBODY TODAY	Sister Sledge, Cotillion SD-16012 (Atlantic)					

Counterpoint

It's Gospel: Luminar To Debut Soon

By JEAN WILLIAMS

LOS ANGELES—Lexicon Music plans to unveil its new contemporary/traditional black gospel label, Luminar Records, in the fall.

Although the new label will not be officially announced for some time yet, it is building a staff and signing acts.

Seven acts have been signed to Luminar Records, including **Wintley Phipps**, a classical gospel performer from Washington; **Elaine Kelly** from Berkeley, Calif.; **B.C.S.** of Houston; **Infinity** from Oakland; **New Bethel Church of God in Christ Choir**; **James Moore** of Memphis and the **Bill Sawyer Choir** all of Cleveland.

Luminar staffers include **Gentry McCrary**, director of operations; **Vicki Mack**, formerly of RCA Records, national product coordinator, and **Bill Cole** a&r director.

Melvin Seals, former keyboard player with **Elvin Bishop**, is Luminar's producer/arranger.

According to McCrary, while Luminar will be a contemporary/traditional label, it will not compete with contemporary black acts in the Lexicon family of labels such as **Andrae Crouch**, nor will it compete with the traditional gospel roster of Savoy Records.

"A lot of thought was given to this venture," says McCrary. "We wanted to do something that is not being done. In other words, we want to fill a void that has existed in black gospel music."

"That's why we are signing acts like Wintley (Phipps), a classical gospel artist who is capable of appealing to a broad audience."

McCrary admits that historically gospel-oriented labels have not had ceilings on the number of acts they sign. However, Luminar will operate much like a young secular record company, he intimates.

"We will sign no more than 10 acts and we will never have any more than 10 on the roster at one time," says McCrary. "We are not planning to sign any more artists until we get the seven we already have going," he adds.

As for the label's release schedules, "We're looking to have the first album out in September. Following the first release we will release one LP a month until each act has product in the marketplace. At that time we will revise our release schedules," he explains.

Remember... we're in communications, so let's communicate.

Comedy Star

WILDMAN STEVE PARTY TAPES

Exclusive new releases
8-tracks & cassettes
\$2⁹⁹ ea. C.O.D. only
10 pieces minimum

DEALERS CHOICE RECORDS & TAPES

1012 N.W. 74th Street
Miami, Florida 33150
Tapes and Bookings call (305) 836-2688

Billboard Hot Soul 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	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))
			TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))								
1	1	12	★	34	39	7	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	68	78	3	SUPERWOMAN —Side Effect (A. Johnson, P. Allen, M. Howard, G. Matta), Elektra 46637 (Happy Birthday/Relaxed, BMI)
2	2	12	★	35	47	3	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	69	81	2	SKYYZOO —Skyy (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)
3	3	10	★	36	29	11	SWEET SENSATION —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	70	80	3	WOLF TICKETS —Parlet (J. Ali, G. Clinton, R. Johnson), Casablanca 2260 (Rick's/Malbiz, BMI)
4	5	13	★	37	32	17	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-1222 (Content, BMI)	71	NEW ENTRY	→	PARTY LIGHTS —Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)
5	4	13	★	38	45	6	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	72	NEW ENTRY	→	ROLLER SKATE —Vaughn Mason & Crew (E. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)
6	7	13	★	39	40	4	GOTTA GET MY HANDS ON SOME —Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	73	NEW ENTRY	→	GIVIN' IT UP IS GIVIN' IN —Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)
7	6	12	★	40	49	3	LET ME BE THE CLOCK —Smokey Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)	74	84	3	GEE WHIZ —Interlude (C. Thomas), Star Vision International 1103 (East Memphis, BMI)
8	10	8	★	41	41	7	LANDLORD —Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Vol, ASCAP)	75	79	4	I STILL LOVE YOU —Windy City (R. Butler), Kelli-Arts 4501 (Gourdine/Kiwi, BMI)
9	14	6	★	42	28	14	BACK TOGETHER AGAIN —Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	76	86	2	LITTLE RUNAWAY —Stone City Band (R. James), Gordy 7182 (Motown) (Jobete/Stone City, ASCAP)
10	11	13	★	43	44	6	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	77	NEW ENTRY	→	WE SUPPLY —Stanley Clarke (S. Clarke, L. Johnson), Epic 9 50890 (Clarkee, BMI/Kodi, ASCAP)
11	12	7	★	44	52	5	CLOUDS —Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Vol, ASCAP)	78	88	2	ONLY THE LONELY —La Flavour (M. Avsec), Sweet City 7377 (Bema, ASCAP)
12	13	7	★	45	54	5	POWER —Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	79	55	6	STICKS & STONES —Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)
13	15	9	★	46	43	8	A LOVER'S HOLIDAY —Change (O. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	80	NEW ENTRY	→	TOP OF THE STAIRS —Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Vol, ASCAP)
14	19	8	★	47	27	11	TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	81	83	7	THE GIRLS ALRIGHT WITH ME —Masterpiece (N. Whitfield, E. Kendrick, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
15	8	14	★	48	58	5	DON'T SAY GOODNIGHT —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	82	82	4	I'M SO HOT —Denise LaSalle (D. LaSalle), MCA 41222 (Ordena/Warner-Tamerlane, BMI)
16	9	13	★	49	59	4	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	83	NEW ENTRY	→	LOOKING FOR LOVE —Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)
17	16	17	★	50	51	5	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	84	NEW ENTRY	→	CAN'T BE LOVE—DO IT TO ME ANYWAY —Peter Brown (P. Brown, R. Rans), Drive 6286 (T.K.) (Sherlyn/Decibel/Patrol Bird, BMI)
18	17	13	★	51	60	3	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	85	NEW ENTRY	→	JUST TO MAKE YOU HAPPY —Perry & Sanlin (C. Jackson, P. Perry), Capitol 4852 (Jay's Entertainment/Phivin International Enterprises, ASCAP)
19	20	10	★	52	61	4	OVERNIGHT SENSATION —Jerry Knight (J. Knight), A&M 2215 (Almo/Crimisco, ASCAP)	86	87	2	BIG CITY ROCKER —Trussel (H. Lane, R. Smith), Elektra 46627 (Ensign/Nikki's Dream/Cowcatcha, BMI)
20	21	9	★	53	63	4	LET THIS MOMENT BE FOREVER —Kwicks (A. Jones), EMI/America 8037 (Cessess, BMI)	87	91	2	I COME HERE TO PARTY —T.F.O. (R. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquered/ASCAP)
21	26	6	★	54	64	4	WE'RE GOIN' OUT TONIGHT —Cameo (L. Blackman, T. Jenkins, N. Lefantant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/ Better Days, BMI)	88	90	3	SNAKE EYES —Grover Washington Jr. (G. Washington, Jr.), Motown 1486 (G. W. Jr., ASCAP)
22	24	5	★	55	62	5	SITTING IN THE PARK —G.O. (B. Stewart), Arista 0510 (Chevis, BMI)	89	NEW ENTRY	→	I CAN'T GET OVER LOSING YOU —TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)
23	23	10	★	56	66	2	WINNERS —Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutus, ASCAP/Darak/Good Groove, BMI)	90	NEW ENTRY	→	I WANNA GIVE YOU SOME LOVE —Chuck Jackson (B. Marley), EMI/America 8042 (Bob Marley, ASCAP)
24	25	8	★	57	67	3	GIVE UP THE FUNK —B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	91	73	7	STILL WAITING —Prince (Prince), Warner Bros. 49226 (Ecnrp, BMI)
25	18	12	★	58	68	3	MINUTE BY MINUTE —Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	92	77	11	FOREVER —Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)
26	30	7	★	59	69	3	YOU AND ME —Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	93	97	3	CAN'T HELP FALLING IN LOVE WITH YOU/STAY WITH ME —Jimmy Castor (Peretti, Creatore, Weiss, R. Brown, C. Wurzbach, O. Lewittes), Long Distance 702 (Sheil, ASCAP)
27	22	11	★	60	70	4	INSIDE OF YOU —Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	94	50	10	TONIGHT I'M ALRIGHT —Narada Michael Walden (N.M. Walden), Atlantic 3655, (Walden/Gratitude Sky, ASCAP)
28	37	6	★	61	71	3	BEHIND THE GROOVE —Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	95	34	15	I'M BACK FOR MORE —Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)
29	31	9	★	62	65	5	COMING DOWN FROM LOVE —Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/ Lindseyanne/Bobby Caldwell, BMI)	96	53	16	HIGH —Skyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)
30	36	8	★	63	57	7	JUST US/ I'VE GOT THE FEELING —Two Tons O' Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	97	72	4	E-FLAT BOOGIE —Trouble (T. Fisher, R. Reed), Al & The Kidd 1001 (Al & The Kidd, ASCAP)
31	42	6	★	64	74	3	ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	98	NEW ENTRY	→	JUST HOW SWEET IS YOUR LOVE —Rhyze (P.L. Kysar, L.S. Stuckey), SAM 805014 (Middeb, ASCAP/Mits, BMI)
32	38	7	★	65	75	3	DOES SHE HAVE A FRIEND —Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	99	NEW ENTRY	→	ALL ABOUT LOVE —Niteflyte (S. Torano), Arista 800 (Arista) (Scandal, BMI)
33	33	9	★	66	46	10	STARS IN YOUR EYES —Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/ Hancock, Polo Grounds, BMI)	100	76	5	IN THE MOONLIGHT —ADC Band (R. Williams), Cotillion 45014 (Atlantic) (Two Pepper, ASCAP)



Billboard photo by Chuck Pulin

BACKSTAGE MEETING—James Brown meets Willy De Ville of Mink De Ville backstage at the Irving Plaza rock disco in New York where Brown was performing.

Club Harlem Summer Lineup Set

ATLANTIC CITY, N.J.—The three owners of the 45-year-old Club Harlem are looking for a banner summer with an array of talent already signed for weekends.

With some dates still to be filled, the season opens with the Stylistics (June 27-29). For July, it's the Manhattans (3-6), Harold Melvin & the Blue Notes (11-13), Evelyn

"Champagne" King (18-20), Roy Ayers (25-27); followed in August by the Trammps (1-3), Bobby (Blue) Bland (8-10), Ray, Goodman & Brown (15-17), Sister Sledge (22-24), with the Manhattans returning Aug. 29-Sept. 1.

Owners Calvin Brock, Cecil Randall and Ben Alten have Johnny Lynch and his Orchestra backing up the shows, with Lonnie Youngblood the show singer with the Dance Dimensions and Mama Lu Parks troupe opening the show.

Waring Slowing

DELAWARE WATER GAP, Pa.—Fred Waring & the Young Pennsylvanians will make their last tour of the country with the 1980-81 season. The musical company based here reportedly holds the record for traveling the most miles, having performed in every state except Hawaii.

The 80-year-old Waring has been on the road, first with his Pennsylvanians band and more recently with the singing Young Pennsylvanians for some 65 years.

Waring, the only surviving member of the four original Pennsylvanians, has been involved in the music industry since the early 1920s, when he began as a vaudeville entertainer. Since then, he has been in movies, on radio and television, a concert artist and a music educator.

Seek Forum Talent

LOS ANGELES—Billboard's International Talent Forum VI is set for the Sheraton Center in New York, Sept. 3-5, 1980. Companies interested in showcasing acts should contact Jean Williams at Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. (213) 273-7040.

Carnes Correction

LOS ANGELES—Kim Carnes is managed by Michael Brokow of Kragen & Co., rather than by Ken Kragen himself, as stated in a story in last week's issue.

Sacramento Booker Finds Fairs Profitable

By SHAWN HANLEY

LOS ANGELES—Betty Kaye, treasurer of Betty Kaye Productions, a Sacramento-based booking firm, claims rock acts now realize that fairs are a "very lucrative market." Fairs provide a cross section of teen and adult audiences, a fresh, more conducive environment for live entertainment and a place to sell records, she points out.

"Records and tapes as well as other merchandise are sold at performances, so rock acts can come in and make anywhere from \$5,000-\$10,000 in sales. And a lot of conventional facilities won't permit that," she says.

Kaye has been packaging and producing fair entertainment since the founding of her self-named firm 34 years ago. And as her company goes nationwide under a new banner, Kaye observes the newest expansion in the fair industry is the emergence of rock acts.

Since fair managers are recognizing the need to reach out to younger audiences and as country crossover gains in popularity, more rock bands are being booked into this country and MOR territory, says Kaye. Last November she joined with two

agencies to form Rete, a national fair booking agency.

Since the teaming with Don Romeo in Omaha and George Mof-fett in Zanesville, Ohio, Kaye has cooperatively booked more than 800 fairs nationally.

Individually, Betty Kaye Productions packages entertainment for California's biggest fairs, and carries a roster of 40 clients—ranging from hypnotists to rock bands—on an exclusive basis.

The firm also buys non-exclusively from top talent agencies which now are selling an increasing amount of rock acts. So besides working with Merle Haggard, Barbara Mandrell and the Oak Ridge Boys, Kaye has also booked rockers like Nick Gilder and the Babys.

Kaye reports that the annual 10-day Mid Winter Fair (this year it was expanded to 16 days) held in Imperial, Calif., always begins opening night with rock acts. The huge California State Fair now schedules in two nights of a rock or rockabilly act during a standard seven-day run of live entertainment.

Kaye relies heavily on Phyllis Parsons, the firm's vice president based in her Lafayette, Calif., office, to

keep her abreast of the top drawing rock acts, as Parsons solely books theatres, colleges and concerts.

Fairs were more closed to rock in the past, says Kaye, because conservative fair management was influenced by sensationalized media coverage perpetuating rock's often stereotyped "bad boy" image. "You never read headlines about bands raising \$300,000 for charity." She believes fairgoers, however, have always accepted rock.

Another barrier has been expensive sound equipment requirements of rock bands that managers have been unable to meet, according to Kaye. "Every rock act in the world has one thought in mind: 'I want to sound just like I do on record.' And most of them have gotten to the point where they hire their own sound companies. So when a fair manager buys them, he buys their sound company.

"And this same reason is why fairs have leaned so heavily on country in the past. A country act pulls in with its bus, unloads its own sound equipment and sets it up on stage. They're probably the simplest acts to book."

"At one time," Kaye recalls, "this expense was what terrified fair man-

MARC BERMAN THE LEADER

San Diego Feels Crunch, But Certain Promoters Prospering

SAN DIEGO—With the current slump in the music industry still going strong here, it's surprising that the number of promoters bringing name acts into this area has more than tripled in the past year.

Marc Berman Concerts remains the leader, and, as he has for almost three years, the 29-year-old Berman continues to bring nearly all the major acts to town. But there are no less than 10 other promoters, most of whom have been in business for about six months who have booked such acts as Iggy Pop, the Joe Perry Project, Dave Mason and 20/20 into some of this town's smaller halls.

And even Berman claims his concert business has more than doubled over the last year. In addition to having booked Bob Seger, Frank Zappa, UFO, Mahogany Rush and the like into the 15,000-seat-plus Sports Arena, his agenda includes about 35 dates at the 4,000-seat open air theatre at San Diego State Univ., where the fourth straight year he has a summer booking exclusive. Last year he booked no less than 20 shows at that same venue.

"I'll keep on doing big shows," claims Berman. "We're finally at the point where we're getting all the acts that play L.A. We're no longer being viewed as a secondary market."

One of the city's most promising concert promoting firms is Fahn & Silva Presents, in existence for only a little more than two months. In that time, however, Mike Fahn and Bill Silva, working out of the Roxy Theatre, have booked Rachel Sweet, Chick Corea, Angel City, Dave Mason and the Joe Perry Project into that 629-seat former movie house.

"We felt there was room in San Diego for grass roots promotions," states Fahn, who supervised concert security at San Diego State Univ. before teaming up with Silva. "We both felt that since we were each somewhat connected with the business, we could use our connections to launch a booking firm of our own."

Silva, formerly concert director at the Univ. of California at San Diego, was hired by Roxy owner, Scott Shore to be facility manager after the cancellation of Shore's lease with Joanne Ward's Concert Nite Productions, which went out of business in January. Silva produced the March 17 Chick Corea show by himself before asking Fahn to join him. Expansion plans for the pair include going statewide within the year.

A few blocks away from the Roxy sits the Catamaran, an all jazz nightclub until booker Tony Kampmann won exclusive booking rights to the 400-seat club three years ago and started bringing in a variety of acts representing just about every genre of popular music imaginable.

In the past year Tommy James, the Motels, John Mayall, John Sebastian, the recently revamped Steppenwolf, Sarah Vaughan, Sonny Rollins and Lee Michaels have played there to healthy crowds.

Recently, however, Kampmann started KMC Productions, and operating as KMC has started booking

shows outside the Catamaran, including a soldout early April date at the Roxy with Iggy Pop.

"I don't want to get into large halls," Kampmann says. "I want to continue booking acts into nightclubs or small theatres, and eventually plan on developing a new wave nightclub here that could attract name acts; not stars but up and coming talent."

The ascension of new wave talent as a viable force to be reckoned with, as best typified nationally by the success of the Pretenders' tour, is proving to be a boon to local promoters.

Laura Fraser, a 26-year-old nurse, has been booking the recently closed Skeleton Club, but plans on putting future shows on at any of the other halls that have, in the past, been receptive to hosting shows by new wave acts.

She is joined in her efforts by Gene King, Renee Edgington, Steven McGeary, Steve Galloway, Keith Goodman and Alec Mac-

(Continued on page 30)

Union Problem In Scranton

By MAURIE ORODENKER

SCRANTON, Pa.—"No money, no music" is the cry of members of Musicians Union Local 120 here. Union president Irving Miller has told the City Council that there will be no music for the summer concerts sponsored by the city at Nay Aug Park unless the city pays for last year's concerts. The union matches the city's financial backing for the concerts, dollar for dollar.

Miller says the union was promised \$3,000 for the summer concerts last year. But the money never was paid. The \$3,000 was promised by the city's Office of Economic and Community Development. Federal funds are available to pay for the concerts, but only if the performances are restricted to audiences of low- and moderate-income families.

Federal funds are being used to build a new bandstand at Nay Aug Park, but if the musicians are not paid, it appears the new bandstand will not be used this summer.

And in Asbury Park, N.J., money is also needed for the resort community to continue a 75-year tradition of beachfront concerts this summer.

For the second summer, the City Council has not made an appropriation for the concerts. Last-minute contributions by the resort's Chamber of Commerce and individuals salvaged the concert series last year after City Council eliminated a \$3,700 matching appropriation for the band.

The local musicians union pays the other half of the costs through money donated by Local 399's Musicians Performance Trust Fund.

This summer, the union wants a guaranteed minimum of 10 concerts for which the fund will contribute \$4,310. Total cost for the Asbury Park Cavalcade of Music planned for this summer will be about \$10,000, including cost of the band. Last summer, the Cavalcade gave the public 18 free concerts.

agers." This automatically added expense can cost the fair from \$5,000 to \$10,000 for one act.

Rock acts should work out rider deals with the fairs so that both parties can reach an equitable agreement, she suggests.

As rock becomes more commonplace, inroads are being made with rider arrangements, though Kaye concedes "some fairs have taken a beating with rock."

Running from March through November and seating from 3,000 to 15,000 depending on the size of the grounds, fairs are invariably cheaper than rock concerts, Kaye points out.

Most fairs charge \$1 to \$1.50 for admission to the fairgrounds, which offer exhibits and displays.

The added grandstand charge, i.e., the price just to see the live attraction, usually runs from \$5-\$7. "An average ticket price for grounds and entertainment is about \$7, which is quite a bargain compared to rock concert prices of \$10-\$12," Kaye says.

In these hard times, she concludes, more people, including rock fans, will be attracted by these savings.

Unsurpassed in Quality

GLOSSY PHOTOS

19¢
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 3000
MOUNTED ENLARGEMENTS	20"X30" \$25.00 30"X40" \$35.00

CopyART Photographers

A Division of JAMES J. KRIEGSMANN
165 W. 46th St., N.Y. 10036
(212) PL 7-6233

SUMMER SEASON STARTS JUNE 14

Parade Of Disneyland's Big Bands Led By Woody Herman

By DAVE DEXTER JR.

LOS ANGELES—Walter "Sonny" Anderson was buying big bands to perform at nearby Disneyland in Anaheim when most everyone else considered them dead.

And now that the big bands are coming back into favor, Anderson is spending more money than ever before for the 1980 Disneyland summer season. A musician himself before he became a talent buyer 23 years ago, Anderson has lined up 11 of the nation's most highly regarded dance aggregations with Woody Herman's Young Thundering Herd starting it off June 14-21.

"Herman is the ideal opening attraction for the series," Anderson notes. "His group unfailingly features a number of youngsters fresh out of the best music schools, kids who play better—and are better musicians—than some of the big name sidemen of the 1940s."

Freddy Martin follows Herman June 22-28. "Martin's tenor sax and sweeter approach will offer pleasing contrast to Herman," Anderson says.

Then will come Louis Bellson, his drums and orchestra June 29-July 5, followed by Bob Crosby and his "best dixieland band in the land" July 6-12 with Eddie Miller's tenor pipe and Nick Fatool on drums.

The July 13-19 spot will be filled by Les Brown and his long-popular "Band of Renown," organized originally back in 1936 when Brown was a saxophonist-clarinetist attending Duke Univ. in North Carolina.

Billy Vaughn will then pop up out of retirement to provide entertainment July 20-26, a week before Les Elgart moves into Anaheim for the July 27-Aug. 2 assignment on the spacious Disneyland bandstand.

Aug. 3-16 will see the Glenn Miller orchestra fronted by Jimmy Henderson holding forth, followed Aug. 17-23 by the inimitable Lionel Hampton, his vibes and band, perhaps the most showmanly and rhythmically exciting of the entire slate.

Count Basie is in his mid-70s but

he still is billed as the "kid from Red Bank." That's New Jersey, of course, where Basie was born shortly after the turn of the century and aspired to become a drummer. His celebrated crew is signed for the Aug. 24-29 period at Disneyland. The season will conclude with drummer Buddy Rich and combo Aug. 30-Sept. 6.

Anderson buys his bands from Willard Alexander in New York, Harold Jovien in Los Angeles and Tony Papa, West Coast representative of Associating Booking Corp.

An arranger, vibes player and drummer in his youth in nearby Glendale, Anderson never gave up his faith in the big bands. "They are coming back strong," he says. "I'm not convinced they ever went away."

It is significant, too, that the thousands of patrons who support Disneyland's big band programming are overwhelmingly youthful. Eight of 10 dancers are under 35, it's reported. And those demographics may reveal something about the big bands' future.

Talent In Action

GENESIS

Coliseum Arena, Oakland, Calif.
Admission: \$9.50, \$8.50, \$7.50

In this age of caustic, stripped down new wave, Genesis is one of the few groups remaining still to achieve consistently high success by continuing the grand traditions of symphonic rock.

Making its first Bay Area appearance in two years, the three core members of the group (vocalist/drummer Phil Collins, keyboardist Tony Banks and guitarist/bassist Mike Rutherford), augmented by Chester Thompson (drums) and Darryl Steurmer (also on guitar and bass) presented a meaty 2½-hour show May 23, covering about 15 tunes. Since the material blended together in such lengthy excursions it was difficult precisely to discern one title from another.

The resulting sense of sameness was the principal drawback to an otherwise uplifting program, although this did not dampen at all the great enthusiasm of the large and well-behaved crowd.

Another problem was the patter of Collins. His whimsically perverse schticks tend to wear a bit thin, and his reliance on Steve Martin mannerisms is a bit lame at this late date.

The band emphasized, naturally enough, material done since it became a trio, with the first selections from the new top 20 "Duke" LP coming up a bit before midway point. Other tunes like "Say It's Alright, Joe," "Ripples," "Misunderstanding" and "Follow You, Follow Me" came up as the band worked toward the climax.

Compared to past Genesis shows, staging this time was kept relatively simple. No backdrops or large props were used, with effects produced mostly by a moderately elaborate light system and hard-puffing smoke machines.

JACK McDONOUGH

San Diego Scene

• Continued from page 29

Kenzie, who are working a variety of establishments ranging from the tiny 100-seat Zebra Club to the 300-capacity North Park Lions Club and the 280-seat La Paloma Theatre.

Fraser, King, Edgington, McGeary and MacKenzie are simply new wave fans who, largely through trial-and-error methods, have learned about putting on shows, while Galloway and Goodman are dance promoters starting to try their luck with new wave acts.

THOMAS K. ARNOLD

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

Enter The Suite Life In L.A.



Le Parc
hôtel de luxe

733 N. West Knoll, West Hollywood, California 90069
213-855-8888 toll free: U.S. (800) 421-4666 Ca. (800) 252-2152

Billboard SPECIAL SURVEY For Week Ending 5/25/80

Billboard 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
Arenas (6,000 To 20,000)				
1	FLEETWOOD MAC—Belkin Productions, Richfield Colis., Cleveland, Ohio, May 20 & 21 (2)	28,037	\$11.00	\$308,407*
2	FLEETWOOD MAC/CHRISTOPHER CROSS—Brass Ring Productions, Joe Louis Arena, Detroit, Michigan, May 23 & 24 (2)	23,747	\$10.00-\$12.50	\$291,455*
3	BOB SEGER/ROCKETS—JAM Productions, Rosemont Horizon Arena, Chicago, Ill., May 22 & 23 (2)	27,980	\$9.00-\$10.00	\$265,286*
4	FLEETWOOD MAC/CHRISTOPHER CROSS—Beaver Productions, Buffalo, N.Y., May 19	13,777	\$12.50-\$14.00	\$187,974*
5	ALL STAR JAM—CHICK COREA/DEVEDIP CARLOS SANTANA—Superb Productions, The Greek Theatre, Berkeley, Ca., May 24 & 25 (2)	8,500	\$9.50-\$10.00	\$174,000*
6	TED NUGENT/THE SCORPIONS—Bill Graham Presents, Cow Palace, San Francisco, Ca., May 23	14,500	\$9.50-\$11.50	\$137,750*
7	NAZARETH/BLACKFOOT—Brass Ring Productions, Cobo Arena, Detroit, Mich., May 24	12,191	\$9.00-\$10.00	\$118,383*
8	JOURNEY/THE BABYS—JAM Productions Ltd., Riverfront Colis., Cincinnati, Ohio, May 22	13,179	\$7.00-\$9.00	\$112,975
9	GENESIS—Bill Graham Presents, Oakland Colis., Oakland, Ca., May 23	12,057	\$7.50-\$9.50	\$109,075*
10	JOURNEY/THE BABYS—JAM Productions, Market Square Arena, Indianapolis, Ind., May 23	12,410	\$6.50-\$8.50	\$99,801
11	RUSH/THE FOOLS—Ruffino/Vaughn/Delsener/Kushner, Nassau Colis., Uniondale, N.Y., May 23	9,215	\$9.50-\$10.50	\$96,317
12	DIRT BAND/OZARK MOUNTAIN DAREDEVILS/COMMANDER CODY/DOC & MERLE WATSON/JOE SUN—Feyline Presents, Red Rock Park, Denver, Colorado, May 24	7,410	\$11.00-\$12.00	\$90,688
13	BOB SEGER/ROCKETS—Star Date Productions, Milwaukee Arena, Milwaukee, Wisc., May 21	9,900	\$8.50-\$9.50	\$89,234*
14	TOM JONES—Star Date Productions, Milwaukee Arena, Milwaukee, Wisc., May 20	6,874	\$7.40-\$13.50	\$77,409
15	CHEAP TRICK/THE GREG KIN BAND—Electric Factory Concerts, The Spectrum Arena, Philadelphia, Pa., May 23	9,421	\$7.50-\$8.50	\$76,958
16	JOURNEY/THE BABYS—JAM Productions, Notre Dame A.C.C., South Bend, Ind., May 24	9,081	\$7.50-\$8.50	\$71,555
17	TED NUGENT/THE SCORPIONS—Avalon Attractions, The Swing Aud., San Bernardino, Ca., May 24	7,200	\$8.75	\$63,485*
18	THE WHISPERS/SHALAMAR/LAKESIDE—Feyline Presents, McNichols Arena, Denver, Colorado, May 21	6,475	\$7.50-\$8.50	\$58,452
19	HEART/THE HEATS—Entam Presents, The Roanoke Civic Center, Roanoke, Va., May 20	6,970	\$8.00-\$9.00	\$57,026
Auditoriums (Under 6,000)				
1	ENGELBERT HUMPERDINCK/STEWIE STONE—Contemporary Productions, Kiel Opera House, St. Louis, Mo., May 24	7,114	\$12.50-\$15.00	\$103,180
2	ENGELBERT HUMPERDINCK/STEWIE STONE—Contemporary Productions/New West Presentations, Des Moines Civic Center, Des Moines, Ia., May 20 (2)	5,270	\$12.50-\$15.00	\$76,955*
3	ENGELBERT HUMPERDINCK/STEWIE STONE—Contemporary Productions/New West Presentation, Omaha Music Hall, Omaha, Neb., May 21	5,000	\$12.50-\$15.00	\$71,965*
4	ENGELBERT HUMPERDINCK/STEWIE STONE—Contemporary Productions/New West Presentations, Municipal Music Hall, Kansas City, Mo., May 22 (2)	5,744	\$12.50-\$15.00	\$66,442*
5	ENGELBERT HUMPERDINCK/STEWIE STONE—Contemporary Productions/New West Presentations, Hammons Center, Springfield, Mo., May 23	4,885	\$10.00-\$12.50	\$57,420*
6	PAT TRAVERS BAND/DEF LEPPARD/RUSSIA—Bill Graham Presents, The Oakland Aud., Oakland, Ca., May 24	6,500	\$8.50-\$10.00	\$55,700*
7	NANCY WILSON/RAY, GOODMAN & BROWN—Tara Productions, Avery Fischer Hall, Lincoln Center, N.Y.C., N.Y., May 24	2,730	\$10.50-\$18.50	\$42,000*
8	TOTO/OFF BROADWAY—Brass Ring Productions, Grand Rapids Civic Center, Grand Rapids, Mich., May 23	4,396	\$7.50-\$8.50	\$35,866
9	ANNY MURRAY W/MEMBERS OF NASHVILLE SYMPHONY—Sound Seventy Productions, Grand Ole Opry House, Nashville, Tenn., May 21	3,800	\$8.00-\$10.00	\$35,641
10	PAT TRAVERS BAND/DEF LEPPARD—Bill Graham Presents, Sacramento Memorial Aud., Sacramento, Ca., May 26	4,249	\$6.95-\$8.95	\$35,429*
11	U.C. BERKELEY JAZZ FESTIVAL/OSCAR PETERSON TRIO/JOE PASS—Superb Productions, Berkeley Community Theatre, Berkeley, Ca., May 23	3,500	\$9.00-\$10.00	\$33,000
12	PAT TRAVERS BAND/DEF LEPPARD—Avalon Attractions, Santa Monica Civic, Santa Monica, Ca., May 20	3,000	\$9.75	\$27,933
13	UTOPIA—Evening Star Productions, The Masa Amphitheatre, Mesa, Arizona, May 19	3,180	\$8.50-\$9.50	\$27,567
14	TOTO/THE FOOLS—Brass Ring Productions, The Royal Oak Music Theatre, Royal Oak, Mich., May 20 & 21 (2)	2,504	\$10.00	\$25,040
15	KEITH JARRETT/OSCAR PETERSON/CHICK COREA/CARLOS SANTANA/JOHN McLAUGHLIN—Zellerbach Aud., Berkeley, Ca., May 22	2,000	\$10.00-\$12.50	\$22,900*
16	JOE PERRY PROJECT/CARMINE & THE ROCKERS—Avalon Attractions, Santa Monica Civic Center, Santa Monica, Ca., May 23	2,612	\$8.75	\$22,855
17	EDDIE MONEY/THE RUBINOOS/THE BEATS—Bill Graham Presents, The Berkeley Community Theatre, Berkeley, Ca., May 24	3,148	\$5.50-\$7.50	\$22,051*

Disco Business

Soviets Smiling On Discotheques As 'Cultural'

By RADCLIFFE JOE

NEW YORK—Russian professionals involved in what the Soviets describe as "the upbringing of the generation" are encouraging the proliferation of discotheques as a conduit through which the cultural level of that nation's young can be raised.

According to the Russian magazine, *Sovetskaya Kul'tura*, last year the Soviets established the first training school for disco deejays in Kiev, and an increasing number of disco seminars are being organized to give those involved with the Russian disco movement an opportunity to meet and exchange ideas and information.

As would be expected, discos in the U.S.S.R. differ radically from their Western counterparts. Western discos are seen by the Soviets as being entirely capitalistic, while the Russian versions, though not entirely non-profit organizations are, in many instances, built around educational institutions, dormitories and officially sponsored clubs and "houses of culture." Most do not permit smoking and/or drinking.

One Russian journalist who visited New York's Studio 54 in its heyday, described it as having "the decor of a whorehouse where the odor of cocaine is stronger than alcohol and expensive perfume. America

has a multibillion discotheque industry that is founded on loneliness."

From the standpoint of those elder Russians responsible for youth guidance, the ideal disco should provide not only entertainment but should also serve an educational function.

Consequently, most of these Soviet dance palaces mesh a program of dance music with slide shows, educational films, theatre productions and lectures. Efforts are also made to broaden the musical perspective of the clubs' audiences by offering them a mixed fare of musical selections which include classical and jazz.

The political overtones in Russian discos is often strong, and at one inter-republican disco festival held in Riga, one disco from Tashkent submitted a program devoted to the struggle of Western youth against racial and social oppression.

However, even the Soviets acknowledge that their country's attempts to mesh politics with disco dancing does not sit too well with Russian youth. The Russian press notes sadly that "a considerable number of young Russians seem to prefer to sway to the rhythm of foreign tunes under the flicker of strobe lights than to be educated."

One disco operator in Penza describes the difficulty he has had in trying to introduce culture and politics into his club. He states that invariably the first 20 to 25 minutes of the club's program is thematic and not intended for dancing. During that period the audience seldom sits and listens, but goes outside to smoke, talk, or just waits around until the dance segment of the program begins.

According to *Sovetskaya Kul'tura*, apart from enjoying the support of Soviet youths, clubs in the U.S.S.R. are also welcomed by pedagogues and the Russian police. It is reported that in one Siberian town the crime figures dropped by about 30% following the opening of a disco.

Nonetheless, in spite of their wide appeal as podiums of propaganda, discos in the Soviet Union are not without their problems. Because the drinking of alcohol is not allowed in Russian discos, many restaurant and conventional club managers are lukewarm about them, feeling, as *Pravda*, the official Soviet news agency puts it, that such evenings are not profitable from the standpoint of earnings.

Financing a disco in the U.S.S.R. is also an often difficult undertaking, and even after the money is raised and the club established, the acquisition of adequate musical programming can also be a hassle. As pointed out in articles in both *Pravda* and *Ibid*, the club is often forced to depend on record contributions from its youthful clients in the creation of its music library.

Finding suitable light and sound equipment for the Russian club poses another problem for Soviet club operators. These features, taken for granted in Western discos, take feats that are almost herculean to be realized in Russia.

As *Sovetskaya Kul'tura* points out, because of the difficulty in obtaining adequate sound and light systems, Soviet club operators must make do with substitutes, and many have been known to adapt old tin cans for lighting fixtures.

There are also those Soviet hard-liners, concerned about the possible influence of Western music on Soviet youth, who would place a ban on the "foreign" records that find their way into the Soviet Union, and into the nation's clubs.

One Soviet cultural worker has gone on record as deploring "the primitive music taken indiscriminately from foreign records." He is also worried that many Russian discos have turned into nothing more than "lucrative dance enterprises," and that "profits have outweighed spiritual enrichment."

Another Soviet cultural worker has complained that "the black market should not be allowed to dictate musical tastes. And increasingly the suggestion has been raised that Melodiya, the Soviet record company, release a series of disco records.

There is also growing pressure for greater government control of Soviet clubs. V. Ershov, director of a Russian house of culture, notes that although a disco is "a complicated, self-regulating organism, it still needs judicious direction from the outside."

He suggests that an existing list of rules governing discos in the Soviet provinces of Estonia, Novosibirsk and Kiev could serve as a model for unified guidelines.

"These," he states, "would provide general recommendations for

disco activities and behavior leaving the final definition of norms to local trade unions councils and cultural departments."

A. Brodetsky, another Soviet cultural worker, urges that a common approach to the disco phenomenon be worked out, noting that "they

have spread on an unbelievable scale without supervision and visible assistance."

He chides Soviet ministries of culture and education, as well as trade union committees and for falling down on the job of providing this needed guidance.

Lightworks Installs Lights Inside 3 New Operations

NEW YORK—Lightworks, the Philadelphia-based disco and theatrical lighting equipment company, has been contracted to install more than \$185,000 worth of lighting fixtures at three new discos in the past three months.

The clubs, a roller disco in Chicago, and two conventional discos in Philadelphia and in Pine Bluff, Ark., are proof positive to Lightworks president, Peter Altman, that the disco business in the U.S. is alive and growing.

The Chicago roller disco, a conversion of the old Rainbow arena, is a 4,500 square foot room operated by United Skates of America, a Cincinnati-based roller rink conglomerate.

According to Altman, the room's operators have plunked down in excess of \$75,000 just for the light show at the rink. In return, Philly Lights, a Philadelphia-based firm specializing in roller disco installations, and contracted by Lightworks, created a kaleidoscope of neons, spinners, tube lights, pin spots, Litelab controllers, hand strobes, and what Altman describes as "a very innovative application of smoke."

Altman explains that the Lights were used to create "a re-enactment of the legendary Chicago fire." Another highlight is a 2,000 foot installation of multi-colored tube lighting arranged on one wall to form a 66 foot long rainbow. Most of the lighting equipment used in the club was manufactured by Lightworks. The room also features a state-of-the-art sound system.

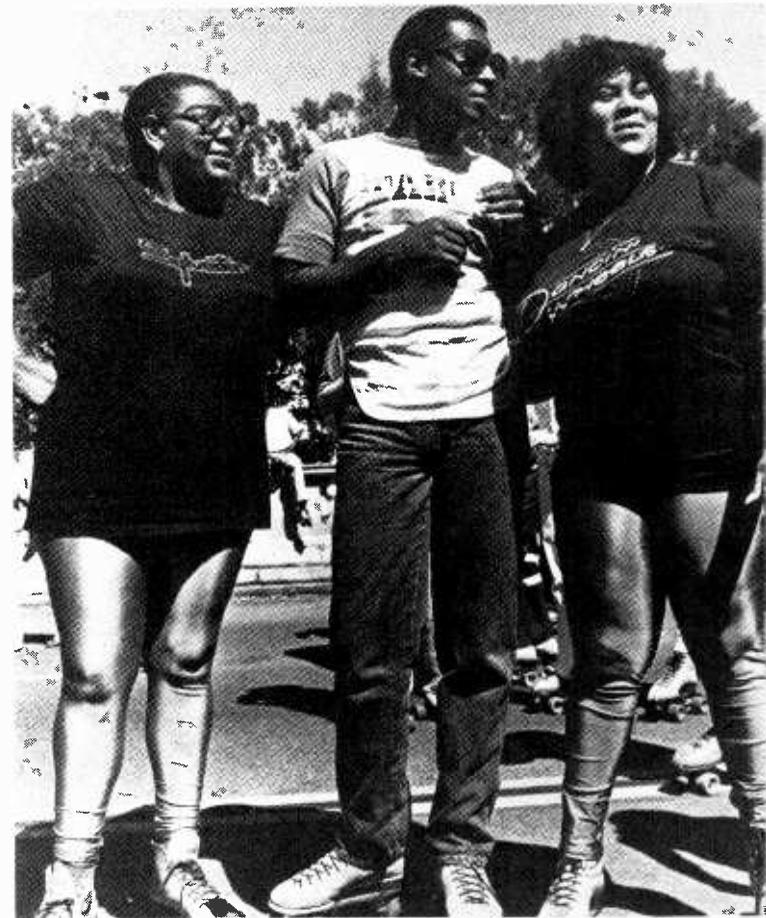
HB's in Philadelphia, the second major installation with which Lightworks has been involved, boasts a \$50,000 light show also designed and installed by Philly Lights. According to Altman, Ricky Blatstein of Philly Lights has made extensive use of sweepers, light panels, neons, hand strobes and crystal walls. Litelab controllers were used in the installation, which also features a state-of-the-art custom-built sound system supplied by Rosner Sound Systems.

At PJ's in Pine Bluff, Ark., \$60,000 was spent on the light show with another \$25,000 going to sound. Design and installation of the equipment in this room was undertaken by the Little Rock based firm of Envisions. Norman Ault, the firm's head, utilized 4,000 feet of tube light driven by Litelab controllers, two 80 foot long mirrored walls, and 12 mirrored octagonal pillars. The sound system features components by Altec/Lansing and Crown.

PJ's is a 24,000 square foot entertainment complex, and is open for business seven nights a week. It offers a recorded music fare of r&b and conventional disco sounds.

Fete Dogs Of War

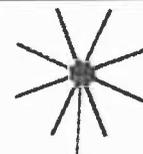
CHICAGO—The Dogs of War record pool has received a gold record award for its efforts in promoting the Brunswick Records release "Bounce, Rock, Skate, Roll." Brunswick's Ray Daniels made the presentation at the May 22 pool meeting here.



SKATE MATES—Sylvester joins disco duo Two Tons O' Fun on a roller skating spree through Golden Gate Park in San Francisco. The ladies are, from left, Izora Armstead and Martha Wash. Both acts record for Fantasy, with the Two Ton group's current single entitled "Just Us." Which is more than enough.

JUNE 7, 1980 BILLBOARD

At a price you can afford...



PORTABLE STARBURST

5 Ft dia. 4 channel 8 strips w/bulbs. solid state controller, completely collapsible & mobile. Sold with its own carrying case & stand.

DIRECT TO YOU
at wholesale prices

GENERAL ELECTRIC LAMPS
MIRROR BALLS • CONTROLLERS • PINSPTS
RAINLIGHTS • TUBELITES • STROBES
STRIP LIGHTS • STAGE LIGHTS • OSCILLATORS
POLICE BEACONS • FOLLOW SPOTS • SPACE BEACONS

MBT DISTRIBUTORS
P.O. BOX 31053 • CHARLESTON, SC 29407
(803) 795-0627

FREE CATALOG & PRICE LIST

THE DISCO SOURCE

DOWNSTAIRS

HOT & NEW

12"—Party On/Pure Energy; Keep Smilin'/Carrie Lucas; Doomaday/Danny Darrow; I Like What You're Doing To Me/Young & Co.; Just Us/Two Tons O' Fun; Come Inside/Shades Of Love; Funky Town/Lipsinc; Let's Have A Party/Danielle; Sugar Frosted Lover/The Flakes; The Break/Curtis Blow.

LP's—The Empire Strikes Back (Soundtrack); Tonight/France Joli; Give Me A Break/Ritchie Family; Paul Brooks; Dreams & Desires/Fever; Brazilian Love Affair/George Duke; About Love/Gladys Knight & Pips; 80/Gene Chandler; Fame Soundtrack; Action Satisfaction/Melody Stewart; Oceans Of Fantasy/Boney M.

NOW OPEN SUNDAYS
NOON TO 5 P.M.

'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

WE SHIP UPS WITHIN 24 hrs

Attention CLUB OWNERS

Is your club a victim of the changing times?

LET US HELP

We can show you how to bring back that sweet sound of the cash register.

We specialize in New Wave and Dance Rock Music!

Good references

THE PHIL GARY DISCO CONSULTING MACHINE
(614) 451-6564

Disco Mix

By BARRY LEDERER

NEW YORK—In the past, the magic of Peaches & Herb and Ashford & Simpson have delighted disco enthusiasts. In this same format, RSO has unleashed the talents of Linda Clifford and Curtis Mayfield as a twosome on the club scene.

Their first effort is an LP appropriately titled "The Right Combination." Clifford's dynamic gospel abilities provide a perfect backdrop for Mayfield's melodies. "It's Lovin' Time (Your Baby's Home)" is soulful, commercial and pleasant. The slick harmonies of this duo coupled with smooth arrangements provide easy listening and dancing. No break is included but the artists maintain an energetic pace throughout this 6:21 cut.

The classic Patti LaBelle hit "Ain't No Love Lost" is given special laidback treatment. Several ballads, which further illustrate the versatility of Clifford and Mayfield, are included. Coproducing with Mayfield are Gil Askey, Norman Harris and Bruce Gray.

"Now That We May Begin" is the title of the Randy Crawford LP on Warner Bros. It is difficult to highlight any one cut. They all work well. Whether Crawford lends her voice to ballads or midtempo sizzlers, the results are always in top form. "Last Night At Danceland" and "My Heart Is Not As Young As It Used To Be" are rousing arrangements with production provided by Wilton Felder, Stix Hooper and Joe Sample.

It is heartening to see that careful attention has been paid to all aspects of this recording.

No deejay collection is ever complete without a Candi Staton 12-inch or LP. Warner Bros. has fulfilled this need once again with Staton's latest release "Looking For Love" at 4:42. This selection, though not as lengthy as previous efforts and somewhat less energetic, is still captivating with light arrangements that are enhanced by Staton's heart-grabbing vocals. A midtempo pace is maintained with no break necessary for extra punch. Jimmy Simpson produced and mixed this 12-inch 33 1/3 r.p.m.

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.

- ### ATLANTA
- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 3 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 4 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 5 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 6 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 7 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 8 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 9 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 10 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 11 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 12 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 13 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 14 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 15 I'LL CRY FOR YOU—Kumano—Prelude (LP)

- ### BALT./WASHINGTON
- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 3 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 4 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 7 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 8 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 9 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
 - 10 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 11 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
 - 12 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 13 DANCE OF LOVE—Mandrill—Arista (LP)
 - 14 RELEASE/GIVE IT UP—Patti La Belle—Epic (LP)
 - 15 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP)

- ### BOSTON
- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 4 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 5 THE GROOVE—Rodney Franklin—Columbia (LP)
 - 6 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 7 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 8 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
 - 9 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 10 CAN'T BE LOVE DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 11 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 12 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP)
 - 13 DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP)
 - 14 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 15 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)

- ### CHICAGO
- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 3 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 4 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
 - 5 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 6 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch)
 - 9 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
 - 10 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 11 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 12 GO ALL THE WAY—The Isley Brothers—T-Neck (LP)
 - 13 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
 - 14 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP)
 - 15 L'AMOUR TOUJOUR L'AMOUR—Leanne O' Malley—Polydor (LP)

- ### DETROIT
- This Week
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 4 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
 - 5 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
 - 6 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 7 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 8 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 9 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 10 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 11 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 12 POWER—The Temptations—Gordy (LP)
 - 13 OVERNIGHT SENSATION—Jerry Knight—A&M (LP/12-inch)
 - 14 CLOUDS—Chaka Khan—Warner (12-inch)
 - 15 YOU'VE GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)

- ### HOUSTON
- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 3 SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch)
 - 4 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 5 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 6 PARTY BOYS—Foxy—Disconet (12-inch) (R)
 - 7 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 8 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 9 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 10 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 11 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 12 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 13 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 14 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
 - 15 I'M READY—Kano—Emergency (12-inch)

- ### LOS ANGELES
- This Week
- 1 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
 - 2 THE GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 4 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 5 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 6 PARTY BOYS—Foxy—Disconet (12-inch) (R)
 - 7 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 8 BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch)
 - 9 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 10 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 11 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 12 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 13 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 14 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
 - 15 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)

- ### MIAMI
- This Week
- 1 THE GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
 - 3 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 4 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 5 I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch)
 - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 7 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 8 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
 - 9 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 10 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 11 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
 - 12 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 13 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 14 CLOUDS—Chaka Khan—Warner (12-inch)
 - 15 SPACER—Sheila B. Devotion—Carrere (12-inch)

- ### NEW ORLEANS
- This Week
- 1 THE GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 4 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
 - 5 I'M READY—Kano—Emergency (12-inch)
 - 6 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 7 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch)
 - 8 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)
 - 9 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 10 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 11 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 12 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 13 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 14 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 15 PLAIN OUTTA LUCK/STRETCH' IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)

- ### NEW YORK
- This Week
- 1 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
 - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 3 THE GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 4 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 5 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 6 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 7 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 8 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 9 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 10 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 11 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
 - 12 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 13 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 14 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 15 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)

- ### PHILADELPHIA
- This Week
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 2 THE GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
 - 4 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 5 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP)
 - 6 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 7 POWER—The Temptations—Gordy (LP)
 - 8 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 9 THIS FEELING/I WANNA KNOW YOUR NAME—Frank Hooker & Positive People—Panorama (12-inch)
 - 10 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 11 STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 12 THE GROOVE—Rodney Franklin—Columbia (12-inch)
 - 13 WHEN I COME HOME/IN THE MOOD TO GROOVE—Aura—Dream/Salsoul (12-inch)
 - 14 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
 - 15 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)

- ### PHOENIX
- This Week
- 1 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 4 BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch)
 - 5 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 6 HIDIN' FROM LOVE—Bryan Adams—A&M (LP)
 - 7 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 8 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 9 FOXES (Soundtrack)—all cuts—Cher/Giorgio/Brooklyn Dreams—Casablanca (LP/12-inch)
 - 10 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 11 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 12 ONE, TWO, THREE—Salazar—City Records (12-inch)
 - 13 I'LL CRY FOR YOU—Kumano—Prelude (LP)
 - 14 SPACER—Sheila B. Devotion—Carrere (12-inch)
 - 15 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)

- ### PITTSBURGH
- This Week
- 1 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 3 THE GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 4 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 5 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 6 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 7 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
 - 8 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch)
 - 9 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 10 ONE STEP BEYOND/MADNESS—Madness—Sire/Warner (LP/12-inch)
 - 11 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 12 DANCE ALL NIGHT (Until You Get It Right)—Kenny Bee—SMI (12-inch)
 - 13 THE GET DOWN MELLOW SOUND/DANCE—Player's Association—Vanguard (LP/12-inch)
 - 14 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 15 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)

- ### SAN FRANCISCO
- This Week
- 1 THE GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 3 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 4 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 5 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
 - 6 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
 - 7 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 8 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 9 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 10 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
 - 11 I'M READY—Kano—Emergency (12-inch)
 - 12 I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP)
 - 13 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 14 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 15 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)

- ### SEATTLE/PORTLAND
- This Week
- 1 THE GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
 - 3 IN THE FOREST—Baby O—Baby O Records (12-inch)
 - 4 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 5 LET'S HAVE A PARTY—Danielle—Casablanca (LP)
 - 6 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 7 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 8 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 9 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 10 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 11 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 12 SPACER—Sheila B. Devotion—Carrere (12-inch)
 - 13 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 14 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 15 THE GET DOWN MELLOW SOUND/DANCE—The Player's Association—Vanguard (LP/12-inch)

- ### MONTREAL
- This Week
- 1 STOMP—Brothers Johnson—A&M (LP)
 - 2 I CAN'T CONTROL MYSELF—Various Artists—Alta (LP)
 - 3 BREAKAWAY—Watson Beasley—CBS (LP)
 - 4 PARADISE GARAGE—The Zebras—Downstairs (LP/12-inch)
 - 5 OVERNIGHT SENSATION—Jerry Knight—A&M (LP)
 - 6 CALL ME—Blondie—Polydor (LP)
 - 7 ECHO BEACH—Martha & The Muffins—Polydor (LP)
 - 8 HIDING FROM LOVE—Bryan Adams—A&M (LP)
 - 9 FUNKYTOWN—Rachael Sweet—CBS (LP)
 - 10 TONIGHT—Rachael Sweet—CBS (LP)
 - 11 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
 - 12 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 13 MIDNIGHT MESSAGE—Ann Margret—MCA (LP)
 - 14 I STRIP YOU—Easy Going—Unidisc (12-inch)
 - 15 I DIG YOU—Cult Hero—Alto (7-inch)

JUNE 7, 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
 195 Michael Drive, Syosset, NY 11791
 Telephone (516) 364-1900 Telex 96-1398
 West Coast 12131 846-0500 England (ByTel) 51051

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.

New Products



TECHNICS SPEAKER—Technics is expanding the line of products it manufactures for the disco and professional field. Most recent addition is the model SB-L70 loudspeaker. A computer assisted design, the model SB-L70 features a three-way, three-speaker system with a bass reflex configuration. Each speaker also features an 11-inch cone-type woofer, 2½-inch tweeter, and a 4-inch mid-range speaker. Each speaker is said to be able to accommodate up to 90 watts of music.

BAY AREA POOL EXEC & DJ

Jon Randazzo Dead

By PAUL GREIN

LOS ANGELES—Jon Randazzo, one of the leading members of the Bay Area disco community, was found dead by a neighbor Monday (26) at the age of 30. Cause of his death has not been released, though an autopsy was performed the following morning.

Randazzo cofounded the 125-member Bay Area Disco DJs Assn., one of the nation's largest pools, with John Hedges in March 1976. He held a variety of posts in the organization since its inception, ultimately becoming president in January 1979.

On Feb. 28, 1980, Randazzo lost the presidency in a general election to Nick Lygizos. In the wake of that loss, George Ferren also resigned from the board. Five weeks later, Randazzo and Ferren formed a spinoff pool, T.O.P. 25, short for The Original Pool. Founding members also included Hedges and his partner Marty Blecman.

At the time, many in the industry viewed the creation of T.O.P. 25 as a walkout by the gay members of the Bay Area Disco DJs Assn. after they lost their power base in the pool. But in an interview (Billboard, April 19, 1980), Randazzo said other factors played a part.

It's a matter of record that there has been ill feeling between the rival Bay Area pools. This is evident in an editorial contained in the weekly playlist issued by the Disco DJs Assn. the week before Randazzo's death.

It alleges that the pool paid the previous office staff \$3,045 in salaries for the period from Jan. 1, 1980 to Feb. 29, 1980. It further says that the current administration is "paying off past debts" by not drawing any salaries. It also maintains that the pool hadn't published a financial statement in more than a year.

Randazzo and Ferren were both spinners at DJs, formerly known as Toad Hall, a club on Castro St. in San Francisco. Randazzo had spun at another club, the City, until it switched to a rock format and he moved on several months ago.

Contacted last week by phone, Ferren said T.O.P. 25 would continue, with him alone at the helm. He added that Randazzo's funeral would be in Florida, where his parents lived.

Billboard will honor Randazzo at its Disco Forum in New York July 14-17 with a special memorial award.

PULSAR
ZERO 3000

Another winner from PULSAR, the firm with the most disco lighting controllers in operation worldwide.

- 3 channels—600 watts per channel (total 1800 watts)
- speed to light on Bass, Middle and Treble
- 3-way automatic chasing
- 3-way chasing in music
- fingertip buttons for playing the lights
- dim position to reduce light levels to half
- fully automatic control on sound input so that no adjustment is needed to compensate for changes in sound level

Just one of a wide range of PULSAR control systems—send for full details to:

PULSAR LIGHT OF CAMBRIDGE LTD.
Henley Road, Cambridge, England
CBI 3EA Tel: (0223) 66798 Tlx: 81697

Disco Top 100

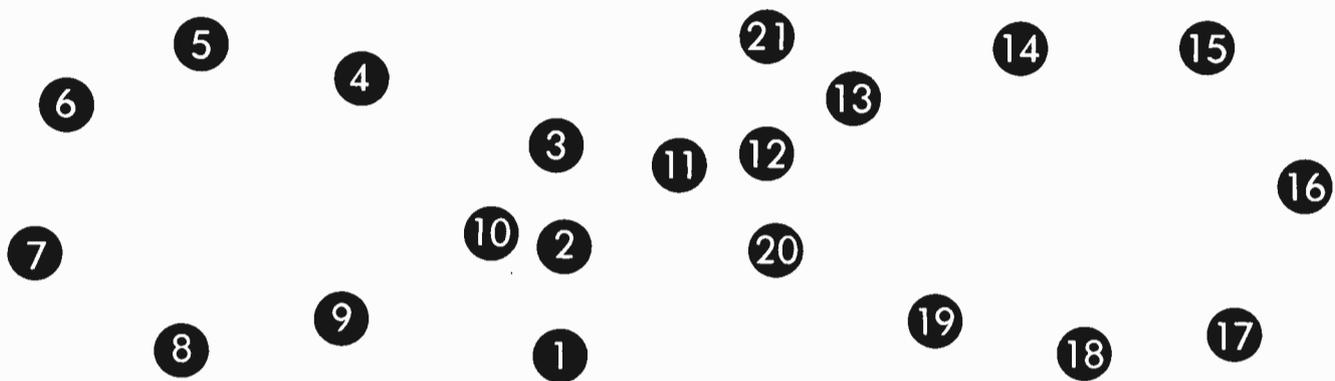
Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	11	LOVERS' HOLIDAY/SEARCHING/GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	69	3	3	FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSO (LP) DA-3503
2	2	10	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	52	70	2	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239
3	8	9	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	53	56	8	LOVE WAVES/I DON'T WANT TO BE WITH NOBODY ELSE/99 1/2—Alton McClain & Oestiny—Polydor (LP) PD 1 628
4	4	11	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	54	57	10	RELEASE—Patti LaBelle—Epic (LP) Je 36381
5	5	9	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCO 106	55	55	9	LOVE STARTS AFTER DARK—Gene Page/Charmaine Sylvers—Arista (LP/12-inch*) AB 4262
6	6	10	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013	56	52	7	L'AMOUR TOUJOUR L'AMOUR/FIRST BE A WOMAN—Leonore O'Malley—Polydor (LP) PD-1-6253
7	7	13	TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) PLP 1005/PDS-402	57	48	15	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635
8	9	7	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	58	63	4	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223
9	3	14	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	59	64	5	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605
10	10	10	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	60	65	4	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177
11	14	9	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	61	44	8	HIDIN' FROM LOVE—Bryan Adams—A&M (LP) SP 4800
12	17	4	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	62	61	18	"1-2-3"—Salazar—City Records (LP/12-inch*) CRA 1405
13	11	16	STOMP—Brothers Johnson—A&M (LP) SP-3716	63	58	10	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114
14	21	8	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	64	59	8	LET'S HAVE A PARTY—Danielle—Casablanca (LP) NBLP 7210
15	24	5	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	65	66	8	WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch) CBL 127
16	22	9	HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) YD12025	66	71	2	CARS—Gary Numan—Atco (LP) SD38-120
17	16	12	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517	67	72	2	RUN LIKE HELL/DON'T LEAVE ME NOW—Pink Floyd—Columbia (LP/12-inch*) 2-36183
18	23	8	OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033	68	78	2	CUPID—The Spinners—Atlantic (7-inch) 3664
19	26	14	WITHOUT YOUR LOVE/LIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103	69	79	2	BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP) NJZ 36319
20	15	15	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174	70	49	19	KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-inch) JC 36145/43-11261
21	31	5	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	71	51	14	NOW I'M FINE—Grey & Hanks—RCA/Hologram (LP/12-inch*) AFL1-3477
22	12	13	MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch*) MCA-3226	72	77	2	COME BACK—J. Geils Band—EMI (LP) 500-17016
23	13	14	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	73	73	3	FROM 9 UNTIL—Lakeside—Solar (12-inch) YD 1193
24	25	17	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6	74	74	3	CAMEOSIS/SHAKE YOUR PANTS—Cameo—Chocolate City (LP) CCLP 2011
25	29	8	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333	75	80	2	DANCIN' GAME/GIVE ME YOUR LOVE—Soccer—Roy B. Records/Brasilia (12-inch) 50121
26	36	5	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	76	62	5	SHOWDOWN—Arpeggio—Polydor (LP) PD 1 6230
27	27	14	I HEARD IT THROUGH THE GRAPEVINE—P'zazz—Roy B. Records/Brasilia (12-inch) BDS 2505	77	82	2	SKYYZOO—Skyy—Salsoul (12-inch) (R) SG 329
28	28	10	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	78	83	2	ONE STEP BEYOND/MADNESS—Madness—Sire/Warner (LP) 6085
29	35	4	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122	79	84	6	DANCIN' IN THE STREET/I GOT LOVE—Peggy Blue—MCA (LP/12-inch*) 3223
30	40	4	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	80	NEW ENTRY	→	DANCE ALL NIGHT (Until You Get It Right)—Kenny Bee—SMI (12-inch) 12-405
31	18	21	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	81	81	8	DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527
32	19	20	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	82	67	9	I REALLY LOVE YOU—(Just Can't Help Myself)—Common Sense—BC Records (12-inch) BC 4005 A
33	20	12	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479	83	NEW ENTRY	→	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch*) VSD 79433
34	34	6	CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	84	86	2	C'EST MAGNIFIQUE—Santa Esmeralda—Casablanca (LP) NBLP 7216
35	45	4	I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985	85	NEW ENTRY	→	BETCHA BOTTOM DOLLAR—Slick—Fantasy/WMOT (12-inch) D-154
36	46	4	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235	86	60	20	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch) MLPS-7782
37	37	4	POWER—The Temptations—Gordy (LP) G8-994	87	85	14	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch*) SRM 1-3804
38	32	17	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	88	NEW ENTRY	→	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269
39	39	9	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806	89	75	16	DON'T PUSH IT/DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD 105
40	50	3	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	90	90	9	BODY IN MOTION—Clyffton Dyson—Motown (12-inch) M00034D 1
41	54	8	IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193	91	88	19	NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP/12-inch*) SRK 6084
42	43	13	YOU MADE ME DO IT AGAIN/FILL ME UP—Elain & Ellen—Ovation (12-inch) OVD 5004	92	92	14	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplémousse—AVI (LP) AVI-6080
43	53	4	IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (LP) AL 9515	93	93	10	WINNERS—Kleer—Atlantic (LP/12-inch*) SD 19262
44	33	12	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD-79431	94	94	13	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035
45	38	25	WAS THAT ALL THERE WAS/WHATS ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196	95	95	25	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355
46	41	7	GO ALL THE WAY—The Isley Brothers—T-Neck (LP) FZ 36305	96	76	10	TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch) JD 11936
47	42	9	MONEY MONEY—Vinyl Virgins—Reflection (12-inch) MOM 666A	97	87	23	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203
48	47	10	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943	98	91	26	DANCE FANTASY—Free Life—Epic (12-inch) NBLP2-7183
49	30	9	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 2-7206	99	97	22	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—Solar (LP/12-inch*) BXL1-3521
50	68	4	IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra—Dream (LP) DA 3503	100	98	30	EVITA—all cuts—Festival—RSO (LP) RS-1-3061

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Connect the bullets.



Throughout the first half of 1980, April•Blackwood has found its songs at the top of the singles charts — with a string of hits that's made us the talk of the music publishing world.

Here are just a few of the reasons why we've connected (and collected) bullets by the dozens:

"Longer" — Dan Fogelberg

"You May Be Right" — Billy Joel

"Sexy Eyes" — Dr. Hook

"Should've Never Let You Go" — Neil & Dara Sedaka

"Twilight Zone" — Manhattan Transfer

"Heart Hotels" — Dan Fogelberg

"I'm Alive" — ELO

"It's Still Rock and Roll to Me" — Billy Joel

"When I Wanted You" — Barry Manilow

These top singles are only the beginning of the biggest year in our history. They provide further evidence that April•Blackwood is the music publisher to watch, and listen to, today more than ever.



april•blackwood music

Billboard®

A Billboard Spotlight

By IRV LICHMAN

*M*usic publishing has entered the '80s with realism—partly underscored by the mechanical royalty pinch of 1979—but with hardly diminished vitality.

This vitality is generated by a traditional optimism among publishers that around the corner stands the writer or writer/artist of the next big song—perhaps the next new sound that will set the industry on its heels.

Yet, there is a more concrete litany of rosy expectations to acknowledge. Publishers with the financial wherewithal may finally lure those artist/writer catalogs that have been languishing—say these publishers—within the administrative control of accountants and lawyers.

There is good reason to believe that such catalogs will be more readily available for a number of reasons. Financially, large advances are available to owners of these catalogs who may require a monetary infusion in order to expand their business interests. Further, they are beginning to realize the exploitation potential of their catalogs and recognize the need for a professional thrust in this area. Chappell Music, in fact,

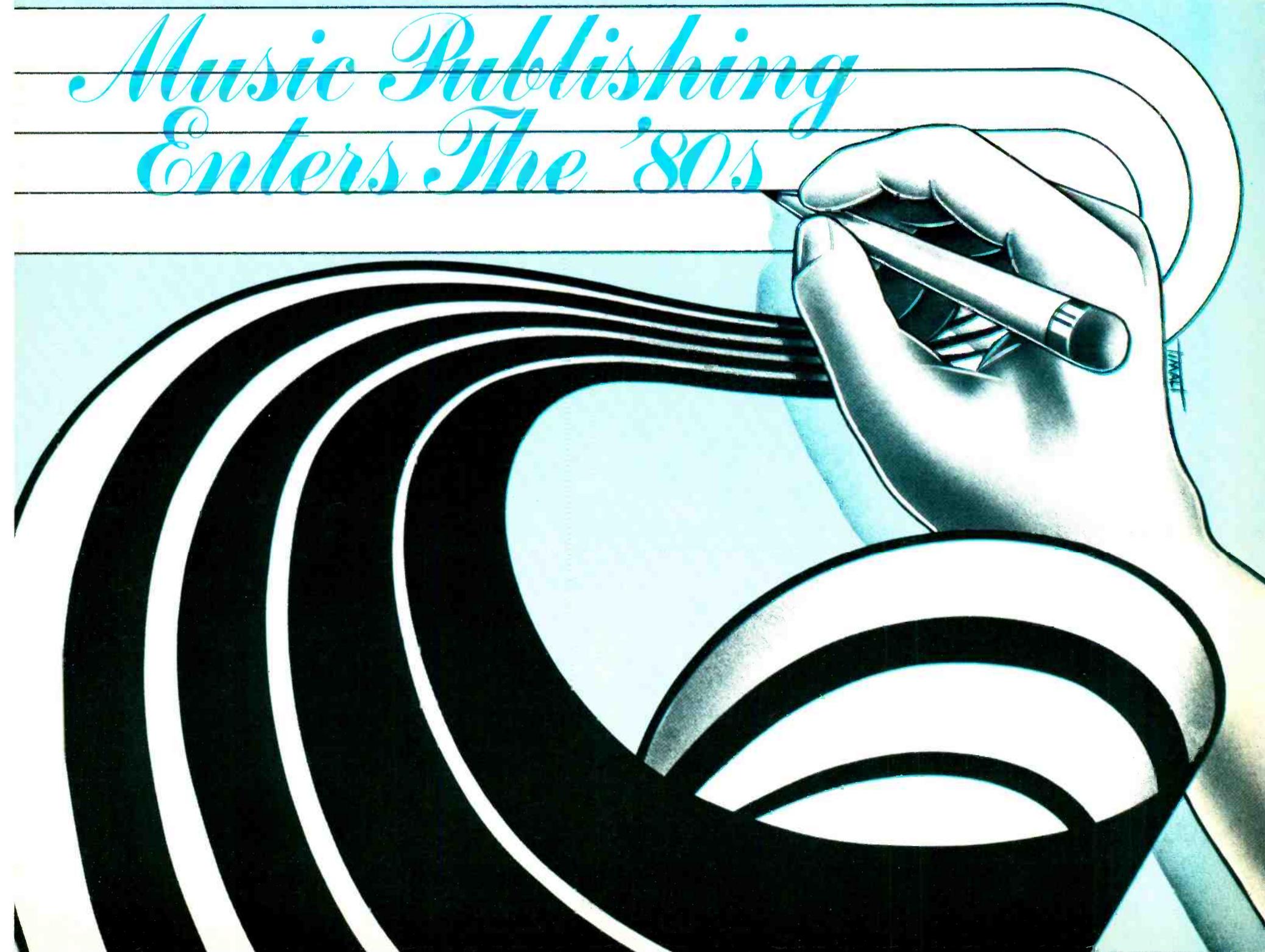
regards its publishing deal with Pink Floyd earlier this year as a financial bonanza.

Although new writer/artist catalog involvements offer new financial scope and exploitation, this is being coupled with greater regard for the individual songwriter and, importantly, the value of old copyrights penned when writers fueled virtually 100% of what was recorded.

To a far greater degree than ever before, contemporary artists who had "in-house" writing talent are turning to the productivity of others, conceding that they can't write all the hits. For the publishers fortunate enough to have a strong catalog, they are also turning to the staples of early rock and their predecessors. One publisher who knows his contemporary performers, declares he finds it more difficult to identify them on radio since they are doing so many "outside" songs. And speaking of radio, FM is offering a greater degree of Top 40 programming, which puts priority on a song's simplicity and melody.

Reality, too, has its place in the creative aspects of publishing.
(Continued on page 23)

*Music Publishing
Enters The '80s*



GALLICO MUSIC

HOME OF THE HITS!!



THE MOST BEAUTIFUL GIRL

IF YOU LOVE ME • OLD RECORDS

BEDTIME STORY • GOOD LOVIN'

I DO MY SWINGING AT HOME

ROLLIN' WITH THE FLOW

THERE SHE GOES AGAIN

MY WOMAN'S GOOD TO ME

ONE OF THESE DAYS

TIGER WOMAN • I LOVE YOU

LIVING IN A HOUSE FULL OF LOVE

RED WINE AND BLUE MEMORIES

THE WAYS TO LOVE A MAN

'TIL I CAN MAKE IT ON MY OWN

IF YOU TOUCH ME • MY MAN

BEAUTIFUL WOMAN

COUNTRY GIRL • A PICTURE OF ME

IF YOU THINK I LOVE YOU NOW, I'VE JUST GOT STARTED

REACH OUT YOUR HAND AND TOUCH SOMEBODY

THE HOUSE OF THE RISING SUN • BEACH BABY

WHAT'S MADE MILWAUKEE FAMOUS • LAURA

THE NITTY GRITTY • MOUNTAIN OF LOVE

ALMOST PERSUADED • HERE COMES MY BABY

BRASS IN POCKETS • LOSER'S CATHEDRAL

I DON'T WANNA PLAY HOUSE • ADIOS AMIGO

YOU MEAN THE WORLD TO ME • FUNNY FACE

HOLD YOUR HEAD UP • SINGING MY SONG

I'LL SEE HIM THROUGH • TIME OF THE SEASONS

EVERY TIME YOU TOUCH ME I GET HIGH • YOU AND ME

YOUR GOOD GIRL'S GONNA GO BAD • ONE OF A KIND

STAND BY YOUR MAN • HE LOVES ME ALL THE WAY

HAPPIEST GIRL IN THE WHOLE U.S.A. • TELL HER NO

THE CLAPPING SONG • THE NAME GAME

SOUL SONG • GOOD THINGS

TAKE TIME TO KNOW HER

HAVE A LITTLE FAITH

LET'S GET TO-GETHER

A VERY SPECIAL LOVE SONG • HELLO MEXICO

FRIEND, LOVER, WIFE • LET ME BE THERE

GET ON MY LOVE TRAIN • SHE'S NOT THERE

ROLL ON BIG MAMA • I LOVE MY FRIEND

Al Gallico

AL GALLICO MUSIC CORP.
ALGEE MUSIC CORP.
ALTAM MUSIC CORP.

LOS ANGELES

9255 SUNSET BLVD., LOS ANGELES, CA. 90069 • (213) 274-0165

NASHVILLE

50 MUSIC SQUARE WEST, NASHVILLE, TN. 37203 • (615) 327-2773

NEW YORK

120 EAST 56th ST., NEW YORK, N.Y. 10022 • (212) 355-5980



Give the gift of music.

Creative Publishing: The Modern-Day Songplugger

By RICK FORREST

The tune placement game may be more complicated than in the days of Tin Pan Alley and the competition a lot stiffer, but there's new life in the old art of songplugging. The demand for hit material in the record, film, television and advertising industries is growing and publishers are responding to the challenge with increasing sophistication and tenacity.

"There's a brand new aggressiveness in songplugging," asserts Dan Bourgoise, president of Bug Music Group, a relatively new but successful, rock-oriented publisher. "We use every conceivable way to pitch songs. My fantasy is to have an artist walk into a studio for a session and all at once his engineer, manager, producer and girlfriend reach into their pockets, pull out a cassette of the same song and say, 'We've found a smash for you.' It's a real competitive area and there are so few who do record outside material."

There's no one route to connecting those few to the right song. Today's crop of songpluggers have to know all the intricacies of the music industry pipeline and whether they should go through a particular a&r man here, or a producer or manager there or to the artists themselves.

"The biggest problem that any publisher faces is to know who is recording and when and the availability of the artist to accept outside material," declares Sam Trust, president of ATV. "We try and keep on top of that diligently."

"Songplugging as such where you go with your hat in hand and a demo in your bag is over. What you have to do is work closely with the label, have great insight in to what the artist and producer want and be much more selective in casting songs."

"It's more than just taking tunes to an artist or producer," affirms Brenda Andrews, professional manager for Rondor Music. "Recently we've been having a lot of our writers collaborate with the producer or artist so that they have songs that are tailor-made for them rather than just slugging away. So many artists do write that if you only give tunes, you're not going to make it. You have to follow up and be involved."

Notes Jay Lowy, vice president and general manager of Jobete: "You have to be more sophisticated today. Because of the majority of self-contained acts, we can't go after the album cuts or B-sides anymore. The only thing anyone wants to record is that potential hit and then after the session they have the luxury of deciding which will be the singles. So the song quality can only be great and a good demo is a necessity."

The demo should show the song best, not necessarily a one dimensional demo pointed toward one particular act but one that shows what you have and what you visualize for the song."

The use of demos to pitch songs isn't new, but it is certainly being refined and improved. Not only do publishers regularly record their writer's new songs in high quality studios, they often make demos of old songs to update them for the contemporary market. ATV is currently updating the old rock standards of its recently acquired Venice catalog and Interworld Music is doing the same with its Jimi Hendrix catalog.

"Artists are wary of doing Hendrix's songs," explains Mike Stewart, president of Interworld. "They're afraid to compete with his versions. We did the demos to show his songs can be reproduced. By doing this, we got a big hit in France with 'Purple Haze.' This coming year is the 10th anniversary of Hendrix's death and I think a lot of artists are going to be doing his songs."

The old catalog is the lifeblood of most major publishers. Although an old tune is often as not covered because of an artist/producer decision, publishers actively and selectively court the use of catalog material.

Rick Forrest is a freelance writer based in Los Angeles.

"We are constantly re-evaluating our catalog," says Arthur Braun, American operations manager for Dick James. "We don't just sit back, hold onto the catalog and hope they do something. We look for songs that are right for the particular market at the time."

Jobete, with a large soul and pop catalog, has one of the most successful track records in old covers.

"We always have old songs on the chart," states Lowy. "We probably had 15 covers last year of 'Dancing in the Streets.' We get tremendous coverage and the way we do it is by putting together sampler albums. We have eight samplers of songs by writers, like the songs of Stevie Wonder, etc. and also a record of top 10 songs. We see people, producers, managers, film and tv advertisers. We develop ideas and find out what somebody has in mind."

Jobete's catalog of '60s soul has become one of best contemporary pop catalogs of the '80s. Among other things, the company's had three top 10 singles with Linda Ronstadt ("Tracks of My Tears," "Heat Wave" and "Ooh Baby, Baby") and the only outside material on the last two Rod Stewart albums.

(Continued on page P-12)

A Billboard Spotlight



A Worldwide Organization bringing to you the HITS, the STANDARDS, the FAVORITES and next season's Broadway musical "SOPHISTICATED LADIES" with the great music of DUKE ELLINGTON ...



EXECUTIVE OFFICES
1776 BROADWAY • NEW YORK, N.Y. 10019
(212) 245-1100

PRINTED PRODUCT ORDERS
25 DESHON DRIVE • MELVILLE, N.Y. 11747
(516) 293-3400

Organizations Lend Helping Hands to Songwriters

By GERRY WOOD

If there's one thing the songwriter needs, it's advice. Sage advice. From-the-gut-to-the-heart wisdom that doesn't wrap itself in the dubious robes of ivory tower academia.

Education from a pro, someone who's made it. Someone who can cull meaning from an often perplexing, paradoxical profession, can extract warmth from a sometimes cold-hearted business, can intertwine those creative and business lifelines that are seldom woven harmoniously.

One thing the songwriter needs is a friend. Fortunately, writers, and publishers, have some friends. Even more fortunately, they're in high places.

Take Leonard Feist, for example. President of the National Music Publishers Assn., he's quick to point out that NMPA's primary present thrust is to lobby on the writer's and publisher's behalf before the Copyright Royalty Tribunal as it reviews mechanical royalties.

The New York-based group has issued an instructional book authored by Feist, titled "An Introduction To Popular Music Publishing In America." The helpful guidebook can help writers and publishers save time, money and trouble, and avoid the pitfalls that are all too common in the business.



"It's part of our continuing educational campaign to make people more familiar with publishing," comments Feist.

NMPA is planning its song awards program again, and is now nominating songs for the prestigious awards. A series of one-day mini-courses in music publishing provided some potent feedback. The sessions are being refined to eliminate some inherent problems, and should be staged again soon in various U.S. locations.

Feist's organization wants to make certain that writers and publishers get every dollar that's due. That involves a percentage royalty ("we're looking for 6% at least") from the Tribunal and action against copyright infringers wherever they may be, including schools. "We're now in a program of surveillance which may lead to prosecution of some schools found to be knowingly and willfully infringing," advises Feist.

Under the aegis of the NMPA is the Music Publishers Forum—kind of a young Turk movement. Arthur Braun at Dick James Music in New York heads the New York forum series, Tim Wipperman of Warner Bros. Music is chairman of the Nashville forum, while Carol Casano of April/Blackwood Music chairs the Los Angeles sessions.

Each city conducts monthly meetings on such topics as foreign copyright, ASCAP, BMI, SESAC and record counterfeiting. A panel of experts expounds on the topics then fields questions from the audience.

"We educate a lot of young publishers who might not deal with these issues every day," comments Braun who terms the results of the seminars as "very successful."

Braun says the forums will try to expand their depth this year and will set up subcommittees to conduct in-depth research before the seminars.

The performance rights organizations offer their members
(Continued on page P-24)

A Billboard Spotlight

Gerry Wood is Billboard's Nashville Bureau Chief.



WELK MUSIC GROUP

We're showing our songs!



With the recent release of these Professional Editions, United Artists Music is again displaying the depth and scope of its catalog and is providing the industry with a definitive source for the selection of today's and tomorrow's music.

Top A&R Directors, Record Producers, Artists, Entertainers, Advertising Agency Account Executives and Motion Picture and Musical Theatre Creators have enthusiastically received that special treasury of words and music that is the UA Music Catalog.

SUPER STANDARDS and POPULAR SONGS including: *All I Ever Need Is You • Aquarius • Blue Moon • Breezin' • Deep Purple • Delta Dawn • Don't Be Cruel • Don't It Make My Brown Eyes Blue • Ebb Tide • Fraulein • Gonna Fly Now • Handy Man • Hi-Lili Hi-Lo • I'm Blowin' Away • I'm In The Mood For Love • I'm Walkin' • It Was A Good Time • Let The Good Times Roll • Let The Sunshine In • Lipstick Traces • Little Things Mean A Lot • Live And Let Die • Love Is A Many-Splendored Thing • Love Makes The World Go 'Round • Moonlight Serenade • More Than You Know • My Blue Heaven • Never Ending Song Of Love • Never On Sunday • Nobody Does It Better • Over The Rainbow • Over There • Put A Little Love In Your Heart • Roses Are Red • San Francisco • Santa Claus Is Comin' To Town • Sealed With A Kiss • Shadow Of Your Smile • Singin' In The Rain • Somewhere, My Love • Splish Splash • Street Of Dreams • Taking A Chance On Love • Temptation • Theme From New York, New York • Three Coins In The Fountain • Trolley Song • Weekend In New England • The Windmills Of Your Mind • You Are My Lucky Star • You Stepped Out Of A Dream • and hundreds of other enduring songs!*

It's all here and it's all yours! If you have not as yet received your copies of these invaluable Professional Editions, just let us know –and we'll send you The Source!

UNITED ARTISTS MUSIC

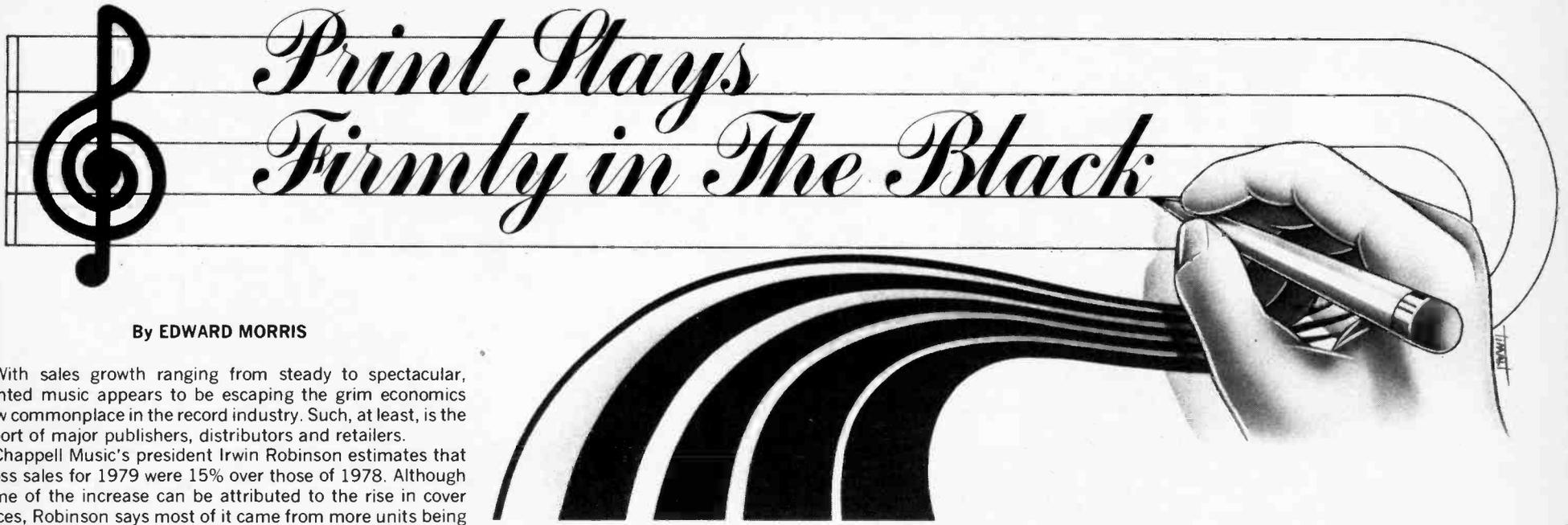
PROFESSIONAL OFFICES

LOS ANGELES 6753 Hollywood Boulevard, Los Angeles, California 90028 (213) 469-3600

NEW YORK 729 Seventh Avenue, New York, N.Y. 10019 (212) 575-4600

NASHVILLE 1013 Sixteenth Avenue South, Nashville, Tennessee 32712 (615) 327-4594

United Artists Music
A Transamerica Company



By EDWARD MORRIS

With sales growth ranging from steady to spectacular, printed music appears to be escaping the grim economics now commonplace in the record industry. Such, at least, is the report of major publishers, distributors and retailers.

Chappell Music's president Irwin Robinson estimates that gross sales for 1979 were 15% over those of 1978. Although some of the increase can be attributed to the rise in cover prices, Robinson says most of it came from more units being sold. "Prices," he says, "haven't changed too drastically."

Among Chappell's current bestsellers in sheet music are "You Needed Me," "Don't Cry Out Loud," "Another Brick in the Wall," "Desire," and "Deja Vu." Top folios include "The Marvin Hamlisch Songbook" (\$6.95), "The Bee Gees' Greatest" (\$9.95), "Spirits Having Flown" (\$7.95), and "The Greatest Hits of Gershwin" (\$6.95).

Robinson points out that a major problem in setting prices for print music is caused by "non-music" items. This is particularly true, he observes, in producing matching folios—songbooks that match a particular record album. In this format, he says, publishers have to include in the folio full-color pictures of the artist, elaborate artwork, and sometimes such extras as fold-out posters. Thus, a folio with a few songs may have to be sold for more than one containing many. Still, Robinson concedes, the extras generally lead to extra sales and are certainly understandable from the point-of-view of artist promotion.

The rising costs of production and distribution make Chappell cautious in deciding what to print. "We want to be very sure," Robinson says, "that there's a market for the material." The potential market, he adds, is assessed in various ways. "We use the charts—but they are by no means the only factor. The charts have been responsible for a lot of shelved

material. We ask ourselves if it's a real song, capable of being played on the instrument it's connected with. Some songs are just rhythmic patterns with words thrown in, and we choose not to print these."

Chappell is aspiring to get more print music into record stores. Says Robinson, "The hope is that record stores will be a bigger market—on the theory that they're so fraught with discounting. Sheets and books aren't discount items." Chappell promotes its line with printed materials to retailers and jobbers and point-of-purchase displays.

Steve Spooner, sales manager for Warner Bros. Publications, concludes that the current year's sales are "ahead by a significant margin" of last year's. Inflation has caused some price jumps, Spooner says, "not across the board—but according to each piece."

Some of Warner's top items are "Van Halen 1 & 2," a double matching folio (\$9.95), "Get the Knack" (\$7.95), "Jackson Browne Deluxe Anthology" (\$11.95), "Partners in Crime" (\$6.95), "Grateful Dead Anthology" (\$12.95), and "Family Songbook" (\$12.95). "We've also picked up the Barry

Manilow and Jim Croce catalogs," Spooner reports, "but we've not really started marketing them yet."

According to Spooner, there are 55 million amateur musicians in the U.S. This, he says, leads him to the thesis that print music should not be regarded as an "accessory item" but as a product line in itself. He says that record stores are losing money by not selling it.

Warner Bros. pushes its print line by weekly mailings to 5,000 retail accounts and with window posters and in-store displays. Spooner adds that the Warner products are carried in over 400 B. Dalton bookstores.

Cherry Lane president Lauren Keiser reports that his company's total sales have "more than doubled" in the past year. And, he adds, "we've only raised prices on three books in our catalog. We have not passed on our costs."

Contributing to this enviable growth are such items as "The Kenny Rogers Songbook" (\$7.95), "The World's Greatest Piano Book" (\$9.95), "The Muppet Movie" (\$7.95), "The Beatles Complete" (\$16.95), "Autograph" (\$6.95), "The New York Times Great Songs of the '70s" (\$19.95), and "The Gambler" (\$5.95).

As to marketing, Keiser says that the Cherry Lane line has

Edward Morris is a freelance writer based in Bowling Green, Ohio.

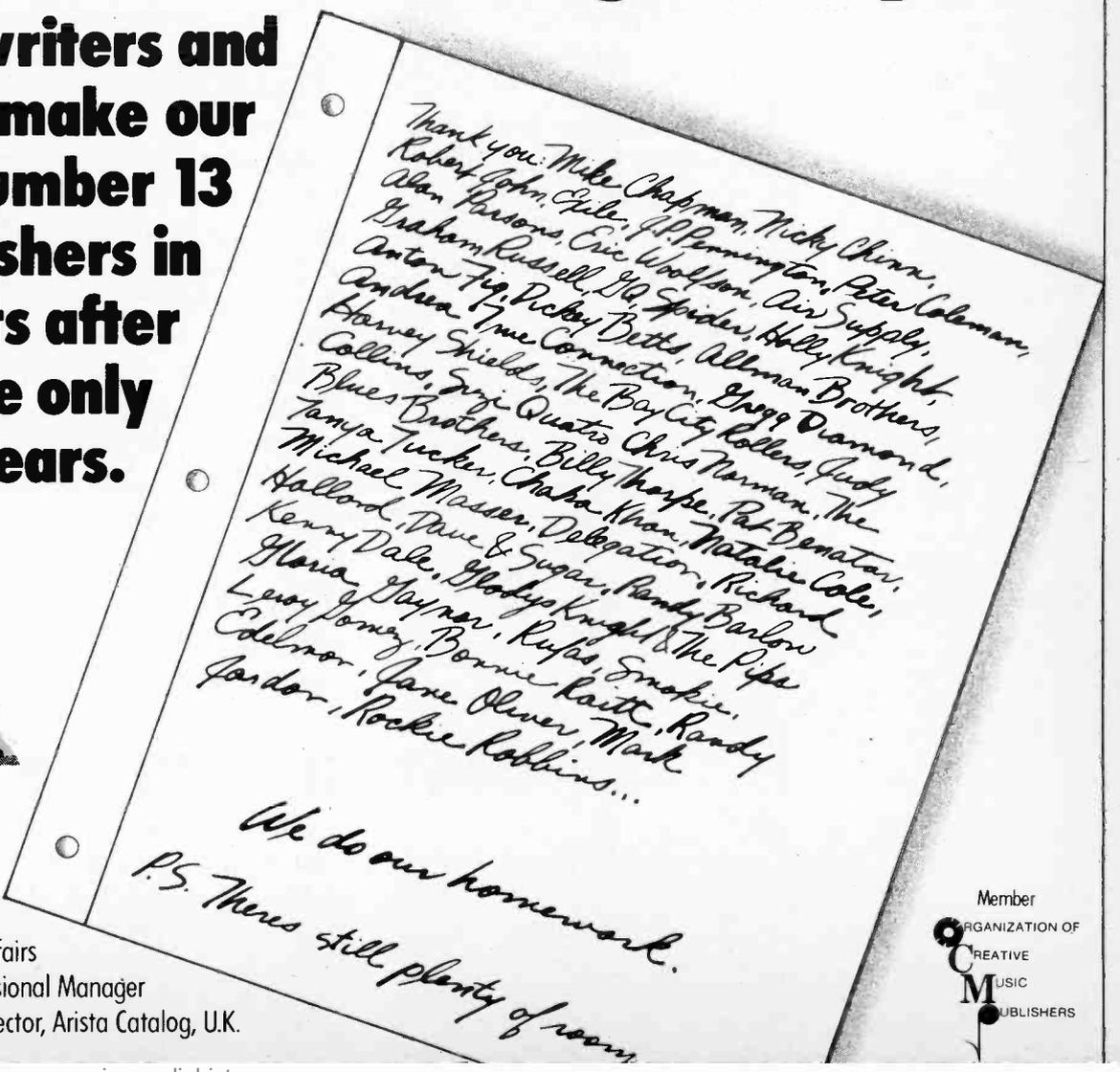
(Continued on page P-20)

The Arista Music Publishing Group

would like to thank the writers and artists who helped to make our Publishing Companies number 13 out of the Top 100 Publishers in Billboard's year end charts after being in existence only three years.

We do our homework.

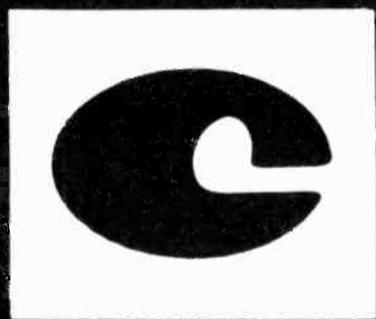
Billy Meshel, Vice-president & General Manager
 John Wonderling, Director of Creative Affairs
 Linda Blum, Professional Manager
 Tony Little, Director, Arista Catalog, U.K.



Member ORGANIZATION OF CREATIVE MUSIC PUBLISHERS

**BLUES • REGGAE • NEW WAVE • ROCK
R&B • ADULT CONTEMPORARY • POP
PUNK • JAZZ • DANCE-ROCK • SOUL
EASY LISTENING • COUNTRY • DISCO
POWER-ROCK • COUNTRY-POP • MOR**

No matter what you call it...no matter what the style...
it all starts with **great** songs—and we have them!



chappell
a polygram company

Chappell Music (ASCAP) Unichappell Music (BMI) Tri-chappell Music (SESAC)
RSO Publishing Group, Williamson Music

Los Angeles

Nashville

New York

Toronto



By DAVID FARRELL

Publishing and copyright controls have taken on strong new meanings in Canada over the past few years as collection agencies and associated interest groups pitch loud and hard to toughen up controls and increase the overall financial pie.

Perhaps one of the most unique aspects to Canadian publishing is installed in a Canadian Radio, Television and Telecommunications Commission ruling, established back in 1971, requiring music programmers to allocate 30% needle time to Canadian content recordings. The controversial ruling has since become part and parcel of the government's successful gambit to foster a climate in which Canadian culture can survive, financially and artistically. The rationale spawning such controls was, simply put, that Canada was being blanketed by American cultural tastes. By establishing incentives and controls for Canadian interests to blossom the end result would net something akin to the auto pact between two countries. Jobs were created, incomes made possible and, more importantly, a feeling of identity could be created.

For publishers the 30% ruling was a godsend, although it was to take at least five more years before mechanical payments to Canadian artists would be substantially increased. It also became a tool abroad for selling Canadian copyrights, as evinced by, say, Jane Oliver recording Gordon Lightfoot's "Weeping Willows, Cattails." The rendition is virtually guaranteed airplay on adult contemporary formats across the country.

Copyright legislation in Canada is a hot topic of debate today, although the number of briefs submitted to the government in the past 12 months may have taken some of the wind



out of the sails of those parties with interests at stake. Basically the controls in place today are deemed to be out-dated, a straight forward enough comment in light of the fact that the Copyright Act has had few alterations since enactment in 1924.

Currently, legislation provides 2 cents per copy royalty rate, a figure below that offered the artist in the U.S. and significantly lower than the amount offered in Europe. The Canadian Mechanical Reproduction Rights Agency (C.M.R.R.A.), this country's version of the Harry Fox Agency, is battling hard for an increase for its clients through brief submissions to the government, as are a number of publishing companies in this country. The C.M.R.R.A. is also taking the lead in industry-wide crack down on copyright abusers. Pre-recorded tape duplicators, significantly those involved in the syndication field, are now being challenged by the association which is seeking to levy a fee for song duplications.

Through the Canadian Recording Industry Assn., the Canadian Independent Producers Assn. and the music pub-

David Farrell is Billboard's correspondent in Canada.

lishers association, federal police are now keeping a watchful eye on bootleggers and counterfeiters in this market and laying charges at a rate much higher than ever before.

From a song marketing standpoint, Canadian publishers and songwriters are penetrating the international marketplace with increasing success these days. Major publishers such as Chappell and ATV take an aggressive stance with material assigned to them here, using their international affiliates to obvious advantage. Boot Records' publishing division now has North American rights to Cash Music, owned by singer Johnny Cash, while Attic Records' publishing arm holds an impressive and financially attractive portfolio, which includes Arista/Careers Music and Roger Cook Music for Canada.

Brian Chater, administrator for A&M's publishing division here, is very much in the forefront of the new breed of music publishers in the business here and is heading up the association of creative music publishers on this side of the border, a subsidiary of the U.S. association recently pioneered by Billy Meshel, vice president Arista publishing.

Most active publishers here agree that there are too many lame operators tying up copyrights and Chater's group intends advertising this fact to the songwriting community.

Copyright legislation being drafted is not likely to become law before late 1984; in the meantime the Canadian content legislation is now under review. There is also a tussle in the making between the two performing rights organizations here—The Performing Rights Organization of Canada (PRO Can) and CAPAC. Some argue the duplication of services is a financial cost that could be done without, thus one rights organization, period.

Billboard

Home taping may be killing the record business, but it's not doing music publishers a lot of good either, and talk of software levies, hardware taxes, government action and the like is as prevalent among European publishing firms as among their record company counterparts.

Of course publishers are protected to some extent, in the sense that their performance income remains unaffected by either informal domestic recording or full-blown commercial piracy.

In countries like Austria and Italy, where there is a great deal of live music performed, publisher earnings from performance and mechanical royalties split nearly 50/50, but in most European territories it's the mechanicals that make up the bulk of their income.

In Britain, for instance, where it has never really been the tradition to extract large amounts of money from live performance, mechanicals account for 80% of income, performance rights only 20%. The situation in the U.K. is exacerbated by a low statutory rate for mechanicals of 6¼%. Typically at least half of this goes to the writers, leaving 3¼% with which to meet all running costs and make, if possible, a net profit.

Not surprisingly, U.K. publishers would like to see something done about this situation. On the Continent, the prevalent rate is 8% of retail, and it's felt the U.K. rate should be at least as high, though it's accepted that politically this may not be the right moment to start lobbying the case. Actually, publishers haven't yet stopped kicking themselves for their failure, in 1976, to present a convincing case to the Francis Committee, which they blame on lack of funds needed to hire the best legal guns. Jonathan Simon of Chappell has described it as a catastrophe, and EMI's Ron White as the greatest single disappointment of the seventies.

All of which has made publishers in general, and Ron White in particular, all the more determined to see video royalty rates start off on the right foot. As president of the Music Publishers' Assn. and vice-chairman of the Mechanical Rights Society, White has been deeply involved in the preliminary discussions with individual videogram producers. These discussions led, in April, to the implementation of a sliding scale rate



Ron White, managing director of EMI Music Publishing.



card which in practice, packaging allowances included, means producers pay little over 6% for music use and in some cases as little as 1%. Even so, users seem determined to complain it's too much, and as something of a dove on the subject, White is also under fire from publisher members who feel it's far too little.

The number of people scrambling for a slice of cake complicates matters further. America may be used to the notion, but in the U.K. technicians' and musicians' union members have never before horned in on the royalty action as they are now. Extended to audio, White observes, the principle could have interesting implications.

Nor is he keen on the U.S. solution to video uncertainty, whereby producers promise to meet royalty payments at a future date, plowing on in the meantime with little idea what their overheads are. In his view it's essential to have a video rate card and essential to keep talks going between producers and rights owner. He welcomes moves by the British Phonographic Industry to set up a video offshoot, but doubts whether video producing companies outside the record industry will rush to join. Not everyone accepts the God-given right of the music business to sovereignty over video territory.

The confused U.K. state of play is fairly typical of Europe as a whole. Few countries have the video question sorted out. Exceptions are France, where the line taken is that the video royalty should be equivalent to the ordinary audio royalty, which means an 8% flat rate, and West Germany, where mechanical and performing rights organization GEMA has succeeded in implementing a hardline rate of 10% flat, regardless of music content.

The impact of video is largely in the future. Other problems of particular concern to music publishers are all too clearly present. There is now a European consensus that something must be done about home taping, and still considerable doubt about what. With most audio tape equipment markets close to saturation, hardware levies will tap only the replacement market. Much more important in most eyes is a software tax, but governments generally are reluctant to grasp

the nettle by implementing a measure that will clearly be pretty unpopular with the voting public.

Says White: "Publishers in all countries should be lobbying their governments, because this is a major problem to our industry. I don't say it will destroy it, but if they don't make a decent living our creative writers are going to dig ditches for a living, and one can imagine the music industry as a whole contracting to the point where it is offering a far smaller range of product, where there is little or no investment, and where things are really like the pre-war days."

Other topics troubling to publishers include photocopying of printed music, standard practice in a host of music colleges, schools, amateur orchestras and the like throughout Europe, and little affected by unenforceable "codes of practice;" the absence of provision for records and sheet music in public lending right legislation, where it exists; and the question of copyright life.

Attempts to extend copyright life to 70 years after death will be discussed at the meeting of the International Federation of Popular Music Publishers (of which White, man of many parts, is president) set for in Stockholm in May. Recent U.S. legislation, of course, extended the term from 28 to 50 years. In Europe 50 years has been standard for some time, but West Germany, exceptionally, works on 70 years already.

The 1978 split into separate organizations by the serious and popular sides of the publishing business seems generally to be accounted a success, the serious or classical side having rather taken precedence before over the interests of the popular publishers. Even so, any organization that meets only occasionally and has minimal funding faces an uphill struggle in motivating the interest of its members, particularly when those members are spread over a dozen time zones. Hence Sal Chiantia's idea to move the IFPMP base to Europe.

In some areas, prospects look bright. Major publishers like Chappell and EMI, who contribute heavily both to national organization and IFPI anti-piracy funds, have been gratified by the inroads made on this parasitic disease, and the comparative mildness of the condition as it affects Europe. Gerry Oord of the IFPI team provides reports on the use and effects of the money provided, though some publishers would still like a greater say in those decisions.

The appalling casualty rates among record industry companies and personnel over the last year have not been matched in the publishing field, where it is more feasible to cut overheads and still survive as a functioning operation. There's still little middle ground between the tiny two-man

(Continued on page P-28)

SOLITUDE

\$1.50

REMINISCENCES

Words by EDDIE DE LANGE and IRVING WILLS
Music by DUKE ELLINGTON

MEMORIES

You're Breaking My Heart

WHERE OR WHEN

MGM
WORK
AND
MUSIC
COLOR BY
TECHNICO

MY BLUE HEAVEN

Words by
GEORGE WHITING
Music by
WALTER DOUGLASSON

White Christmas

Irving Berlin

For Years The

VESUVIO

RESTAURANT

has been serving Italian Cuisine
to the Composers of Music & Lyrics.

We Salute The

**MUSIC PUBLISHERS FOR
GIVING THE WORLD MANY
EVERGREENS & PERENNIALS
WITH LASTING YEARS OF MEMORIES**

We Invite You to the VESUVIO for
Lunch, Cocktails, Dinner or Supper and
we assure you that it will be a

**MEMORY
YOU WILL NEVER FORGET**



Your host... Tony

VESUVIO 163 West 48th St., N.Y.C.

For Reservations
(212) 245-6138

In the Heart of the Theatre District • Open Daily (Sunday Excluded)
All Major Credit Cards Accepted.

FOR ME AND MY GAL

EASTER PARADE
by IRVING BERLIN

FUNNY VALENTINE

Joeey

SUMMERTIME

PORGY
and BESS

ISTICATED LADY

UNCHANTED EVENING

Love Letters In The

Lyrics by CHARLES KENNY and NICK KENN
Music by J. FRED COOTS

RUDOLPH THE RED-NOSED REINDEER

by JOHNNY MARKS

THE LADY IS A TRAMP

Lyrics by LORENZ HART

Pal Joey

with HAYWORTH

Star Dust

Words by MITCHELL PARTIN
Music by IRVING BERLIN



BUTTERMILK SKY ASSOCIATES

Buttermilk Sky Music Pub. Corp.

Slow Dancing Music, Inc.

Good Flavor Songs, Inc.

Alottagoodmusic, Inc.

Kool Music, Inc.

Fu Manchu Music, Ltd.

Star Trip Music, Ltd.

Motion Picture Musicworks

Murray Deutch, Pres.
Stuart Cantor, Prof. Mgr.
Jaime Vaughan, Admin. Ass't.

515 Madison Ave.
New York, NY 10022
(212) 759-2275

Creative Publishing

• Continued from page P-3

"In the case of Linda it was a draw between her initiative and ours. A person brought the songs to her producer's attention and she said they were a couple of her favorites. In the case of Rod we showed his producer a lot of material and those songs were selected."

Bug Music's Bourgoise attributes the success of his company's Del Shannon catalog to a special mailing campaign.

"We purchased 500 copies of his greatest hits LP and did a mailing to everyone we felt would be appropriate. That was responsible for Bonnie Raitt using 'Runaway' on one of her albums. She sang it again on the 'No Nukes' LP and now it's going to be in the 'No Nukes' movie. One cover can really last a long time."

Bourgoise credits such campaigns with the revival of his Rollin' Rock rockabilly catalog and the extensive covering of his John Hiatt and Moon Martin originals.

Irwin Schuster of Chappell Music Co. notes that although album and songbook mailings are essential, casting is as important in pitching an oldie as it is in pitching a new song.

"With a standard, you have to be a little more critical and make sure that the person you're going to really wants that kind of song. Usually when I ask a producer about an oldie, they say, 'sure, if you have a great idea, but I'd really rather hear something new.' What they're saying is they don't want the publisher to send over 10 old songs and say 'pick one and make it a hit.' They want to hear new things, whether it's an oldie or not. They want you to get them excited."

"There's always someone out there that you can pitch a good old standard to, you just have to know who and when. Trends come and go. You have to start trends."

The Welk Music Group, known for its 20,000 tune catalog, is in the process of developing new copyrights for the '80s. The company was strictly acquisition oriented until the mid-'70s when it acquired Hall-Clement and Jack and Bill Music, two active country music branches. Since then the company has upped its number of staff writers to 25 and delved into pop as well as country, closing 1979 with covers by Gloria Gaynor, Eric Clapton, Captain & Tennille, Don Williams, Bette Midler, Crystal Gayle, Willie Nelson and Waylon Jennings. Welk Music still vigorously pitches its varied catalog for records, commercials, tv variety specials and film (the company's copyright on the Johnny Carson theme recently appeared in a sequence of the hit film "10"), but finds its new material has broadened and enlivened business. "My Heroes Have Always Been Cowboys," Willie Nelson's No. 1 country hit from the film "Electric Horseman" is the latest example of song success.

Explains Hollywood division manager Gaylon Horton: "The progression was made because while the company was successful in the '50s because of our catalog and in the '60s and

'70s because of the re-use of that catalog, we were concerned about the future, the '80s, '90s, the year 2000.

"We felt it was necessary to create new material, to balance our activity on the old and new. You have to have writers writing new songs to interest the producers to come in. Although the current Ronstadt single, 'Hurt So Bad,' is an old song, the doors to her were open more because of our staff writers than the standard catalog."

The pitching of new songs is no easy feat. Publishers maintain that with new tunes it's not just the song, it's the credentials behind the song that you're selling.

"You can't sell a bad song even if it's written by a great writer," says Bo Goldsen of Criterion. "But the thing is, people listen with different ears when it's somebody who's known."

One route to getting a writer known is if he or she is an artist or producer as well. The best demo a writer can make is a finished album of songs and increasingly that is just what songwriters are doing with the help of their publishers.

"A lot of staff writers are now wearing two hats," says Braun of Dick James Music. "They're artists as well and we try to encourage a lot of writers who are artists to work in that direction and we help in record deals and so on. It gets their abilities known."

Country music is said to be one of the last areas where a Tin Pan Alley publisher can really pitch a song. The producers are more open to hearing outside material and country artists tend to be less apt to be self-contained. But the late '70s and early '80s seem to be witnessing the opening up of all musical genres, including pop.

"Top 40 is more receptive today than in the past five or six years," claims ATV's Trust. "That's as a result of the decline in the record industry which has geared itself for a record's sounds as opposed to songs, which originally developed the business. Now more producers are aware that it's the song that builds an act, not the sound and that's why there is more opportunity to place quality material than ever before."

Says April/Blackwood's Irwin Mazur: "I think song placement is opening up to a much greater extent today because record artists and companies are realizing they better get back to hit songs again. A lot of artists are cutting outside songs that a few years ago never would have. The number of songwriters getting top 10 pop hits with major artists has increased tremendously."

Films and tv are two major areas where the publisher's songplugging skills are in frequent use. Ever since the onslaught of "Saturday Night Fever," song and film have grown closer and closer. Films with contemporary pop soundtracks are in abundance these days. And country music soundtracks ("Coal Miner's Daughter," "Electric Horseman," "Every Which Way But Loose," and "Urban Cowboy") have emerged as a mass marketable, profitable endeavor.

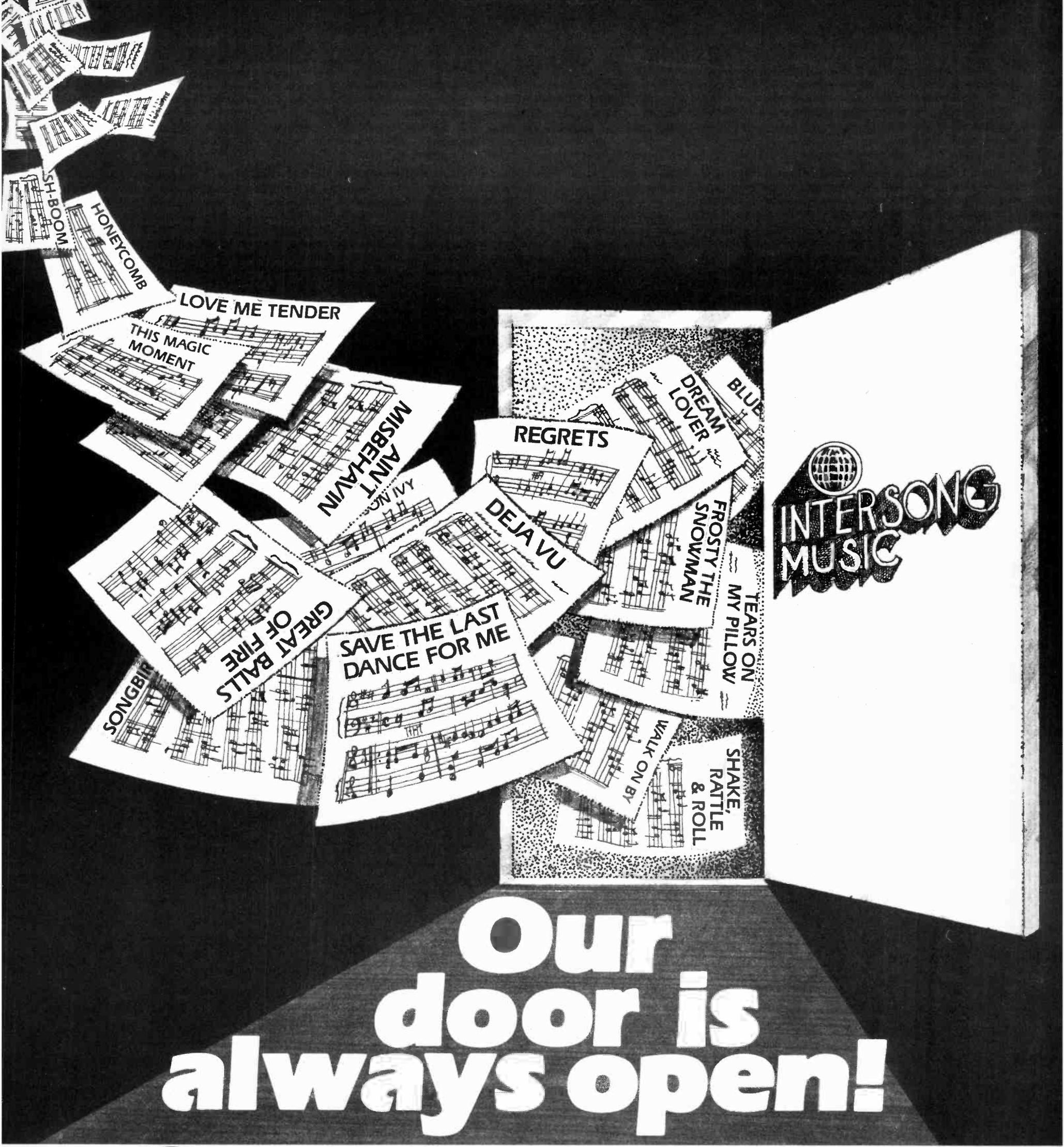
(Continued on page P-14)



HERB EISEMAN
President

RON VANCE
Vice President - Creative





SH-BOOM
HONEYCOMB

LOVE ME TENDER

THIS MAGIC MOMENT

AIN'T MISBEHAVIN'
ON IVY

REGRETS

DREAM LOVER
BLUE

DEJA VU

FROSTY THE SNOWMAN
TEARS ON MY PILLOW

GREAT OF FIRE
SONGBIRD

SAVE THE LAST DANCE FOR ME

WALK ON BY

SHAKE, RATTLE & ROLL

Our door is always open!

INTERSONG MUSIC

INTERSONG MUSIC

Los Angeles	•	Nashville
(213) 469-5141		(615) 244-3382
New York	•	Toronto
(212) 399-7170		(416) 922-2159



World-Wide Publishing
Record Representation

IVAN MOGULL MUSIC ASSOCIATES

625 Madison Avenue
New York, N.Y. 10022

(212) 355-5636

Telex 236973 Cable: IMOGULL

Creative Publishing

• Continued from page P-12

"Our involvement with major motion pictures today is unbelievable," says Mazur. "Many major movie producers are coming to us to package music for them, to come up with a title songs, etc. because they have now finally awakened to the idea of 'Hey, let's get music professionals doing our music.'"

"Call Me," Blondie's No. 1 hit from "American Gigolo," is a recent example of a publisher's involvement with film. Famous Music, which also publishes Paramount Pictures' scores, recommended Giorgio Moroder. Paramount brought him in and he produced and wrote the "American Gigolo" score and co-wrote the hit song. The result: the biggest soundtrack since "Grease" with sales so far of close to a million units and a No. 1 hit in the U.S. and Europe.

"I particularly recommended Moroder because I knew he was a tremendous pop producer," explains Marvin Cane of Famous, "and because of his previous film work, 'Midnight Express.' I told them let's grab this guy before everybody wants him."

Jobete also placed a song in "American Gigolo" and has several songs in the "The Hollywood Knights" soundtrack and in the Meat Loaf film "Roadie."

"We have 10 to 15 picture deals at any one time," says Lowy. "We look at scripts for projects and because of the range of our catalog, film producers and studios are contacting us all the time."

Mighty Three publishing placed an MSFB tune in "Saturday Night Fever" and an O'Jay cut in "Looking for Mr. Goodbar" before founder Thom Bell scored the company's first full r&b soundtrack, "The Fish That Saved Pittsburgh."

"We are looking for another movie to score in the near future," says William Lacy, a professional manager for Mighty Three. "We're considering three or four films right now."

On the tv side of the media coin, Dick James' Elton John oldie, "Candle in the Wind," will be the title song of a new motion picture on ABC in the fall. It will go from tv in the U.S. to theaters in Europe where the publisher is paid per performance as opposed to the single sync fee paid in American movie houses.

"In the Marilyn (Monroe) film we're also trying on behalf of the film company to get a major artist to do the song," says Braun. "That way it will work for the film by giving it a strong title song, and for the song and artist so we can get a single."

Jingles are a very profitable mainstay in the tv and radio fields and publishers are busy pitching their wares. Famous Music's notable successes were pitching "Moon River" as the music for Lip Quencher and "Love Story" to Eastern Airlines. Mighty Three's team of Gamble and Huff wrote the Budweiser

theme and the company got Lou Rawls to sing it. Dick James' people unsuccessfully pitched Al Stewart's "Year of the Cat" hit for the Mercury car company "Sign of the Cat" jingle.

"It didn't work out," shrugs Braun, "but that's the sort of twists we look for. We want to plug our songs into every available creative outlet."

The new vigor in today's song placement attitudes extends into radio promotion. Many publishers today work with the label to help start its songs. Most hire independent promo people, but a growing number maintain a permanent staff.

"We do radio promotion," says Welk's Horton. "Our attitude is that we hate to virtually die to get a record cut and then see it lost because it didn't make it into some label's priority structure."

"A lot of companies that didn't have promotion people now find it a necessary part of their business," notes Gina Blander, who comprises April/Blackwood's recently developed promotion department. "It's not enough for a song to be released. What if nobody works the song? We can't break a record but we can supplement label efforts and even influence them by making the label aware that they have a potential hit."

Promotion is of great concern to Victor Benedetto, head of CAM Production. Says Benedetto, "Music publishers today should fill the following roles: a&r, production, and creative liaison with managers and agents. The marketing, advertising and selling of a record should be left to the record industry except for one area—promotion." In keeping with his theory, Benedetto maintains a full-time in-house promotion department and uses independent promotion men for special projects.

The songplugging publisher of the '80s is a varied breed, ranging from the publisher/production companies such as The Entertainment Co., CAM and Perren-Vibes, which deliver the songs, artist and master tapes to the record companies and then go to help promote the disk, to companies like Bug Music, which aggressively administers songwriter/artist copyrights, all part of the emerging norm, the creative music publisher.

"The creative music publisher is involved in the exploitation and exposing of songs," says Mazur, a founding member of the recently formed Organization of Creative Music Publishers (OCMP), "It's involved in guiding the songwriter, assisting in promotion, getting the song into print, using the same song in other venues, spinning it off into greatest hits packages and generally expanding the profit ability of the song and developing the writer."

"It's back to Tin Pan Alley," Mazur says. "The music business started with the creative music publisher. It started with a guy hustling a song around, promoting the song, the artist and the record. And I think we're getting back to that again."

Billboard

OVER 35 YEARS OF ACTIVITY! OVER 50 HITS THROUGH THE YEARS

THE END • MOONLIGHT IN VERMONT • IT'S A GOOD DAY • THESE BOOTS ARE MADE FOR WALKIN' • QUIET VILLAGE* • JACKSON BROWNE SONGS —DOCTOR MY EYES • JAMAICA SAY YOU WILL • SONG FOR ADAM • LET THE GOOD TIMES ROLL • MANANA • OFF SHORE • HOUSTON • WHEN THE WORLD WAS YOUNG • I STAYED TOO LONG AT THE FAIR • OKLAHOMA HILLS • TINY BUBBLES • PEARLY SHELLS • PIPELINE SEQUENCE • ACROSS THE ALLEY FROM THE ALAMO • BERNIE'S TUNE • HE'S A REAL GONE GUY • HURRY ON DOWN • INTERMISSION RIFF • ROBBINS NEST • SAVE THE BONES FOR HENRY JONES • and great Jazz tunes by CHARLIE PARKER • GERRY MULLIGAN •

JUST SIGNED: JOHN BELAND OF THE BURRITOS ("RODEO EYES" RECORDED BY ZELLA LEHR—RCA) • GIB GUILBEAU OF THE BURRITOS

AFFILIATED WRITERS

RODNEY CROWELL (COOLWELL MUSIC)

New L.P. BUT WHAT WILL THE NEIGHBORS THINK (WB)

Current: "DON'T NEED NO OTHER NOW" (Johnny Rivers—RSO)

Hits: "NO MEM'RIES HANGIN' ROUND" (Rosanne Cash—Bobby Bare—CBS)

Coming: "ANGEL EYES, ANGEL EYES" (Duet by Willie Nelson and Emmylou Harris in Warn. Bros. film HONEYSUCKLE ROSE)

RICK CUNHA (NEXT STOP MUSIC)

New L.P. MOVING PICTURES on Sierra Briar Records

Hit: "WHEN THE FEELING COMES AROUND" (Jennifer Warnes—Arista)

CRITERION MUSIC CORP.

Bo Goldsen, V.P.

Pres. Michael H. Goldsen

GRANITE MUSIC CORP.

ATLANTIC MUSIC CORP.

MICHAEL H. GOLDSSEN INC.

Publishing—Production—Recording
6124 Selma Ave., Hollywood, Calif. 90028

www.americanradiohistory.com



The West Coast's Newest
Publishing Firm Is Actively
Soliciting Original Songs,
Demos And Masters.

Send us your
Cassettes And
Lyric Sheets Today!

(With Self-Addressed-Stamped Envelopes
If You Wish Your Material Returned)

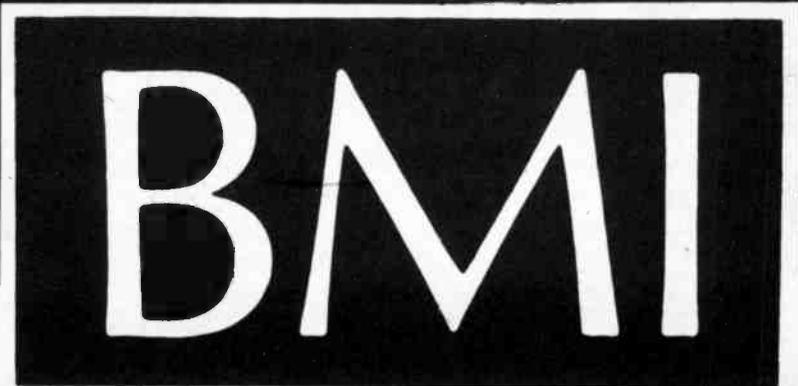
P.O. Box 41455
Los Angeles, CA 90041
(213) 255-0220

BEFORE BMI BEGAN BUSINESS IN 1940 ONLY 137 MUSIC PUBLISHERS HAD THE OPPORTUNITY TO SHARE IN PERFORMING RIGHTS INCOME.

FOUR YEARS EARLIER THERE HAD BEEN 136.

TODAY MORE THAN 30,000 DO SO, TWO-THIRDS OF THEM AFFILIATED WITH US.

WE BELIEVE THAT A PRIME REASON FOR THIS PHENOMENAL GROWTH HAS BEEN THE OPPORTUNITY AND COMPETITION THAT BMI INTRODUCED INTO AMERICAN MUSIC PUBLISHING.

The BMI logo consists of the letters "BMI" in a bold, white, sans-serif font, centered within a white rectangular border. The background of the entire advertisement is black, creating a high-contrast effect for the white text and logo.

BMI

Oldies Still Goldies The

By PAUL GREIN

● Neil Diamond, one of the top singer-songwriters of the past 15 years, releases a new album and, because he'd been too busy making a film to write, devotes half of the LP to oldies.

● Barry Manilow, the artist with the longest hit track record on Top 40 radio, issues his first oldie single, and rather than cutting a '60s Brill Building or Beatles hit, reaches all the way back to 1942 for "I Don't Want To Walk Without You." The reason: it's his mother's favorite song.

● Even Bruce Springsteen, perhaps the most acclaimed rock writer/artist in the business, commits to wax three beloved trash hits by Mitch Ryder & the Detroit Wheels.

Those are just three signs that old songs never die—they just go away for awhile, to be revived anew if the timing, artist and arrangement are right.

No fewer than 50 old copyrights have made it back to the Hot 100 since January 1979 (see adjoining survey), though some of them took on decidedly new dressings in their remake versions.

The Motown classic "Money" resurfaced as a tongue-in-cheek rock sendup; Little Anthony & the Imperials' torch lament "Hurt So Bad" came back as a bruising rock ballad; ballads like "Bridge Over Troubled Water" and "MacArthur

Park" (of all things)) were set to a disco beat; and upbeat affairs like "One Fine Day" and "Up On The Roof" were slowed down to a sotted folkie pace by Rita Coolidge and James Taylor.

"More and more," comments Mel Bly, vice chairman of Warner Bros. Music, "an album will be turned in by an act and while the label won't reject it, it will respond, 'we don't have that clincher on here.' So they come to the publishers, who they wouldn't listen to in the first place, and we try to help them save the album."

Marvin Cane, president of Famous Music, adds: "I've always been exponent of guys like Manilow or Diamond who are well-set financially and can afford to experiment, taking a great song and giving it their interpretation. They should show kids that they're not just into their own belly buttons and don't just record their own songs."

Cane has one lament: "There aren't too many active standard catalogs around anymore. Lawyers own them or artists buy them and bury them. But companies like Famous, Chappell, Screen Gems and Warner Bros. pay a lot of attention to their standard catalogs. A buck is a buck: you get the same 2 cents if it's an old song or a new one."

Paul Grein is a reporter in Billboard's Los Angeles office.

Don Oriolo, vice president and general manager of Inter-song Music contends that media saturation in recent years and a common rock era consciousness have shrunk the concept of time as it relates to music. It's not that uncommon, he notes, for an act to reach back 25 years for a tune (as Cheap Trick did for "Ain't That A Shame"), while fewer acts in 1955 would consider cutting a 1930 tune.

"We work all our titles as if they're new copyrights," says Oriolo. "A 12 year-old kid today wasn't alive when the Beatles were happening. You can present a song as new every few years because you're dealing with a whole new audience."

Oriolo adds that Interworld's '50s titles are experiencing a revival because of interest piqued by the new music. "What we consider new wave," he says, "is really back to the roots of rock'n'roll. It's making people aware again of the music of 25 years ago."

The new music is also boosting Jobete's catalog, according to Jay Lowy, vice president and general manager, offsetting the decline in demand for Jobete oldies which disco in its heyday had created.

"Jobete's music in the '60s," says Lowy, "was disco of the '70s. The disco phenomenon revived a lot of our tunes. But now we're finding the same thing happening with new wave, with records like 'Money' by the Flying Lizards and Dwight Twilley and 'Tracks Of My Tears' by The Beat."

(Continued on page P-18)

A Billboard Spotlight

JUNE 7, 1980 BILLBOARD

1979 was a great year for dusting off catalog—"Soul Man" was double dynamite for the Blues Brothers and Sam & Dave, who recorded it in 1967.



Cheap Trick re-did Fats Domino's "Ain't That A Shame" from 1955.



Bette Midler re-interpreted Percy Sledge's 1966 No. 1, "When A Man Loves A Woman."



Linda Ronstadt reached back to 1965 for a remake of Smokey Robinson & the Miracles' "Ooh Baby, Baby."



Second Time Around

The following 50 titles are songs which made Billboard's Hot 100 between January 1979 and May 1980 and had been chart hits before for other artists. Remakes still on the chart as of May 10 are marked by an asterick in the peak position column; the number there is the highest slot the disk had achieved up to that point. The following story is an analysis of the survey, which was compiled by Paul Grein.

Holland-Dozier-Holland, the hottest hit-making team of the mid-60s, is still ahead of the pack 15 years later with the most charted revivals. "I Can't Help Myself" and "Baby I Need Your Loving," both Four Tops' hits originally, and "Heaven Must Have Sent You," first a hit for the Elgins, all returned to the Hot 100 in 1979-80.

Songwriters with two charted revivals in the past 16 months are Burt Bacharach & Hal David, Gerry Goffin & Carole King, David Porter & Issac Hayes, Buddy Buie & James Cobb, Smokey Robinson, Steve Cropper and George Morton.

Morton wrote the only song to have two charted remakes in

the past year: "Remember (Walkin' In The Sand)," a top five hit for the Shangri-Las in 1964, and a midchart item for both Louise Goffin and Aerosmith last year.

Linda Ronstadt is predictably the artist who has hit the Hot 100 with the most remakes in this period, charting with "Hurt So Bad," "Just One Look" and "Ooh Baby Baby." Bonnie Pointer, Amii Stewart, Santana and Barry Manilow all reached back for two charted remakes.

The Four Tops lead the way in terms of original artists who have been recut the most in the past year. In addition to the group's aforementioned Motown hits, its 1974 Dunhill charter "One Chain (Don't Make No Prison)" was turned into a 1979 hit for Santana. Lambert & Potter wrote the tune and produced both groups' sessions.

Acts who watched two of their original hits chart again for new acts are Dionne Warwick, the Miracles, the Drifters, the Classics IV, Sam & Dave and the Shangri-Las.

The three oldest hits to be updated are 1942's "I Don't Want To Walk Without You" (Harry James/Barry Manilow), 1955's "Ain't That A Shame" (Fats Domino, Cheap Trick) and

1958's "Don't Let Go" (Roy Hamilton/Issac Hayes).

The three most recent are 1977's "I Believe You" (Dorothy Moore/Carpenters), 1976's "Love Ballad" (L.T.D./George Benson) and 1976's "Somewhere In The Night" (Helen Reddy/Barry Manilow).

Screen Gems/EMI is the top oldies publisher, accounting for six of the 50 charted remakes: "One Fine Day" and "Up On The Roof," both by Goffin & King, plus "Daydream Believer," "Don't Let Go," "Working My Way Back To You" and "You've Lost That Lovin' Feeling."

Two Motown Industries publishing companies between them also have six titles. ASCAP-affiliated Jobete is represented by "Money," "Ooh Baby Baby" and "You've Really Got A Hold On Me," the latter two written by Smokey Robinson; while BMI-connected Stone Agate claims the three Holland-Dozier-Holland tunes.

Other publishers with two charted remakes are ASCAP's Jac/Blue Seas, ASCAP's Birdees/Walden, BMI's East Memphis and BMI's Trio-Robert Mellin-Tender Tunes, which owns "Remember (Walkin' In The Sand)." **PAUL GREIN**

REMAKE			ORIGINAL			
TITLE	ARTIST (LABEL)	PEAK POS.	ARTIST (LABEL)	PEAK POS.—YEAR	WRITERS	PUBLISHER
Ain't That A Shame	Cheap Trick (Epic)	35	Fats Domino (Imperial)	10—1955	Fats Domino, Dave Bartholomew	Unart (BMI)
Baby I Need Your Loving	Eric Carmen (Arista)	62	Four Tops (Motown)	11—1964	Eddie Holland, Lamont Dozier, Brian Holland	Stone Agate (BMI)
Bang A Gong (Get It On)	Witch Queen (Roadshow)	68	T. Rex (Reprise)	10—1972	Marc Bolan	Blackwood-Nowalene (BMI)
Bridge Over Troubled Water	Linda Clifford (Curtom)	41	Simon & Garfunkel (Columbia)	1—1970	Paul Simon	Paul Simon (BMI)
California Dreamin'	America (American Int.)	56	Mamas & the Papas (Dunhill)	4—1966	John Phillips, Michelle Phillips	American Broadcasting (ASCAP)
Daydream Believer	Anne Murray (Capitol)	12	Monkees (Colgems)	1—1967	John Stewart	Screen Gems EMI (BMI)
Dirty Water	Inmates (Polydor)	51	Standells (Tower)	11—1966	Ed Cobb	Equinox (BMI)
Don't Let Go	Isaac Hayes (Polydor)	18	Roy Hamilton (Epic)	13—1958	Jesse Stone	Screen Gems EMI (BMI)
Don't Make Me Over	Jennifer Warnes (Arista)	67	Dionne Warwick (Scepter)	21—1963	Burt Bacharach, Hal David	Jac-Blue Seas (ASCAP)
Easy To Be Hard	Cheryl Barnes (RCA)	64	Three Dog Night (Dunhill)	4—1969	James Rado, Jerome Ragni, Galt MacDermot	UA (ASCAP)
Gee Whiz	Bernadette Peters (MCA)	35*	Carla Thomas (Atlantic)	10—1961	Carla Thomas	East Memphis (BMI)
Happy Together	Captain & Tennille (Casablanca)	85*	Turtles (White Whale)	1—1967	Garry Bonner, Alan Gordon	Hudson Bay (BMI)
Heaven Must Have Sent You	Bonnie Pointer (Motown)	11	Elgins (VIP)	50—1966	E. Holland, L. Dozier, B. Holland	Stone Agate (BMI)
Hurt So Bad	Linda Ronstadt (Asylum)	12*	Little Anthony & the Imperials (DCP)	10—1965	Teddy Randazzo, Bobby Wilding, Bobby Hart	Vogue (BMI)
I Believe You	Carpenters (A&M)	68	Dorothy Moore (Malaco)	27—1977	Don Addrisi, Dick Addrisi	Musicways-Flying Addrisi (BMI)
I Can't Help Myself	Bonnie Pointer (Motown)	40	Four Tops (Motown)	1—1965	E. Holland, L. Dozier, B. Holland	Stone Agate (BMI)
I Do Love You	GQ (Arista)	20	Billy Stewart (Chess)	26—1965	Billy Stewart	Chevis (BMI)
I Don't Want To Walk Without You	Barry Manilow (Arista)	46*	Harry James (Columbia)	2—1942	Jule Styne, Frank Loesser	Paramount (ASCAP)
I Thank You	ZZ Top (Warner Bros.)	34	Sam & Dave (Stax)	9—1968	David Porter, Isaac Hayes	Birdees-Walden (ASCAP)
I (Who Have Nothing)	Sylvester (Fantasy)	40	Ben E. King (Atco)	29—1963	Jerry Lieber, Mike Stoller	Yellow Dog-Walden-DRM (ASCAP)
Just One Look	Linda Ronstadt (Asylum)	44	Doris Troy (Atlantic)	10—1963	Gregory Carroll, Doris Payne	Premier (BMI)
Knock On Wood	Amii Stewart (Ariola)	1	Eddie Floyd (Stax)	28—1966	Eddie Floyd, Steve Cropper	Warner Bros. (ASCAP)
Light My Fire	Amii Stewart (Ariola)	69	Doors (Elektra)	1—1967	Doors	ATV (BMI)
Little Bit Of Soap	Nigel Olsson (Bang)	34	Jarmels (Laurie)	12—1961	Bert Berns	Robert Lellin (BMI)
Love Ballad	George Benson (Warner Bros.)	18	L.T.D. (A&M)	20—1976	Skip Scarborough	Unichappell (BMI)
MacArthur Park	Donna Summer (Casablanca)	1	Richard Harris (Dunhill)	2—1968	Jimmy Webb	Canopy (ASCAP)
Money	Flying Lizards (Virgin)	50	Barrett Strong (Anna)	23—1960	Berry Gordy Jr., Janie Bradford	Jobete (ASCAP)
Not Fade Away	Tanya Tucker (MCA)	70	Rolling Stones (London)	48—1964	Norman Petty, Glenn Gardin	MPL (BMI)
One Chain Don't Make No Prison	Santana (Columbia)	59	Four Tops (Dunhill)	41—1974	Dennis Lambert, Brian Potter	ABC Dunhill (BMI)
One Fine Day	Rita Coolidge (A&M)	66	Chiffons (Laurie)	5—1963	Gerry Goffin, Carole King	Screen Gems EMI (BMI)
Ooh Baby Baby	Linda Ronstadt (Asylum)	7	Smokey Robinson & the Miracles (Tamla)	16—1965	Smokey Robinson, Warren "Pete" Moore	Jobete (ASCAP)
Remember (Walkin' In The Sand)	Aerosmith (Columbia)	67	Shangri-Las (Red Bird)	5—1964	George Morton	Trio-Robert Mellin-Tender Tunes (BMI)
Remember (Walkin' In The Sand)	Louise Goffin (Asylum)	43	Shangri-Las (Red Bird)	5—1964	George Morton	Trio-Robert Mellin-Tender Tunes (BMI)
Since I Don't Have You	Art Garfunkel (Columbia)	53	Skyliners (Calico)	12—1959	Skyliners & Joe Rock	Bonnyview (ASCAP)
(Sittin' On) The Dock Of The Bay	Sammy Hagar (Capitol)	65	Otis Redding (Volt)	11—1968	Steve Cropper, Otis Redding	East Memphis-Time (BMI)
Somewhere In The Night	Barry Manilow (Arista)	9	Helen Reddy (Capitol)	19—1976	Will Jennings, Richard Kerr	Irving (BMI)
Soul Man	Blues Brothers (Atlantic)	14	Sam & Dave (Stax)	2—1967	Isaac Hayes, David Porter	Birdees-Walden (ASCAP)
Spooky	Atlanta Rhythm Section (Polydor)	17	Classics IV (Imperial)	3—1968	Buddy Buie, James Cobb, Mike Shapiro, Harry Middlebrooks	Lowery (BMI)
Stormy	Santana (Columbia)	32	Classics IV (Imperial)	5—1968	B. Buie, J. Cobb	Low-Sal (BMI)
Sweets For My Sweet	Tony Orlando (Elektra)	54	Drifters (Atlantic)	16—1961	Doc Pomus, Mort Shuman	Rightsong-Trio (BMI)
Take Me To The River	Brian Eno & Talking Heads (Sire)	26	Syl Johnson (Hi)	48—1975	Al Green, Mabon Hodges	Jec-Al Green (BMI)
Then You Can Tell Me Goodbye	Toby Beau (RCA)	57	Casinos (Fraternity)	6—1967	John D. Loudermilk	Acuff-Rose (BMI)
Up On The Roof	James Taylor (Columbia)	28	Drifters (Atlantic)	5—1963	G. Goffin, C. King	Screen Gems-EMI (BMI)
Walk On By	Average White Band (Atlantic)	92	Dionne Warwick (Scepter)	6—1964	B. Bacharach, H. David	Jac-Blue Seas (ASCAP)
When A Man Loves A Woman	Bette Midler (Atlantic)	35	Percy Sledge (Atlantic)	1—1966	Calvin Lewis, Andrew Wright	Pronto-Quinvy (BMI)
Whole Lotta Love	Wonderband (Atco)	87	Led Zeppelin (Atlantic)	4—1970	Jimmy Page, Robert Plant, John Paul Jones, John Bonham	Superhype (ASCAP)
Working My Way Back To You	Spinners (Atlantic)	2	Four Seasons (Philips)	9—1966	Sandy Linzer, Denny Randell	Screen Gems EMI-Seasons Four (BMI)
Yes, I'm Ready	Teri deSario & KC (Casablanca)	2	Barbara Mason (Arctic)	5—1965	Barbara Mason	Dandelion (BMI)
You've Lost That Lovin' Feelin'	Long John Baldry (EMI-America)	89	Righteous Brothers (Philles)	1—1965	Phil Spector, Barry Mann, Cynthia Weil	Screen Gems EMI (BMI)
You've Really Got A Hold On Me	Eddie Money (Columbia)	72	Smokey Robinson & the Miracles (Tamla)	8—1963	Smokey Robinson	Jobete (ASCAP)

MILLION PLUS PERFORMANCE STANDARDS

**STRANGER ON THE SHORE
YOU YOU YOU
IT'S NO SIN**

ON THE WAY

BLACK IS BLACK
A LITTLE BIT OF SOAP
TWIST AND SHOUT
I'M YOURS
THE MAN WITH THE BANJO
TELL HIM (HER)
MY WORLD
SWEET TALKING GUY
MY ONE AND ONLY LOVE
HANG ON SLOOPY
HERE IN MY HEART
CRY BABY
I'M SORRY
YOU'RE BREAKING MY HEART

**ROBERT MELLIN
MUSIC PUBLISHING CORP.
SHERWIN
MUSIC PUBLISHING CORP.**

1841 Broadway, New York, N.Y. 10023
(212) 757-3287

Oldies Still Goldies

• Continued from page P-16

Jobete has also been served by the success of singles by Motown's Bonnie Pointer. Says Lowy: "A record like 'Heaven Must Have Sent You' (by the Elgins) was not as big as 'I Can't Help Myself' (by the Four Tops), but Bonnie's hit has helped make it a very important copyright."

Irwin Schuster, president of Chappell, acknowledges that producers often have to be sold on the idea of doing an oldie. "Most times a producer will be looking for something that's new," he says. "But there are two kinds of 'new.' A song like 'Nevertheless' may be new to Anne Murray's audience, just as 'September Song' may be new to Willie Nelson's following.

"There's always opposition to doing an old song," says Schuster, "whether it's from 1972 or 1942. You have to show them, push them and send out samplers."

Chappell recently pressed more than 1,000 copies of two double-disk sets containing snippets of its top copyrights. They're useful, Schuster says, both to get songs recorded and placed in ads, films and tv projects. Chappell's songs now being revived via national tv spots include "I'm Gonna Wash That Man (Gray) Right Out Of My Hair," a Rodgers & Hammerstein evergreen currently used by Loving Care; and "Make (Bake) Someone Happy," a chestnut by Jule Styne, Betty Comden and Adolph Green, recently picked up by Betty Crocker.

Ron Dante, who's coproduced all of Barry Manilow's albums, says that it was hearing "I Don't Want To Walk Without You" around the house when he was growing up that made Manilow want to cut the tune for his current "One Voice" LP. It's only the second oldie the singer has recorded, following "My Baby Loves Me," a Holland-Dozier-Holland tune which was a hit for Martha & the Vandellas.

"We wanted to modernize it and give it a whole new arrangement," Dante says. "We tried updating all the changes but it sounded terrible. The melody just didn't sound right with other chords underneath it. So we wound up using all of Jule Styne's changes and just gave it a shuffle and a couple extra key changes."

One of the more interesting cover situations is with Arista's G.Q., which had a hit with Billy Stewart's "I Do Love You" on its first album and is now hot on the charts with another song from the Stewart catalog, "Sitting In The Park."

"When we were putting our first album together," says keyboardist Herb Lane, "we were looking for a nostalgia-type tune to do. We choose Billy, because at that time nobody had become involved with his tunes."

"Billy had a percussive way of singing; he chopped words in a style similar to our lead singer Rhim LeBlanc. So we sat down with his old 45s and picked them apart and tried to

make them fit our sound. We kept the same intro and stuck closely to the melodyline, but varied the harmony and turned one or two phrases our way."

Lane says G.Q. will probably cut another oldie on its next album, but it will most likely turn to a new source of material.

Given that the sources of material for 1979-80 remakes have already ranged from T. Rex to Harry James and from the Monkees to Led Zeppelin, the group and others like it have rich variety of tunes to choose from.

In the three weeks since Billboard's special survey listing the 50 remakes to crack the Hot 100 in 1979-80 went to press (see page 17), six more oldies have jumped on the Hot 100. And several of these songs are true warhorses, having been chart hits four, five and even six times in the rock era.

Mickey Gilley's "Stand By Me" on Epic is the sixth version of that classic to hit the Hot 100. The tune, by Leiber & Stoller and Ben E. King, is best known as a number four hit for King on Atco in 1961.

Gilley's version on Full Moon/Asylum is the first single from the "Urban Cowboy" soundtrack. The song is published by BMI's Rightsong/Trio/ADT.

The Spinners' "Cupid" is the fifth rendering of that Sam Cooke chestnut to hit the charts. Cooke had a number 17 hit with it on RCA in 1961.

The Spinners' version on Atlantic is done in a medley with Michael Zager's "I've Loved You For A Long Time," just as "Working My Way Back To You," the group's previous hit, was blended with a bit of original material, "Forgive Me Girl."

"Cupid" is published by BMI's Kags/Sumac.

The Blues Brothers, also on Atlantic, return to the oldies mill that by tackling "Gimme Some Lovin'," the rock classic by Stevie Winwood, Muff Winwood and Spencer Davis.

The tune, published by BMI's Island Music, hit number seven in 1967 for the Spencer Davis Group on UA.

Another tune to hit the charts for the fourth time in the last few weeks is "One Fine Day" by Carole King and Jerry Goffin. The song reached number five for the Chiffons on Laurie in 1963, number 66 for Rita Coolidge on A&M in 1979.

King's own version of the song on Capitol cracking the charts on the heels of Coolidge's hit makes "One Fine Day" one of only two oldies to have received two charted remakes in 1979-80. The other: "Remember (Walkin' In The Sand)."

The Tourists' "I Only Want To Be With You" on Epic is the third version of that song to dent the chart. It's been a number 12 hit twice: for Dusty Springfield on Philips in 1964 and for the Bay City Rollers on Arista in 1976. The song, written by Hawker and Raymonde, is published by ASCAP's Chappell.

Kim Carnes' "More Love" on EMI-America is the second rendering of that Smokey Robinson tune to hit the pop charts. Robinson & the Miracles took the tune to number 23 in 1967 for Tamla. ASCAP's Jobete publishes. Billboard

**In any discussion
involving the most
successful German
publishing companies
ROBA MUSIC
will invariably be
mentioned.**

**ROBA MUSIC • Rolf Baierle
Feldbrunnenstr.50
2 Hamburg 13
Tel.: 040-44 50 86
telex: 02 173377 roba d**

RCA PUBLISHING INTERNATIONAL

↑
truly

Buddy McCluskey, Ediciones Musicales Relay Saic, **Argentina** • Barry Kimberley, Associated Music Pty. Ltd., **Australia** • Carl Vos, RCA S.A., **Belgium** • Omar Jundi, Editora Musical RCA Ltda., **Brazil** • Jack Feeney, Sunbury/Dunbar Music Canada Ltd., **Canada** • John Merritt, Sunbury Music Ltd., **England** • Michel Larmand, RCA S.A., **France** • Peter Ingwersen, Cyclus Musikverlage GmbH, **West Germany** • Tony Berk, Amsterdam Marathon Music Publishing B.V., **Holland** • Mario Cantini, RCA Gruppo Editoriale, **Italy** • Katsuma Kato, Global Music Publishing Corp., **Japan** • Juan del Rey y Lenero, Editorial Mexicana de Musica S.A. de C.V., **Mexico** • Antonio Martinez, Ediciones Musicales RCA, **Spain** • Jeanne McCafferty, RCA Publishing International, **New York, U.S.A.**

P-20 *Stays in The Black*

• Continued from page P-6

been in bookstores for two years. "Twenty other publishers are selling our products, too," he says, including G. Schirmer and Hal Leonard—who take the line into stores Cherry Lane doesn't usually service, such as organ and piano outlets. Reciprocally, Cherry Lane sells the G. Schirmer line.

The company promotes its sheets and books through salespeople contacting jobbers, distribution of support material to retailers, and by catalogs and convention displays.

Like most major publishers of print music, Cherry Lane sells both to jobbers and to retailers. It is particularly sensitive, though, to the belief common among jobbers that they are in competition with their own suppliers. Explains Keiser, "We stress the jobbers, and we support them. We list them in our catalogs and encourage retailers to buy from them."

Columbia Pictures Publications calculates that its total sales this calendar year are up 8% to 10% over last year. Frank J. Hackinson, Columbia's vice president, says his cover prices have been upped no more than 2%. He attributes low overhead and improved inventory control with keeping prices in line.

According to Hackinson, Columbia's top folios include "Damn the Torpedos" (\$7.95), "Evolution" (\$7.95), "Jack-rabbit Slim" (\$7.95), "Secret Life of Plants" (\$8.95), and "You Light Up My Life and Star Wars Plus 24 Solid Gold Hits" (\$3.95 to \$5.95, depending on arrangement). In mid-April, Hackinson says, Columbia's sheets covered more than 30% of Billboard's "Hot 100."

In instructional music sales, Hackinson reports a brisk market for the Dan Coates (piano) and Mark Laub (organ) series.

Now in its ninth year of business, Columbia has developed several outlets, among them record clubs, record stores, full-line music stores, and bookstores. Columbia's advertising director Robb Murchison says his company is trying to develop music publications particularly suited to the bookstore market.

Steve Cotler, general manager for Big 3 Music, says sales are up 20% over last year. He estimates, though, that only about 4% of that jump is due to higher cover prices. "We've increased cover prices by about \$1 on our new books," he says. The economy, he adds, has not cut down on the number of units being published. "We're just as active as ever."

Describing Big 3 as "basically a mixed folio company," Cotler says "we're looking for melodic songs that have lasting value—we want to put our songs into many books." Big 3's big-sellers range from "Eat to the Beat" (\$6.95) to "The Legit Fake Book" (\$25). Hot sheets include "Call Me," the Blondie

hit, and Debbie Boone's "Are You On The Road To Lovin' Me Again."

Cotler says that his company has tripled its promotional budget. "We're spending much more on in-store activity and working more closely with dealers and jobbers." When the road companies of "Annie" played Phoenix and Philadelphia, Cotler explains, Big 3 had salesmen in those cities two weeks in advance of the play's opening to set up posters and window displays to feature the accompanying printed music. Stores which carry the Big 3 line are provided with bag stuffers and counter circulars.

Sales are "holding up" at Theodore Presser, according to company president Arnold Broido. And that's pretty good, he thinks, considering the fact that last year's sales were helped mightily by the unexpected success of "Music Box Dancer." Broido declines to single out particular bestsellers this year. "It's a mix. We've got several good folios going."

Broido says his company is looking into the prospects of publishing specialty music books. One already underway will be issued to celebrate the 150th anniversary of the Mormon Church.

As Broido sees it, inflation is making some inroads into the print business. "Everything is going up as it comes up for reprint. And we're in the process of examining the practice of keeping salesmen on the road. I would guess we'll put a lot more emphasis on phone selling."

Because it is an old and established firm—dating back to 1783—Presser is concerned with preserving what Broido calls "serious music." There are, he maintains, "very few serious publishers left. We look for music that makes some contribution. We publish scores for string quartets and operas because we think they must be captured." Educational music is a significant part of Presser's sales.

Distributor Ron Ravitz has a slightly more dyspeptic view of the print business than the publishers he serves. As president of Controlled Sheet Music and Music of the Month, Ravitz is involved in providing print to both full-line music stores and to music racks in department stores. "Our volume remains about the same this year as last, but we showed an increase—largely because of the huge increase in cover prices."

Ravitz says it's common for the price of a book to jump from \$4.95 to \$7.95 or from \$6.95 to \$10.95. "Even though the times are inflationary, I think it's being overdone in our industry," he adds.

Lamenting what he perceives as a decline in quality of movie music, Ravitz says he found nothing encouraging in this year's Academy Award nominees for best song. "There's nothing strong like there used to be when it could carry you for a whole year." He says the trend is away from disco music, but that there are "lots of calls" for old titles.

Ravitz is encouraged by the size of the educational market.

(Continued on page P-22)

A Billboard Spotlight

JUNE 7, 1980 BILLBOARD

**WE SALUTE THE ATLANTA SONGWRITERS
WHO HAVE CONTRIBUTED SO MUCH
TO THE SUCCESS OF ...**

**The
Lowery
Group**
of Music Publishing
Companies



Cream Publishing Group
HOME OF:

- EAST MEMPHIS MUSIC (BMI)
- BIRDEES MUSIC (ASCAP)
- DEERWOOD MUSIC (BMI)
- CHURN MUSIC (ASCAP)
- JEC PUBLISHING (BMI)
- FI MUSIC (ASCAP)
- BUTTER MUSIC (BMI)

- Al Bennett / President
- Bob Todd / Vice-President, Director of Publishing
- Bobby Weiss / Vice-President, Director of International
- Allan Rider / General Professional Manager
- Marty Sadler / Professional Manager
- Murray Sporn / New York Representative
- Randy Kawahara / Publishing Administrator



8025 MELROSE AVENUE □ HOLLYWOOD, CALIFORNIA 90046 □ (213) 655-0944
CABLE ADDRESS: BENNCO HOLLYWOOD □ TELEX 696182

CURRENT CHARTS

"BUT I LOVE YOU"

**GREAT SONG
TWO BEAUTIFUL ARTISTS:**

PHYLLIS HYMAN
ARISTA #AL9509

WILBERT LONGMIRE
TAPPAN ZEE/COLUMBIA #JC36342



Niko Joel Anducic, President
Roads of Music Publishing Corp.
350 Seventh Avenue, Suite 1201
New York, NY 10019
Telephone (212) 582-1250/Telex 92-6444

Behind every
great songwriter
is a great publisher.

We have both.

ASCAP
We've Always Had The Greats

For forty-nine years
SESAC *and Publishers*
have been synonymous



OKLAHOMA!

PALACE THEATRE, NEW YORK

Original Cast Album RCA RED SEAL

THE KING AND I

Now in its 52nd week at the LONDON PALLADIUM

Original Cast Album RCA RED SEAL

WILLIAMSON MUSIC, INC.

Stays in The Black

• Continued from page P-20

He maintains there is a conflict of interest between full-time distributors and publishers who act as their own distributors in certain areas. "It's still a very strong part of the business. More publishers are doing it now."

Ravitz was one of the founders of Music Jobbers of America last year. The group's purpose is to promote the print music industry by bringing together retailers, jobbers, and publishers. According to Linda Press, sales manager for Controlled Sheet Music and MJA's industry relations adviser, the association is currently conducting a membership drive. Columbia Pictures Publications, she notes, recently joined.

Press says MJA has plans for coop advertising campaigns and for sponsoring basic market research. The group will hold its annual meeting in Chicago in June. George Biello, of Charles Dumont & Sons, is the group's president.

(The Music Jobbers of America's mailing address is P.O. Box 2810, Cherry Hill, NJ 08034.)

The retailers of sheet and folio music surveyed seem basically satisfied with the direction their business is taking.

Margaret Rusher is the print music buyer for C&S Music, a three-store chain in Ft. Worth. Although her stores carry no records, tapes, or blank tapes, Rusher says print music sales are up. "Country music is coming up again. Disco is going down."

She says that print buying isn't peculiar to any age group since her stores stock everything from pop to old standards. She says jobbers generally provide better service than publishers.

Charles Staley buys music for the mammoth Woolworth-Woolco chain. He reports that sales are up 40% this year and attributes it to a combination of higher prices, more units sold, and more stores involved in the selling. He says the individual stores have not enlarged their display areas for sheets and folios.

Any promotion of these musical wares, Staley says, he leaves to the distributors. He adds that he is satisfied with the service he gets from distributors and that returns are not a major problem.

All told, the print music business in America appears to be in an enviably good state of economic health. Billboard

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Design: Richard Ikkanda. Illustration: Tim Alt.



SUSAN MC CUSKER
 JERRY LOVE
 MICHAEL ZAGER

Love-Zager Productions Inc.

Sumac Music Inc. (BMI) Louise-Jack Publishing Inc. (ASCAP)

1697 Broadway Suite 1209 New York, N.Y. 10019
 (212) 246-0575 Telex: 422051/SUMAC

Music Publishing

• Continued from page P-1

ing. This is, as Chuck Kaye, president of Irving/Almo Rondor puts it, the "integration" of writers of differing publishing entities. The thesis here is that despite the need to split the publishing pie, this can lead to better songs at a time when the throwaway album cut can no longer face up to the economic necessity of making every session count.

Publishers today, of course, are no strangers to split copyrights—the newer wrinkle is they are coming about as a result of creative needs, not merely the desire of writers to maintain a share of publishers' 50% income stake in a song.

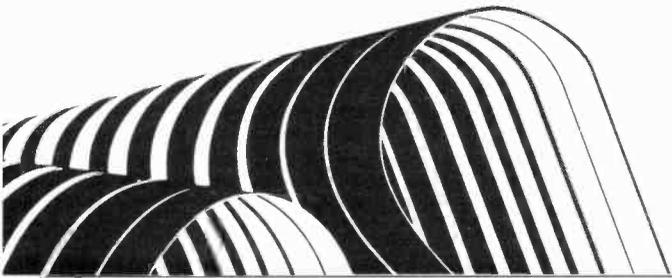
Economically, many publishers are finally reaping the rewards of their international scope—some of whom have spent years developing this area for what they correctly projected as a key area of income. A case in point is United Artists Music, which now claims its international business represents 50% of its income; and one of the reasons Warner Bros. Music met the challenge of the U.S. mechanical dip—averaging 15% to 25% in 1979—was its strength abroad, represented by a 50% increase in performance income last year. Famous Music, too, claims its global gross equals domestic income.

Other aspects of publishing well-being can be uncovered in sheet music and folios and the mammoth usage of established copyrights as jingles. Challenging, though, as far as print is concerned is to reverse a slackening in "easy-play" folios which has arisen particularly in the organ field. Easy-play has apparently failed to make the consumer continue with his musical education. Thus far, it has apparently not been stimulating enough.

The '80s? Fresh new exposure of music through videotape and videodisk. The likely birth of a true digital recording. The power of music, as someone put it, to "give hope to our dreams and soften our disappointments." They all point to the continuing demand of what music publishing has to offer.

Billboard

Irv Lichtman is Billboard's Publishing Editor.



If you wanna make
your **F**avourites
into **D**eutsch Marks
come to **H**amburg

...ready for the 80's

FRANCIS, DAY & HUNTER GMBH

Harvesthuder Weg 21, 2000 Hamburg 13

Tel.: (040) 443061-65

The International World of Dick James Music

IT'S LIKE WE NEVER SAID

GOODBYE

by Roger Greenaway/Geoff Stephens

Recorded by Crystal Gayle

C'EST TA CHANSON

(Your Song)

by Elton John/Bernie Taupin

Recorded by Michel Delpech

CARRIE

by Terry Britten/

B A Robertson

Recorded by Cliff Richard

(USA and Canada only)

The Concept Album

TELL ME ON A SUNDAY

by

Andrew Lloyd-Webber/Don Black

featuring the hit single

TAKE THAT LOOK OFF YOUR FACE

Recorded by Marti Webb

I'LL PUT YOU TOGETHER AGAIN

(from Dear Anyone)

by Don Black/Geoff Stephens

Recorded by Hot Chocolate

We are proud to represent internationally the works of Johnny Guitar Watson, Andy Adams, Andy Mendelson, Kongride Music Limited, The Yamaha Music Foundation

HEARTBREAKER

by Geoff Gill/Cliff Wade

Recorded by Pat Benatar

CANDLE IN THE WIND

by Elton John/Bernie Taupin

Recorded by Udo Lindenberg

DERNIERE NUIT D'UNE EGLISE NOIRE

(I'll Put You Together Again)

from the concept album

'Dear Anyone'

by Don Black/Geoff Stephens

Recorded by Gerard Lenorman

Dick James Music Inc.
Suite 400, 119 West 57th Street,
New York, NY 10019
Tel: (212) 581 3420

Dick James Music Limited,
James House, 5 Theobalds Road,
London WC1X 8SE. Tel: 242 6886
Cables: DEJAMUS LONDON WCI.
Telex: 27135 DEJAMUS LONDON

Dick James Music (France)
20 Rue de Cirque,
Paris 8, France.
Tel: 266 6942

COMING THIS CHRISTMAS PARAMOUNT PICTURES

AND
WALT DISNEY PRODUCTIONS
PRESENT

POPEYE

WITH
11 ORIGINAL SONGS BY
HARRY NILSSON

Copyright © MCLXXX by Paramount Pictures Corporation and Walt Disney Productions. All Rights Reserved.

GW

FAMOUS MUSIC PUBLISHING COMPANIES
1 Gulf+Western Plaza New York, NY 10023

Organizations Lend

• Continued from page P-4

much more than just royalties for their broadcast performances. Seminars, workshops, prizes, awards and other incentives and rewards for creativity come from ASCAP, BMI and SESAC.

Officials of the performance groups note that many beneficiaries of the programs have gone on to secure publishing and recording deals, and win awards ranging from the American Song Festival to the Pulitzer Prize.

ASCAP's songwriter workshops have been held from coast to coast and have centered on such music forms as pop, disco, theater, jazz, films/television and symphony and concert. The workshop panelists who share their knowledge and evaluate the work of the participants include such figures as Charles Strouse, composer of "Bye Bye Birdie," "Applause" and "Annie;" jazz great Billy Taylor; and Broadway's Stephen Sondheim.

ASCAP's standard and pop awards panel dishes out monies (over and above royalties) to ASCAP members "whose works have a unique prestige value for which adequate compensation would not otherwise be received and to writers whose works are performed substantially in media not surveyed by ASCAP."

Nearly \$1 million in these cash grants were granted in the past year.

Other ASCAP ventures include a competition for outstanding law school essays on copyright law, awards to orchestras for "adventuresome programming of contemporary music," various grants and scholarships to educational institutions and students, the Deems Taylor Awards to journalists, and the newest prize, the Howard Connors Broadcast Award—\$1,000 presented annually to a deserving student of communications.

BMI started giving awards to student composers involved in concert music in 1951, and the program continues in full bloom now. The awards, ranging from \$500 to \$2,500, have prompted many a writer to bigger and better things. BMI saw 18 Pulitzer Prize winners to emerge from its various workshops and awards programs.

The musical theater workshop, in beginner, intermediate and advanced levels, pairs off composers and lyricists to create songs that are judged by an audience of their peers, and Lehman Engel (who, as a conductor of Broadway musicals, is a peer to few).

Among the graduates of these BMI workshops is Edward Kleban, who gained a Pulitzer for writing the lyrics of the highly successful show "Chorus Line." Surprisingly, there is no charge for those lucky persons selected for this workshop

(Continued on page P-28)

A New Prestigious Award!

At the beginning of this year Stig Anderson Publishing Group established a new award to be presented to composers and publishers of songs that reach a No. 1 position in the Scandinavian countries.

In spite of the award's short existence it has already been presented to the following:

Alan Tarney and ATV Music Ltd. for
WE DON'T TALK ANYMORE

Frank Zappa and Munchkin Music for
BOBBY BROWN

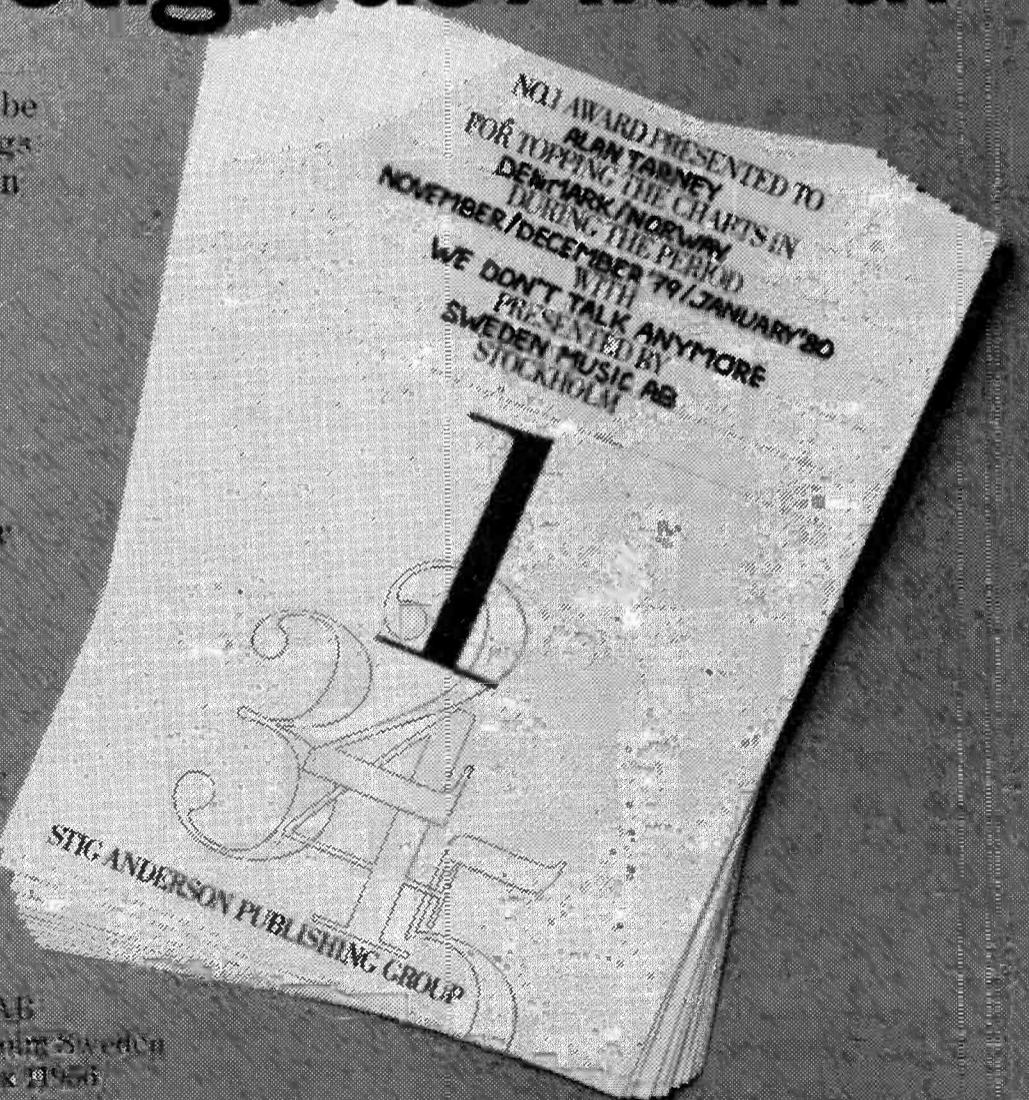
Frank Farian, Reyam and For Musikverlag for
OCEANS OF FANTASY

Pierre Karner, Johnny Reimar and Dutchy
Publishing for
JUL I SMÖLFELAND
(CHRISTMAS IN SMURFLAND)

Layng Martine, Jr. and Ray Stevens Music for
I'M IN LOVE ALL OVER AGAIN

Ralph Siegel, Bernd Meininger, R. Reiman
and Edition Meridian Ralph Siegel for
VOLGA (MOSKAU)

Stig Anderson Publishing Group • Sweden Music AB
Bändersgatan 1 • P.O. Box 26472 • S-10411 Stockholm Sweden
Phone 112020 • Cable Address: Swedenmusic • Telex 21956





PERREN-VIBES
MUSIC, INC.

"HITS ARE OUR BUSINESS"

Copyright Conventions

Copyright conventions are instruments whereby international protection of creative works are organized.

This is a general roundup of the status involving four copyright conventions.¹ From left below, the Berne Union; second, the Universal Copyright Convention; the Rome Convention; and the Geneva Convention of Piracy. All data is as of Jan. 1, 1980.

¹In some instances, particularly with the Berne Union members, exhaustive footnotes are

available. A source for detailed information on world publishing organizations is the Confederation International de des Societes d'Auteurs & Compositeurs, 11 Rue Keppler, 75116 Paris. Tel: 720.5937/22.52. Cable: INTERAUTEURS.

Other sources of information and background include "This Business of Music," Billboard Publications, Inc., chapter 32 and various appendixes, the Director General of the United Nations Educational, Scientific and Cultural Organization and the U.S. Copyright Office, Library of Congress, Washington, D.C. 20559.

COUNTRY	BERNE			UNIVERSAL		ROME	GENEVA
	CLASS	Date on which membership in the Union took effect	Latest Act by which the State is bound and date on which the ratification of or accession to such Act became effective S = Substance A = Administration	Entry into force		Entry into force	Entry into force
				Text of 1952	Text of 1971		
Algeria.....				8/28/73	7/10/74		
Andorra.....				9/16/55			
Argentina.....	IV	6/10/67	6/10/67	2/13/58			6/30/73
Australia.....	III	4/14/28	3/1/78	5/1/69	2/28/78		6/22/74
Austria.....	VI	10/1/20	S 10/14/53 A 8/18/73	7/2/57		6/9/73	
Bahamas.....	VII	7/10/73	S 7/10/73 A 1/8/77	12/27/76	12/27/76		
Bangladesh.....				8/5/75	8/5/75		
Belgium.....	III	12/5/1887	S 8/1/51 A 2/12/75	8/31/60			
Benin.....	VII	1/3/61	3/12/75				
Brazil.....	III	2/9/22	4/20/75	1/13/60	12/11/75	9/29/65	11/28/75
Bulgaria.....	VI	12/5/21	12/4/74	6/7/75	6/7/75		
Cameroon.....	VI	9/21/64	S 10/10/74 A 11/10/73	5/1/73	7/10/74		
Canada.....	III	4/10/28	S 8/1/31 A 7/7/70	8/10/62			
Central African Republic.....	VII	9/3/77	9/3/77				
Chad.....	VII	11/25/71	S 11/25/71 A 11/25/71				
Chile.....	VI	6/5/70	7/10/75	9/16/55		9/5/74	3/24/77
Colombia.....				6/18/76	6/18/76	9/17/76	
Congo.....	VII	5/8/62	12/5/75			5/18/64	
Costa Rica.....	VII	6/10/78	6/10/78	9/16/55	3/7/80	9/9/71	
Cuba.....				6/18/57			
Cyprus.....	VI	2/24/64	2/24/64				
Czechoslovakia.....	IV	2/22/21	11/30/36	1/6/60		8/14/64	
Democratic Kampuchea.....				9/16/55			
Denmark.....	IV	7/1/03	6/30/79	2/9/62	7/11/79	9/23/65	3/24/77
Ecuador.....				6/5/57		5/18/64	9/14/74
Egypt.....	VII	6/7/77	6/7/77				4/23/78
El Salvador.....				3/29/79	3/29/79	6/29/79	2/9/79
Fiji.....	VII	12/1/71	S 12/1/71 A 3/15/72	10/10/70		4/11/72	4/18/73
Finland.....	IV	4/1/28	S 1/28/63 A 9/15/70	4/16/63			4/18/73
France.....	I	12/5/1887	S 10/10/74 A 12/15/72	1/14/56	7/10/74		4/18/73
Gabon.....	VII	3/26/62	6/10/75				
German Democratic Republic.....	IV	12/5/1887	2/18/78	10/5/73			
German Federal Republic.....	I	12/5/1887	S 10/10/74 A 1/22/74	9/16/55	7/10/74	10/21/66	5/18/74
Ghana.....				8/22/62			
Greece.....	VI	11/9/20	3/8/76	8/24/63			
Guatemala.....				10/28/64		1/14/77	2/1/77
Haiti.....				9/16/55			
Holy See.....	VII	9/12/35	4/24/75	10/5/55			7/18/77
Hungary.....	VI	2/14/22	S 10/10/74 A 12/15/72	1/23/71	7/10/74		5/28/75
Iceland.....	VI	9/7/47	9/7/47	12/18/56			
India.....	IV	4/1/28	S 10/21/58 A 1/10/75	1/21/58			2/12/75
Ireland.....	IV	10/5/27	S 7/5/59 A 12/21/70	1/20/59		9/19/79	
Israel.....	VI	3/24/50	S 8/1/51 A 1/29/70 A 2/26/70	9/16/55			5/1/78
Italy.....	III	12/5/1887	11/14/79	1/24/57		4/8/75	3/24/77
Ivory Coast.....	VI	1/1/62	S 10/10/74 A 5/4/74				
Japan.....	II	7/15/1899	4/24/75	4/28/56	10/21/77		10/14/78
Kenya.....				9/7/66	7/10/74		4/21/76
Laos.....				9/16/55			

COUNTRY	BERNE			UNIVERSAL		ROME	GENEVA
	CLASS	Date on which membership in the Union took effect	Latest Act by which the State is bound and date on which the ratification of or accession to such Act became effective S=Substance A=Administration	Entry into force		Entry into force	Entry into force
				Text of 1952	Text of 1971		
Lebanon.....	VI	9/30/47	9/30/47	10/17/59			
Liberia.....				7/27/56			
Libyan Arab Jamahiriya.....	VI	9/28/76	9/28/76				
Liechtenstein.....	VII	7/30/31	S 8/1/51 A 5/25/72	1/22/59			
Luxembourg.....	VII	6/20/1888	4/20/75	10/15/55		2/25/76	3/8/76
Madagascar.....	VI	1/1/66	1/1/66				
Malawi.....				10/26/65			
Mali.....	VII	3/19/62	12/5/77				
Malta.....	VII	9/21/64	S 9/21/64 A 12/12/77	11/19/68			
Mauritania.....	VII	2/6/73	9/21/76				
Mauritius.....				3/12/68			
Mexico.....	IV	6/11/67	12/17/74	5/12/57	10/31/75	5/18/64	12/21/73
Monaco.....	VII	5/30/1889	11/23/74	9/16/55	12/13/74		12/2/74
Morocco.....	VI	6/16/17	S 5/22/52 A 8/6/71	5/8/72	1/28/76		
Netherlands.....	III	11/1/12	S 1/7/73 A 1/10/75	6/22/67			
New Zealand.....	V	4/24/28	12/4/47	9/11/64			8/13/76
Nicaragua.....				8/16/61			
Niger.....	VII	5/2/62	5/21/75			5/18/64	
Nigeria.....				2/14/62			
Norway.....	IV	4/13/1896	S 1/28/63 A 6/13/74	1/23/63	8/7/74	7/10/78	8/1/78
Pakistan.....	VI	7/5/48	S 7/5/48 A 1/29/70 A 2/26/70	9/16/55			
Panama.....				10/17/62			6/29/74
Paraguay.....				3/11/62		2/26/70	2/13/79
Peru.....				10/16/63			
Philippines.....	VI	8/1/51	8/1/51	11/19/55			
Poland.....	V	1/28/20	11/21/35	3/9/77	3/9/77		
Portugal.....	V	3/29/11	1/12/79	12/25/56			
Romania.....	V	1/1/27	S 8/6/36 A 1/29/70 A 2/26/70				
Senegal.....	VI	8/25/62	8/12/75	7/9/74	7/10/74		
South Africa.....	IV	10/3/28	S 8/1/51 A 3/24/75				
Soviet Union.....				5/27/73			
Spain.....	II	12/5/1887	S 10/10/74 A 2/19/74	9/16/55	7/10/74		8/24/74
Sri Lanka.....	VII	7/20/59	S 7/20/59 A 9/23/78				
Suriname.....	VII	2/23/77	2/23/77				
Sweden.....	III	8/1/04	S 10/10/74 A 9/20/73	7/1/61	7/10/74	5/18/64	4/18/73
Switzerland.....	III	12/5/1887	S 1/2/56 A 5/4/70	3/30/56			
Thailand.....	VI	7/17/31	7/17/31				
Togo.....	VII	4/30/75	4/30/75				
Tunisia.....	VI	12/5/1887	8/16/75	6/19/69	6/10/75		
Turkey.....	VI	1/1/52	1/1/52				
United Kingdom.....	I	12/5/1887	S 12/15/57 A 1/29/70 A 2/26/70	9/27/57	7/10/74	5/18/64	4/18/73
United States of America.....				9/16/55	7/10/74		3/10/74
Upper Volta.....	VII	8/19/63	1/24/76				
Uruguay.....	VII	7/10/67	12/28/79			7/4/77	
Venezuela.....				9/30/66			
Yugoslavia.....	V	6/17/30	9/2/75	5/11/66	7/10/74		
Zaire.....	VI	10/8/63	1/31/75				11/29/77
Zambia.....				6/1/65			

Still another convention not mentioned in the above chart is the one relating to satellite transmitted program-carrying signals convened in Brussels, May 21, 1974. Contracting nations, deposit date and entry into force date for the five members: German Federal Republic (5-25-79/8-25-79); Kenya (1-6-76/8-25-79); Mexico (3-18-76/8-25-79); Nicaragua (12-1-75/8-25-79); Yugoslavia (12-29-79/8-25-79).

Governing bodies and intergovernmental committees:
BERNE UNION

On January 1, 1980, the membership of the governing bodies of the Berne Union:
Assembly: Australia, Austria, Bahamas, Belgium, Benin, Brazil, Bulgaria, Cameroon, Canada, Central African Republic, Chad, Chile, Congo, Costa Rica, Denmark, Egypt, Fiji, Finland, France, Gabon, German Democratic Republic, Germany (Federal Republic of), Greece, Holy See, Hungary, India, Ireland, Israel, Italy, Ivory Coast, Japan, Libyan Arab Jamahiriya, Liechtenstein, Luxembourg, Mali, Malta, Mauritania, Mexico, Monaco, Morocco, Netherlands, Ni-

ger, Norway, Pakistan, Portugal, Romania, Senegal, South Africa, Spain, Sri Lanka, Suriname, Sweden, Switzerland, Togo, Tunisia, United Kingdom, Upper Volta, Uruguay, Yugoslavia, Zaire (60).

Conference of Representatives: Argentina, Cyprus, Czechoslovakia, Iceland, Lebanon, Madagascar, New Zealand, Philippines, Poland, Thailand, Turkey (11).

Executive Committee: ORDINARY MEMBERS: Austria, Belgium, Cameroon, Canada, German Democratic Republic, Hungary, India, Mexico, Spain, Sri Lanka, Switzerland, Tunisia, United Kingdom, Upper Volta, Zaire (15). ASSOCIATE MEMBERS: Argentina, Czechoslovakia, Turkey (3).

UNIVERSAL

The three Protocols annexed to the Convention were ratified, accepted or acceded to separately; they concern: (1) the application of the Convention to the works of stateless persons and refugees, (2) the application of the Convention to the works of certain international organizations, and (3) the effective date of instruments of ratification or acceptance of or accession to the Convention. For detailed

information in this respect, and as to notifications made by governments of certain Contrasting States concerning the territorial application of the Convention and the Protocols, see the *Copyright Bulletin*, quarterly review published by Unesco.

On January 1, 1980, the membership of the Universal Intergovernmental Committee established by Article XI of the Convention: Algeria, Australia, Brazil, Costa Rica, France, Germany (Federal Republic of), India, Israel, Japan, Mexico, Netherlands, Senegal, Soviet Union, Sweden, Tunisia, United Kingdom, United States of America, Yugoslavia (18).

ROME

On January 1, 1980, the membership of the Intergovernmental Committee established under Article 32 of the Rome Convention: Austria, Brazil, Colombia, Czechoslovakia, Denmark, Ecuador, Fiji, Mexico, Niger, Paraguay, Sweden, United Kingdom (12).

Organizations Lend

• Continued from page P-24

that also receives the close attention of Alan Becker of BMI, New York.

From its million performance songs that garner extra pay and plaques for its writer and publisher members, to its national pop, soul and country awards presentations, BMI strives to give extra credence and cash to its exceptional songs written by exceptional writers and published by exceptional publishers, not necessarily in that order.

Similar to such ASCAP stalwarts as Gerald Marks who caress the college circuit, BMI sends its top officials out into the arcane environment of academia.

BMI's president Ed Cramer teaches at New York Univ. and the New School For Social Research. Russ Sanjek, the venerable and knowledgeable public relations chief of BMI, is on the board of the Institute of Black Music Studies at Fisk Univ. in Nashville, and has lectured at Yale, Columbia, Vanderbilt and Belmont. Other BMI biggies are quick to join the speaking brigade.

SESAC also sends out its best to the seminar circuit. Among the favorites are Vincent Candilora, East Coast director of affiliation; Rick Weiser, director of West Coast operations; and Dianne Petty, director of country music in Nashville.

In the last year, SESAC started its Society of University Composer Awards, presenting two awards, with two more planned for this fall.

And SESAC's awards boost country music greats in Nashville each October.

Then there's the National Academy of Popular Music, headed by Sammy Cahn. The 11-year old organization votes for talents to be elected to its Songwriters Hall of Fame with eventual incarnation into the group's museum at One Times Square in New York. And there's the National Music Council, made up of many music organizations, that lobbies in Washington for critical copyright revision.

Nashville Songwriters Assn. International is another organization that has gone from workshops to Washington on behalf of songcrafters. A weekly workshop brings together songwriters who have made it and those who haven't.

A self-critique is immediately requested, teaching the value of re-writing (a lost science to many fledgling writers). Then the writers learn how to present their material, and themselves, to a publisher.

The 1,500-member NSAI claims writers and publishers from as near as Tennessee and as far away as Taiwan. It has taken its seminars away from Nashville into such locales as Kansas City where it merged a radio station, moderator, three writers of differing styles, representatives of the three performance rights organizations and Maggie Cavender, execu-

tive director of the group, in a stimulating songwriting seminar.

The Nashville organization sponsors an annual hall of fame banquet and its songwriter achievement awards that spotlight the best in old and new talents. Cavender insists the future is bright: "The younger people are coming in dedicated to their craft and totally aware of what they must go through to be successful—and they're sticking with it."

A clearinghouse of creativity. A good name for Songwriters Resources and Services in Los Angeles. It's not a household word, and plans to correct that condition by initiating an industry fund-raising drive to inform the music business of its existence. Growth, possibly enlarged quarters and more comprehensive coverage is desired by this organization that would also like to see an eventual coalition of songwriter groups.

Regular meetings in Los Angeles and San Francisco are bolstered by periodic sessions in Atlanta, Nashville, Monterey and Santa Cruz.

Besides the 3,500 forum members nationwide, SRS, founded by Helen King, also registers songs for less than half the price of a U.S. copyright. "We try to de-mystify the business," explains Billy James, project coordinator. For the \$30 fee, "they buy our brains." A good going price for gray matter.

Forums, workshops, one-on-one counseling and legal panels are further SRS projects.

Among the scores of regional songwriters groups stands tall the Atlanta Songwriters Assn. One of that group's latest ventures was a song evaluation workshop. Songwriters gained the opportunity to have their original works critiqued by such song pros as Len Chandler and John Braheny, co-founders of the Alternative Chorus Songwriters Showcase and Doug Thiele, president of Songwriters Resources and Services.

The newest major group to take up the banner of publishers could become one of the biggest, judging from the caliber of names on its steering committees. They represent some of the giant names of the American publishing industry.

"Our main purpose is one of education," states Herb Eisman, president of 20th Century Fox Music Publishing Group, a member of the steering committee for the Organization of Creative Music Publishers.

Established last fall by a group of publishers who "felt the shrinking influence that creative music publishers have had on the music business," the organization is a foe of the "file drawer publishing companies" that seem to feel that the publisher's only function is administering the copyrights.

States an informative letter from the group: "Authors and composers are being kept from reaching their greatest potential by 'collectors' who at the same time are not performing the functions done daily by a creative music publisher."

General membership meetings, monthly seminars open to members and the industry at large, media publicity of the meetings and an organization newsletter are the initial

thrusts of the Organization of Creative Music Publishers. The benefits should go far beyond writers and publishers if the potential of the group lives up to its promise.

The new organization is typical of the active, enthusiastic, experienced combination of cause and creativity that a wide range of publisher—and writer-oriented groups are utilizing to enhance the future of those who write and publish songs.

Billboard

Europe

• Continued from page P-8

concern existing on occasional hits, and the giant company administering a pile of large catalogs, but at least in the latter, case computerization offers a way of containing staff levels. If you have around 250,000 songs it makes sense to put the titles on computer and the contracts on microfilm.

New names continue to emerge in the publishing world, but there is no parallel to the astonishing proliferation of tiny independent record labels in Britain and elsewhere that has been such a feature of the music industry in recent times. Partly this is a question of time-scale. A label can be set up, score a hit, and start making money in the space of a few weeks; for a new publisher with its first hit, it will be months before it sees any return in its own territory, maybe as much as two years before it sees any benefit from other European countries. Nor is it easy for such a publisher to achieve sudden mushroom growth; unless it has brought writers along, it must first go out and acquire some catalog.

Though there has been a very slight swing back to catalog, the tradition of performer/composer established nearly 20 years ago with the Beatles and Dylan continues to make life difficult for publishers, who put their faith in good songs and good songwriters but can't place them with recording acts who play all their own material. Fortunately for the non-performing songwriter, the general proliferation of media has opened up new avenues of exploitation. EMI Music Publishing, for instance, has a background music library of 360 albums which has proved a huge money-earner and is in process of expansion. Many television themes, steadily lucrative for their authors, come from it. Tv and radio commercials offer similar opportunities. Printed music has also become once again a worthwhile source of revenue, largely thanks to the enterprise of specialized distributors like Music Sales.

Publishers used to be stigmatized as glorified collection agencies. In the eighties it is the creative companies that will survive best in a fragmented and unpredictable music market; those who seek out and develop new acts, work their catalogs energetically, and in general fulfill their role as keepers of songwriting talent and its creations.

Billboard

Recording engineers are trained... not born.



Complete the **Multi-track Recording Technology** curriculum in one year, or earn the **B.S. Degree in Music Technology** via the Institute of Audio Research —New York University joint program.

Accelerated Summer '80 Quarter starts July 7th.
Fall '80 Quarter starts September 30th.

Write or call for brochure.



Institute of Audio Research

64 University Place, Greenwich Village, New York, N.Y. 10003
212/677-7580 or 617/423-7201

Established 1969 Licensed by New York State Department of Education

RADMUS PUBLISHING, INC.

Affiliates

MUSRAD PUBLISHING, INC. (BMI)

CELTA MUSIC, INC. (ASCAP)

LIMMO MUSIC PUBLISHING (BMI)

GENE'S MUSIC MACHINE (ASCAP)

GEN. MGR.:
MARTY FEELY

15 East 48th St.
New York, N.Y. 10017
(212) 838-8660

Hot

A.I.R.

HERB ALPERT
BRYAN ADAMS
PETER ALLEN
KIM CARNES &
DAVE ELLINGSON
JIMMY CLIFF
DAVID FOSTER
WILL JENNINGS
RICHARD KERR
JERRY KNIGHT
DAVID LASLEY
ALLEE WILLIS

JOE JACKSON
PABLO CRUISE
BRENDA RUSSELL
STYX
SUPERTRAMP
DIRE STRAITS
BOB MARLEY
BILLY PRESTON
JOAN ARMATRADING
GARY BROOKER
RICK WAKEMAN
ALAN PARSONS PROJECT

PETER FRAMPTON
JIMMY O'NEILL
SQUEEZE
R.A.F.
RON ROKER
COLIN BLUNSTONE
PHIL DENNYS
KEITH REID
MICKEY JUPP
LEN RON HANKS
ZANE GREY

Rises to the top

A L M O I R V I N G R O N D O R

HIT after HIT

we come up **GOLD**

The Mighty Three Music Group



"You'll never forget our tunes"



Nate BEST 80

ADMINISTRATORS FOR
MIGHTY THREE MUSIC

ASSORTED MUSIC

BELLBOY MUSIC

DOWNSTAIRS MUSIC

RAZOR SHARP MUSIC

ROSE TREE MUSIC

WORLD WAR THREE MUSIC

VOTED No.1 SOUL MUSIC PUBLISHER & No.8 POP MUSIC PUBLISHER 1978 & 1979

309 S. BROAD STREET, PHILADELPHIA, PA. 19107 • (215) 546-5510

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	THE ROSE Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
2	4	5	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
3	2	9	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
4	5	7	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidada, BMI)
5	6	9	SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
6	3	9	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubison, BMI)
7	16	4	MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI)
8	19	4	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
9	11	4	AGAINST THE WIND Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
10	13	6	STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
11	9	11	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
12	10	6	THEME FROM NEW YORK, NEW YORK Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
13	7	10	HEART HOTELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
14	8	11	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
15	18	5	ANSWERING MACHINE Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)
16	14	10	LUCKY ME Anne Murray, Capitol 4848 (Chappell, ASCAP)
17	15	13	DO RIGHT Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
18	17	17	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
19	12	10	I CAN'T HELP IT Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
20	20	12	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
21	29	2	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
22	25	8	WONDERING WHERE THE LIONS ARE Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
23	22	12	AFTER YOU Dionne Warwick, Arista 0498 (Sumac, BMI)
24	28	4	THE BLUE SIDE Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
25	24	9	THE SEDUCTION James Last Band, Polydor 2071 (Ensign, BMI)
26	21	12	WHEN THE FEELING COMES AROUND Jennifer Warnes, Arista 0497 (Next Stop Music, ASCAP)
27	23	26	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
28	33	4	DREAM STREET ROSE Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)
29	32	4	HAPPY TOGETHER The Captain & Tennille, Casablanca 2264 (The Hudson Bay Music Co., BMI)
30	40	3	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
31	30	9	WALKIN' ON A CLOUD B.J. Thomas, MCA/Songbird 41207 (Home Sweet Home, BMI)
32	31	7	DANCIN' LIKE LOVERS Mary MacGregor, RSO 1025 (Special, ASCAP)
33	34	5	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN Debby Boone, Warner/Curb 49176 (Southern Nights, ASCAP)
34	37	3	SHINING STAR Manhattans, Columbia (Content, BMI)
35	27	16	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jeddrah/Cass County/Red Cloud, ASCAP)
36	35	16	SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
37	26	8	HURT SO BAD Linda Ronstadt, Asylum 46624 (Elektra) (Vogue, BMI)
38	49	2	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
39	38	11	GONE TOO FAR Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)
40	36	5	DALLAS Floyd Cramer, RCA 11916 (Roiam, BMI)
41	39	9	TAKING SOMEBODY WITH ME WHEN I FALL Larry Gatlin, Columbia 1-11219 (Larry Gatlin, BMI)
42	43	3	LOVE FANTASY The Philadelphia Luv Ensemble, Pavillion/CBS 6404 (United Artists/Fischhoff, ASCAP)
43	44	4	YOU CAN COME HOME TO ME Frank Weber, RCA 11949 (Live Music, BMI)
44	45	3	BLAME IT ON THE NIGHT Terry Williams, International Artists 504 (I've Got The Music, ASCAP)
45	42	4	SOMETHING 'BOUT YOU BABY I LIKE Glen Campbell & Rita Coolidge, Capitol 4865 (Colgems-EMI, ASCAP)
46	46	4	I'M COMIN' HOME AGAIN Jose Feliciano, Ala 109 (EMP/Time Square, BMI)
47	47	2	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
48	NEW ENTRY		IT'S STILL ROCK AND ROLL TO ME Billy Joel, Columbia 1-11276 (Impulsive/April, ASCAP)
49	NEW ENTRY		TWO PLACES AT THE SAME TIME Ray Parker Jr. & Raydio, Arista 0494 (Radiola, ASCAP)
50	50	2	COMING UP Paul McCartney, Columbia 1-11263 (MLP, ASCAP)

\$9,190,750

Orchestras In 148 Cities Get U.S. Grants

WASHINGTON—Newly liberalized qualification requirements have made it possible for a record number of National Endowment for the Arts orchestra grants to be handed out. Grants are going to 148 orchestras for 1980-81, including 25 grants to organizations that are first-time recipients.

The orchestras will divide a record total of \$9,190,750 between them. The grants, announced May 26, go to symphonic and chamber music orchestras in 45 states, Puerto Rico and the Virgin Islands.

Grant recipients have been required to operate under a fixed budget for a set period of time. This year the requirement was lifted, allowing many smaller organizations to qualify for the first time.

Orchestras in five states, Wyoming, Delaware, New Hampshire, South Carolina and Alaska were new to qualify. Newly-qualifying groups were funded in the \$1,000 to \$3,000 grant range.

According to Ezra Laderman, head of the Endowment's music program, applications for 1980-81 increased by 40%.

Grants range from a minimum of \$1,000 to a maximum of \$300,000. The maximum award went to the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic and Philadelphia Orchestra. Grant increases went to 47 orchestras.

Grants from the Endowment must be matched dollar for dollar with funds from other sources. The orchestra funding program was launched in 1973, with \$63,000 in grants that year.

Concord Jazz Label Now Active With Classical LPs

CHICAGO—Concord jazz Inc. is extending its reach into the classical field with a new \$8.98 album series called Concord Concerto. The jazz label hopes to interest classical and jazz buffs alike with recordings of contemporary classical repertoire in a melodic vein.

Concord artists Laurindo Almeida, guitar, and Bud Shank, flute, are featured performers in the debut release on Concord Concerto. The two performers operate in both the jazz and classical realms.

"First Concerto For Guitar And Orchestra" by Almeida was recorded with the Los Angeles Orches-

Classical



DUO SIGNS—Flutist Jean-Pierre Rampal, foreground, and guitarist Alexandre Lagoya get set to tackle a stack of albums at an in-store appearance at Seattle's Fifth Ave. store. RCA Records was sponsor of the recent autographing session.

GALWAY GOES PLATINUM

Australians Rally To Classical Fare

By GLENN BAKER

SYDNEY—Classics and classic-related releases are enjoying a rare season of substantial success in the Australian marketplace.

Surprise sensation of the year is Irish flutist James Galway, who recently entered the national top 20 with a local RCA compilation, "The James Galway Collection."

This has been assisted by a national television campaign by RCA, which "borrowed" the performer during a government-run concert tour of Australia.

The release has achieved exceptional success in the national capital of Canberra, where it's been placed at number 1 and number 6 on charts of the two commercial radio stations in the city. In Sydney, it actually peaked at number 8 on the chart of

rock station 2SM. Platinum sales (50,000 in this market) have been racked up, reports RCA.

The same company is also reaping strong sales from the debut album by British/Australian classic-jazz-rock outfit, Sky, which recently reached the national top 10 in its eighth chart week.

A single from the Ariola album, "Toccata," was at number 22 with a star after just two chart appearances. The impending release of a new double album set is likely to give RCA two concurrent Sky LPs in the national charts.

PolyGram, this country's classics specialist, is also enjoying some notable chart action. "The Flutes Of Pan," a tv-advertised release from Gheorghe Zamfir, recently debuted on the national top 40.

Also from PolyGram, a fourth album by world renowned Australian classical pianist, Isador Goodman, is to be issued globally late in 1980. This was announced by Dr. Ernst Van der Vossen, vice president of PolyGram classical operations, visiting from the Netherlands to attend a major media launch here.

The album marks the first association between the company and the Melbourne Symphony Orchestra, which accompanies Goodman on such selections as "Warsaw Concerto," "Hungarian Fantasy" and Rachmaninov's 18th Variation.

Naumburg Picks Pose Problems

NEW YORK—The naming of four winners in the Naumburg Vocal Competition has presented the Musical Heritage Society with a problem of selection.

Musical Heritage, the nation's largest independent classical record club, is committed to recording Naumburg winners as part of program to encourage young artists. Cut already is a disk of 1978 flute winner Carol Wincenc, and coming up is an album of the 1978-1979 piano winner Peter Orth.

At the Naumburg vocal finals last month Lucy Shelton, Faith Esham, Jan Opalach and Irene Gubrud all emerged as winners. Whom to record is now being decided by Musical Heritage brass.

Classical Notes

A printer's error in last week's story about RCA Red Seal digital recording activity injected an element of confusion into the discussion as well as causing RCA's policy to be misrepresented. The subject was multiple-microphoning vs. "purist" microphoning and the paragraph should have read:

"Recordings made with as few microphones as possible are endorsed by audio purists, but Shepard insists that multi-microphoning still allows the fullest possible realization of the music."

The price on RCA's Gold Seal line has been hiked to \$5.98. The move takes effect as the budget line is merged with RCA's new \$5.98 list "Best Buys" album line. Several classical titles are part of the "Best Buys" introductory release, and there will be another group of titles for the

fall, according to Red Seal marketing head Irwin Katz. ... The London-based Amadeus String Quartet has racked up more than 2 million in worldwide album sales on the DG label. The quartet's affiliation with DG, dating originally from 1951, has been exclusive for more than two decades.

Britisher Michael Lankester has been named assistant conductor of the Pittsburgh Symphony, and Massachusetts-born Richard Fletcher is recipient of the orchestra's new William Steinberg fellowship. The new fellowship program is designed to bring a different young conductor to the orchestra each season for not less than a one month residency. The Steinberg fellow will work directly with the orchestra and also has conducting responsibilities with the Pittsburgh Youth Orchestra. ALAN PENCHANSKY

Sound Business/Video

Carnegie Study Urges PBS Into Home Video

• Continued from page 1

web of member-supported stations.

The recommendations on home video come as part of an overall study by the foundation aimed at providing guidelines for the future growth of public television in the light of fast-moving technological developments.

Central to the study is a proposal for the establishment of a non-profit cable tv network for the "performing arts, culture and entertainment," or "pace," the acronym given the concept by the commission.

The proposals for a cable web and moves into home video are seen to carry considerable weight in view of their auspices. The Carnegie Corp. proved a seminal force in the creation of the Corp. for Public Broadcasting in the 1960s, and its influence has remained significant

through the years, in large part through major funding efforts.

The report sees the early 1980s as a "transition period of extraordinary competition" for home video in the areas of technical formats, rights to product and distribution arrangements.

The acquisition of clear rights to home video exploitation of program properties remains one of the more knotty problems to be solved as the industry develops, says the report.

It urges that such rights be obtained early wherever possible, although it admits that is often not now possible in view of all those demanding some form income participation. It ticks off a list of potential collaborators, among them actors,

writers, directors, musicians and publishers, any one of whom might withhold clearance and so block release of a product.

One current technique to cope with the clearance problem, notes the study, is to ignore the most troublesome areas, release the product to the home video market and rely on subsequent litigation to achieve settlements.

However, some major producing public tv stations, such as WNET and WCBH, are already checking program inventory to learn what clearances are still needed, the report notes.

They are also said to be "actively investigating" copyright owner and union attitudes toward clearances, inhibited somewhat at this time by concern that negotiations for seem-

ingly commercial uses could impact adversely on current favorable agreements for broadcast.

In general, the report advises that public stations attempt to get home video rights for programs upon acquisition for broadcast. This might be particularly advisable in the case of such programs as "Great Performances," which are felt to have great potential for videodisk or cassette, says the commission study.

The report predicts eventual dominance of the videodisk over the videocassette for its lower cost, relative ease of manufacture and superior picture and sound.

Original programming will assume a more important role as the market develops and the report cites industry predictions that some 50% of videodisk sales will be of musical programs within five to 10 years.

Consumers, it suggests, will be willing to pay the additional charge to add the visual experience to the audio even if the videodisk is watched only a few times. The factor of repeatability for the stereo sound will be equivalent to that of audio records, it is claimed.

The Carnegie study points to the "enormous resources" of public broadcasting in merchandising products over the air and by mail-order as a basis for a self-contained marketing structure for videodisks. A home video club would become a viable approach to distribution once the industry moves into a more mature state, the study indicates.

It points out that almost three million persons are now members of local public broadcasting organizations, a ready base for marketing videodisks deriving from public broadcasting sources and carrying an appropriate public broadcasting label.

In early stages of development, when program material is licensed to outside firms, the report urges that licensing be non-exclusive and limited to relatively short time periods so that deals may be reviewed after "test periods."

The 274-page report, "Keeping Pace With The New Television," was prepared for the Carnegie Corp. by staffers Sheila Mahony, Nick DeMartino and Robert Stengel.



SUN MIX—Don Mac, national promotion manager black music, Capitol Records, glances at recording console action over the shoulder of Sun member Byron Bird. The Capitol Studios action included mixdown of the group's fifth LP. Shown from the left are: Dr. Cecil Hale, Capitol's divisional a&r vice president, black music; Byrd; Mac; and Beau Ray Fleming, Sun's manager/coproducer.

U.S. Imports Decline But Video Up In First Quarter

WASHINGTON—U.S. imports of many consumer electronics products declined in the first quarter of 1980. But increases were recorded for monochrome television, phonographs, video and audio tape recorders and players, according to

the marketing services department of the Electronics Industries Assn.'s consumer electronics group.

First quarter 1980 imports of phonographs only were 211,295 units, an increase of 226.1% above the 64,804 units brought into the U.S. during the comparable period last year.

Imports of phonograph combinations amounted to 446,705 units, down 24.3% from 589,967 units imported in the same period of 1979. Imports of record players, changers and turntables were 1,079,760 units in the first quarter of 1980, a decrease of 20.5% from 1,358,791 units landed in the same interval a year ago. (Continued on page 37)

Santana's Music 1st In Bay Area In Digital Mode

By JACK McDONOUGH

SAN FRANCISCO—The first known digital album to be recorded in San Francisco is Santana's upcoming effect produced at the Automatt by David Rubinson.

The recording was done with a 3M digital recorder leased to Rubinson's Automatt by Audio-Video Rents of San Francisco. This same machine was used previously for digital demo sessions both at the Automatt and at Different Fur (Billboard, March 1, 1980). No San Francisco studio has its own inherent digital capability.

The album, to be issued as a Devadip Carlos Santana album rather than a Santana band album, brings the guitarist together with Herbie Hancock in the first full-project teaming of these two major artists, and the alliance represents the most serious jazz-fusion attempt yet for Santana.

Rubinson has previously produced several Santana albums, including "Amigos," "Festival" and "Moonflower," and Rubinson has also produced all of the major work in the '70s for Hancock, whom he also manages.

These sessions represent Rubinson's first work with multi-track digital, although he has produced two-track digital recordings in Japan, including Hancock's "Direct Step," the first album cut at Sony's

(Continued on page 44)

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., Waukegan, IL. 60085

high output levels



Single and band assembled components for cassettes

Spring pads and anti-friction liners. Full flat and flat-foam shields in any magnetic alloy

ATB spa
20030 Senago
(Milano) Italy
30 via Palmiro Togliatti
telefono 02 9989976-7-8



The **SF**
Sound Factory, Inc.

**IS NOW UNDER
NEW MANAGEMENT
THE HOME OF 50 GOLD &
22 PLATINUM ALBUMS**

Services: API, Telefunken, 3M
Digital 24/32 Track Recording, In-House
Engineers Available
Mastering Facilities

**6357 Selma Ave., Hollywood, CA 90028
(213) 467-2500**

SPARS TACKLES VIDEO

Subjects Firmed For June 17-19 Seminar

NEW YORK—The Society of Professional Audio Recording Studios (SPARS) has firmed up its "Audio Recording For Video" seminar, scheduled June 17-19 at the Hilton Hotel here.

This working seminar proposes to examine all audio aspects of the video production sequence. An audio/video sync workshop, video showcase and videodisk demonstrations by major system proponents are among the features on the program.

Individual seminars include:

"The Video Explosion" which intends featuring programming leaders of the video industry who will discuss material to be used by various video media. Moderator will be artist Todd Rundgren, Utopia Video, Bearsville, N.Y.

"Audio Requirements . . . A Video Industry Viewpoint" intends to describe in detail various steps in video production and post production, defining and explaining the audio role in each. Moderator will be Ethan Bush, manager sound services, Compact Video, Burbank, Calif.

"How To Develop An Audio Capability For Video," will detail specific equipment lists, budget considerations and personnel requirements to be developed. Moderator will be Chris Stone of the Record Plant in Los Angeles.

"Video Showcase" will feature well-known video specialists who will present examples of their recent video activities and discuss programming considerations. Moderator will be Hamilton Brosious, Audiotechniques, Stamford, Conn.

"Forecast '80s" will have Warner-Amex officials discuss "Qube," the two-way cable television system; 3M economist John McDevitt discussing the industry economy; and a round-table discussion of the audio industry future. Moderator will be Don Frey, vice president and general manager of A&R Studios, N.Y.

"Audio/Video Sync Workshop" is intended as an informative session to acquaint attendees with sync techniques. Moderator will be Bob Liftin, Regent Sound Studios, N.Y.

Free Videocassette Offer By 3M Co.

LOS ANGELES—3M Co. is offering a free videocassette to consumers who buy six Scotch brand Beta or VHS format videocassettes from retailers from June 2 through Sept. 15. The move is designed to increase store traffic and move out stock inventory without reducing profit.

To encourage retailers to participate in the project, 3M is offering special promotional allowances on the initial videocassette promotion orders between June 2 to July 15. Retailers can also take advantage of a 5% co-op advertising allowance once they opt to join the promotion.

U.S. Imports Drop

• Continued from page 36

Audio tape recorder/player imports were 3,990,504 units in the first quarter of 1980, a gain of 17.9% over 3,383,932 units landed in the U.S. in the same period of 1979.

Videotape recorder/player (color and monochrome) imports of 207,197 units in the first quarter of 1980 increased 81.6% over 114,073 units brought into the U.S. in the same quarter last year.

GERMANS CHOOSE ALABAMA LOCATION

New Agfa Tape Plant For U.S.

By ROMAN KOZAK

NEW YORK—German-based Agfa-Gevaert Inc., one of the largest producers of high quality cassette bulk tape in the world, will build a magnetic tape plant in Huntsville, Ala., with the operation to begin by the end of 1982.

The new subsidiary, to be known as Agfa Tape Inc., represents an investment of \$25 million in the first stage alone, and will provide some 60,000 square feet of floor space and employment for more than 100 persons.

The plant, the first of its kind for Agfa in this country, will produce both audio and videotape. Initially the plant will produce audio cassette tapes for duplicators, and half-inch videotapes for OEM and duplicator use, as well as for videocassettes.

Plant capacity is expected to vary, but it should produce more than 200 million square feet of finished product per year. Production

is expected to begin with the slitting and packaging of master rolls imported from Germany. Then the plant will work on coating operations, injection molding and the assembly of blank videocassettes.

Agfa makes audio and videotapes for both the professional and home market. It is currently working to introduce videocassettes for the Beta format and the new Philips/Grundig V-2000 system, which has not yet been introduced in the U.S.

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

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

Behind the DP-7000 stand technology and reliability proven through a wide range of our professional sound equipment up to the 24-track recorder. For details, please contact your nearest Otari.



Otari Corporation
1559 Industrial Road, San Carlos, California 94070
Phone: 415/592-8311, Telex: 910-376-4890
Otari Electric Co., Ltd.
4-29-18 Minami Ogikubo, Suginami-ku, Tokyo 167
Phone: (03) 333-9631, Telex: OTRDENKI J26604

Introducing the second-generation 64:1 duplicating system.

OTARI DP-7000



JUNE 7, 1980 BILLBOARD

MUSIC ON VIDEOCASSETTE

VCL In U.K. Building Catalog

By NICK ROBERTSHAW

LONDON—While U.K. record companies with few exceptions continue to move slowly on video programming, independent producers such as London-based firm VCL are steadily building their catalogs of music on videocassette.

Latest releases from the company include live concerts by three major acts: the Boomtown Rats, the Average White Band and Black Sabbath.

The Average White Band program, a half-hour release shot at the Rainbow on the band's recent U.K. tour, was an in-house project directed by Mike Mansfield and will be available early in June. The other two releases, already in stores, are one-hour programs acquired from Martin Baker Productions.

A striking feature of these VCL cassettes is the price differential between formats. Cost in VHS and Beta is \$45 for the 30-minute pro-

gram, \$53 for the one-hour. Value Added Tax included. But in the Philips 1700 system, costs are \$78 and \$91, respectively. Production director Andy Ordonez explains: "The production costs four Philips are generally much higher, it's as simple as that. There's a higher failure rate, in the first place, and in the second the volume of sales is so low. Maybe it will be different once the new Philips 2000 machines get going."

Continuing confusion over video royalties has not deterred VCL from a release program now running at about two videocassettes a month. Says Ordonez: "It is difficult, because at the moment it's not a case of clearing each tape individually, but of clearing each song individually. Basically it's up to the publishers what rate we pay, and they more or less think of a figure."

"No two figures are the same, it seems. On the other hand, the publishers are aware that they will deter music use if they make things too expensive, and I think they must be under some pressure from the record companies to be lenient."

Nor does VCL subscribe to the school of thought that says producers might as well wait for the imminent takeover of the market by the videodisk. "My feeling is there's no point holding your breath waiting for the disk to arrive, whenever that's going to be. Far better to make a start, get some experience, build up the operation."

VCL has done that to some effect. Its product goes through more than 400 retail outlets in Britain, both hi fi and record stores, and is available throughout Europe, the Middle East, Australasia, and South America.



RECORD MAKING—Capitol's Louisiana Le Roux wraps up sessions for a third LP at Cherokee Studios, Los Angeles. Shown, standing left to right, are Bruce E. Garfield, national director of talent acquisition for the label; Rupert Perry, vice president of a&r for Capitol; Le Roux members Leon "Bacon" Medica, Bobby Campo and Tony Haseldon; and Con Merten, Cherokee manager. Shown, sitting left to right, are engineer Jeremy Smith and producer Jai Winding.

It lifts



POWER MATE IS AN ELECTRICALLY-BALANCED HAND TRUCK

It shifts



A FOUR-WHEEL DOLLY.

It lowers



A POWER TAILGATE AND LOADING DOCK LEVELLER.

It climbs and descends



AND AN ELECTRIC STAIR CLIMBER!

and gets the job done on time!

PowerMate

PowerMate will transport your loads with **less** effort and in **less** time than a conventional hand truck. You will realize fewer on-the-job injuries; fewer damages; and fewer operator fatigue problems.

For complete information on steel and aluminum models call. Greg Lund Products Limited 521 N. Service Road (Box 760) Oakville, Ontario. L6J 5C4 Telephone (416) 845-7558

German Video Meet Bares Bullish Sales

• Continued from page 8

hardware and software at severely cut price levels.

Video, the industry clearly feels in Germany, will only be lucrative if the market is kept in tow by the video specialist dealers. Industry leaders say they won't decide on any one system for at least five years, because first they have to recoup development costs.

Market research unveiled here points to the typical video buyer has a monthly income in Germany of more than \$1,900 and with increasing leisure time. Last year, this sector

bought \$80 million worth of super 8 m.m. film programs. Best selling material on film and video are adventure films, westerns and sci fi, and there is a sizable following for music content product, exemplified by Boney M, or the Fischer Choir.

Alois Schardt, program director of the Second Germany tv channel, said here that the three government controlled channels had three times as much programming today as they had 10 years ago. Last year they presented a total 600 films.

German video experts expect sales of around five million videocassettes

(Continued on page 45)

Electronic Reps Elect Joe Austin

PHILADELPHIA—Joe H. Austin, of Austin Associates, Willingboro, N.J., was elected president of the Mid Atlantic Chapter of the Electronics Representatives Assn. for the coming year.

Other officers include Gene L. Williams, Williams Associates, Haddonfield, N.J., vice president; Donald A. Frizen, Jadelectronic Associates, Birchrunville, Pa., secretary; and James J. Fahy, Fahy Marketing, Marlton, N.J., treasurer.

Serving also as group vice presidents and Board members are William R. Sylvester, of L.D. Loewry

Inc., Bromall, Pa., for components and materials; Milton Dienes, A B & T Sales, King of Prussia, Pa., for consumer products; Richard S. Pass, Pass Associates, Langhorne, Pa., for member services; and John P. Kennedy, Martin Associates, Ardmore, Pa., for technical products.

The delegates from the chapter to the national organization will be John T. Stinson, Stinson Associates, Wynnewood, Pa.; and alternate John S. Wurts, Manreps, Inc., Ardmore, Pa.; George F. Sandell, of Kirk-Sandell, Inc., Fort Washington, Pa., the outgoing president, moves up as chairman of the board.

YOUR MESSAGE BELONGS HERE

Put Your Message in
BILLBOARD's July 19th issue.
 Bonus distribution at Forum and
 expanded editorial on **BILLBOARD's**
INTERNATIONAL Disco Forum 8,
July 14-17.



Contact your local Billboard advertising representative.

Billboard®

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.

This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	9	"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
2	2	17	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
3	4	17	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
4	7	30	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
5	5	30	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
6	3	11	HALLOWEEN (PG)	Falcon International Prod., Media Home Entertainment, M131
7	NEW ENTRY		THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
8	14	30	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
9	12	7	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
10	NEW ENTRY		THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
11	NEW ENTRY		(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
12	6	17	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
13	11	5	EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
14	10	17	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
15	NEW ENTRY		THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
16	8	17	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
17	NEW ENTRY		NORMA RAE (PG)	20th Century-Fox Films, Magnetic Video, CL 1082
18	NEW ENTRY		THE ELECTRIC HORSEMAN (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
19	NEW ENTRY		1941 (PG)	Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
20	15	30	M*A*S*H (PG)	20th Century-Fox Films, Magnetic Video, CL-1038
21	NEW ENTRY		JAWS (PG)	Universal Pictures, MCA Distributing Corporation, 66001
22	29	5	THE MR. BILL SHOW (R)	Walter Williams, Video Tape Network, CY213/Cy214
23	19	3	THE WARRIORS (R)	Paramount Pictures, Paramount Home Video, 1122
24	20	15	THE IN-LAWS (PG)	Warner Bros. Inc., WCI Home Video, WB-1009
25	30	3	STORY OF "O" (R)	Allied Artists, Allied Artists Video, 01000
26	9	17	DIRTY HARRY (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1019
27	22	15	THE BUGS BUNNY/ROAD RUNNER MOVIE (G)	Warner Bros. Inc., WCI Home Video, WB-1003
28	NEW ENTRY		SMOKEY AND THE BANDIT (PG)	Universal Pictures, MCA Distribution Corporation, 66003
29	25	17	SILVER STREAK (NR)	20th Century-Fox Films, Magnetic Video, CL-1080
30	16	30	THE SOUND OF MUSIC (G)	20th Century-Fox Films, Magnetic Video, CL-1051
31	18	30	PATTON (M)	20th Century-Fox Films, Magnetic Video, CL-1005
32	NEW ENTRY		THE SEARCHERS (NR)	C.V. Whitney Pictures Inc., WCI Home Video, WB-1012
33	NEW ENTRY		CHINATOWN (R)	Long Road Productions, Paramount Home Video, 8674
34	21	13	FOUL PLAY (PG)	Paramount Pictures, Paramount Home Video, 1116
35	38	7	EYES OF LAURA MARS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10190E/BE 51195E
36	17	17	THE OMEN (R)	20th Century-Fox Films, Magnetic Video, CL-1079
37	NEW ENTRY		JAWS 2 (PG)	Universal City Studios, Inc., MCA Distributing Corporation, 66002
38	NEW ENTRY		KING KONG (1977) (PG)	Paramount Pictures, Paramount Home Video, 8872
39	NEW ENTRY		PSYCHO (M)	Shamley Productions Inc., MCA Distributing Corporation, 55001
40	NEW ENTRY		DRACULA (1979) (R)	Universal City Studios, MCA Distributing Corporation, 66004

These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

TITLE (RATING)
Copyright Owner, Distributor, Catalog Number

Studio Track

LOS ANGELES—Sierra Pacific has had Edwin Starr producing Carolyne Bornier for Uni-Disk Records of Montreal, Pat McDonald helming the console. Also there, Mike Stewart producing Mary Welch for 20th Century-Fox Records, McDonald at the board.

Greg Landanyi and Jackson Browne wrapping up coproduction chores on Browne's new Elektra/Asylum LP at Record One. . . . Roy Thomas Baker working with the Cars at Cherokee. . . . Sun mixing a new LP at Capitol Studios, Dr. Cecil Hale the executive producer, group member Byron Byrd coproducing with manager Beau Ray Fleming, and Charles Faris the mixdown engineer. Moon Martin also in at Capitol recording a new LP with his band the Ravens, Martin and Warren Dewey coproducing.

Bernie Larsen working at Eldorado with the studio's chief engineer Dave Jordan at the console. . . . Action at Westlake sees Taste Of Honey mixing a new project with George Duke producing, Tom Vicari engineering; Peter McCann producing Frannie Gold for Epic, Mick Guzauski engineering, Paul Ray assisting; and Duke producing Seawind for A&M, Vicari engineering along with assistance from Eric Zohler.

Recent action at Allen Zentz Recording: engineer Brian Gardner mastering the "Can't Stop The Music" LP soundtrack for Casablanca, Henri Belolo and Jacques Morali the producers, Juergen Koppers the engineer, George Duke's new self-produced LP on Epic, Tom Vicari the engineer; and Kenny Nolan's new single for Casablanca. Engineer Chris Bellman has mastered the first Slash Records LP by X, produced by former Doors drummer Ray Manzarek; the Mickey Gilley "Stand By Me" single from the "Urban Cowboy" soundtrack; and Herman Brood And His Wild Romance's new LP for Ariola/Arista Records, Tom O'Brien the producer. In the studio, Robbie Porter and Harry Maslin have been completing Air Supply's followup single to "Lost In Love," while Maslin is producing Nervous Eaters for Elektra.

Mastering activity at Kendun: Jim Sintotos cutting the new James Anthony Carmichael-produced Commodores LP for Motown as well as "The Empire Strikes Back" soundtrack; and John Golden cutting the Mike Flicker produced Heart single "Bebe Le Strange," as well as Walter Egan's new CBS Earle Mankey-produced LP. Norman Connors is also producing new CBS artist Adaritha Dyer there, Jackson Schwartz engineering along with assistant Ron Alvarez.

New Studio Assn. Born In the East

NEW YORK—A new recording studio association called the Organization of American Recording Studios has been founded.

According to Robert Lee, founder and acting director of the new group, the association intends to create a national forum and information exchange among members studios.

The trade body intends national and regional conventions and meetings for its members as well as educational seminars in technique, equipment and business areas, as well as a quarterly newsletter.

The yearly dues are \$125 for a full member studio, and \$50 for an associate member studio. First time applicants also require a \$25 process fee.

Temporary address of the organization will be Box 262, Manasquan, N.J. 08736.

Lee adds that he intends the Association to be people-oriented, operating under the philosophy that technique, marketing and management are more important than equipment. All member studios, regardless of format, will be treated as equals, according to Lee, and therefore, have equal representation.

This is the second recording studio organization to form. A year ago, SPARS, the Society of Professional Audio Recording Studios, was inaugurated with that group now up to 36 members.

Ray Stevens producing himself at his Nashville studios for his next RCA LP, Stuart Keathley engineering. . . . At Kingdom Sound Studios, Syosset, N.Y., Blue Oyster Cult mixing its latest Columbia LP, Martin Birch producing and engineering with an assist at the board from Clay Hutchinson.

Doucetfe working on a new Mushroom Records Canada LP at Waterstreet Sound Studios, Vancouver, B.C., producing itself with Kevin Beamish. . . . Alda Reserve working on a new Sire Records LP at New York City's Sundragon Recording, Tom Duffy engineering, assisted by Neil Okeson.

Reelsound's remote 24-track completed dates in Houston with Journey for Nightmare Productions, Kevin Elson producing with Malcolm Harper engineering, assisted by Rusty Buckner and Jeff Peterson. Reelsound bases in Manchaca, Tex.

Activity at the newly refurbished Fantasy Studios, Berkeley, Calif., includes Bessie's Earthquake recording a new single with producer Matthew Kaufman, and engineer Don Cody, assisted by Danny Kopelson; Pleasure finishing a new LP, producing itself with Phil Kaffel and Wally Buck assisting; and Harvey Fuqua and Sylvester producing a new Sylvester LP, Richie Corsetto engineering along with Kopelson.

Jamie Howarth joins Chappel and intersong Music in New York as the engineer for the publishing companies' in-house 16-track recording studio. He had worked at Howard Schwartz Recording in New York.

Gene Chandler's "Does She Have A Friend" single being re-mixed in the disco genre at Universal Recording Corp., Chicago. Producer Carl Davis of Chi-Sounds, Chicago, imported mixer Rick Gianatos from L.A. for the session, while Jim Scheffler engineered. Also at Universal, blues artist Willie Dixon recording a new LP, Scott Cameron producing with Stu Walder engineering.

The Rattlers working at 39th Street Produc-

tions, a new 24-tracker in New York City, Ed Stasium producing with Rick Schneider at the board.

Sea-West Recording Studios, Honolulu, recently took delivery of an MCI JH-24 multitrack and Autolocator IV, according to Donna Alex Keefe, manager. Studio action has included Cecilio & Kapono's new live LP cut at the Americana using Sea-West's remote truck; rock group Shnazz finishing a new LP with Rick Keefe at the board; Keefe producing Australian band Flashmaker's new LP; and Keefe working on Marvin Gaye's upcoming LP for Motown.

Tappan Zee artist Joanne Brackeen returns to Soundmixers, N.Y., to begin work on a new LP, Bob James producing, Joe Jorgensen engineering, and Soundmixers Eddie Garcia serving as assistant engineer. . . . Philippe Wynn working at Super Disc Recording, Detroit, for Uncle Jam Records, Wynn co-producing with George Clinton. . . . Devadip Carlos Santana recording a digital LP at the Automatt, San Francisco, David Rubinson producing. Herbie Hancock is contributing keyboards and arranging.

The Charlie Daniels Band is laying LP tracks for Epic at Woodland Sound Studios in Nashville. Producer is John Boylan, with engineer Paul Grupp and assistant Russ Martin. . . . Barry Goudreau, lead guitarist for Boston, is cutting his first solo album for Epic. Boylan overseeing project, with Grupp and Martin behind the boards. . . . MCA artist Brenda Lee working on a new LP with producer Ron Chancey and engineers Les Ladd and Rick McCollister. . . . Tom Collins producing Barbara Mandrell's new MCA LP, with engineering by Danny Hilley, Martin and McCollister.

* * *

Editor's note: Recording studios are urged to send items for Studio Track to Jim McCullaugh, Sound Business/Video Editor, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

OVERLAND PRODUCTS
P.O. Box 6
515 North Pierce St.
Fremont, Nebr. 68025
Phone 402-721-7270

- No. 410 FLAT SHIELD
- No. 470M CASSETTE FULL SHIELD
- No. 201 CASSETTE SPRING PAD
- No. 510 FLAT-FOAM SHIELD
- No. 570 FULL-FOAM SHIELD
- No. 208 8 TRACK CARTRIDGE SPRING PAD
- No. 901 SPECIAL FOAM SHIELD
- No. 302 CASSETTE PINS
- No. 508 8 TRACK FOAM PAD

SPECIAL DESIGNS ON REQUEST

JUNE 7, 1980 BILLBOARD

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

**THE ONLY COUNTRY WAY TO CALL ON YOUR
SALES PROSPECTS DAILY
...WITHOUT WEARING OUT YOUR WELCOME.**

**Billboard's
1980-81 Edition**

Ad Deadline:
JULY 3, 1980

Issue Date:
AUGUST 9, 1980



**WHERE ONE
AD OPENS
DOORS 365 DAYS
A YEAR**

**...TO NEW
AND REPEAT
COUNTRY
BUSINESS.**

The new issue of CMS—**Billboard's 1980-81 Country Music Sourcebook**—will soon be on everyone's doorstep.

CMS: the annual country music business buyer's guide. Your once-a-year opportunity to call on contacts the whole year through.

CMS: the most referred-to directory in the country music business. Directing your ad message to your target audience.

As a **CMS** advertiser, you'll be calling on country business in the most efficient and economical way. The way:

**TOP COUNTRY
TALENT AND THEIR
CONTACTS DO:**

Top country performers, managers and booking agents know what **CMS** ads represent. Their best advertising buy. Reaching promoters, bookers and programmers everywhere—by making just one date: the ad deadline for **CMS**.

COUNTRY LABELS DO

**COUNTRY
PUBLISHERS DO**

**TOP COUNTRY
BROADCASTERS DO**

**TOP COUNTRY
EQUIPMENT
AND SOUND
MANUFACTURERS DO**

**CMS OPENS DOORS
FOR FRIENDS AND
ADVERTISERS ALL
OVER COUNTRY:**

- PROGRAM SYNDICATORS
- RECORDING STUDIOS
- CONCERT VENUES & CLUB FACILITIES
- CONCERT PROMOTERS
- CONCERT SERVICES
- ... AND ALL ADVERTISERS STEPPING INTO THE COUNTRY MARKET IN A BIG WAY.

**BRINGING THE
MESSAGE TO
MORE READERS:**

More than 200,000 regular **Billboard** readers. * Plus *Key Talent Buyers At Major Ad Agencies* via special **CMS** bonus distribution.

**MORE READERS,
MORE BUYERS.
ATTRACTED BY
UPDATED CMS
ANNUAL LISTINGS:**

Artists • Booking Agents/Contacts • Personal Managers • Concert Promoters • Music Publishers • Record Companies • Radio Stations • Syndicators • Festivals & Fairs • CMA Hall Of Fame • Birthdays

**AND THIS YEAR'S
NEW CMS FEATURES:**

COUNTRY MUSIC DIRECTORS' POLL: Radio programmers pick the best of '79.
GRAMMY & OTHER COUNTRY AWARDS LISTINGS:

The big country winners in the yearly NARAS races. The most performed country songs from the performing rights groups. Plus **Billboard's** top artist and product winners in country.

UNIT/DOLLAR SALES DATA/:

The state of the country record/tape market. From RIAA and other industry sources.

**NO ADVERTISING
OPPORTUNITY
DELIVERS A
WARMER WELCOME
TO THE COUNTRY
BUSINESS WORLD...**

Call your nearest **Billboard** advertising representative now. And get all the **COUNTRY MUSIC SOURCEBOOK** details today. For the fourth annual **CMS**.

*Based on **Billboard's** subscription base of 46,000 and an estimated pass-along readership rate of 4.5 per copy.

NASHVILLE—Coming off its most successful country music series in nine years, the Smithsonian Institution's division of performing arts has announced the lineup for its 1980-81 season, as well as plans for the full release of its first-ever classic country music LP package.

This year's theme, "Great Vocalists In Country Music," is centered on the cultural contributions made to country by various artists. Scheduled to appear in the 565-seat Barrett Auditorium in the Smithsonian's Museum of Natural History in Washington are Bobby Bare, Oct. 19; Mac Wiseman, Nov. 16; the Lewis Family, Feb. 15, 1981; Buck White and the Down Home Folks, March 29; and Patsy Montana, Pee Wee King and Redd Stewart, April 26.

Tickets for the country series, one of eight areas in the Smithsonian's performing arts program, are gener-

Smithsonian Going For More Music—And LP

By ROBYN WELLS

ally soldout within a week from their onsale date. In terms of popularity, Harold A. Closter, country music coordinator of the division of performing arts, estimates that the museum's country series ranks high up with the Smithsonian's jazz and chamber music programs.

Since the preservation of cultural heritage is of primary importance to the museum, sometimes a performance will be videotaped or recorded with the artist's permission. These recordings are done solely for research purposes, rather than for commercial ventures.

The popularity of the country mu-

sic series has led the Smithsonian Collection of Recording, the museum's record label, into preparing a classic country music package, scheduled for fall release. This eight-record set, produced from archival recordings, will be comprised of approximately 144 releases, encompassing great country artists from 1920-1979.

Included in the package will be a 60-80 page booklet, with liner notes by Dr. Bill Malone of Tulane Univ., a foreword by James R. Morris, director of the division of performing arts, and an introduction by legendary guitarist Chet Atkins.

According to Cynthia Hightower, the label's director, the Smithsonian Collection of Recording is now seeking permission to use releases from such country greats as the Coon Creek Girls, Gene Autry, Roy Acuff, Woody Guthrie, Grandpa Jones, Little Jimmy Dickens, Patsy Cline, Chet Atkins, Porter Wagoner, Bobby Bare, Dolly Parton and Loretta Lynn.

Retail price of the package, available for purchase solely through the Smithsonian museum shop, will be \$53.95, plus postage. Hightower feels that this country music package will rival the popularity of the label's

first release, the 1973 "Smithsonian Collection of Classic Jazz," which has reportedly sold more than 200,000 record sets.

Closter is enthusiastic over the role the Smithsonian plays in highlighting the cultural impact country music has on American heritage. He cites the Tom T. Hall concert of this past season's "Tribute To Great Country Music Songwriters" series, which was attended by a contingent of visiting Chinese diplomats.

Closter is currently working in conjunction with Carl Scheele, curator of the museum's popular entertainment collection on a possible archive of country music items.

"We're not looking to compete with the Country Music Hall of Fame," he explains. "We're looking for what is appropriate to collect in country music in terms of American heritage."

Cover Award Nominations Swept By Robbins, Gatlin

NASHVILLE—Marty Robbins and Larry Gatlin have swept the field of nominees vying for top honors in the upcoming Music City News Cover Awards, to be telecast live nationally June 9 from the Opry House.

Robbins is a finalist in all but six of the 15 categories, while Gatlin follows with six of his own nominations. Robbins is up for this year's male artist, songwriter, musician, comedy act, single and album of the

year. Gatlin is competing for male artist, songwriter, musician and single of the year.

Additionally, both artist's bands are in the running for top vocal group and band of the year honors.

Kenny Rogers is a triple nominee in the three categories for which he won awards in 1979: male artist, duet (with partner Dottie West) and single of the year. Rogers is also nominated for album and tv program of the year honors.

The Statler Brothers will be trying to make it 10 in a row as they vie for the vocal group of the year award, an honor the group has scored for the previous nine consecutive seasons in this competition.

The Statlers are also up for comedy act, single and album of the year awards, while the Statler Brothers Cowboy Symphony Orchestra is nominated for band of the year.

Barbara Mandrell (who ended Loretta Lynn's 12-year winning

streak in the female artist of the year category) is once again a finalist, as well as the only female nominee in the musician of the year classification. Lynn is up for duet of the year with her singing partner Conway Twitty, while Twitty is competing for male artist and songwriter of the year honors.

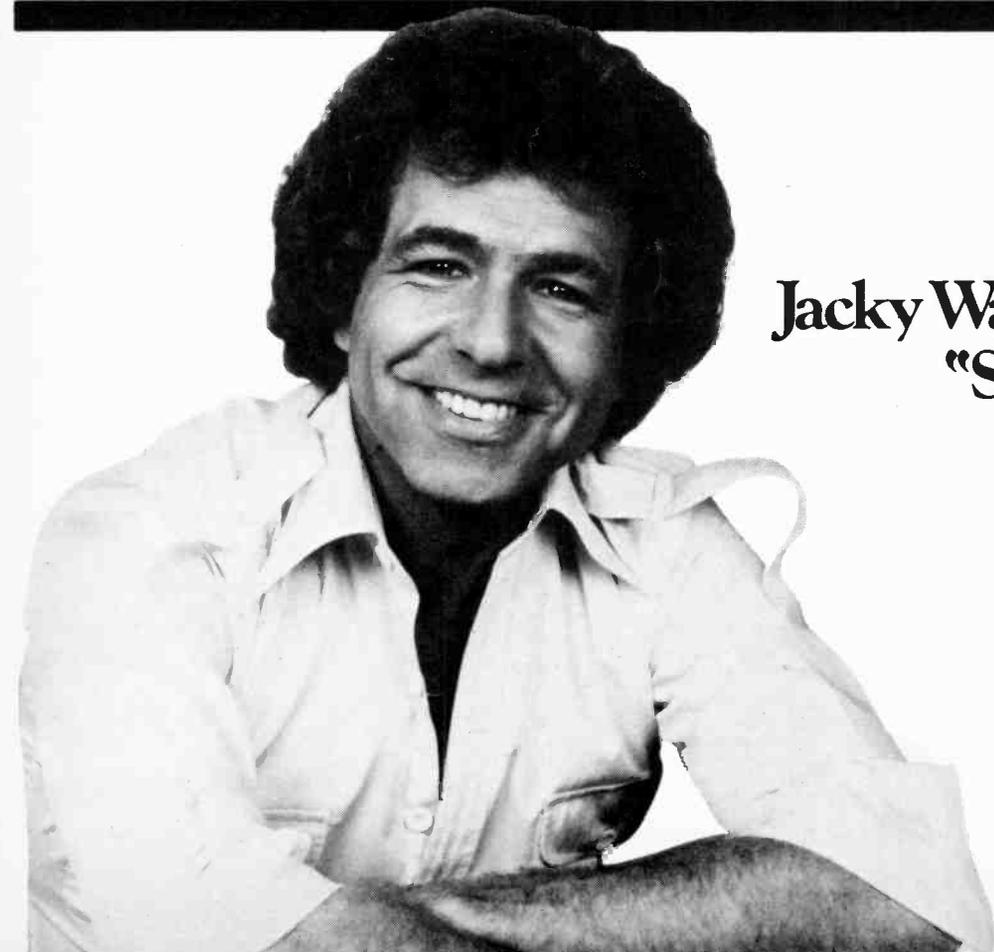
Other multiple nominees include T.G. Sheppard (most promising male artist and single of the year); Emmylou Harris (female vocalist

and album of the year); Moe Bandy (most promising male vocalist and duet of the year with Joe Stampley); Charlie Daniels (musician and band of the year); and Don Williams (male artist and songwriter of the year).

In the television program category, nominees are "Hee Haw," PBS' "Live From The 'Grand Ole Opry,'" "Pop! Goes The Country," "Marty Robbins Spotlight," and

(Continued on page 44)

WARD'S OUT!



Jacky Ward's fastest moving single ever,
"Save Your Heart For Me."

#57022

BILLBOARD 42 ★

(Country Singles)



ON MERCURY RECORDS AND TAPES



PHONOGRAM, INC.
A POLYGRAM COMPANY

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



Proud Mary

I Don't Believe
You Met My Baby

B/W #19809



Jack Reno

stations on

- WSAI
- WUBE
- KVOO WLMC — WOKC
- WDAF WLET
- WBEX KTWO
- WAXV WAZA
- KSBC KVAS
- KWMT KMAD
- WWL WHOW
- WXCL WHMT
- WDDD KBBB
- WCBX WKKW
- WDSB KBUL
- KALM WCLU
- WNCO-FM

KMCD — KBCT



For Distribution
Information Contact:

HIT MAKER RECORDS

130 EAST SIXTH
CINTI, OH 45202
421-5256

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.

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

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	MY HEART/SILENT NIGHT (After The Fight)—Ronnie Milsap (J. Schweers, C. Quillen, D. Pfirmer, RCA 11952 (Chess, ASCAP/Pi-Gem, BMI))	35	45	4	KAW-LIGA—Hank Williams Jr. (H. Williams, F. Rose), Elektra/Curb 46636 (Milene, ASCAP)	69	26	13	GONE TOO FAR—Eddie Rabbitt (E. Stevens, E. Rabbitt, D. Malloy), Elektra 46613 (Debb/Dave/Briarpatch, BMI)
2	2	11	GOOD OLE BOYS LIKE ME—Don Williams (B. McDill), MCA 41205 (Hall-Clement, BMI)	36	48	2	TENNESSEE RIVER—Alabama (R. Owens), RCA 12018 (Buzzer/BMI)	70	33	10	LOVE, LOOK AT US NOW—Johnny Rodriguez (M. Newbury), Epic 9-50859 (Acuff-Rose, BMI)
3	3	10	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers with Kim Carnes (K. Carnes, D. Ellingson), United Artists 1345 (Appian/Almo/Quixotic, ASCAP)	37	39	9	EVANGELINA—Hoyt Axton (H. Axton, K. Higginbotham), Jeremiah 1005 (Lady Jane, BMI)	71	76	4	ONE GOOD REASON—Melissa Lewis (D. Zepp, T. Webb, M. Phillips), Door Knob 80129 (Limmo, BMI)
4	4	11	ONE DAY AT A TIME—Cristy Lane (M. Wilkin, K. Kristofferson), United Artists 1342 (Buckhorn, BMI)	38	38	7	I CAN SEE FOREVER LOVING YOU—Foxyfire (D. Miller, R. Allison), Elektra/Curb 46625 (Tuningfork, BMI)	72	78	3	GONNA GET ALONG WITHOUT YOU NOW—The Cates (M. Kelle, Ovation 1144 (Bibo/Milton Kelle, ASCAP))
5	6	10	I'M ALREADY BLUE—The Kendalls (B. McDill), Ovation 1143 (Hall-Clement, BMI)	39	40	7	IT DON'T HURT TO DREAM—Sylvia (C. Quillen, D. Pate, J. Pate), RCA 11958 (Chess/ASCAP, Pi-gem/BMI)	73	80	2	JUST GIVE ME WHAT YOU THINK IS FAIR—Rex Gosdin And Tommy Jennings (R. Gosdin, V.L. Hayward, J. Twill), Sabre 4520 (Window, BMI)
6	7	8	TRYING TO LOVE TWO WOMEN—The Oak Ridge Boys (S. Throckmorton), MCA 41217 (Cross Keys, ASCAP)	40	44	6	J.R.—B.J. Wright (B.J. Wright/D. Lee/J. Meador/D. Hall), Soundwaves 4604 (NSD) (Hilkit, BMI)	74	NEW ENTRY		I'M GONNA LOVE YOU TONIGHT (In My Dreams)—Johnny Duncan (W. Holyfield), Columbia 1-11280 (Maplehill, Vogue, BMI)
7	9	10	SMOOTH SAILIN'—T.G. Sheppard (S. Throckmorton, C. Putnam), Warner/Curb 49214 (Tree, BMI)	41	43	7	YOU FILL MY LIFE—Juice Newton (D. Young), Capitol 4856 (Sterling/Addison Street, ASCAP)	75	NEW ENTRY		NAKED IN THE RAIN—Loretta Lynn (B. Cannon, K. Starr), MCA 41250 (Sabal, Sawgrass, ASCAP, BMI)
8	11	9	HE STOPPED LOVING HER TODAY—George Jones (B. Braddock, C. Putnam), Epic 9-50867 (Tree, BMI)	42	49	3	SAVE YOUR HEART FOR ME—Jacky Ward (B. McDill), Mercury 57022 (Hall-Clement, BMI)	76	41	14	DIANE—Ed Bruce (R. Rogers), MCA 41201 (Newkeys/Sugarplum/Sister John, BMI)
9	10	10	LUCKY ME—Anne Murray (C. Black, R. Bourke), Capitol 4848 (Chappell, ASCAP)	43	50	3	IT'S OVER—Rex Allen Jr. (R. Allen Jr./J. Holcomb/D. Demarco), Warner Bros. 49128 (Boxer, BMI)	77	NEW ENTRY		YOU'VE GOT THOSE EYES—Eddy Raven (E. Raven, D. Powelson), Dimension 1007 (Milene, ASCAP)
10	12	9	TAKE ME IN YOUR ARMS AND HOLD ME—Jim Reeves & Deborah Allen (C. Walker), RCA 11946 (Rightsong, BMI)	44	75	2	CLYDE—Waylon Jennings (J.J. Cale), RCA 12007 (Johnny Bientock, BMI)	78	NEW ENTRY		SONG OF THE PATRIOT—Johnny Cash (M. Robbins, S. Milete), Columbia 1-11283 (Kasey, SESAC/Mariposa, BMI)
11	13	9	TELL OLE I AIN'T HERE—Moe Bandy & Joe Stampley (W. Kemp), Columbia 1-11244 (Tree, BMI)	45	63	2	STAND BY ME—Mickey Gilley (J. Lieber, M. Stoller, B.E. King), Asylum 46640 (Rightsong/Trio/ADT, BMI)	79	79	6	I'M GONNA LOVE YOU TONIGHT—Becky Hobbs (S. Hobbs), Mercury 57020 (Al Gallico, BMI)
12	15	7	YOUR BODY IS AN OUTLAW—Mel Tillis (B. Rablin), Elektra 46628 (Sawgrass, BMI)	46	56	4	FUNNY HOW TIME SLIPS AWAY—Danny Davis and Willie Nelson (W. Nelson), RCA 11999 (Tree, BMI)	80	84	2	THE DIPLOMAT—Roger Bowling (R. Bowling, B.E. Wheeler), NSD 46 (ATV, BMI/Welbeck, ASCAP)
13	17	6	MIDNIGHT RIDER—Willie Nelson (G. Allman), Columbia 1-11257 (No Exit, BMI)	47	59	3	HONKY TONK STUFF—Jerry Lee Lewis (J. Chestnut), Elektra 46642 (Chestnut House, BMI)	81	88	2	YOU'RE THE PERFECT REASON—David Houston (B. Moore), Country International 145
14	16	8	TOO OLD TO PLAY COWBOY—Razzy Bailey (D. Morrison, D. Kirby), RCA 11954 (House Of Gold/Cross Keys, BMI; ASCAP)	48	58	2	WAYFARING STRANGER—Emmylou Harris (Traditional), Warner Bros. 49239 (Visa, ASCAP)	82	82	3	DREAM STREET ROSE—Gordon Lightfoot (G. Lightfoot), Warner Bros. 49230 (Moose, CAPAC)
15	21	5	TRUE LOVE WAYS—Mickey Gilley (N. Petty, B. Holly), Epic 9-50876 (Wren, BMI/MPL Comm., ASCAP)	49	54	5	DIM THE LIGHTS AND POUR THE WINE—Red Steagall (B. Morrison, J.M. Harris), Elektra 46633 (Music City, ASCAP)	83	83	2	ASHES BY NOW—Rodney Crowell (R. Crowell), Warner Bros. 49224 (Jolly Cheeks, BMI)
16	24	5	YOU WIN AGAIN—Charley Pride (H. Williams), RCA 12002 (Fred Rose, BMI)	50	60	4	THE ROCK I'M LEANING ON—Jack Greene (C.C. Ryder/V.L. Hayward), Frontline 706 (Window, BMI)	84	85	3	IS IT ONLY CAUSE YOU'RE LONELY—Porter Wagoner (J. Marks), RCA 11998 (St. Nicholas, ASCAP)
17	19	8	HE WAS THERE (When I Needed You)—Tammy Wynette (S. Richards), Epic 9-50868 (First Lady/Muscle Shoals, BMI)	51	NEW ENTRY		IN AMERICA—The Charlie Daniels Band (C. Hayward, J.D. Gregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall), Epic 9-50888 (Hat Band, BMI)	85	87	3	THE ARIZONA WHIZ—George Burns (H. Sanders/M.D. Barnes), Mercury 57021 (W.B., ASCAP/Warner-Tamerlane, BMI)
18	20	9	BEDROOM BALLAD—Gene Watson (I. Allen), Capitol 4854 (Tree, BMI)	52	62	4	LOST IN AUSTIN—Freddie Weller (B. Cason/F. Weller), Columbia 111266 (Buz Cason, ASCAP/Young World, BMI)	86	86	2	THE REST OF YOUR LIFE—Kay Austin (B. Duncan, S. Duncan), E.I.O. 1122 (Underwood, First Lady, BMI)
19	22	7	LOSING KIND OF LOVE—Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 1-11253 (Aigea, BMI)	53	57	6	THE MAN WHO TAKES YOU HOME—Bobby G. Rice (E. Conley), Sunbird 5108 (Blue Moon/April, ASCAP)	87	NEW ENTRY		I WANNA DO IT AGAIN—Bill Wence (B. Wence), Rustic 1009 (Iron Skillet, ASCAP)
20	23	6	FRIDAY NIGHT BLUES—John Conlee (S. Throckmorton/R. VanHoy), MCA 41233 (Cross Keys/Tree, ASCAP, BMI)	54	55	6	SATURDAY NIGHT IN DALLAS—Kenny Seratt (V. Stoball/D. Groom), MDJ 1003 (Seran/Millhouse, BMI)	88	NEW ENTRY		DO THAT TO ME ONE MORE TIME—Stephany Samone (T. Tenille), MDJ 1004 (Moonlight & Magnolias, BMI)
21	8	12	STARTIN' OVER AGAIN—Dolly Parton (D. Summer, B. Sundano), RCA 11926 (Starrin/Barbone, BMI/Sweet Summer Night, ASCAP)	55	NEW ENTRY		LEAVIN'S FOR UNBELIEVERS—Dottie West (R. Goodrum, B. Maher), United Artists 1352 (Welbeck, Blue Quill, ASCAP)	89	NEW ENTRY		THIS IS TRUE—Steve Douglas (M. McGill), Demon 1954 (NSD) (Fifty One, BMI)
22	31	5	THE BLUE SIDE—Crystal Gayle (D. Larkin, A. Willis), Columbia 1-11270 (Almo/ASCAP/Irving, BMI)	56	NEW ENTRY		SURE THING—Freddie Hart (D. Larkin, B. Conley), Sunbird 110 (Merilark, Blue Moon, April, ASCAP)	90	89	3	THERE AIN'T NOTHING LIKE A RAINY NIGHT—Peggy Forman (P. Forman), Dimension 1006 (Diversified) (Julina/Hello Darlin', SESAC)
23	29	7	THE CHAMP—Moe Bandy (D. Kirby, W. Robb), Columbia 1-11255 (Baray, BMI/Cross, ASCAP)	57	65	3	SOLDIER OF FORTUNE—Tom T. Hall (G. Sefton), RCA 12005 (Hallnote/Shell Drake, BMI)	91	91	2	SHE'S HANGIN' IN THERE—David Wills (D. Wills, C. Quillen, D. Dillon), United Artists 1350
24	28	7	COAL MINER'S DAUGHTER—Sissy Spacek (L. Lynn), MCA 41221 (Sure Fire, BMI)	58	68	3	HERE COMES THAT FEELING AGAIN—Don King (R.K. Stegall/S. Harris), Epic 9-50877 (Blackwood/Vector, BMI)	92	NEW ENTRY		WHY DON'T YOU BELIEVE ME—Donna Stark (Douglas/Lanley/Rodde), RCI 2344 (Brandom, ASCAP)
25	27	9	RODEO EYES—Zella Lehr (J. Belland), RCA 11953 (Atlantic, BMI)	59	66	4	ROSES AIN'T RED—Dianne Pfeifer (D. Pfeifer), Capitol 4858 (Brightwater/MCA, ASCAP)	93	42	12	SHOTGUN RIDER—Joe Sun (L. Henley, J. Slate, J. Hurt), Ovation 1141 (House Of Gold, BMI)
26	32	4	BAR ROOM BUDDIES—Merle Haggard And Clint Eastwood (M. Brown, C. Crofford, S. Dorff, S. Garrett), Elektra 46634 (Pezo/Warner-Tamerlane/Bronco, BMI)	60	69	3	SOMETHIN' 'BOUT YOU BABY I LIKE—Glen Campbell and Rita Coolidge (R. Supa), Capitol 4865 (Colgems-EMI, ASCAP)	94	46	9	MAKE MINE NIGHT TIME—Bill Anderson (C. Putnam, M. Kossler), MCA 41212 (Tree/Cross Keys, BMI/ASCAP)
27	34	5	IT'S TRUE LOVE—Conway Twitty & Loretta Lynn (R. Goodrum), MCA 41232 (Chappell/Sailmaker, ASCAP)	61	72	2	OVER—Leon Everette (J. Foster, B. Rice), Orlando 107 (PMS) (Jack & Bill, ASCAP)	95	47	14	MORNING COMES TOO EARLY—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 11927 (Pi-Gem, BMI)
28	30	10	YOU'RE IN LOVE WITH THE WRONG MAN—Mundo Earwood (M. Earwood), GMC 109 (Music West of the Pecos, BMI)	62	73	2	WHAT GOOD IS A HEART—Dean Dillon (D. Dillon), RCA 12003 (Pi-Gem, BMI)	96	51	9	SHE'S MADE OF FAITH—Marty Robbins (M. Robbins), Columbia 1-11240 (Mariposa, BMI)
29	35	3	DANCIN' COWBOYS—Bellamy Brothers (D. Bellamy), Warner/Curb 49241 (Famous/Bellamy Bros., ASCAP)	63	61	6	EVEN A FOOL WOULD LET GO—Charlie Rich (K. Chater/T. Snow), Epic 9-50869 (Chappell/Unichappell, ASCAP, BMI)	97	52	12	PASS ME BY (If You're Only Passing Through)—Janie Fricke (H. Hall), Columbia 1-11224 (Hallnote, BMI)
30	36	6	LET'S PUT OUR LOVE IN MOTION—Charly McClain (B. Morrison/J. MacRae/L. Rogers), Epic 9-50873 (Southern Nights, ASCAP)	64	71	3	NO WAY TO DROWN A MEMORY—Stoney Edwards (C. Wayne), Music America 107 (NSD) (Midstate, BMI)	98	53	12	IT'S HARD TO BE HUMBLE—Mac Davis (M. Davis), Casablanca 2244 (Songpainters, BMI)
31	14	13	THE WAY I AM—Merle Haggard (S. Throckmorton), MCA 41200 (Cross Keys, ASCAP)	65	74	3	IF YOU'RE SERIOUS ABOUT CHEATIN'—R.C. Bannon (R.C. Bannon/J. Schweers), Columbia 1-11267 (Warner-Tamerlane, BMI/Chess, ASCAP)	99	64	6	RIVER ROAD—Crystal Gayle (S. Tyson), United Artists 1347-Y (Chappell/Newtonville, ASCAP)
32	37	7	TEQUILA SHEILA—Bobby Bare (S. Silverstein, M. Davis), Columbia 1-11259 (Horse Hair/evil Eye, BMI)	66	77	2	TAKE ME, TAKE ME—Roseanne Cash (K. Sykes), Columbia 111268 (Serendipity, BMI)	100	81	8	WEIGHT OF MY CHAINS—Tompall And The Gazer Bros. (J. Payne), Elektra 46595 (Tompalland/Ciancy, BMI)
33	18	10	NEW YORK WINE AND TENNESSEE SHINE—Dave & Sugar (W. Holyfield), RCA 11947 (Maplehill/Vogue, BMI)	67	25	13	SHE JUST STARTED LIKING CHEATIN' SONGS—John Anderson (K. Robbins), Warner Bros. 49191 (Pi-Gem, BMI)				
34	5	13	TEMPORARILY YOURS—Jeanne Pruett (B. Fischer, S. Throckmorton), IBC 0008 (Bobby Fischer ASCAP/Tuff, BMI)	68	70	4	CHANGING ALL THE TIME—La Costa (N. Chinn/M. Chapman), Capitol 4830 (Chinnichap/Careers, BMI)				

Chart Fax

By GERRY WOOD

Ronnie Milsap continues his stranglehold on No. 1, holding that spot for the second consecutive week. Don Williams, continues his 2-star position, and might have the strength to move the Milsap single out of the top spot. Likewise, Kenny Rogers/Kim Carnes and Cristy Lane.

Prime movers this week on the Hot Country Singles chart include the Kendalls moving from 6 to 5 with "I'm Already Blue." Ovation Records is still sending promotional materials out on this record, proving it wants even higher positions.

T.G. Sheppard still has "Smooth Sailing" headed for those No. 1 seas. He's trying to make it three No. 1's in a row. "I'll Be Coming Back For More," his last single, reached No. 1 last January, spending two weeks on the top spot, and his previous single, "Last Cheater's Waltz," also took him to the top last fall.

Anne Murray, who wowed a Nashville audience jammed with country music personalities in her Grand Ole Opry House one-woman show debut, slides to 9 with the appropriately named "Lucky Me." Her "Daydream Believer" peaked at 3, but she has tradition on her side as "Broken Hearted Me," "Shadows In The Moonlight," and "I Just Fall In Love Again" all reached No. 1, with the latter tune spending three weeks atop the chart.

George Jones, who appears to have his life and career back in order after a 1979 backslide, is strong at number 8 with his powerful ballad, "He Stopped Loving Her Today." That's as high as George has been on the charts in a long time. His recent appearance at the Jim Halsey Tulsa International Festival reaffirmed that Jones is once again in control of his formidable talents.

The Jim Reeves/Deborah Allen single, "Take Me In Your Arms And Hold Me," is another prime mover, edging up into the top 10. . . . Waylon Jennings makes the biggest move of the



JAMBOREE DUET—Jim Ed Brown and Helen Cornelius entertain at Wheeling, W. Va.'s popular "Jamboree U.S.A."

week, up a hefty 31 notches with "Clyde" to 44. Charlie Rich better his position by 18 spots with "Even A Fool Would Let Go," while Jerry Lee Lewis and Alabama both gain a dozen notches this week. Roseanne Cash makes a strong move, 11 positions, with "Take Me, Take Me." That nationwide television exposure for Charlie Daniels and his band certainly didn't hurt the debut of his new entry, "In America." The timing looks right for this to be a major record for Daniels. Dottie West and Freddie Hart both score strong entries for their initial week's activity.

On the LP chart, Kenny Rogers regains the top spot with "Gideon." Talk abounds that this will be made into a movie similar to Rogers' successful "The Gambler" which made a major dent in the ratings.

The "Coal Miner's Daughter" soundtrack has moved to the second spot, and Mac Davis, with his strongest country LP in years, is number 3. Another movie soundtrack, the newly released "Urban Cowboy," leaps from 31 to 14 this week.

Nashville Scene

By KIP KIRBY

Nashville welcomed Canadian songstress Anne Murray with open arms when she came to town for a special concert with the Nashville Symphony. Staged at the Opry House, the evening was a total success, with numerous industry members attending the show and gala backstage party hosted by Capitol Records following her performance. Murray gave a flawless concert, earning several standing ovations from the sellout house. Among others spotted in the audience were Larry and Rudy Gatlin, Bill Anderson and Anne's producer, Jim Ed Norman, who is spending much of his time in Nashville these days.

Speaking of standing ovations, Scene's spies in the North report that Bobby Bare received one of his own when he played My Father's Place on Long Island recently. So many people were lined up in the street that the club had to add a second show that night. WLIR-FM (an AOR station) broadcast Bare's show live, proving that the CBS artist has both country and rock appeal.

Happy anniversary to Bob Montgomery and writers at House of Gold Music, celebrating their 10th successful year of publishing in Nashville.

Riders In The Sky are the featured guests of honor for a special "Salute To Texas" being held at the Kennedy Center in Washington June 14. This occasion marks the first time Riders Doug Green, "Too Slim" LaBour and Woody Paul have ever ridden the musical ranges with the Houston Pops Orchestra who will be performing the instrumental tribute.

Brian Collins has been on the road through the Lone Star State recently, promoting his newest single, "I Love You." Collins, incidentally, is the cowriter of Jimmy Buffett's "Hello Texas" cut on the "Urban Cowboy" soundtrack album. Since Buffett's manager, Irv Azoff, is also the producer of the movie and the LP, whaddya bet "Hello Texas" turns up a single somewhere down the line?

Larry Gatlin visits with Tom Snyder on the "Tomorrow" show June 19, following in the footsteps of labelmate Tammy Wynette, also a recent guest on the late-night talk program.

Johnny Paycheck, Lacy J. Dalton and Mickey Gilley are taped segments recently for Sha Na Na's tv show, while Dalton also taped a "Dinah!" to air July 2. Gilley, a hot favorite to have one of his biggest years ever now that "Urban Cowboy" is making his club a genuine tourist stop, just wrapped up a "Midnight Special" as well. Gilley currently has two separate records racing up the country charts in "True Love Ways" and "Stand By Me," both former pop/r&b classics with new treatments.

Emmylou Harris dropped by Rodney Crowell's show recently in Atlanta for several sit-in songs with her former band member. Crowell's on a promotional tour for his new LP.

Jamboree Picks Stars Of Future

NASHVILLE—A panel of five judges will officiate at the national finals of "The Country Music Star Of The Future" at the Wild Turkey Jamboree of Country Music in Columbia, Tenn., Saturday and Sunday (7-8).

Named as judges are Maggie Cavender, executive director of the Nashville Songwriters Assn.; Del Bryant, director of performance rights relations for BMI, Nashville; Dianne Petty, director of country music for SESAC; Bob Campbell, songwriter and Nashville editor of Country Music magazine; and Rusty Jones, assistant to the executive director of ASCAP.

The Jamboree will showcase 20 young professional country music vocalists and groups, who were selected by a network of full-time country music radio stations over the past three months. Performances will be judged on stage presence; audience response; originality of presentation and selection of material; ability and musicianship; and charisma. Some \$20,000 in prize money will be awarded.

Billboard®

Hot Country LPs™

Billboard SPECIAL SURVEY
For Week Ending 6/7/80

© 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.

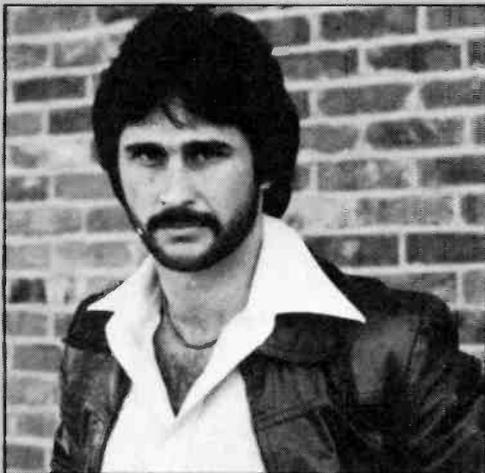
This Week	Last Week	Weeks on Chart	*STAR Performer—LPs registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	8		GIDEON Kenny Rogers, United Artists LOO 1935	39	30	20	ENCORE! Jeanne Pruett, IBC 1001
★	5	11		COAL MINER'S DAUGHTER Soundtrack, MCA 5107	40	38	15	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408
★	6	8		IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	41	41	2	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096
	4	3	10	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	42	43	35	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202
	5	1	58	GREATEST HITS Waylon Jennings, RCA AHL1-3378	43	48	2	HEART OF THE MATTER The Kendalls, Ovation OV 1746
	6	4	14	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	★	55	30	PORTRAIT Don Williams, MCA 3192
	7	7	5	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546	★	45	11	LORETTA Loretta Lynn, MCA 3217
	8	8	37	KENNY Kenny Rogers, United Artists LWAK 979	46	46	2	DON'T LET ME CROSS OVER Jim Reeves, RCA AHL1-3454
	9	9	21	THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327	47	47	79	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642
★	14	2		ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	48	45	15	CRYING Stephanie Winslow, Warner/Curb BSK 3406
	11	11	11	LACY J. DALTON Columbia NJC 36322	49	35	19	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II Mercury SRM 15024
	12	12	14	SHRINERS CONVENTION Ray Stevens, RCA AHL1-3574	50	50	2	WHEN TWO WORLDS COLLIDE Jerry Lee Lewis, Elektra 6E 254
★	31	3		URBAN COWBOY Soundtrack, Asylum DP 90002	51	33	29	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
	15	15	7	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	52	52	32	I'LL ALWAYS LOVE YOU Anne Murray, Capitol SOO 12112
	16	16	6	THE WAY I AM Merle Haggard, MCA 2339	53	44	12	AUTOGRAPH John Denver, RCA AQL1-3449
	17	18	9	LOVE HAS NO REASON Oebby Boone, Warner/Curb BSK 3403	54	54	17	A COUNTRY COLLECTION Anne Murray, Capitol ST 12039
	18	19	14	HEART & SOUL Conway Twitty, MCA 3210	★	NEW ENTRY		ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562
	19	17	30	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	56	56	2	JERRY REED GETS INTO JIM CROCE Jerry Reed, RCA AHL1-3192
	20	20	78	THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H	57	57	2	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
	21	23	35	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	58	58	2	M-M-MEL LIVE Mel Tillis, MCA 3208
	22	22	36	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203	59	59	2	LOVE SO MANY WAYS Ronnie McDowell, Epic JE 36336
	23	10	14	TOGETHER The Oak Ridge Boys, MCA 3220	60	60	2	THE BEST OF THE STATLER BROTHERS The Statler Brothers, Mercury SRM 1-1037
	24	25	4	SOMEBODY'S WAITING Anne Murray, Capitol SOO 12064	61	40	30	WHAT GOES AROUND COMES AROUND Waylon Jennings, RCA AHL1-3493
★	34	44		3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353	62	49	8	THE GAME Gail Davies, Warner Bros. BSK 3395
★	37	124		TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H	63	62	2	ONE OF A KIND Moe Bandy, Columbia JC 36228
★	39	61		THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135	64	61	2	MANY MOODS OF MEL Mel Street, Sunbird S-1000
	28	28	109	STARDUST Willie Nelson, Columbia JC 35305	65	68	2	A RUSTY OLD HALO Hoyt Axton, Jeremiah JH 5000
	29	27	49	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194	66	65	2	MY VERY SPECIAL GUESTS George Jones, Epic JE 35544
★	42	57		BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318	67	74	2	I DON'T WANT TO LOSE YOU Con Hunley, Warner Bros. K-3378
	31	29	3	DALLAS Floyd Cramer, RCA AHL1-3613	68	64	2	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155
	32	24	30	THE BEST OF EDDIE RABBITT Elektra 6E 235	69	NEW ENTRY		OKLAHOMA ROSE Rex Allen Jr., Warner Bros. BSK 3403
	33	21	14	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS RCA AHL1-3549	70	NEW ENTRY		DREAM STREET ROSE Gordon Lightfoot, Warner Bros. HS 3426
★	NEW ENTRY			MUSIC MAN Waylon Jennings, RCA AHL1-3602	71	63	2	OL' T'S IN TOWN Tom T. Hall, RCA AHL1-3459
	35	36	30	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982	72	72	2	BUT WHAT WILL THE NEIGHBORS THINK Rodney Crowell, Warner Bros. K-3407
	36	32	5	LOVELINE Eddie Rabbitt, Elektra 6E-181	73	NEW ENTRY		ED BRUCE Ed Bruce, MCA 3242
★	51	7		FAVORITES Crystal Gayle, United Artists LOO 1034	74	71	2	CHANGES Billy Crash Craddock, Capitol ST-12054
	38	26	10	DOWN & DIRTY Bobby Bare, Columbia JC 36323	75	70	2	STANDING TALL Billy Jo Spears, United Artists LT 1018

JUNE 7, 1980 BILLBOARD

MIKE SHOCKLEY'S



PROUDLY INTRODUCES NASHVILLE'S
NEWEST FRIEND



RONNIE JOE FRIEND

WITH HIS SUPER SINGLE

**"TAKE ME BACK
(ONE MORE TIME)"**

#NR11770

B/W

"FAT IS BEAUTIFUL"

PART 2 PRODUCTIONS

1300 Division St., Suite 1C2
Nashville, Tenn. 37214 (615) 242-2017



RCA FORCES—RCA artists Sylvia, left, and Razy Bailey, right, join forces in Los Angeles to tape a show with host Harry Newman for the Armed Forces Radio Network.

Cover Award Nominations Swept By Robbins, Gatlin

Continued from page 41

"Kenny Rogers—The American Cowboy."

Also included as finalists in this year's awards are Crystal Gayle and Anne Murray for female artist of the year; Ronnie McDowell, Gene Watson and Hank Williams Jr. for most promising male vocalist, Gail Davies, Louise Mandrell, Charly McClain, Jeanne Pruett and Margo Smith for most promising female vocalist, Tom T. Hall for songwriter of the year, Jim Ed Brown and Helen Cornelius and the Kendalls in the duct of the year category and Roy Clark for musician of the year.

Nominees for comedy act include Jerry Clower, Ray Stevens and Mel Tillis, in addition to Robbins and the Statlers.

Rosenberg Moves

NASHVILLE—Music attorney Sy Rosenberg has moved his offices from Memphis. New address is: 45 Music Square W., Nashville 37203. Phone: (615) 255-0345.

KIP KIRBY

In the race for single of the year are "All Around Cowboy" (Marty Robbins), "All The Gold In California" (Larry Gatlin), "Coward Of The County" (Kenny Rogers), "How To Be A Country Star" (the Statler Brothers) and "Last Cheater's Waltz" (T.G. Sheppard).

Album nominees include Marty Robbins' "All Around Cowboy," "Blue Kentucky Girl" by Emmylou Harris, "Kenny" by Kenny Rogers, Ernest Tubb's "The Legend And The Legacy" and "The Originals" by the Statler Brothers.

Gospel group honors will go to nominee from a field that includes the Blackwood Brothers, the Carter Family, Lulu Roman, J.D. Sumner and the Stamps and B.J. Thomas.

The Music City News Cover Awards are the only country awards voted totally by fans and presented on national tv. The program is produced by Jim Owens Productions and distributed by Multimedia Productions, Inc. in Cincinnati.

RUBINSON THE PRODUCER

Santana On 1st S.F. Digital LP

Continued from page 36

new digital studio, Shinanomachi, in 1978.

Other digital albums Rubinson worked on in Japan are "The Piano," an acoustic set by Hancock; a live "VSOP" set; and a Hancock/Chick Corea duet that was recorded analog but mixed digital. "All these were released in Japan," says Rubinson, "and they will be part of CBS' first non-classical digital releases here."

Guest musicians on various tracks of the upcoming Santana album include such jazzmen as Wayne Shorter, Ron Carter, Tony Williams, Harvey Mason and Russell Tubbs, with other players from the Santana band like Graham Lear, David Margen, Armando Peraza and Raul Rekow also contributing.

"Carlos and Herbie together," enthuses Rubinson, "is the perfect combination for digital recording. It's a dream project. They had worked together briefly in 1970, and though it was too soon then, the idea can be traced back that far."

Recently Carlos played on a tune called "Saturday Night" on Herbie's new "Monster" album, and they got on so well that we started conceiving definite plans for this album."

Santana and Hancock also played together at the Berkeley Jazz Festival May 22, with Alphonse Mouzon, Stanley Clarke and Jon Lucien rounding out a special one-time troupe.

Commenting on the current general state of digital Rubinson says: "We're still in the formative stages of digital recording. It'll take three years before all the directions are nailed down. The major companies in this country have been far behind in terms of audiophile sensitivity."

"They have not been sensitive to sound for sound's sake. It's been up to the small labels so far to provide that, so I'm glad to see things changing. In Japan, of course, there has been a large and serious audiophile market for years."



Success, Success: Devadip Carlos Santana and Herbie Hancock are elated over their just completed first digital LP, "Swing Of Delight," cut at the Automatt in San Francisco.

Billboard SPECIAL SURVEY For Week Ending 6/7/80

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	1	11	SPYRO GYRA Catching The Sun, MCA MCA-5108	26	23	10	NOMAD Chico Hamilton, Elektra 6E 257
2	2	15	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	27	27	19	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
3	6	8	MONSTER Herbie Hancock, Columbia JC 36415	28	28	35	RISE Herb Alpert, A&M SP 4790
4	4	4	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	29	30	3	UN POCO LOCO Bobby Hutcherson, Columbia FC 36402
5	5	8	DREAM COME TRUE Earl Klugh, United Artists LT-1026	30	29	62	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
6	3	14	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	31	31	7	CRAWFISH FIESTA Professor Longhair, Alligator 4718
7	7	4	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	32	32	13	SONG BOOK ONE Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)
8	10	5	TAP STEP Chick Corea, Warner Bros. BSK 3425	33	33	10	OCEAN LINER Passport, Atlantic SD 19265
9	8	16	EVERY GENERATION Ronnie Laws, United Artists LT-1001	34	34	8	ON THE ROAD Count Basie & Orchestra, Pablo D-2312112 (RCA)
10	26	2	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	35	35	30	PIZZAZZ Patrice Rushen, Elektra 6E-243
11	9	16	FUN AND GAMES Chuck Mangione, A&M SP-3715	36	36	4	WE WILL MEET AGAIN Bill Evans, Warner Bros. HS 3411
12	13	4	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	37	37	32	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253
13	12	32	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	38	38	3	FULL FORCE Art Ensemble Of Chicago, ECM ECM-1-1167 (Warner Bros.)
14	11	21	HIROSHIMA Hiroshima, Arista AB-4252	39	40	6	KITTYHAWK Kittyhawk, EMI/America SW 17029
15	14	12	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	40	43	6	AFRICAN MARKET PLACE Ollar Brand, Elektra 6E 252
16	17	3	SKAGLY Freddie Hubbard, Columbia FC 36418	41	44	2	BARTZ Gary Bartz, Arista AB 4263
17	15	31	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	42	39	7	FOR SURE Woody Shaw, Columbia FC 36383
18	24	2	LIVE FROM NEW YORK Stuff, Warner Bros. BSK 3417	43	41	8	IN PERFORMANCE Oregon, Elektra 9E 304
19	20	8	NUDE ANTS Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)	44	46	2	NIGHT RIDER Count Basie & Oscar Peterson, Pablo 2310-843 (RCA)
20	18	28	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	45	NEW ENTRY		NORTHSEA LIGHTS Joe Pass, Neils Hennings, Orsted Pedersen, Pablo 2308-221 (RCA)
21	21	6	NOW APPEARING AT OLE MISS B.B. King, MCA MCA-2-8016	46	45	4	TERRA BRASILIS Antonio Carlos Jobim, Warner Bros. 2B-3409
22	22	7	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373	47	NEW ENTRY		AMTRAK BLUES Alberta Hunter, Columbia JC 36430
23	16	14	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	48	48	15	CHAIR IN THE SKY Mingus Dynasty, Elektra 6E-248
24	19	10	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193	49	NEW ENTRY		IRAKERE II Irakere, Columbia JC 36107
25	25	14	A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)	50	42	5	ABERCROMBIE QUARTET Abercrombie Quartet, ECM ECM-1- 1164 (Warner Bros.)

© 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.

JUNE 7, 1980 BILLBOARD

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

Reeds Dominate 4th Telluride Festival

TELLURIDE, Colo.—The emphasis will be on reed artists at the fourth annual Telluride Jazz Festival July 25-27.

Phil Woods, Richie Cole, Eddie "Lockjaw" Davis, Eddie "Cleanhead" Vinson, David Sanborn and Anthony Braxton are all contracted to appear in what is unarguably the highest jazz event in the world. Telluride, a one-time mining center, is more than 7,000 feet above sea level.

Others billed include Cedar Walton, Ron Carter, David Friesen, Slide Hampton, Paul Horn and Tony Williams. All will jam on the final night.

Advance tickets for the bash, covering the complete three days, are \$45. Telluride is served by airports at nearby Montrose and Grand Junction.

Hampton Songs LP

NEW YORK—Concord Jazz Records plans to market this summer an album, "A Salute To Lionel Hampton," which consists of first recorded vocal versions of a number of instrumentals penned by Hampton and others.

The album, cut by Ruby Fisher, who also co-authored some of the instrumentals, at Soundmixers in New York, features pianist Ellis Larkins and vocalist Tony Middleton.

Rush To Market Logan's Product Post-Eurovision Popularity Spawns A Pair Of Albums

By PETER JONES

LONDON—Two different albums by Johnny Logan, the Irish singer who won this year's Eurovision Song Contest with Shay Healey's "What's Another Year," are available in the U.K. at present, on different labels but virtually the same in content—except that one doesn't have the trophy-winning track.

This situation has evolved through complexities over Logan's unexpected success in the contest. That success has boosted "What's Another Year" to international chart heights throughout Europe (Billboard, May 31, 1980).

The artist was signed to Release Records in Ireland prior to the Eurovision triumph. After his win, the label shipped out an album entitled "What's Another Year," to the tune of 5,000 copies in the first week.

Release has exclusive rights in Ireland to the Eurovision winner and the B side, also by Shay Healey, "One Night Stand." Single sales there are reportedly past the 70,000 mark.

The Release album contains 11 tracks, nine of which have been leased to Pye Records in Britain. The two missing are the Eurovision title and the flipside, rights to which are with Epic outside Eire. Replacement tracks for the Pye album are "In London" and "Please, Please, Please."

Meanwhile, the Release album which does contain "What's Another Year" is selling strongly in Ireland, and the company has firmed an exclusive import deal with Spartan Records in London.

Both the Release and Pye albums feature stickers boosting Logan as

"Eurovision 1980 winner," but only the former contains the contest triumph.

For its part, Epic Records expects to follow its worldwide deal for "What's Another Year" with another 45, but the company's newly recorded album by Logan may not be available until October.

Background to the confusion is that Release Records signed Logan in 1977. Then Roberto Danova, freelance producer, met with the artist and recorded several sides with him in London.

First was issued in April, 1978, entitled "No, I Don't Want To Fall In Love," followed six months later by "Living For Loving." Next on the Logan schedule came "Angelina," written by Liam Hurley in Dublin, issued November, 1979, and then—immediately prior to the Eurovision contest this year—came "Sad Little Woman."

But these singles, according to Release Records' managing director, Michael Clerkin, sold only some 370 units, including promotional copies. Logan, signed to Ritiz Release, a joint venture between Release and Roberto Danova, was seen as a bigger seller outside Ireland rather than in that market.

Clerkin says, "When Logan sang 'What's Another Year' in Eurovision, his joint managers, Tommy Hayden Enterprises, suggested it should go on their Spider Records label. We'd spent around \$2,000 on each of his earlier singles, and we wanted to get some money back."

From this, Spider agreed to produce Logan in Ireland and license product to Release for this market.

Clerkin contacted CBS/Epic after Eurovision with a view to licensing 11 tracks for an album, but the deal collapsed and Danova made a deal with Pye for the nine tracks, not including the Eurovision hit. This album also goes, from Pye, to Spain, Portugal and Scandinavia.

CBS, says Clerkin, turned down Logan prior to the Eurovision win.

Enthusiasm for Logan now is generating album sales for Pye, even without the winning song. Spartan, too, reports strong sales for its exclusive import of the album which does contain "What's Another Year."

Filipino Firm Sparks Life Into EP Format

By CES RODRIGUEZ

MANILA — A four-month-old record outfit called Hit Music Enterprises has started brisk business here by marketing a novel update of an old idea: extended plays.

Packaging four cover versions of current hits in one EP, Lex Aison, 24-year-old sole proprietor of Hit Music, retails his disks at only a slightly higher price than regular 45s.

"It's an idea geared towards giving consumers more for their money," he says, referring to the present difficulties encountered by most local recording companies in encouraging the public to invest its money in records for entertainment. "Unlike 45s, you don't only buy the A side of my EP. One of my releases, for instance, contains 'Babe,' 'Still,'

'Please Don't Go' and 'Broken Hearted Me.'"

Although EPs are still being distributed by several record companies in the Philippines, this is the first time an EP has been made available to a general market. Vicor Music Corp., for example, uses the EP for its Disneyland storybooks and several children's recordings under RCA and wholesales the discs at a steeper price than 45s.

Aison is sidestepping the old price scale of EPs by matching the industry-approved wholesale price of 45s for his EPs. With Aison's EPs retailed at a higher price, dealers are assured more profit and are thus lured into stocking, and even promoting, his products.

For an outfit with a staff of five and whose distribution setup is presently confined to Metro Manila, "sales have been very encouraging," says Aison. "Each of my releases has sold past its breakeven point and sometimes orders come in faster than I can deliver."

"Of course," he amends, "I still have to do something about my distribution system so I can be represented outside Manila. But I want to take things slowly since I'm still very new in the business."

Aison began mastering his plans late last year. Investing his entire savings in the venture, he began purchasing songs from Countdown Records, a German-based label specializing in producing cover versions, and after wasting a whole box of Audiodiscs ("to make sure the grooves are spaced correctly"), had his first release out in January. (Countdown is a nonexclusive label, however, that also services other local companies like Vicor and Alpha Records, both of which market the covers in all-hit albums.) So far, Hit Music has released four different EPs.

"What's funny," says Aison, who also works as a DJ for a pop AM radio station in Manila, "is that I read an item in the March 22nd issue of Billboard saying that companies like CBS are reviving the EP to promote their new artists." Although he admits his use for the EP is a little different, he believes that in the end, everything boils down just to selling records.

"Wow," he marvels, "I beat the States by a couple of months."

'MASH' Smash: Ten Years Old

LONDON—This week's No. 1 in Britain, "Theme From MASH" by the Mash, is a ten-year-old recording powered to the chart summit by consistent airplay on a Sunday morning show on the British Broadcasting Corp.'s Radio 1 pop channel.

"Theme From MASH" was first released in the U.K. by CBS in 1970, when it failed to spark any chart action. The disk was subsequently deleted, and lay dormant until BBC deejay Noel Edmunds began spinning it regularly on his weekend Radio 1 show earlier this year.

Audience response became so strong that CBS was eventually forced to re-release the 45, at which point it began selling upwards of 5,000 copies a day—and leaped to No. 1 in four weeks.

The ultimate irony is that though Edmunds' BBC show is almost singlehandedly responsible for the hit, the Radio 1 channel has been reluctant to add "Theme From MASH" to its regular playlist. There's thought to be some concern among BBC executives over the tune's subtitle, "Suicide Is Painless."

Another irony? The "MASH" television series has long been a favorite on BBC-TV, which airs the theme every time the show is broadcast, once a week.



BARBARA'S DAY—It's party time, as Britain's Barbara Dickson, center, is honored at a special reception hosted by CBS Records U.K. At right is CBS U.K. chairman, Maurice Oberstein, left is the company's managing director, David Betteridge.

Video Confab Hears Optimistic Forecasts

• Continued from page 38

in the year 1985. Turnover should touch at least \$900 million.

At the Video Days presentation, most of the new product came from Germany, the only foreign companies being Videorame (Amsterdam) and Sanyo (Switzerland). Speakers at the event from the U.S. included Gene Klahn, vice president of marketing, Columbia Video Systems, of Highland Park, Ill.; Ewin G. Layhew, director, Film Security Office, Motion Picture Assn. of America of Hollywood; and Martin Roberts, publisher of Videocassettes.

From the U.K. there was Garry Pownall, of EMI Audiovisual Service Ltd., and from Japan came Aske Dam (Television Digest) and Shozo Kawakami (Sony).

Following the event, Bild and Ton, Interfunk and Ruefa set up a German Video Institute which will work out major marketing campaigns for video and will organize the Video Days '81 event.

Germany will back its faith in the video industry by offering a special award for producers of the best mov-

ies. But though growth in the business is expected to be rapid, it will not, say the pundits, grow as quickly as in the U.S.

There is a feeling that many Americans turn to buying videocassettes because of growing irritation with the commercial breaks in television programming, something which does not exist in Germany.

The German industry looks to further expansion in five years when the videodisk should be on the market. And a final prophecy, much bandied around here among industry chiefs, is that there will be at least nine million video record players on the German market by 1995.

German Increase

HAMBURG — CBS Germany claims its sales for the first quarter of 1980 are 50% up on business in the same period last year. Contributing factors include the Goombay Dance Band's "Sun Of Jamaica" hit, now reportedly up to sales of 910,000, and Johnny Logan's Eurovision winner, "What's Another Year," at 130,000 sales.

WEA Australia: Catalog \$ Cuts

By GLENN A. BAKER

SYDNEY—"The eyes of Burbank are upon us," quips Paul Turner, managing director of WEA Australia, referring to careful parent company monitoring of his pioneering "low price" catalog line.

On May 1, WEA repriced 98 steady sellers at \$6.99, \$1 below normal list. The new range was bowed with solid in-store promotion, including flyers, posters and hanging visuals—each featuring a logo of black letters, "LP," on a yellow background within a black circle.

Titles included Dave Edmunds' "Get It," Randy Newman's "Little Criminals," the Eagles' "On The Border," Linda Ronstadt's "Prisoner In Disguise," Gary Wright's "Dream Weaver," Van Morrison's "A Period Of Transition" and others by Bette Midler, Emmylou Harris, Neil Young, Ry Cooder, Emerson Lake & Palmer, the Doobie Brothers, Jackson Browne and Queen.

Turner's introductory letter to retailers confirmed the retention of the standard 29.9% mark-up for the new

pricing, and urged dealers to help his "prove to the consumer that the record industry is not greedy, and can price its own product sensibly and fairly."

WEA now has three price structures here: \$6.99 low price, 7.99 standard and \$8.99 premium. The last-named, first introduced by WEA and then adopted across the board by other companies, is applied to just four releases (Rod Stewart, Boney M, the Eagles, Nicolette Larson).

Turner claims to be backing off from the premium price, and is more interested in creating business by publicizing lower prices than his competitors. "I began to get feedback about buyer resistance," he admits.

Turner has declared "war" upon retailers who are pricing all his company's product at \$8.99, and is considering a media campaign to warn consumers of what he terms a "blatant rip-off by unscrupulous dealers."

One oft-warned outlet in the Sydney suburb of Parramatta was presented with the artwork of a press ad alerting consumers to its pricing practices. Under the threat of having the ad placed in local publications, the culprit has desisted.

"WEA has yet to implement a cut-price line in America," says Turner. "What happens here will have a lot to do with what steps are taken over there and, perhaps, in other countries."

(Editor's note: WEA's British company trimmed prices on all its catalog titles in April, effectively cutting about \$2.20 off suggested list in a move to boost sales and blunt competition from parallel imports.)

Reflektor Launch

HAMBURG — Metronome Records has launched a new label, Reflektor, for German rock talent. A major promotion drive accompanied the launch.

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 5/31/80
SINGLES

This Week	Last Week	SINGLE
1	6	THEME FROM MASH, Mash, CBS
2	2	NO DOUBT ABOUT IT, Hot Chocolate, Rak
3	1	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
4	3	SHE'S OUT OF MY LIFE, Michael Jackson, Epic
5	10	WE ARE GLASS, Gary Numan, Beggars Banquet
6	7	OVER YOU, Roxy Music, Polydor
7	4	MIRROR IN THE BATHROOM, Beat, Go Feet
8	18	RAT RACE, Specials, 2-Tone
9	25	FUNKY TOWN, Lipps Inc., Casablanca
10	5	GENO, Dexy's Midnight Runners, Parlophone
11	8	HOLD ON TO MY LOVE, Jimmy Ruffin, RSO
12	17	LET'S GO ROUND AGAIN, Average White Band, RCA
13	28	CRYING, Don McLean, EMI
14	13	FOOL FOR YOUR LOVING, Whitesnake, United Artists
15	12	DON'T MAKE WAVES, Nolans, Epic
16	9	I SHOULOA LOVED YA, Narada Michael Waldon, Atlantic
17	19	YOU GAVE ME LOVE, Crown Heights Affair, Mercury
18	26	MIDNIGHT DYNAMOS, Matchbox, Magnet
19	27	YOU'LL ALWAYS FINO ME IN THE KITCHEN, Jona Lewie, Stiff
20	NEW	D-A-A-ANCE, Labrettas, Rocket
21	23	LET'S GET SERIOUS, Jermaine Jackson, Motown
22	34	BACK TOGETHER AGAIN, Roberta Flack & Donny Hathaway, Atlantic
23	24	JUST CAN'T GIVE YOU UP, Mystic Merlin, Capitol
24	11	COMING UP, Paul McCartney, Parlophone
25	NEW	I'M ALIVE, Electric Light Orchestra, Jet
26	39	MESSAGES, Orchestral Manoeuvres In The Dark, Dindisc
27	36	POLICE AND THIEVES, Junior Murvin, Island
28	20	GOLDEN YEARS, Motorhead, Bronze
29	NEW	TWILIGHT ZONE/TWILIGHT ZONE, Manhattan Transfer, Atlantic
30	16	BREATHING, Kate Bush, EMI
31	NEW	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto
32	32	TEENAGE, UK Subs, Gem
33	NEW	NO SELF CONTROL, Peter Gabriel, Charisma
34	15	SILVER OREAM MACHINE, David Essex, Mercury
35	NEW	BUBBLES, Cockney Rejects, Zonophone
36	NEW	NOBODY'S HERO/TIN SOLDIERS, Stiff Little Fingers, Chrysalis
37	NEW	CHINATOWN, Thin Lizzy, Vertigo
38	40	THIS WORLD OF WATER, New Music, GTO
39	33	NE-NE-NA-NA-NV-NU, Bad Manners, Magnet
40	NEW	BODY LANGUAGE, Detroit Spinners, Atlantic

ALBUMS

1	NEW	McCartney II, Paul McCartney, Parlophone
2	1	THE MAGIC OF BONEY M, Atlantic
3	NEW	JUST CAN'T STOP, Beat, Go Feet
4	2	SKY 2, Sky, Ariola
5	14	ME MYSELF AND I, Joan Armatrading, A&M
6	6	OFF THE WALL, Michael Jackson, Epic
7	NEW	FLESH AND BLOOD, Roxy Music, Polydor
8	3	JUST ONE NIGHT, Eric Clapton, RSO
9	4	GREATEST HITS, Rose Royce, Whitfield
10	26	CHAMPAGNE & ROSES, Various, Polystar
11	5	DUKE, Genesis, Charisma
12	8	12 GOLD BARS, Status Quo, Vertigo
13	7	SPORTS CAR, Judie Tzuke, Rocket
14	10	HEAVEN & HELL, Black Sabbath, Vertigo
15	33	TELL ME ON A SUNDAY, Marti Webb, Polydor
16	NEW	TRAVELOGUE, Human League, Virgin
17	12	GREATEST HITS, Suzi Quatro, Rak
18	9	ONE STEP BEYOND, Madness, Stiff
19	18	MAGIC REGGAE, Various, K-tel
20	15	REGGATTA DE BLANC, Police, A&M
21	17	GOOD MORNING AMERICA, Various, K-tel
22	23	IRON MAIDEN, Iron Maiden, EMI
23	19	WHEELS OF STEEL, Saxon, Carrere
24	25	SOMETIMES YOU WIN, Dr. Hook, Capitol
25	NEW	HAPPY DAYS, Various, K-tel
26	20	17 SECONDS, Cure, Fiction
27	27	THE BARBARA DICKSON ALBUM, Barbara Dickson, Epic
28	22	SNAKES & LADDERS, Gerry Rafferty, United Artists
29	11	HYPNOTIZED, Undertones, Sire
30	29	OUTLANDOS D'AMOUR, Police, A&M
31	16	PRETENDERS, Pretenders, Real
32	13	THE BOBBY VEF SINGLES ALBUM, United Artists

33	36	GOLDEN MELODIES, National Brass Band, K-tel
34	21	EMPTY GLASS, Peter Townshend, Atco
35	NEW	SPECIALS, Specials, 2-Tone
36	34	LITTLE DREAMER, Peter Green, PVK
37	NEW	ARGY BARGY, Squeeze, A&M
38	35	ANIMAL MAGNETISM, Scorpions, Harvest
39	NEW	LET'S GET SERIOUS, Jermaine Jackson, Motown
40	NEW	SHINE, Average White Band, RCA

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 5/28/80
SINGLES

This Week	Last Week	SINGLE
1	1	CALL ME, Blondie, Chrysalis
2	10	FUNKYTOWN, Lipps Inc., Casablanca
3	18	CARS, Gary Numan, Beggars Banquet
4	2	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
5	6	LOST IN LOVE, Air Supply, Wizard
6	NEW	PILOT OF THE AIRWAVES, Charlie Dore, Island
7	13	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers & Kim Carnes, United Artists
8	NEW	THE ROSE, Bette Midler, Atlantic
9	17	IT'S HARD TO BE HUMBLE, Mac Oavis, Casablanca
10	16	YOU MAY BE RIGHT, Billy Joel, CBS
11	4	RISE LIKE THE WIND, Christopher Cross, Warner Bros.
12	NEW	SPECIAL LADY, Ray, Goodman & Brown, Polydor
13	20	I PLEDGE MY LOVE, Peaches & Herb, Polydor
14	NEW	WE LIVE FOR LOVE, Pat Benatar, Chrysalis
15	NEW	SEXY EYES, Dr. Hook, Capitol
16	NEW	WHITE HOT, Red Rider, Capitol
17	NEW	AUTOMOBILE, Hansie, Millennium
18	12	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown
19	19	HURT SO BAD, Linda Ronstadt, Elektra
20	NEW	COMING UP, Paul McCartney, Columbia

ALBUMS

1	1	GLASS HOUSES, Billy Joel, Columbia
2	2	AGAINST THE WIND, Bob Seger, Capitol
3	3	DUKE, Genesis, Atlantic
4	4	THE WALL, Pink Floyd, Columbia
5	9	YOUNG AND RESTLESS, Prism, Capitol
6	8	IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis
7	6	WOMAN LOVE, Burton Cummings, Epic
8	14	METRO MUSIC, Martha & The Muffins, Virgin
9	13	JUST ONE NIGHT, Eric Clapton, RSO
10	NEW	21 AT 33, Elton John, MCA
11	10	UNCUT, Powder Blues, RCA
12	7	PRETENDERS, Pretenders, Sire
13	NEW	QUICK SAND SHOES, Streetheart, WEA
14	11	LONDON CALLING, Clash, Epic
15	20	THE PLEASURE PRINCIPLE, Gary Numan, Beggars Banquet
16	NEW	ALL THAT JAZZ, Soundtrack, Casablanca
17	5	EMPTY GLASS, Peter Townshend, Atco
18	NEW	MAD LOVE, Linda Ronstadt, Asylum
19	18	LOVE STINKS, J. Geils Band, EMI
20	NEW	DEGUELLO, Z.Z. Top, Warner Bros.

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/2/80
SINGLES

This Week	Last Week	SINGLE
1	1	OER NIPPEL, Mike Kruger, EMI
2	2	WEEKEND, Earth & Fire, Vertigo
3	3	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
4	5	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
5	9	SEXY EYES, Dr. Hook, Capitol
6	6	IT'S A REAL GOOD FEELING, Peter Kent, EMI
7	8	I SEE A BOAT, Boney M, Hansa
8	7	BOAT ON THE RIVER, Styx, A&M
9	4	SUN OF JAMAICA, Goombay Dance Band, CBS
10	11	D.I.S.C.O., Ottawan, Polydor
11	14	OH SUSIE, Secret Service, Teldec
12	NEW	ALOHA/UNTIL WE MEET AGAIN, Goombay Dance Band, CBS
13	12	THE BALLAD OF LUCY JORDAN, Marianne Faithfull, Island
14	17	CALL ME, Blondie, Chrysalis
15	13	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
16	24	DER WILDE WILDE WESTEN, Truck Stop, Metronome
17	15	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
18	16	RAP-O-CLAP-O, Joe Bataan, Salsoul
19	10	QUE SERA MI VIDA, Gibson Brothers, Polydor
20	NEW	GO JOHNNY GO, Eruption, Ariola

21	18	TAKE GOOD CARE OF MY BABY, Smokie, Rak
22	25	ROCK 'N ROLL IN OLD BLUE JEANS, Tommy Ohnrer, Ariola
23	19	THEATER, Katja Ebstein, Ariola
24	26	AND THE BEAT GOES ON, Whispers, Solar
25	21	HIGHWAY TO HELL, AC/DC, Atlantic
26	28	BOBBY BROWN, Frank Zappa, CBS
27	NEW	NIE MEHR ALLEIN SEIN, Tony Holiday, Polydor
28	23	LADY OF THE DAWN, Mike Batt, CBS
29	NEW	PAN, Costa Cordalis, CBS
30	22	DAVID'S SONG, Kelly Family, Polydor

ALBUMS

1	1	DIE SCHOENSTEN MELODIEN DER WELT, Anthony Ventura Orchestra, Arcade
2	4	THE MAGIC OF BONEY M, Hansa
3	2	THE WALL, Pink Floyd, Harvest
4	3	TRAUMEREIEN, Richard Clayderman, Telefunken
5	5	DER NIPPEL, Mike Kruger, EMI
6	6	NOCH EINMAL MIT GEFUEHL, Rudi Schurike, Polystar
7	NEW	ZAUBER OER KARIBIK, Goombay Dance Band, CBS
8	10	CORNERSTONE, Styx, A&M
9	8	HIGHWAY TO HELL, AC/DC, Atlantic
10	7	THE TEENS TODAY, Teens, Hansa
11	12	VOICE OF AMERICA, John Denver, RCA
12	16	ANIMAL MAGNETISM, Scorpions, EMI
13	9	DUKE, Genesis, Charisma
14	20	PANISCHE ZEITEN, Udo Lindenberg, Telefunken
15	14	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
16	11	INSEL DER ZARTLICHKEIT, Demis Roussos, Polystar
17	13	BROKEN ENGLISH, Marianne Faithfull, Island
18	17	UNBEHAGEN, Nina Hagen Band, CBS
19	15	LITTLE DREAMER, Peter Green, Teldec
20	NEW	PLATINUM, Mike Oldfield, Virgin

ITALY

(Courtesy Germano Ruscitto)
As of 5/27/80
SINGLES

This Week	Last Week	SINGLE
1	1	VIDEO KILLED THE RADIO STAR, Buggles, Island/Ricordi
2	2	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA
3	3	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest/EMI
4	4	SOLO NOI, Toto Cutugno, Carosello/Ricordi
5	10	L'APEMANIA, Katia Svizzero, Cetra/Fonit Cetra
6	5	SU DI NOI, Pupo, Baby/CGD-MM
7	9	FUNKYTOWN, Lipps Inc., Casablanca/Durium
8	17	MONKEY CHOP, Oan-I, Island/Ricordi
9	20	IL TEMPO SE NA VA, Adriano Celentano, Clan/CGD-MM
10	8	MERAVIGLIOSAMENTE, Cugini Oi Campagna, Pull/Fonit Cetra
11	6	LA PUNTURA, Pippo Franco, Lupus/Ricordi
12	7	SPACER, Sheila & B. Devotion, Carrere/Fonit Cetra
13	11	GELOSIA, Bobby Solo, EMI
14	13	SEI UNA BOMBA, Viola Valentino, Paradiso/CGD-MM
15	19	MESSAGE IN A BOTTLE, Police, A&M/CGD-MM
16	12	HE'S SPEEDY LIKE GONZALES, Passenger, Ourium
17	14	WHATEVER YOU WANT, Status Quo, Vertigo/Polygram
18	16	MY SHARONA, Knack, Capitol/EMI
19	15	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown/EMI
20	NEW	GOT TO LOVE SOMEBODY, Sister Sledge, Cotillion/WEA

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 5/31/80
SINGLES

This Week	Last Week	SINGLE
1	1	SUN OF JAMAICA, Goombay Dance Band, CBS
2	2	FLY TOO HIGH, Janis Ian, CBS
3	3	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
4	6	COMPUTER GAMES, Mi-Sex, CBS
5	7	BRASS IN POCKET, Pretenders, Sire
6	4	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
7	5	MESSAGE IN A BOTTLE, Police, A&M
8	8	AN AMERICAN DREAM, Dirt Band, United Artists
9	9	WE BELONG TO THE NIGHT, Ellen Foley, Epic
10	NEW	TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA

International

SACEM Still Takes Action Over Discos

By HENRY KAHN

PARIS—Despite reports to the contrary, the disco business in France continues to grow, and so, too, does the long-running controversy with copyright society SACEM over the payment of performing rights.

At the last count, there were some 3,952 discotheques in this country, the vast majority of which—as SACEM is keen to point out—are no problem. Professional organizations representing around 70% of them have signed agreements with the society, and most of the remaining independent discos also have contracts.

Even so, about four in every 100 are currently involved in legal action, including many of the best-known, like the Palace, France's most famous disco.

Court decisions are slow in coming, and findings vary, although SACEM says 84 decisions have recognized its rights.

Some venues have withheld payment, pending a clear ruling. Some have been ordered to pay in advance of final decisions. The situation generally remains confused.

SACEM refuses to accept that its action is abusive, and argues that the only workable system is to collect uniform rates on a percentage basis.

Rights collected from discos have increased eightfold since the '60s, it concedes, but on the other hand, income from other music sources has been badly hit.

In 1965, there were 1,317 dance halls with orchestras. Now there are 449. In 1965, 303,000 weekend

dances with bands were organized in France. Last year, there were 182,000.

The copyright society is anxious not to turn the controversy into a public debate, but its disco opponents have no such qualms. A recent press conference heard owners accuse SACEM of waste, its new offices described as a case of "flashy prestige." Journalists were told the administration didn't know what it was doing: discos were classed as cafes, not as places of entertainment.

Fabrice Emaer of Le Palace said SACEM had demanded no less than \$456,000 last year. Why was it that French composers whose work was played in the U.S. received so much less?

Nightclub figure Regine, who runs the New Jimmy's, said 90% of all disks played in discos were British or American. SACEM acted like a tax collector: it demanded 40 times as much as a similar establishment in the U.S. would pay for the use of the same music.

The controversy shows no signs of dying down. Some of the attacks on SACEM director general, Jean Luc Tournier, have been very personal indeed, and both the music papers and satirical press have given the dispute wide publicity.

The point is made that discos need to invest heavily to stay in line with progress. In France, they now employ more than 30,000 people, quite apart from the hardware industries that have grown up to supply them. One demand is for SACEM to be nationalized.

U.S. Involvement Sought By Sponsordisc Operation

By NICK ROBERTSHAW

LONDON—Public Eye Enterprises, the Leeds promotion company that introduced Sponsordisc mail-outs to deejays last year, is now looking to involve new U.S. acts in the scheme.

The disks combine television advertising jingles with music from new, unsigned bands. Costs are borne by the sponsor: all that's required from interested acts is studio-quality demo material.

Promotions executive Glenn Simpson reports strong sponsor response, particularly since his company hit on the idea of approaching advertising agencies directly. "When we went to companies, they had then to consult their advertising agencies, who naturally preferred to feel that they originated all the bright ideas themselves."

Two most successful projects to date have involved Wrigleys and Foster Grant. In the first case, 1,500 12-inch sponsordisks were sent to deejays, together with 50,000 give-away flexidisks and back-up supplies of stickers, T-shirts and indeed gum. In the second, 500 sponsordisks were distributed to deejays who

were offered free sunglasses on application.

Simpson intends to limit sponsordisc releases to one a month, which allows four weeks' constant programming for each and avoids the danger of flooding the market. Likely participants in months to come include Coca-Cola, Levi, Ski, Ambre Solaire, Supersoft Shampoo.

Public Eye says the disks reach 1 million disco-goers in the 16 to 34 age bracket each week, and claims similar figures for the new and parallel Cinedisc operation.

Launched in May with soundtrack trailers of the movie "Good Guys Wear Black" on 7-inch disk, the project works on the same lines as Sponsordisc: deejays receiving the promotion singles in advance of theatrical release dates and laying the foundations for radio/TV advertising of the film. Next up, if negotiations succeed, will be the much talked-about "Breaking Glass."

Glenn Simpson is also looking to put a Stateside slant on Public Eye's bread-and-butter disco promotion activities. Working two singles a week, the company reaches 500 leading deejays with new U.K. releases at a cost to record companies of about \$1400.

"We could do exactly the same thing for U.S. companies on imports or simultaneous releases," says Simpson. "We have the facilities to turn product around in only 24 hours here. If we can get a buzz going then it increases sales, creates interest in international releases, makes it easier for U.S. firms to get license deals in this country, and also makes a nice international link for our DJs."

French Accolades

PARIS—French copyright society, Societe des Auteurs, Compositeurs & Editeurs de Musique (SACEM), has presented its Golden Triangle award to composer Michel Legrand in recognition of his services to French music over the past year.

A second award went to Jean Michel Jarre, composer of "Oxygene" and "Equinoxe," two albums with total worldwide sales in excess of 12 million units.

International

Pricing Problems Vex Kenya Disk Industry

NAIROBI—Kenya's sole record factory, East African Records Ltd., has recently been successful in an application to the price controller's office to raise pressing prices.

This follows hard on the heels of a similar price rise earlier this year, and is expected to have the effect of throwing the local industry into a minor state of disarray, as did the earlier rises.

The struggle over prices has been on two fronts: one, with the independent producers opposing the factory's proposed increases, and the other—more serious—being the attempt by the Kenya Assn. of Phonographic Industries to control the wholesale price of records, a move which in many Western nations is

looked upon as a breach of business practice codes.

The price rise so "awarded" by the controller, in fact, only amounts to less than 4% on singles and 3% on albums, but the consequent changes that must be brought about at wholesale level are thought to spark the usual rounds of wrangling for agreement.

The problem with the system as presently practiced is that the price rises agreed to by the controller are so small as to cause immediate application for further hikes.

There was a rise in February of this year of a similar amount, thereby adding up to a total increase in the last 11 months of approximately 12%—hardly enough, says East African Records' managing director, J.H. Kinzl, to keep up with the rising costs of PVC, increased staff salaries and cost pressures in nearly every area of production.

Kinzl feels that the problem would best be tackled if the realistic rises proposed to the Finance Ministry were accepted, and the prices then kept stable (subject, of course, to unforeseen factors affecting those prices) for longer periods, avoiding both customer uncertainty and industry hassles.

As it is, the rises are to be implemented within a month, and the industry that is now at a low ebb will suffer further from enduring attempts by the Kenya Assn. of Phonographic Industries to control the wholesale prices, too.

A controlling hand over the wholesale prices of records here would mean that no autonomy remains with the individual disk companies, no matter how small, and this would be in direct contravention of generally accepted business practices.

Regardless of the validity of the association claim, there's still bound to be disagreement, for no one has yet taken the developed nation approach of deciding prices based upon their own profitability.

Whatever the outcome, by consensus or not, the prices of gramophone records in Kenya must rise. In a particularly sticky market, this is hardly seen as desirable, and could well persuade East African Records to delay their hike until business is brighter. Ironically, the factory now has all the capacity Kenya requires, having ironed out its first-quarter difficulties—but nobody is utilizing it.

Other local versions are by Vicor's Fred Panopio, Dyna's Ric Arellano, Alpha's Tarzan & Baby Jones and Octo-Arts' Vicente Daffalong.

Tito Ty, marketing and promotions vice president of Dyna Products, Inc., local distributor of the Sugarhill label, claims that "Rapper's Delight" has zoomed past the 100,000 sales mark and continues to sell well despite the competition.

Dyna, which also holds the rights to the PolyGram labels, has likewise released the Fatback Band's "King Tim III" under Polydor.

To make hay while the going is good, Dyna has acquired the rights to a New York-based label which Ty says produces nothing but rap records. He believes that the novelty of the rap disc should last until November of this year.

Sugarhill Hit Brings Covers In Philippines

MANILA—Eight different versions of the Sugarhill Gang's "Rapper's Delight" have surfaced here following the rapid sales success of the original disk.

Two of the versions are straight covers done by studio bands like Special Edition and Disco Machine, both of which are distributed by Octo-Arts and Alpha, respectively. The rest are translations in the dialect but the music utilized is still Chic's "Good Times"—as in the Sugarhill Gang's hit.

Already, one of WEA's two local versions of the song is topping the sales of the original disc in several Metro Manila record outlets. Rewritten by television scriptwriter Ading Fernando and performed by tv comedian George Javier, the local rap disc has reportedly sold between 60,000 to 70,000 copies in its first three weeks of release.

Other local versions are by Vicor's Fred Panopio, Dyna's Ric Arellano, Alpha's Tarzan & Baby Jones and Octo-Arts' Vicente Daffalong.

Tito Ty, marketing and promotions vice president of Dyna Products, Inc., local distributor of the Sugarhill label, claims that "Rapper's Delight" has zoomed past the 100,000 sales mark and continues to sell well despite the competition.

Dyna, which also holds the rights to the PolyGram labels, has likewise released the Fatback Band's "King Tim III" under Polydor.

To make hay while the going is good, Dyna has acquired the rights to a New York-based label which Ty says produces nothing but rap records. He believes that the novelty of the rap disc should last until November of this year.

Pricing Confused In France

PARIS—The record pricing picture in France is highly confused following the government's granting of retail price freedom, and the abolition of the old and vexing price code system.

Most major companies have gone for immediate price increases of around 3%, but two, Phonogram and Polydor, have opted for a "wait and see" policy.

CBS has implemented a 3% rise, and AZ has increased its product by 3.2% (singles) and 6% (albums). RCA is putting 3.2% on its 45s, but

only 1.6% on albums by top-name acts.

Barclay price rises range between 3% and 10% for different types of product, while there are 3% increases from Vogue, Carrere, Eurodisk and WEA, on singles only.

Musidisc and Pathe increased prices within the 3% to 10% range at the start of April.

If record sales continue to fall—and they dipped 20% last year, compared with 1978—then it might be assumed that price rises are responsible, alongside home taping.

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 6/2/80
SINGLES

This Week	Last Week	Artist
1	1	RUN AWAY, Shannels, Epic
2	3	SUBARU, Shinji Tanimura, Casablanca
3	2	SHINKIROH, Chrystal King, Aard Vark
4	11	DANCING ALL NIGHT, Monta & Brothers, Philips
5	4	NINAMI KAIKISEN, Takao Horiuchi & Tomoharu Taki, Casablanca
6	7	RIDE ON TIME, Tatsuura Yamashita, Air
7	6	SHIAWASE SAGASHITE, Hiroshi Itsuki, Minoruhon
8	9	TABOO, Hiromi Go, CBS/Sony
9	5	SHANKU-SAI, Momoe Yamaguchi, CBS/Sony
10	8	OKURU KOTOKO, Kaientai, Polydor
11	18	NAMIDA-NO-LOVE LETTER, Eikichi Yazawa, Warner Bros.
12	14	BEAUTIFUL ENERGY, Kai Band, Express
13	10	HIGE-NO-THEME, Akihiko Takashima & Electric Shavers SMS
14	12	OMOI TSUBASA, Takeshi Kishida, CBS
15	19	WAKARETEMO-SUKINAHITO, Los Indios & Sylvia
16	16	HADASHI-NO-KISETSU, Seiko Matsuda, CBS/Sony
17	17	KOI-NO-BAD-TUNNING, Kenji Sawada, Polydor
18	15	TECHNO POLICE, Yellow Magic Orchestra, Alfa
19	20	AI-NO-SONG, Hideki Saijoh, RCA
20	13	THIS IS SONG FOR COCA COLA, Eikichi Yazawa, Warner Bros.

ALBUMS

This Week	Last Week	Artist
1	1	ROMAN, Chiharu Matsuyama, North
2	3	SUBARU, Shinji Tanimura, Casablanca
3	2	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
4	NEW	MR. BLACK, Shannels, Epic
5	4	CRYSTAL KING, Crystal King, Aard Vark
6	5	IKITEITOMO IDESKA, Miyuki Nakajima, Aard Vark
7	6	LIVE, Offcourse, Express
8	9	MIDDLE MAN, Boz Scaggs, CBS
9	8	GLASS HOUSES, Billy Joel, CBS/Sony
10	7	MR. METROPOLICE, Junko Yagami, Discamate
11	10	SHANGRI-LA, Takuro Yoshida, ForLife
12	11	PUBLIC PRESSURE, Yellow Magic Orchestra, Alfa
13	NEW	MOEUS'S GAME, Momoe Yamaguchi, CBS/Sony
14	NEW	MONTAGE, Yoshitaka Minami, CBS/Sony
15	20	OFF THE WALL, Michael Jackson, Epic
16	16	ICHIGA-HARUYUME, Kaientai, Polydor
17	13	HOKUTO-SHICHISEI, Shozo Ise, Orplid
18	15	ABBA'S GREATEST HITS VOL. 2, Discamate
19	NEW	RIDE LIKE THE WIND, Christopher Cross, Warner Bros.
20	NEW	ARABESQUE III, Arabesque, Victor

AUSTRALIA
(Courtesy Kent Music Report)
As of 5/20/80
SINGLES

This Week	Last Week	Artist
1	1	I GOT YOU, Split Enz, Mushroom
2	2	BRASS IN POCKET, Pretenders, Sire
3	4	TIRED OF TOWEIN' THE LINE, Rocky Burnette, EMI
4	3	SPACE INVADERS, Player, WEA
5	6	ROCK LOBSTER, B-52s, Warner Bros.
6	8	PEOPLE, Mi-Sex, CBS
7	7	TOTAL CONTROL, Motels, Capitol
8	18	COMING UP, Paul McCartney, Parlophone
9	9	SAME OLD GIRL, Darryl Cotton, EMI
10	5	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS
11	11	NO SECRETS, Angels, Epic
12	13	ROCKABILLY REBEL, Major Matchbox, Magnet
13	12	ATOMIC, Blondie, Chrysalis
14	19	TURNING JAPANESE, Vapors, United Artists
15	NEW	CALL ME, Blondie, Chrysalis
16	10	FLY TOO HIGH, Janis Ian, Interfusion
17	14	THE ROSE, Bette Midler, Atlantic
18	NEW	SKINNY GIRLS, Alan O'Day, Pacific
19	15	HE'S MY NUMBER ONE, Christie Allen, Mushroom
20	20	DON'T LET GO, Isaac Hayes, Polydor

ALBUMS

This Week	Last Week	Artist
1	1	TRUE COLOURS, Split Enz, Mushroom
2	2	GLASS HOUSES, Billy Joel, CBS
3	4	THE ROSE, Soundtrack, Atlantic
4	3	THE WALL, Pink Floyd, CBS

This Week	Last Week	Artist
5	5	OFF THE WALL, Michael Jackson, Epic
6	8	STARDUST, Willie Nelson, CBS
7	7	THE B-52s, Warner Bros.
8	10	THE PRETENDERS, Pretenders, Sire
9	19	THE ANGELS GREATEST, Angels, Albert
10	12	SKY, Sky, RCA
11	6	GREATEST HITS, K.C. & The Sunshine Band, TK
12	11	NIGHT RAINS, Janis Ian, Interfusion
13	9	AGAINST THE WIND, Bob Seger, Capitol
14	14	MIDDLE MAN, Boz Scaggs, CBS
15	16	12 GOLD BARS, Status Quo, Vertigo
16	13	THE MOTELS, Motels, Capitol
17	NEW	THE BOYS LIGHT UP, Australian Crawl, EMI
18	17	CALM BEFORE THE STORM, Jon English, Mercury
19	20	FULL BOAR, Various Artists, K-tel
20	15	REGGATTA DE BLANC, Police, A&M

HOLLAND
(Courtesy BUMA/STEMRA)
As of 5/27/80
SINGLES

This Week	Last Week	Artist
1	1	SUN OF JAMAICA, Goombay Dance Band, CBS
2	2	FUNKY TOWN, Lipps Inc., Casablanca
3	3	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
4	4	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
5	5	YOU AND ME, Spargo, Inelco/VIP
6	7	RUNNIN' WITH THE DEVIL, Van Halen, Warner Bros.
7	NEW	BUZZ BUZZ A DIDDLE IT, Matchbox, Magnet
8	6	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
9	9	WE BELIEVE IN LOVE, Dolly Dots, WEA
10	8	I SEE A BOAT, Boney M, Ariola

ALBUMS

This Week	Last Week	Artist
1	1	GREATEST HITS, BZN, Mercury
2	2	THE MAGIC OF BONEY M, Ariola
3	NEW	KLANKREPORTE 30 APRIL 1980, Various, Philips
4	7	20 GREATEST HITS, Hot Chocolate, Arcade
5	NEW	HAPPY SUMMER PARTY, James Last, Polydor
6	6	LATIN MAGIC, Conquistador, Arcade
7	NEW	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.
8	9	DROMENTREIN, Lenny Kuhr, CNR
9	NEW	GREATEST HITS, Earth & Fire, Polydor
10	NEW	HOW CRUEL, Joan Armatrading, A&M

BELGIUM
(Courtesy Billboard Benelux)
As of 5/23/80
SINGLES

This Week	Last Week	Artist
1	1	SUN OF JAMAICA, Goombay Dance Band, CBS
2	2	FUNKYTOWN, Lipps Inc., Casablanca
3	4	YOU AND ME, Spargo, Vogue
4	3	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
5	5	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
6	9	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
7	7	STOMP, Brothers Johnson, A&M
8	NEW	CALL ME, Blondie, Chrysalis
9	NEW	I SEE A BOAT, Boney M, Hansa
10	8	COMING UP, Paul McCartney, Parlophone

ALBUMS

This Week	Last Week	Artist
1	1	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.
2	2	MET JEONGEN DICHT, Rob De Nijs, EMI
3	NEW	HOMO SAPIENS, Robert Long, Ariola
4	6	GLASS HOUSES, Billy Joel, CBS
5	3	THE MAGIC OF BONEY M, Hansa
6	5	THE PRETENDERS, Sire
7	8	GOING DEAF FOR A LIVING, Fisher Z, United Artists
8	10	HITEXPLOSION VOL. 12, Various, EMI
9	4	VAN EEF AFSTAND, B. De Groot, Philips
10	NEW	JULIO IGLESIAS, CBS

SPAIN
(Courtesy El Gran Musical)
As of 5/31/80
SINGLES

This Week	Last Week	Artist
1	1	LA QUIERO A MORIR, Francis Cabrel, CBS
2	4	MORIR DE AMOR, Miguel Bose, CBS
3	2	RAPPER'S DELIGHT, Sugarhill Gang, Fonogram
4	5	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
5	3	MESSAGE IN A BOTTLE, Police, A&M
6	8	RAP-O-CLAP-O, Joe Bataan, Salsoul
7	NEW	DESIRE, Andy Gibb, RSO
8	NEW	FUNKY TOWN, Lipps Inc., Casablanca

This Week	Last Week	Artist
9	9	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
10	10	AIRE, Pedro Marin, Hispavox

ALBUMS

This Week	Last Week	Artist
1	1	THE WALL, Pink Floyd, Harvest
2	2	REGGATTA DE BLANC, Police, A&M
3	5	MIGUEL, Miguel Bose, CBS
4	6	FANS, Various, Hispavox
5	8	AFTER DARK, Andy Gibb, RSO
6	3	RAPPER'S DELIGHT, Sugarhill Gang, Fonogram
7	4	LUNA, Victor Manuel, CBS
8	NEW	UN ENCUENTRO, Triana, Movieplay
9	7	ROCKALIPSIS, Various, Ariola
10	10	TIEMPO DE OTONO, Jose Luis Perales, Hispavox

NORWAY
(Courtesy Verdens Gang)
As of 5/29/80
SINGLES

This Week	Last Week	Artist
1	1	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
2	2	SAMHID AEDNAN, Sverre Kjelsberg/Mattis Haetta, Mai
3	4	COMING UP, Paul McCartney, Parlophone
4	3	CALL ME, Blondie, Chrysalis
5	6	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
6	8	BALLADE POUR ADELINE, Richard Clayderman, Sonet
7	7	RHYTHM TALK, Jocko, Philadelphia International
8	5	STOMP, Brothers Johnson, A&M
9	9	SAVE ME, Queen, EMI
10	NEW	MY FRIEND JACK, Boney M, Hansa

ALBUMS

This Week	Last Week	Artist
1	1	REVERIES, Richard Clayderman, Sonet
2	10	MENTAL KREM, Jahn Teigen, RCA
3	2	GLASS HOUSES, Billy Joel, CBS
4	4	BALLADE POUR ADELINE, Richard Clayderman, Sonet
5	3	LOOK HEAR, 10cc, Mercury
6	NEW	21 AT 33, Elton John, Rocket
7	NEW	McCartney II, Paul McCartney, Parlophone
8	8	THE WALL, Pink Floyd, Harvest
9	7	HO RANDI, Randi Hansen Nor Disco
10	NEW	ROCK 80, Various, CBS

DENMARK
(Courtesy BT/IFPI)
As of 5/23/80
SINGLES

This Week	Last Week	Artist
1	1	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
2	2	TAENKER ALTID PAA DIC, Bamses Venner, Kleinert
3	3	I SEE A BOAT, Boney M, Ariola
4	7	KNIGHTS IN BLACK LEATHER, Bette Midler, Atlantic
5	4	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
6	5	SUN OF JAMAICA, Goombay Dance Band, CBS
7	9	LOVE ENOUGH FOR TWO, Prima Donna, Ariola
8	NEW	PAPA PINCUIN, Sophie & Magaly, Ariola
9	8	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
10	6	QUE SERA MI VIDA, Gibson Bros., Mariann

ALBUMS

This Week	Last Week	Artist
1	1	BOELLE BOB OG DE ANDRE, Various, Fagot
2	2	SAADAN SET, Bamses Venner, Kleinert
3	3	MUSIKBOXEN, Various, EMI
4	6	MORILD, Fisker Thomas, Medley
5	8	SCHLAGERPARADE, Birthe Kjaer Og Henning Vilen, Starbox
6	7	THE WALL, Pink Floyd, Harvest
7	4	LILLER, Liller & Ricardo's Band, Frituna
8	5	BOELLE BOB, Hilleroedgades Skole, Starbox
9	NEW	EKSTRABLADETY GRAND PRIX, Various, Hamlet
10	10	SUPER JETS, Various, Sonet

July Festival

VIENNA—The Velden Jazz Festival, organized in conjunction with U.S. jazz impresario George Wein and London-based promoter Alexander Zivkovic, will run from July 4 to 6. Artists booked to appear are Gato Barbieri, John McLaughlin, Stanley Clarke, the Brecker Brothers, the Cannonball Adderley Brotherhood, Freddie Hubbard, the B.B. King Blues Band, Pharoah Sanders, the Muddy Waters Blues Band, Joe Williams and the Basie Alumni, Dusko Gojkovic, Joe Haider and Erich Kleinschuster.

JUNE 7, 1980 BILLBOARD

Salvini Sees A Role For Indies

Former Ricordi Exec Joins Curci-Carosello Operation

By DANIELE CAROLI

MILAN—There's little future today for record labels set up single-handedly by independent producers, if you believe Lucio Salvini, newly appointed partner in Italy's Curci-Carosello company.

But he does see potential for "independent, medium-sized companies," able to survive in adverse market conditions, yet flexible enough to meet that market's demands.

Salvini speaks from a wealth of industry experience, having been with Dischi Ricordi for 18 years, most recently as general manager.

Now a deal with Giuseppe Gramitto Ricci, who has stock control of Curci, takes him into a responsible role with a company whose record product is handled by Ricordi's distribution arm in Italy. He'll be heading up its disk division and affiliated publishing interests.

Continues Salvini, "Record companies which expand too fast must eventually come to rely upon outside creativity. It's at this stage, between the majors and the independent producers, that there's a whole new and viable field of activity.

"This field needs a flexible organization which utilizes the services of the majors, but which can concentrate on promotion and marketing to give the independent producer all the necessary attention and help."

Salvini sees Carosello developing in two directions, one with a selective number of highly creative and commercial artists, the other with

deals arranged with independent producers, even on a record-by-record basis.

And he's looking for more license deals from foreign sources. "I'm not thinking of the major catalogs, of course, but I know many production entities abroad that have realized that entrusting just one company with product involves some real risks. They're looking for new solutions to this dilemma.

"When those producers are placing their repertoire country by country, they must choose either to license to a multinational for a lot of money, or arrange single deals in each marketplace with companies which can do the best job."

Salvini's departure from Ricordi is "amicable," and comes at a time

when the company is strong in sales and profits. "When I joined Ricordi, its turnover was less than one-tenth of what it is today. I feel I contributed to that growth."

There were license deals with A&M, Buddah and Vanguard from the U.S., and the WEA lines were united for the first time in Italy under Ricordi. United Artists and MCA came later, as did deals with U.K. labels like Chrysalis, Island, Bronze and Virgin, and French firms such as Vogue and Barclay. Top Italian acts signed during Salvini's time—he was a&r chief for a spell—include Equipe 84, Drupi, Milva, Mia Martini, Edoardo Bennato, Dik Dik and Lucio Battisti.

"But it's the future which counts, not the past," stresses Salvini. "This isn't the first time that the Italian music industry has had to contend with a trading slump, although it seems to me that the international recession isn't having that strong an effect on Italy.

"Records attract more consumers every year, but should recession halt that growth, our industry can cope with a marketplace of limited size, because we've behaved more wisely than some foreign countries."

At the same time, he notes the difficulties ahead. "New promotion channels have opened up with local radio and television stations, flourishing thanks to commercial pressure and to the market demand for music which the state-controlled RAI network couldn't satisfy."

But, Salvini says, the industry must get used to producing less product, and supporting that which it does release better than before. "We're at the same release level as leading foreign markets, but overall, sales are much lower. The formation of Italian branches of multinational companies has made things worse in this respect, as licensing deals previously acted as a kind of filter for foreign product.

"Now there are too many records competing at the same time in the marketplace, though we must admit that today's consumer is better informed about what's on sale than ever before."

Salvini is mindful of problems with Italy's retail outlets, with perhaps 1,000 dealers regularly selling albums, and some 1,500 offering singles. "It's a restricted and rigid distribution network which takes up some of the sales slack, but which doesn't give much scope for growth.

"Rackjobbing gets no space for commercial reasons, as the discount which makes it possible is already available to department stores.

"What our industry most needs is a long-term development policy behind which everyone can rally. Unfortunately, at the moment, we don't act as one even when it comes to matters of minor significance."

Presley Disks In BPI Haul

LONDON—Following the discovery of a large number of bootleg Elvis Presley cassettes and open-reel tapes in a house in the West of England, it was found that the material was distributed through a phony Presley appreciation society called the Elvis Collectors' Club.

This was stated in the High Court here when Richard Selwood undertook not to make or deal in bootleg recordings, following the adjournment for two weeks of a case brought against him by RCA Corp. and RCA Ltd.



Billboard photo by Don Albert

Wright Time: It's an arresting experience for Betty Wright, as she has fun with the special Police team promoting that A&M act during the opening of Johannesburg's Joy Music.

Joy Boasts Tower Concept

By DON ALBERT

JOHANNESBURG—South Africa's first major discount record store, Joy Music, has opened in the heart of this city.

Brainchild of Ian Fuhr, the main shareholder in Joy, the outlet is based on Los Angeles' Tower Records, though the concept has been modified to local market conditions.

Store space is 6,000 sq. ft., and personnel number 12. Joy is looking to sell approximately 20,000 units per month.

Besides a large range of local albums and tapes, the outlet carries imported product at competitive prices, plus a range of books on music. It's also equipped with video hardware, a disco unit and sound system, and a permanent stage for artists making guest appearances.

America's Betty Wright was the first international artist to "christen" the stage, presented with a gold disk for her "Betty Wright Live" album at the official opening of Joy Music.

Australia Is Arista Priority, Says Watson

By GLENN A. BAKER

SYDNEY—"Australia is our main target for expansion," revealed Allan Watson, Arista Records' European-based international director, during his recent (and eighth) visit down under. "We're working towards developing it as one of our major world markets."

In Sydney to formally hand over license rights for the Arista label to Festival Records (Billboard, Jan. 19, 1980), Watson readily accepted an offer to host a media product presentation. "I had done a small presentation in Munich," said Watson, "so I rang Festival to introduce myself and suggest a similar presentation when I arrived.

"Within 24 hours, I had a telex from them with steps one to 10 of what they would do to prepare it prior to my arrival. I ended up facing more than 100 people, armed with video, slides and tapes—and it was a great success.

"I'm tremendously excited to be with Festival. I've realized for a long time that they're the best record company in Australia, and their efforts in staging the media presentation just confirmed my respect for them."

Watson's three-hour presentation featured material from more than 20 Arista acts, including Willie Nile, the Kinks, Angela Bofill, Iggy Pop, Gary Bartz, Eric Carmen, Mandrill, CQ, the Dixie Dregs, D.L. Byron and the Blues Band.

The last-named two drew the most spirited response from the gathering, while the r&b/funk acts generally failed to impress. "I realize that the market for black music in this country is very small," commented Watson, "but I'm hoping that the new FM network will improve the situ-

ation. I worked out a long time ago that Australia loves hard-driving rock 'n' roll, so I wasn't surprised by the strong response to those sort of acts."

Apart from a taped message from Arista president, Clive Davis, affirming his interest in Australia, the audience heard an address from Festival managing director, Allan Hely, in which he admitted to a professional relationship with Watson of just two days' vintage.

Hely said that he had been lobbying for the Arista license after learning that Festival would lose United Artists to EMI some two years ago, and that he was more than delighted to "swap" UA for Arista, itself previously with EMI in Australia. "In 1979, we had a thousand-to-one chance of securing Arista," he remarked, "but we fought hard and won, and I foresee a very exciting and productive future."

During his Sydney stay, Allan Watson also had meetings with executives at RCA, which represents Ariola in Australia. He returned home with a copy of the recent national No. 2 single by Colleen Hewett, "Dreaming My Dreams With You," distributed by RCA for Wizard Records. Arista release of the disk in the U.K. seems likely.

"Coming to Australia this time around was like my first trip overseas," enthused Watson on the eve of his departure for London. "There's so much going on here that I really don't want to leave."

The Arista executive also revealed tentative plans for Arista to make film clips and record acts in Australia, to take advantage of substantially lower costs.

Midprice Labels Bow In Britain

LONDON—Two new midprice labels are bowing in Britain. First is from President Records, tagged Rhapsody and aimed primarily at jazz buffs with selected repertoire from New York's Gryphon Records (product includes albums by Lena Horne, Mel Torme and Ruth Brown).

Second imprint originates from Pendulum Music, which unveils a label tagged Celebrity aimed at MOR buyers with product by acts such as guitarist Bert Weedon.

GOLD RECORDS PRESENTS:
THE NEW ROCK SENSATION
NH3-BAND
AND THEIR FIRST HIT ALBUM "LET'S HAVE A GOOD TIME"
SHAKING... SENSATIONAL... EXCITING!

THIS TOP ALBUM COULD HIT YOUR CHARTS TOMORROW...
RELEASED IN ITALY, FRANCE, BENELUX, GERMANY, AUSTRIA, SWITZERLAND

OTHER TERRITORIES ARE STILL AVAILABLE.
ACT NOW! ORDER TODAY A TEST-PRESSING OF THIS BRAND NEW SUPER ALBUM! PERHAPS IT WILL BE YOUR BIG HIT OF TOMORROW...

HURRY UP AND WRITE TO:

GOLD RECORDS, alte Landstrasse 23, CH-8942 Oberrieden/ZH, Tel. 01/720 82 00, Telex 59 013 gold ch

LUFTPOST
PAR AVION VIA AEREA

ETA

HELVETIA
10 BROS. SOCIÉTÉ INTERNATIONALE
NEUCHÂTEL SUISSE

GOLD RECORDS

International

European Success As Leverage For Hagar

By PAUL GREIN

LOS ANGELES—The usual pattern with American heavy metal acts interested in touring abroad is to wait until attaining superstardom in their homeland and then use that success as a lever to global acceptance.

But in the case of Sammy Hagar, a well-known but hardly superstar class artist domestically, a different tactic prevailed. "We decided to try that strategy in reverse," notes Ed Leffler, Hagar's manager for the past four years. "We figured an act with an international base would have a better chance in this market."

As a result, Hagar made a short English tour in September 1979 and then returned in April to 10 cities in the U.K. in addition to Paris and Amsterdam and four cities in Germany.

"In a way it's a plus," says Leffler, of the fact that Hagar's visit wasn't preceded by a barrage of American publicity. "A lot of bands have gone overseas with a big reputation as the kings of America and never became that big there partly because of the hype."

Leffler says he lobbied to get Capitol to spring for tour support for three years before it finally agreed to bankroll the tours. Leffler reasons that English audiences, even moreso than American ones, respond to in-person performances.

"The Osmonds were great proof of that," says Leffler, who managed the act from 1971-75. "They had a lot of records that were hits here that weren't hits there until they were physically seen in that country."

But Leffler was also insistent that Hagar only go in as a headliner. "In America an act can build himself up from an opening act to a headliner, but in Britain often how you start is how you finish."

"Opening acts are treated better here—they get more time to play and since we have larger facilities they get better sound and lights. And there's more general admission seating here, so kids have to arrive on time to get good seats. In Britain there's more reserved seating, so often they'll come late, missing the opening act."

Leffler notes that prior to appearing in the U.K., Hagar's albums averaged 2,000 in sales. "Street Machine," released at the time of his September 1979 tour, sold 18,000, according to Leffler, while "Loud And Clear," released in March, sold

more than 50,000, he claims. Last week Capitol issued Hagar's new LP, "Danger Zone," in the U.K., enabling him to finally catch up with his American releases.

That makes three albums in nine months, which is a lot of product by any standard. "Almost too much," Leffler acknowledges, though he adds: "Without an album out when we tour it's not financially worthwhile for the record company to make that kind of investment."

One difference in playing the U.K. and the Continent, notes Leffler, has to do with sound levels. "We turned the sound down in Europe, especially in Germany," he says. "whereas in England the kids like it very loud—louder than here. In England there's been a big resurgence of heavy metal, taking over partially from the new wave, whereas on the Continent, that's just emerging."

The tour was promoted by John Curd of London-based Straight Music, which has also handled British tours by heavy metal favorites Rush, Ted Nugent and Blue Oyster Cult. Hagar and his three-man band (Chuck Ruff, Bill Church and Gary Popihl) played before 35,000 patrons on the second tour, per Leffler. The top ticket price was the same as on the first tour: three pounds (about \$6.60).

It played the largest facilities in each city besides London, he reports, where it did two nights at the 3,400-capacity Hammersmith. Average size of the other halls—2,000 to 3,000.

There were 11 in the entourage, including Leffler, Jeff Dorenfeld, tour and lighting manager; Dan Barr, sound engineer, a stage manager, two technicians and Hagar's wife. The agents were Lindsay Browne and Nigel Kerr.

Leffler credits much of the success of the tour to Martyn Cox, general manager of Capitol U.K. and his staff.

Among their clever merchandising ploys: putting a Hagar patch in the first 20,000 copies of his single "I've Done Everything For You" and placing cards on all concert seats for the patrons to sign their names and drop in a mailbox. The signatures were then collated for a giant poster inserted in Hagar's new album.

Leffler says the artist may return to the U.K. to do festival shows this summer, and will definitely be back within a year.

Virgin Opens French Unit

PARIS—Virgin Records is setting up its own operation in France as from July 1, under the direction of former Polydor France international manager Patrick Zelnik, who has been handling the label for Polydor.

The office will be housed in the same building as Philippe Constantin's Clouseau Musique, the publishing operation which handles the Virgin catalog in France. It will be partly financed by Clouseau.

In the last six years, Virgin has enjoyed considerable success in France. The first Mike Oldfield album, "Tubular Bells," released by Polydor in 1974, sold more than 250,000 and the new wave group Motors has sold 400,000 singles here.

Coincident with the opening of the French office, Virgin will switch distribution in France to Arabelle Eurodisc, the Ariola company.

As well as promoting U.K.-pro-

duced repertoire, Virgin France will be involved in production, and has already signed established French singer Valerie Lagrange, formerly with Phonogram and Barclay.

Zelnik believes that French product can be highly competitive in the world market. He plans to record a new French group, the Tokoy Boys, in London, with Flying Lizards producer David Cunningham supervising the session.

Edmonton Show

EDMONTON — Foreigner and Ian Hunter have been announced as headline attractions at the second annual "Edmonton Cirkus" at the Commonwealth Stadium here June 29. Promoters of the show include the broadcast team of Doug Pringle and Martin Melhuish, along with Lucien Richard.

Canada



BOOMTOWN JAM—Rockin' onstage are the Boomtown Rats, appearing at the Vancouver Gardens during a recent nine-city tour of Canada. The group, whose "Fine Art Of Surfacing" album is platinum in that market, was joined at one point by Steve Jones and Paul Cook of the now-defunct Sex Pistols.

HOME TAPING ISSUE

Broadcasters Should Help, Says Robertson

VICTORIA—Broadcasters should support the record industry over the home taping issue and stop promoting and playing commercial free multiple album cuts.

These points and others were hammered home to the British Columbia Assn. of Broadcasters by Canadian Recording Industry Assn. chief, Brian Robertson, May 15.

Robertson emphasized the huge financial losses the recording industry suffers annually as a result of piracy and home taping.

"Our latest statistical figures show a decline in sales and manufacturing this year in excess of 20% over last year. There are many views on this

sales decline but the closest to reality you will find is the ugly form of another multi-million dollar business and pastime. It's called record and tape piracy and home taping."

Robertson told the broadcast group that over \$1 million has been spent over the past 10 years by the record industry here in an effort to combat the piracy epidemic.

Remarking that it is "socially unacceptable for record industry investigators to consider bursting into the homes of would-be tapers," he said that the German system of imposing a tax on tape hardware for redistribution to composers and performers might be a solution to the issue here.

Again emphasizing the home taping issue, Robertson said that in the view of many record companies, the high proportion of so-called defectives are not defectives at all, but records that have been purchased, taped at home and then returned for a straight refund or exchange.

Piracy, he guesstimated, was costing the Canadian industry anywhere between \$25 and \$50 million annually.

Frankly requesting broadcasters cooperation in coming to terms with the realities of the music business today, Robertson pointed out the growing importance of middle-of-the-road music sales through acts like Kenny Rogers, Frank Mills and Anne Murray.

Radio stations, particularly those with MOR formats, should identify the music they are playing so people know what they like and can identify it in the record stores, Robertson noted.

Attending to the problems of the broadcast industry in Canada today, Robertson said that "We would like the Canadian Content regulations amended to encourage the increased airplay of new recordings. New artists and new music are the lifeblood of both our industries."

"How about a points system that favors new releases over the golden oldies?" he asked the body.

"Frequency of Airplay" was another point drawn out in the speech. Recent policy statements set out by the Canadian Radio/Television and Telecommunications Commission (the governing body) have dictated the maximum number of times an FM outlet can repeat a charted song per week. In British Columbia, several stations have been handed down the ultimatum of not repeating a song on the chart more than 12 times per week.

CFRB-AM Is Canadian Tops

TORONTO—Adult contemporary CFRB-AM here held its position as the number one station in Canada in the just-released Spring Bureau of Broadcast Measurements rating book, with rocker CHUM-AM in the same city a cool 200,000 listeners behind in second place.

Most stations lost slightly in total circulation, and the top five stations in the country all held their positions over the fall book. The most significant gain was handed to CKOC, an AM rocker in the Hamilton market outside of Toronto, which jumped from an 11 position to an eight with a total circulation just over 600,000 persons.

AM stations held down the top eight positions. CHUM-FM, Toronto, ranked number one in the FM's surveyed with a circulation of 603,000, followed closely by CHOM-FM, Montreal, with 601,000-plus listeners. Middle of the road CKTM-FM, Toronto, placed third with 583,000 listeners and the beautiful music format of CHFI-FM, Toronto, ranked fourth with 542,000-plus.

Interestingly, matching Arbitron reports with those filed by BBM in Canada, reveals that CHUM-FM comes in at sixth place in a tally of album rock stations in North America, just behind WRIF, Detroit, with a cume of 665,800. CHOM-FM comes in at number seven, outdoing WYSP, Philadelphia, with its 488,400 and Toronto rocker CILQ-FM comes in at number nine outdoing Pittsburgh's WDVE's cume of 340,700. CILQ-FM jumped two points in rank to 16 in Canada with a Spring cume of 490,000.

www.americanradiohistory.com

Promote Kids' Records For \$

TORONTO—Children's records continue to be an attractive line for record companies here, particularly if they have some kind of Canadian theme or hook that can be used in the marketing or promotional strategies to place the disks in the stores.

A&M delivered three gold and one platinum disks to the Pied Piper of children's records here last year. Raffi Caveukian started up his own label several years back, Troubador Records, but pacted with A&M in Canada in 1979.

A professional musician since 1970, six years ago he was persuaded by friends to try his hand as a performer in nursery schools. The change brought him instant admirers and in November, 1976 he borrowed \$4,000 from a bank to make his first children's recording.

"Singable Songs For The Very Young" has since gone platinum with over 100,000 units sold across the country. Two later albums have gone gold and Raffi has now completed his fourth long player, which includes his first potential single release.

"This new record is a bit of a departure from the others. The other three concentrated on the ideas of singable songs. With this one I tried to concentrate on the themes of environmental awareness and nature appreciation," he says.

A&M has scheduled its release in August. Meantime, the singer/performer has been doing sell-out business in western Canada on tour.

MCA Canada's general manager, Scott Richards, watched the proliferation of children's recordings last year and saw the sales figures come in. Now Richards is earnestly working on marketing a record with a tie-in campaign through TV Ontario and the public school system in the province of Ontario.

Statistics last year showed that there are some five million children under the age of 10, Richards says, and now he intends tapping this potential record buying market with a package entitled "The Body Works."

The plushly packaged gatefold contains 20 exercises with color instructional photos and progress chart, plus the record.

The music is distinctly pop sounding, all original, produced and composed by William Skolnik at Sounds Interchange and the TV Ontario studio in the city. Among the catchy tune titles is "The Health Hustle," a term also used by the public school system in the province for daily exercise routines in the class.

MCA is promoting the album through TV Ontario and targeting a campaign of sorts through the school system, if approval can be reached. The single is being offered to some schools free of charge in order to see if a tie-in can be made between "The Health Hustle" and the daily health hustle exercises.

Dompiere LP

TORONTO—PolyGram Canada has just released a Deutsche Grammophon recording which matches Quebec composer Francois Dompiere with the Montreal Symphony Orchestra.

The pop-oriented work was recorded at Salle Claude Champagne in Montreal last summer, with technical equipment and engineers brought in from Germany for the project.

MARKETPLACE

ADDRESS ALL ADS: Billboard Classified,
1515 Broadway, New York, N.Y. 10036
Phone: 212/764-7388

Check Type of Ad You Want

- REGULAR CLASSIFIED \$1.15 a word minimum \$23.00. First line set all caps. Name, address and phone number included in word count.
- DISPLAY CLASSIFIED \$48.50 one inch, 4 times. \$43.00. 26 times \$40.00, 52 times \$32.00 ea.
- INTERNATIONAL (other than U.S.) Regular 60¢ a word, min. \$17.50. Display \$38.00 inch, \$32.50 ea. inch 4 or more times.
- BOX NUMBER c/o Billboard, figure 10 words and include \$3.00 service charge.

Check Heading You Want

- REAL ESTATE
- BUSINESS OPPORTUNITIES
- COMEDY MATERIAL
- HELP WANTED
- DISTRIBUTORS WANTED
- LINES WANTED
- DISTRIBUTING SERVICES
- AUCTIONS
- FOR SALE
- BOOKINGS
- GOLDEN OLDIES
- MISCELLANEOUS

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

CLOSING OUT

Cut-out Ips by artists

\$12.50 per box of 25—Black Oak, Sea Level, Denise La Salle, Kool & Gang, etc. Call or write for list—min. order \$100. F.O.B., Atlanta Record/Tape, 3645 Oakcliff Rd., Doraville, GA 30340. (404) 448-1811.

KATE BUSH
«LIONHEART» LP
«ON STAGE-LIVE» 12" EP
NOW IN STOCK
IMPORTER & DISTRIBUTOR OF
ROCK · JAZZ & UNDEFINED
from
ENGLAND · EUROPE · JAPAN · AUSTRALIA & BEYOND
Catalog available upon request
RECORDS GREENWORLD
23703 MADISON ST. TORRANCE, CALIFORNIA 90505 U.S.A.
TEL 313 373-0947 TLX 181892

CABA
CURRENT CATALOG FREE UPON REQUEST (201) 574-0900
We specialize in full catalog lines—Also all labels
Blues—Jazz Gospel—Pop
RECORDS
1467 Pinewood Street
Rahway, N.J. 07065
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

POSTERS

DISCOUNTS ON LIGHTS!

Full line distributors of lights, posters, incense, air fresheners and novelty items. High profits. Strobes, color organs, black lites, mirror balls. Much, Much more.

Buy from the biggest!

TRI CITY PRODUCTS
P.O. Box 8698, Sta. A
Greenville, S.C. 29604
(803) 233-9962

Free catalog to dealers ONLY
Foreign inquiries invited—
We pay one half freight.

POSTERS

Largest and Latest Selection of Posters In The Country
Send for free 105 page color catalog.

IT'S OUT
OUR NEW
1980 EDITION

Incense, Lights & Mirrors
DEALERS ONLY
FUNKY ENTERPRISES, INC.
132-05 Atlantic Avenue
Richmond Hill, New York 11418
(212) 441-5500 (800) 221-6730

POSTERS

Largest Selection of

Rock Posters

ZAP ENTERPRISES
2833 W. Pico Blvd.
Los Angeles, Calif. 90006
(213) 732-3781
Free Catalogue

POSTERS

IF POSTERS IS YOUR GAME
SCORPIO
IS THE NAME!!!
SAVE WITH US

For Free Catalogue Write to:
SCORPIO POSTERS INC.
5814 Fort Hamilton Pkwy.
Brooklyn, NY 11219
Call (212) 633-1700
Dealers Only

Empty REELS and BOXES
for Audio & Video Tape
ASK FOR OUR CATALOG OF PROFESSIONAL RECORDING SUPPLIES
Poly Corp. 312/298-5300
1233 Rand Rd. • Des Plaines, IL 60016

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

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.

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

MCI 16 Track Tape Recorder
JH-100 W/JH-16 Deck, Mint Cond. Factory Refurbished within the last 18 months.
\$14,500.00
Call (212) 237-0250

WHAT'S ALL THIS JAZZ, ROCK AND SOUL?
It's all in our current catalogue of major label cut-outs. LP's are priced at 25¢ and up. Write today for free catalogue. Hit Records Inc., 300 West Elizabeth Avenue, Linden, N.J. 07036. Dealers Only.

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's as low as 50¢. Your choice. Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa. 19020, USA. Dealers only.

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 Kleinberg, Pres.
Bldg. 80 POB 665, JFK Airport, NY 11430
Phone (212) 656-6066 TLX 425628

TAPES

PREMIUM

8-TRACK & CASSETTE BLANKS

Learn Jet style cartridge with rubber roller, 3M Professional duplicating tape, 90 lengths in 1 min. increments. Private labeling available.
8-Tr. Cas.
1 min. to 45 min. any quantity... 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 2/4 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 • ECONOMICAL • REUSABLE
For free sample & pricing contact:
C & D Special Products
309 Sequoia Dr., Hopkinsville, KY 42240
(502) 885-8088

BUDGET TAPES

Have largest selection of original artist 8 tracks in the country. Heavy in C&W, Rock, Religious and Spanish categories. Displays signs and sales aids available.

Call Bill (405) 364-5034 or write:
OKLAHOMA TAPES & RECORDS, INC.
P.O. Box 946, Norman, Okla. 73070

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING, 45'S, LP'S, JACKET printing, fabrication. Printed record sleeves. Tape duplication. Quality work! Fast service! VP Record, Drawer 10-BA, Ville Platte, Louisiana 70586. (318) 363-2104.

USED LP FIXTURES, TAPE FIXTURES from \$75.00—Atlanta Record/Tape, 3645 Oakcliff Rd., Doraville, GA 30340. (404) 448-1811.

RECORD PRESSING 45'S LP'S, QUALITY work! Fast service! Call Jerry Nash, Peter Pan Industries, Newark, NJ 201-344-4214.

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.

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: Divider Cards & 33 1/2 & 45 record backers. Low Prices — Free Samples

PAK-WIK CORPORATION

128 Tivoli St., Albany, NY 12207
(518) 465-4556 collect

BUS FOR SALE

ENTERTAINERS TOUR BUS SILVER EAGLE, '72

Luxuriously customized for Loretta Lynn; Spacious State-room, plus sleeps 8, Color TV, Wet Bar, two stereos, 8-track player, JBL's, CB, built-in vacuum system, 2 roof A/C, Lavatory, Diesel Gen. Excellent mech. cond. P/P (1C06857) 213/782-4410.

Financing Available

BUS INTERIORS

ENTERTAINER TOUR BUSES

Custom built to your specs with total concept designing from conservative to exotic. Lounge cruisers, sleepers, star buses.

• 19 Years Experience •
Call collect for more information
(213) 533-5004
COACHCRAFT ENGINEERING

COMEDY MATERIAL

FREE SAMPLE ISSUE OF RADIO'S MOST popular humor service! O'Liners, 1448-H West San Bruno, Fresno, California 93711 (or phone 209/431-1502).

DEEJAYS! 11,000 NEW CLASSIFIED ONE-liners, \$10 postpaid. Unconditionally guaranteed! Comedy catalog free. Edmund Orrin, Box V-303, Pinedale, California 93650.

DEEJAY SPECIALS! MONTHLY GAGLET-ter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O. Box 402-B, Pinedale, CA 93650.

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.

WANNA BE FUNNIER THAN BARBARA Walters? Complimentary snack, Lola's Lunch, 1789 Hamlet Drive, Suite 888, Ypsilanti, Michigan 48197.

IF YOU ARE INTERESTED IN BUYING unused insult, self-insult, psychiatric, risque, sports, religious, whimsy, or loser gags, then the wise move would be to contact Jackie Reber, 916 Scattergood St., Philadelphia, Pa 19124.

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, NY 11223.

When Answering Ads . . .
Say You Saw It in Billboard

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

DUPLICATORS CARDBOARD SLEEVES FOR VHS AND FOR BETA

Plain white in stock—beautiful printing and colors available. Also: Reel-reel tape boxes—low prices—free samples.

PAK-WIK CORPORATION
128 Tivoli St., Albany, NY 12207
(518) 465-4556 collect

GOLDEN OLDIES

OLDIES CATALOG (35 Pages)
& set sale list of rare LP's & 45's for only \$2.25 (includes postage)

STRIDER RECORDS
29 Cornelia Street
New York, N.Y. 10014
(212) 675-3040
Want lists welcome—
Collections Purchased

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.

3,000 WEEKLY RECORDS. 100 DIFFERENT \$11. 200-\$20. Rock, Disco or Oldies, A's, 2249 Cottage Grove, Cleveland Heights, Ohio 44118.

RECORDS—OLDIES! 20,000 IN STOCK. SEND \$1.00 for 4,000 listing catalog. Mail orders filled. Record Center, 1895 W. 25th St., Cleveland, OH 44113. We export.

FREE OLDIES CATALOG 1955-1980—ACT now—fast service. The Gold Vault, P.O. Box 202, Oshtemo, Mich. 49077. (616) 344-6345.

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

RECORD EXPORTERS

Largest Selection Caribbean Records—Tapes Reggae-Calyso-Ska. The only Authentic Caribbean Record Supplier from New York. Write—Mention this AD—Get a Free Record List. Dealers Only.

CHIN RANDYS RECORDS INC.

1342 St. Johns Place
Brooklyn, N.Y. 11213
(212) 778-9470

RECORDING TAPE & ACCESSORIES

24 HR. FREIGHT-PAID SERVICE
Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK • 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

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

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

LEGAL SERVICES

MUSIC ATTORNEY

For copyrights, publishing—recording contracts, immigration, BMI, ASCAP, SESAC, etc. Consultation by telephone or mail \$25.00—first ¼ hour.

Master Charge—VISA
CHARLES D. BARNARD
9729 So. Dixie Hwy.
Miami, Fla. 33156
(305) 665-8888

PROFESSIONAL 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) 688-1210.

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.

RECORD PRODUCTION

RELEASE YOUR OWN RECORD! SUPERB recording, production, 3500 four-color albums and radio promotion—\$12,800. Impossible? Order FREE brochure today! (516) 488-7788, Bill Blachly, Box 2120-A, Great Neck, N.Y. 11022.

RECORDING STUDIOS

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

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
(291) 673-5680

SCHOOLS & INSTRUCTIONS

THE MUSIC BUSINESS INSTITUTE offers a Professional Music Marketing Program: Recording & Studio Production; Artist Representation; Retailing & Wholesale; Record Promotion; Copyright Law; Songwriting and more. CALL OR WRITE FOR FREE BROCHURE. Buckhead Towers, Suite 400, (404) 231-3303, 2970 Peachtree Rd. NW, Atlanta, Ga. 30305.

BOOKING

"TOE JAMB" BLUES—ROCK BAND. Perfect roadband, recording artist. South West's band of the 80's. Booking information. "Toe Jamb" 3449 N.W. 17, Oklahoma City, Okla. 73107. (405) 949-1536.

TALENT

G P TALENT SEARCH

Wanted young attractive female and male vocalist. Top Rock R&B Group—with master quality material for recording and distribution in U.S. and overseas. Finished product preferred for release. Please send tapes and resume, pictures to: GRAND PRIX PRODUCTIONS, P.O. BOX 1121, Marina Del Rey, CA 90291. (213) 821-7530.

BANDS & SOLO ARTIST WANTED

Everyone welcome. All types of music needed. CALIF. MUSIC FESTIVAL & NAT'L BAND CONTEST. For complete info:

NATIONAL BAND CONTEST
818 Manhattan Beach Blvd.
Manhattan Beach, CA 90266

BUSINESS OPPORTUNITIES

NEVER RELEASED LYNRYD SKYNYRD in Japan

Master to highest bidder. Sample cut \$5.00.

BAM, P.O. Box 1564
Orange Park, FL 32073

WANT YOUR OWN RADIO STATION? Investment/experience unnecessary. You or others operate. Complete details FREE! Broadcasting, Box 130-BP2, Paradise, CA 95969.

INVESTORS WANTED FOR EXPANSION of record and promotion company already established. Good artists, songs and masters on hand. Call or write, National Foundation of Music, 1130 Airbase Rd., Columbus, Miss. 39701. (601) 434-8510.

CANADIAN MILLIONS IN MAIL. INSTANT money info. Write: Millions, Dept. BB, Box 6722, A, Toronto, Canada M5W 1X4.

NATIONAL EXPOSURE . . . TELL MILLIONS about yourself, talent, and goals. Find backers, partners, clients and contacts to help. Brochure \$3.00. "Hello World," Box 181, Temperance, Mich. 48182.

General News

New Companies

Greak Beak Music, a publishing/production firm, established by Ed. Brad Leach. Principals are Steve Garrard, vice president; and Randy Wright, associate vice president. Address: P.O. Box 17211, Nashville 37217. (615) 366-6620.

Music Master, a publishing/promotion company, formed by Steven T. Smith. Address: 7942 Germantown Ave., Philadelphia 19118.

Taft S. Richards starts a self-named tour direction firm. Company offers rehearsal scheduling.

hotel booking, and tour book-keeping among other services. Address: 105-40 62nd Rd., Forest Hills, N.Y. 11375. (212) 592-2068.

Double Sting Music, a publishing firm, launched by Joseph W. Freeman. Address: 139 E. Durham St., Philadelphia 19119.

Delev Music Co. formed by publishers William Lloyd Lucas Jr. and Adele Juanita Lucas. Address: 7231 Mansfield Ave., Philadelphia 19138.

Barley Lane Music (ASCAP) formed by former Jobete Music Songwriter Pam Sawyer. Joining Jobete in 1969, Sawyer cowrote a slew of Motown hits including "Love Child" and "Love Hangover." Firm may be contacted at (213) 851-8184 in Los Angeles.

Picture Records, a firm focusing

on production, management and publishing, launched by manager Robert Raymond and producer Christopher Bond. Address: 15312 Longbow Drive, Sherman Oaks, Calif. (213) 990-7300.

Jones-Hawkins Agency formed by Eloise Jones-Hawkins for managing and booking Grandpa Jones and the Jones Family and booking fair dates for various artists. Address: 50 Music Square W., Nashville 37203. (615) 329-1683.

P & P Records launched by Steven Pofcher, president. First release is an EP by Pastiche. Address: 96 Mountfort St., Boston 02115.

NARM Publishes '79 Industry Index

NEW YORK—The 1979 Recording Industry Index published by the National Assn. of Recording Merchandisers is now available.

It's the largest of the three editions to date, listing alphabetically more than 5,000 articles taken from trade as well as consumer publications. The edition has been expanded to include a video section which contains about 120 different articles.

Copies of the 1977, '78 and '79 indexes are available from the NARM office, 1060 Kings Highway N., Cherry Hills, N.J. 08034.

Washington Discos

• Continued from page 3

However, in other parts of the state, hard hit by ash and other destructive forces of the volcano, club operators and spinners are singing the blues. Many clubs in areas closest to the volcano remain closed with several inches of ash still blanketing everything and making even simple commuting an almost impossible chore.

Club owners are complaining of losing money, and deejays, bored and out-of-work, are looking around for other sources of income to tide them over until things return to normal.

Meanwhile, those clubs which have remained open are being forced to play "old" tunes as snarled traffic has literally eliminated the arrival of new product.

According to Andrews, "Tuesday (27) we received two pieces of new product for the entire pool, but we are trying to make do as things could have been a lot worse."

Pioneer Ad Budget

NEW YORK—U.S. Pioneer is expected to support market entry of its optical videodisk system this July with about \$6 million in advertising money through to the end of the year.

This estimate is offered by David Altschiller, chairman of Altschiller, Reitzfeld, Jackson & Solin, the ad agency handling the Pioneer account. The agency chief predicts a \$10 million ad budget for the disc system next year.

'Call Me': 11 Weeks

LOS ANGELES—Blondie's "Call Me" on Chrysalis this week becomes the first single to log 11 weeks in the top five on the Hot 100 since Donna Summer's "Hot Stuff" on Casablanca a year ago. Both disco/rock hits were produced by Giorgio Moroder.

SONGS WANTED

ORIGINAL SONGS WANTED

Music and lyrics—light rock, R&B and ballads needed for sound track for feature film. Send demo tapes to:

STILL RIVER FILMS
12 Porter Road
Cambridge, Mass. 02140
(617) 492-7440

HELP WANTED

SALES MANAGER WANTED!

If you are an experienced person in the sales of blank audio cassettes, we would like to discuss this excellent opportunity.

Send resume in confidence to:

Box 7364, Billboard
1515 Broadway
New York, NY 10036

RETAIL MANAGEMENT ALL LEVELS

We need experienced Record Management Personnel at all levels for our expansion plans on the East Coast in the 1980's. If you are an ambitious hard working individual with a successful background you can grow with us! Hiring now for openings. Reply in confidence to Tom Sexton, 202-529-5700 or write HARMONY HUT, 2146 24th Place, N.E. Washington, D.C. 20018.

VP FINANCIAL MANAGER

Top independent record company seeks VP Financial Manager. Only entrepreneurial, street-wise, short-sleeve types need apply. Challenges unlimited. Immediate position.

BOX 7376, Billboard
1515 Broadway, New York, NY 10036

PROFESSIONAL MANAGER

Major Ind. Rec. Co. with BMI and ASCAP firms seeks top prof. mgr. Must have contacts—writers, rec. co's., production co's. in all phases of new music. (I.E. Jazz, New Wave, etc.) Immediate position possible.

BOX 7377, Billboard
1515 Broadway, New York, NY 10036

RADIO-TV JOBS! STATIONS HIRING NATIONWIDE . . . DJ's . . . PD's . . . Sales . . . News . . . Everyone. Free details: "Job Leads," 1680-PU Vine, Hollywood, CA 90028.

HARD-WORKING EXPERIENCED ROCK booking agent wanted, good music agency, relocate Minneapolis, with or without acts, east coast territory available. Opportunity unlimited. Confidential reply, (612) 339-6950, Doug Brown, 100 N. 7th Street, #604, Minneapolis, MN 55403.

GENERAL MANAGER—CUSTOM TAPE duplicator, music duplicator looking for a qualified general manager for Southeastern facility. Send resume and salary requirements to Box 7375, Billboard, 1515 Broadway, New York, NY 10036.

QUARTERLY COMPUTER LISTING IS \$39.00 for Radio & TV referrals by Media Placement Systems. Write P.O. Box 4366, Santa Barbara, CA 93103.

SITUATION WANTED

PERSONAL SECRETARY. HARDWORKING, easy going, optimistic youngwoman would like employment as a personal secretary—resume upon request. S. Hoffman, NARL, Barrow, Alaska 99723. (907) 852-4966.

MISCELLANEOUS

WRITERS WANTED, I WANT TO PUBLISH your material, send for free information. Amateur Writers United, P.O. Box 3563, Jackson, TN 38301.

TALENT FOR SALE
PROFESSIONAL SERVICES
POSTERS T-SHIRTS
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 (TOLL FREE)
800/223-7524
NOW to place your ad

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 WANTED

SPORTS DIRECTOR OF CHICAGO AREA 4,000-watt non-commercial station looking for work in medium market. 3 years experience in football, basketball and baseball play-by-play at college and high school level. Expanded sports coverage nearly 200% in tenure at current station. Will re-locate. Doug Strickland, 224 N. Loomis St., Naperville, IL 60540. (312) 357-5769.

WEA And Capitol Lifting Price

• Continued from page 1

price increases are effective June 30. The Capitol hike was effective June 1.

The new WEA midrange \$5.98 series is being introduced on a one-time buy at a 5% discount effective through June 13. The quantity of the one-shot order cannot exceed two times the customers purchases in the preceding 90-day period. Back orders on the discount program will be carried through June 27.

Wholesale base prices for \$1.29 and \$1.49 list singles remain at 65 cents and 75 cents, respectively, with an 85-cent base price for the new \$1.69 list singles. The \$1.69 price rise occurs in 23 different numerical series on the labels WEA carries.

Capitol sent its customers notice of the 3.3% wholesale price boost effective June 1 on May 23, according to Dennis White, marketing vice president.

The buy-in period extends from the date of receipt until the date the new price structure takes effect. A canvass of accounts nationally indicates they had heard rumors of the price spiral, but had received no mailed program.

Under the new Capitol wholesale prices, \$7.98 list product will range from \$4.27 to \$4.67, with \$8.98 list ti-

ties ranging from \$4.53 to \$4.78 wholesale.

Asked if Capitol will emulate WEA's singles price elevation, White responds: "Not right now."

A comparison of the 1979 and 1980 policy letters showed the following WEA album base price increases:

Suggested List Price	1979 Base Price	1980 Base Price
\$7.98	\$4.52	\$4.66
\$8.98	\$5.08	\$5.24
\$9.98	\$5.65	\$5.81
\$10.98	\$6.21	\$6.39
\$11.98	\$6.78	\$6.98
\$12.98	\$7.35	\$7.56
\$13.98	\$7.91	\$8.14
\$14.98	\$8.48	\$8.72
\$15.98	\$9.04	\$9.31
\$16.98	\$9.61	\$9.89
\$17.98	—	\$10.47
\$18.98	—	\$11.07
\$19.98	—	\$11.64
\$20.98	—	\$12.22
\$41.98	—	\$24.45
\$85.00	—	\$49.51

The inflationary spiral is evident in a comparison of retail volume discount application over the past three years. In 1978, WEA provided a volume discount if an account topped \$20,000 annually, while the new minimum is \$30,000.

In order to achieve the top retail 7% volume discount in 1978, an account had to do more than \$240,000 yearly while in 1980 the figure is \$280,000.

The WEA graduated annual volume discount levels for 1980 are: \$30,000 to \$74,999, 1%; \$75,000 to \$139,999, 3%; \$140,000 to \$279,999, 5% and over \$280,000, 7%.

The discount applied to wholesaler (rack and one-stop) remains at 9%.

Horowitz Sued Over Philly Date

By RICHARD M. NUSSER

NEW YORK—Rock stars apparently aren't the only musical luminaries to tag eccentric riders onto their contracts. Pianist Vladimir Horowitz is being sued in State Supreme Court here after allegedly demanding grey sole, fresh flowers, a dishwasher and a host of other backstage appurtenances and then, allegedly refusing to sign the contract until after the concert was over.

Horowitz and his manager, Harold Shaw, are being sued for more than \$1 million by James Robb, president and executive director of the Philadelphia Performing Arts Society over a concert scheduled to have taken place Nov. 5, 1978, in that city.

"After agreeing on all terms and conditions of the performance contract," the suit alleges, "Horowitz willfully refused to sign the contract fashioned by his own representatives at any reasonable point before the actual concert date, thus leaving plaintiffs with no written assurance" that Horowitz would, indeed, perform.

"The necessity for the prompt delivery of a written contract by Horowitz was made manifest," the suit continues, "by his past history of cancelling and/or postponing concerts at the last moment, much to the detriment of the subscribing public."

"By reason of the foregoing, plaintiff Robb has been subjected to severe physical and emotional pain and suffering and illness in view of Horowitz's bad faith and willful refusal to sign the subject contract; and has procured medical expenses in connection therewith," the suit claims.

The plaintiffs were "sufficiently understanding to indulge the eccentricities of a great artist such as Horowitz," the suit says, "but when these eccentricities reached the proportion of total disaster to plaintiffs, it became necessary to pursue legal remedies."

Among the alleged riders on Horowitz's contract were requests for fresh grey sole, "the best chicken in town," a couch and adjoining bathroom, a closet and eight wooden hangers, a dishwasher, a large limousine, escorts for Mrs. Horowitz and a description of the number and size of the windows in his hotel room.

After arranging all this, Robb says only then was he informed "that the maestro customarily signs the contract only at the conclusion of the recital."

Robb wasn't about to honor the custom, however, and after saying that he sent several letters asking Horowitz to sign beforehand, he "had no choice" but to postpone the recital.

Horowitz, however, declined to perform on the postponed date, according to the suit.

Rock'n'Rolling

Apple Corp. Losing Lennon As Partner

By ROMAN KOZAK

NEW YORK—John Lennon appears to be breaking his last ties with the other former Beatles by putting up for sale his quarter interest in Apple Corp. Ltd., the London-based company that serves as the umbrella group for the various Beatles business interests.

Though the group itself broke up 10 years ago, Beatles records are still selling briskly around the world, and Beatles songs are constantly being recorded. Apple in London has no comment on the proposed sale, but Richard De Palma, Lennon's office manager in New York, confirms that Lennon is selling his share in Apple.

Should the sale include future royalties on Lennon-written Beatles compositions, the share may be worth millions of dollars. De Palma will not say how much Lennon is asking.

"Make an offer, and I will pass it on," he says, jokingly.

But, says De Palma, it would be "presumptuous to speculate" if the proposed sale means an end to Lennon's involvement with music.

Since his enigmatic full page ads in the New York Times and the Los Angeles Times almost two years ago, Lennon has been out of the public eye, moving to a farm in upstate New York. Conversations he had with some record companies, notably CBS, last year have reportedly fallen through.

However, Apple has been busy in recent months, filing a suit to prevent the filming of the popular "Beatlemania" stage show.

"The freebird flies again," pronounced Atlanta promoter Alex Godey and friend of the new Rossington Collins Band, made up of survivors of Lynyrd Skynyrd at the band's introduction party.

The band consists of former Skynyrd members Gary Rossington (guitar), Allen Collins (guitar), Billy Powell (keyboards) and Leon Wilkeson (bass). They are being joined by vocalist and guitarist Barry Harwood, drummer Derek Hess and Dale Kranz, the new female lead singer.

EMI-U.K. Dropping List

• Continued from page 1

EMI's introduction of ordinary list prices suggests an interim step before abandoning list pricing completely. But Bush makes it clear that "the system of a recommended retail price has had no real bearing on the actual retail price of records to the public. We have decided to give dealers the freedom to fix their own retail price in accordance with market conditions."

The ordinary list prices are lower than the recommended retail prices

Card Limits Don't Affect Retail

• Continued from page 3

duke, discloses credit card purchases slipped 12%. They normally represent about 7.5% of that chain's gross volume.

Bill Forrest, financial vice president of the 31-store Record World/RSS chain out of Long Island, sees no reduction in usage and notes that only customers purchasing three

The band's debut LP, "Anytime. Anyplace. Anywhere" will be released soon by MCA Records, and the band plans a tour of mostly medium sized halls in mid-June.

According to sources, the band will play new material on its concert appearances, except for the encore, which may be an instrumental medley of Skynyrd songs performed as a tribute to the band members killed in a plane crash two years ago.

★ ★ ★

Former '60s activist and current all-American rocker Benny Mardonis is taking along a 50-foot square American flag and a sizable security force when he tours U.S. and Europe this summer in support of his new "Never Run, Never Hide" LP ON Polydor.

"We are not looking for trouble," declares Mardonis, "but we are ready for it. We are taking a serious security force of black belt karate bikers. There are a lot of people who are anti-American and we are going out there to put it on the table, no holds barred. I've had it with everybody's put down of America, even by Americans.

"And if I cross paths with Elvis Costello, the school is out. I would like to have a little one-to-one conversation with the boy, and would like for my crew and band and me to meet his crew and band and him. It ought to be an exciting summer out there."

And we thought it was just music.

★ ★ ★

Any student of new wave can trace its roots to the music made by the Stooges, the '60s Detroit band led by Iggy Pop, then called Iggy Stogee. Now Elektra Records is rereleasing the first two, and only two Stooges LPs, "The Stooges," and "Funhouse" (both long out of print) as a single LP, containing such songs as "Funhouse," "I Wanna Be Your Dog," "Dirt" and "1969."

Unfortunately for U.S. rock aficionados, the LP will be available here only as an import, since Elektra/Asylum at present, plans only to release it abroad.

Billboard SPECIAL SURVEY For Week Ending 6/7/80

Billboard Hot Latin LPsTM

© 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.

LOS ANGELES (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JUAN GABRIEL Recuerdos Pronto 1076	1	EL GRAN COMBO Aqui no se sienta nadie Combo 2013
2	CAMILO SESTO 15 Exitos mas grandes Teledisco 1011	2	CHARANGA CASINO SAR 1007
3	JULIO IGLESIAS Hey CBS 50302	3	W. COLON & I. MIRANDA Doble energia Fania 559
4	MANOELA TORRES Se te fue viva la paloma CBS 20335	4	CHOCOLATE Prefiero el son SAR 1009
5	RAFAEL Alhambra 10149	5	CONJUNTO CLASICO Los Rodriguez Lo mejor 807
6	CAMILO SESTO Horas de amor Pronto 1071	6	OSCAR DE LEON Llego actuo y triunfo TH 2079
7	VICENTE FERNANDEZ El tahir CBS 20301	7	BOBBY VALENTIN Bronco 111
8	NELSON NED Primavera de una vida Alhambra 10501	8	LUIS PERICO ORTIZ One of a kind New generation 715
9	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	9	CHAMACO RAMIREZ Inca 1073
10	LOS HAPPYS Cronos 1130	10	LOS VIRTUOSOS Discolor 8802
11	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594	11	PAPAITO SAR 1009
12	JOAN SEBASTIAN Musart 1774	12	JR. TOLEDO & GUILLO RIVERA Performance 1425
13	PEDRITO FERNANDEZ CBS 20311	13	RAY BARRETO Reconstruccion Fama 552
14	ESTRELLAS DE ORO Vol #2 America 1007	14	JOHNY VENTURA Combo 2010
15	PEDRITO FERNANDEZ CBS 20303	15	TONY YANZ Ponle un so vende TH 2084
16	RIGO TOVAR Profono 2003	16	FANIA ALL STARS Fania 554
17	LA MIGRA Amargo dolor Mar 111	17	CELIA CRUZ & SONORA PONCENA Ceiba Vaya 84
18	RAFAEL Lo Mejor Alhambra 60148	18	JUSTO BETANCOURT Fania 553
19	MERCEDES CASTRO Musart 10788	19	ROBERTO ROENA Fania 557
20	ROCIO JURADO Senora Arcano 3485	20	TIPICA DOMINCANA Bandera 1001
21	LOS BUCKYS Lo mejor Melody 5634	21	MONGUITO EL UNICO Sacobiz 21
22	RIGO TOVAR Lo mejor Melody 5635	22	ROBERTO TORRES Cien fuegos SAR 1000
23	JOSE JOSE Si me dejas ahora Pronto 1070	23	ROBERTO TORRES SAR 1004
24	LOS POTROS Perless 10048	24	CHEO FELICIANO Estampa Vaya 82
25	TONY VALLES Latin 5100	25	J. PACHECO & D. SANTOS Los distinguidos Fania 549

HEADED BY JOE PORRELLO

Cleveland Company Will Launch Label

CLEVELAND—Our Gang Entertainment Co. is launching a label operation through an agreement for manufacture and distribution with Mirus Music, also a local firm.

Our Gang Entertainment is a recently launched enterprise headed by Joe Porrello, former vice president and record division head for Belkin-Maduri, a leading concert promotion and talent development firm. Talent development and management and publishing divisions also are part of Our Gang Entertainment.

According to Porrello, Our Gang Entertainment's debut release will be an album by the group Link, a Northeastern Ohio band. Other acts signed by the company are Faustus, from St. Louis, and Ryan, the Phones. J.B. Ritchie and the Liquid Chrome Band, all Chicago area groups.

Lee Graziano, former Chicago NARAS chapter president and member of the defunct rock group American Breed, will serve as vice

president in charge of artist development. The company is operating Chicago offices at the suburban rock club Haymakers.

Porrello, who split from Belkin-Maduri in 1977, complains that signing decisions often are being postponed indefinitely at major labels today, which led to the decision to launch a label operation. Porrello has been involved independently in developing bands for the past three years.

Says Porrello: "We're a total development company. If we think an act has potential we'll take them under wing and teach them all we know."

Product will be distributed independently through a network set up by Mirus Music.

Other executives are Ken De Geronimo, coordinator of artist development, Jim Geronimo, treasurer, controller, Roger Hatfield, staff producer, and Porrello, vice president, general manager.

Manhattan Has New Blues Room

NEW YORK—Chillie's, a popular Broadway theatre district restaurant, has opened a blues and torch room, believed to be the first of its kind in the city since the 1950s.

Coinciding with the opening, the room's managers have launched an extensive search for top blues and

torch singers. Auditions are being conducted Tuesdays and Thursdays.

The room opened April 15 with Carmen Lundy and Jimmy Williams headlining. Other artists billed to appear are Janyse Singelton, B.T. Jones, Jo Lea, Francesca Beghe, Bonnie Snow and the Nelia B. Trio.

Tradesters Deplore New WEA & Capitol Price Jumps

• Continued from page 1

\$5.98 catalog, they reiterate they are left holding the bag with similar merchandise purchased based on \$7.98 list prices, as the CBS move into \$5.98s late last year.

A major one-stop, Mobile Record Service of Pittsburgh, voices concern over the ability of jukebox operators to absorb price increases as a result of WEA's new \$1.69 list on singles.

Even as many see the need for the price hikes, they fear the psychological impact in moving into new dollar categories at retail, such as \$7.98 to \$8.49.

While a final decision on raising shelf prices is pending at Laury's Discount Records, a four-store unit based in Des Moines, Jon Shulman the general manager, has little doubt an increase is forthcoming.

"The real 'spoilers' in the industry are those selling albums at cost or below, giving customers an undervalued image for recordings. Records are still being sold in a manner that does not reflect inflationary pressures over the past 15 years, so a 3% or 4% increase is almost invisible."

Shulman reports business ahead on a monthly basis over last year, but says the quantities on hits is getting "smaller and smaller."

"I'm making it up in catalog, of which I have hundreds of thousands of dollars in inventory in each store," Shulman says.

Barrie Bergman of the Record Bar in Durham, N.C., opening its 100th store in Dalton, Ga., next month, is worried about the psychology of moving into another dollar category ("a seven instead of a six"). PolyGram specials have gone from \$4.99 to \$5.49, reflecting that company's recent 3% hike.

"The lack of intelligence of manufacturers in their retail and rack

structures over the past two years can fill volumes," Bergman states. "We have no choice but to pass on increases to the consumer."

As for business, Bergman regards it as strange. "For the first time, we're seeing an ebb-and-flow, one week good, the other not so good." He says this "non-pattern pattern" began after Easter.

"At one point it seems to be consumer lack of confidence which can be restored with an easing of credit restrictions." On a store-by-store basis, Bergman says business is up 6% or 7% through March over last year.

Al Franklin of Al Franklin's Musical World, a two-unit operation out of Hartford, Conn., says he's "toying with the idea" of testing increased prices similar to Roy Imber's prerecorded tape approach for the Record World/TSS chain (Billboard, May 24, 1980), although he'll start off with LPs. "Why," he questions, "are the manufacturers making the economic squeeze tighter when business is soft? It just doesn't add up economically."

Franklin also voices complaints that WEA's new \$5.98 line leaves him hanging with 500 pieces of \$7.98s now in that price category, with no compensation for the original price he bought them at. "We're a catalog store and they're putting a knife to operations such as ours."

In New York, Jay Sonin of the Record Hunter says he's "waiting to see what the competition does" as far as price increases are concerned. But for his one-stop operation he reports that he has re-valued his catalog upwards, informing his retail accounts around the country just before the PolyGram hike.

For \$7.98s, his loose price (one to 24 selections of the same item) went from \$4.52 to \$4.59, his boxes from

\$4.45 to \$4.50 and orders in the 1,000s from \$4.42 to \$4.47. The \$8.98s in each of the respective categories are: \$5.24 from \$5.08, \$4.99 from \$4.98 and \$4.97 from \$4.90.

As for the \$5.98s from WEA—which Sonin regards as a "non-profitable vendor"—he claims he'll hold off buying the new \$5.98s until he's sold his \$7.98s of a similar title. Sonin also decries a raise in the list price of the WEA classical line, Nonesuch, from \$4.98 to \$5.98.

Jim Howard, operations manager of the six 1812 Overture stores out of Milwaukee, anticipates a price hike on shelf product now at \$6.79 for \$7.98s and \$7.39 for \$8.98s.

Howard says the shelf price must rise as a consequence of bottom line survival and the fact that the store heavily engages in special promotions and sales, with "hundreds" of albums on sale each day. In May, for instance, the chain sold two \$7.98s for \$10, two \$8.98s for \$12 and a combination of the two list prices for \$11.

Veteran retailer Max Silverman, just turned 70, reports an imminent rise in store prices, now at \$6.49 for \$7.98s and \$7.49 for \$8.98s, for his 18-store Waxie Maxie chain in Washington, D.C. Silverman indicates that beyond manufacturer increases, other factors—including escalation clauses on rents—also necessitate pricing moves. He maintains business is ahead of last year on a store-by-store basis.

On the rack level, John Kaplan of Handleman would have preferred a "comparable list price increase, especially when we go to our customers with a price increase. It may not be reality, but on the surface moves like this reduces their margins."

Kaplan, whose company services between 5,000 and 6,000 accounts, adds that "a better approach would



GOSPEL AWARD—John Sturdivant, left, of the Gospel Music Assn., presents a plaque to Jay S. Lowy, president of the National Academy of Recording Arts & Sciences, in appreciation of the support given by NARAS to gospel music.

M-80 Records Grows Out Of Stage Idea

LOS ANGELES—M-80 Records, a new label, actually is an outgrowth of an idea for a Broadway musical.

Brian Moriarty, a theatrical financier, began developing the idea for a new wave stage show in 1977. While looking for a musical collaborator, he met Mark Hoffman, lead singer for the Los Angeles-based Rabble.

Instead of going ahead with the musical, Moriarty decided to form his own label after unsuccessfully trying to get Rabble placed with other firms.

M-80 has just released its first album, "Leps And Other New Words" by Rabble with distribution being handled by independents. The play, "Hard Tracks," has been restored with production set for August.

3 Topline Acts On Audiophile Release

LOS ANGELES—Mobile Fidelity Sound Lab is releasing original master recording versions of albums by Eric Clapton, Emerson, Lake & Palmer and Melissa Manchester.

These albums are limited edition, state-of-the-art audiophile pressings. Each is remastered from the original master tapes recorded by the artists and custom pressed on imported vinyl.

The latest releases are Clapton's "Slow Hand," Emerson, Lake & Palmer's "Pictures At An Exhibition" and Manchester's "Melissa."

\$3,000,000 Suit Filed By Parissi Of Wild Cherry

NEW YORK—A \$3 million in damages action has been filed in U.S. District Court here by Bob Parissi, lead singer in the 1976 No. 1 recording of "Play That Funky Music" by Wild Cherry on Epic, against six defendants charging, in part, failure to pay proper royalties.

The defendants are Sweet City Records, its principals Michael Bal-kin and Carl Maduri, CBS Records, which marketed Sweet City recordings on Epic and Chappell Music.

Another plaintiff in the action is R.W.P., Inc., Parissi's publishing firm which the action states, made a copublishing deal with Belkin and Maduri's Bema Music, which made a subpublishing deal with Chappell Music, also charged with improper royalty payments.

In addition to the question of royalty payments, the suit alleges that Sweet City's arrangement with CBS provided for payment of royalties based on 100% of list price, while Parissi was not to be paid on the basis of 90% of list.

Also, the plaintiff alleges that Belkin and Maduri received advances from CBS which they did not share with Parissi and that CBS additionally gave them \$75,000 for recording of new product, but that Parissi only received \$25,000 for this purpose.

According to the action, Bema granted rights to foreign subpublishing and administration to Chappell which included a "substantial advance," none of which was paid to Parissi as copublisher and writer.

Musical Theatre Encyclopedia

Encyclopedia Of The Musical Theatre by Stanley Green. Da Capo Press, \$8.95, 492 pages.

Originally published in a hardcover version in 1976, this paperback edition is an updated reference guide to more than 2,000 performers, writers, directors, productions and songs of the musical stage, both in New York and London.

Green, the foremost annotator in this area, has augmented it with interesting notations on many of the entries. For "Clap Yo' Hands," the Gershwin song from "Oh, Kay!," Green points to a rarity, that Howard Dietz wrote the verse, while Gershwin's brother, Ira, is responsible for the refrain. And there's humor, too, as Green describes "As Long As He Needs Me" from "Oliver!," as "masochistic tenacity avowed by Georgia Brown..."

IRV LIGHTMAN

York, glumly admits his low shelf prices will "most likely go up" to compensate for the dwindling retail bottom line. He charges \$4.99 and \$5.49 for \$7.98 and \$8.98 listed product.

He doesn't think the wholesale price increases are equitable, considering the sluggish market and the virtual monopoly the majors exert on the marketplace, but he is resigned to the escalating wholesale price.

"This business has changed in the past three years," he says. "And I don't see it getting any better. The corporations are soaking every penny they can get from us. They figure they have the product so they can charge whatever the traffic will bear."

Exhibit Space
Is Going Fast . . .
Insure Your
Space Today.

IT'S MUSIC... IT'S DANCING... IT'S ENTERTAINMENT...



Disco's bigger, more dynamic than ever and it's here to stay with more than 100,000 Discos Worldwide, Programming Disco/R&B Fusion, Disco/Rock Fusion, Disco/Jazz Fusion and Disco/Country Fusion as an Ever-Growing Entertainment Arena for Millions of People Worldwide.

You're a Part of it:

You know about the **profit potential** and you know that **Billboard's International Disco Forum 8** is the **One** place to discuss your concerns and plot your strategies.



AGENDA TOPICS:

Lighting equipment manufacturers—presentation of lighting installation and the discussion of latest product via slides, film and miscellaneous discussion—**2 sessions.**

Sound equipment manufacturers—presentation of sound installation and discussion of latest sound product via slides, film, and miscellaneous discussions—**2 sessions.**

Other Disco product manufacturers—presentation via slides, film, miscellaneous discussions—**2 sessions.**

Club Owners—closed sessions for discussion of current problem areas—**2 sessions.**

Club Managers—closed sessions for discussion of current problem areas—**2 sessions.**

Restaurant Association meeting re Disco operations.

Hotel Association meeting re Disco operations.

Disco Club and roller rink involvement including public relations as to local, regional, national PR in TV, radio, printed media, along with update on rink design and decor.

Economic analysis of Disco thriving in a recession period—a solid investment for the future.

The importance of label R&B, AOR and Disco Rock departments working together to maximize the crossovers to Pop Chart; including use of, independent promotional personnel. Panel composed of A&R/Label Executives from R&B, Rock and AOR.

Producers session—interweaving of R&B/Rock/Country/Jazz/AOR in today's dance scene.

Entertainment programming in today's Discos including programming formats, live performances, special events, utilization of video, dance contests, etc.

How can **Disco DJ's and radio programmers** coordinate their efforts to concentrate on disco/dance music.

ASCAP, BMI—update of Disco club and roller rink licensing.

Hot Seat Session.

Artist promoter session re disco artist packaging shows for auditoriums, arenas, and stadiums, and special events. Projected use of Disco stars in raising funds for presidential candidates.

Record Pools & Associations—discussions of today's problems including the increasing cost of promotional records, stronger trade association to protect members, etc.—**2 sessions.**

Mobile Disco—an international scene update.

How Disco DJ's are coping with fusion.

Radio panel composed of key radio personnel from R&B, Rock and AOR stations.

Marketing panel including retailing and merchandising composed of leading record label marketing specialists in the areas of R&B, Rock, and AOR product.

Promotion panel composed of leading label and independent promotional personnel handling R&B, Rock, and AOR product.

Panel dealing with **development of live talent** in clubs, auditoriums, arenas, including staging, sound & light, booking, ticket scalping, promotion and advertising, etc.

Print media effect on record sales, particularly as it applies to Disco composed of panelists on music reviews, performance critics, and other printed media panelists.

Mixing techniques panel.

The importance of independent labels in the changing Disco music scene.

The importance of import labels in today's Disco marketplace.

Please note: These are not the only topics we will have.

GROUP RATE: FOR EVERY 12 REGISTRANTS, THE 13TH WILL BE FREE.

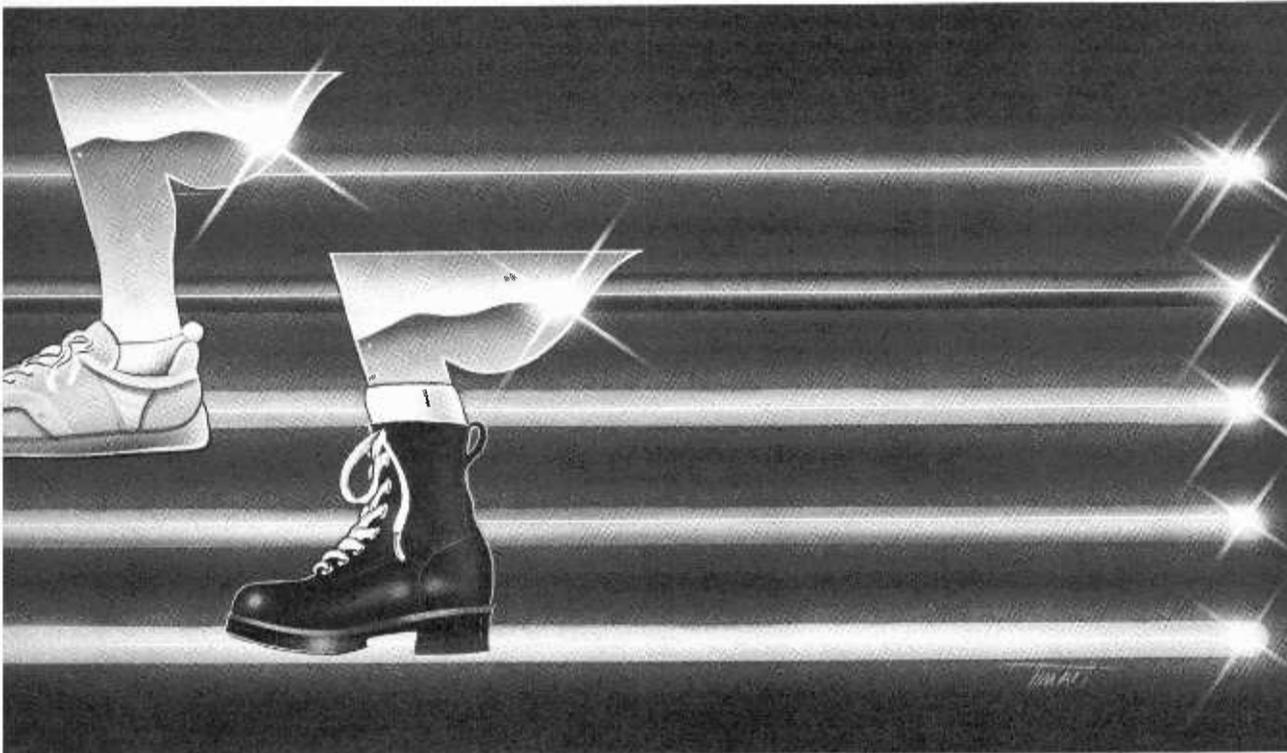
Billboard®

www.americanradiohistory.com

Billboard's International Disco Forum 8

July 14-17, 1980 / New York Sheraton Centre

Exhibit Space
Is Going Fast . . .
Insure Your
Space Today.



There's no better opportunity to display and sell your products to:

- Disco Owners and Managers from the U.S. and Abroad
- Disco Club Franchisers
- Major Hotel Chains Involved in Discos
- Restaurateurs Expanding Into Disco
- Disco Entertainment Distributors
- Disco Roller Rink Owners & Operators
- Disco & Radio Deejays
- Disco Purchasing Agents
- Disco Financial & Marketing Consultants
- Entrepreneurs, Businesspeople and Investors Breaking Into the Disco Market

Exhibitors Increase Your Dollar Share of the Growing Disco Marketplace

You're a professional in your field and have the expertise your customers require to put together a winning mix for their type of disco, their type of music and their type of clientele.

Billboard's Disco Forum 8 delivers the decision-making audience you need to reach . . . over 5,000 past customers and new prospects from all over the world.

We supply you with hard-sell point-of-purchase impact, rather than relying on an impersonal mailing or hit-and-miss phone call you sometimes must rely on to get your sales message across.

As an exhibitor in DISCO FORUM 8, we also provide you with:

- Billboard's Pre-Forum Editorial Coverage
- Specific Mailings to YOUR Key Accounts
- Free Exhibit Passes for All Your Clients
- Complete Billboard Post-Forum Editorial and Photos

Insure Your Space Today:

The majority of Disco VII exhibitors have already picked up their space options for BILLBOARD'S DISCO 8. The time is NOW to reserve the space best-suited for your needs whether it be disco-related merchandise or a sound and light display.

FOR EXHIBITOR INFORMATION PLEASE CONTACT:

**Fred Favata, Billboard Disco 8
Expocon Management Associates
115 New Canaan Avenue
Norwalk, Connecticut 06850
203/847-3857**

BILLBOARD'S INTERNATIONAL DISCO FORUM 8, July 14-17, The New York Sheraton Centre . . . your address for four solid days of problem-solving with the best Disco minds in the business and four hot nights with the best Disco entertainment in the party capital of the world.

Include yourself in the \$7 billion dollar industry. Register today and include yourself in the One Disco Forum where the decisions for tomorrow are made.

Registration Form

Mail completed form to:
NANCY FALK/SALPY TCHALEKIAN
Billboard's International Disco Forum 8
9000 Sunset Boulevard
Los Angeles, California 90069

Please register me for Billboard's International Disco Forum 8 at the Sheraton Centre Hotel in New York City, July 14-17, 1980.

I am enclosing a check or money order, in the amount of (please check):

- \$315 REGULAR RATE** for the following registrant categories: Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.
- \$235** for Disco DJ's, Disco Forum Panelist, Students, Military, Spouses.

Name(s) _____ 1st Name for Badge _____

Titles(s) _____

Company/Disco _____ Telephone () _____

Address _____

City _____ State _____ Zip _____ Country _____

You may charge your Disco Forum 8 Registration if you wish:

- Master Charge BankAmericard/Visa
- Diners Club American Express

Credit Card Number _____

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 June 30, 1980. Absolutely no refunds after June 30, 1980.

Register Now! Registration at the door will be \$25.00 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

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 6/7/80

Number of LPs reviewed this week **28** Last week **37**



DIANA ROSS—Diana, Motown M8936M 1. Produced by Bernard Edwards, Nile Rodgers. This is the gentlemen from Chic's first superstar production credit, following their work with the likes of Sisters Sledge and Sheila & B. Devotion. It is a partial success, in that it features some crafty, catchy music and, especially on "Give Up," some of Ross' most confident singing. But it is very much Ross squeezing to fit into Chic's patented spare, spartan sound rather than Edwards and Rodgers forging a new identity for Ross' particular talents. The tracks here—and the stark black and white artwork style—are all but indistinguishable from Chic's "Risk-que." If the mark of a great producer is one who never overshadows his client (we'll make an exception to the rule for Phil Spector), Rodgers & Edwards have a ways to go.

Best cuts: "I'm Coming Out," "Give Up," "Tenderness."

ORIGINAL MOTION PICTURE SOUNDTRACK—Roadie, Warner Bros. ZHS3441. Various producers. Featured on this double disk soundtrack to the film starring Meat Loaf, Art Carney and Kiki Hunter are Cheap Trick, Pat Benatar, Joe Ely, Teddy Pendergrass, Eddie Rabbitt, Styx, Sue Saad & the Next, Roy Orbison and Emmylou Harris, Hank Williams Jr., Alice Cooper, Jay Ferguson, Blondie, Jerry Lee Lewis, Stephen Bishop and Yvonne Elliman, and Asleep At The Wheel. The diverse array of talent gives the package a potpourri feel with no unifying thread tying it together. Yet the performances are quite good and the mixed bag of rock, and progressive country keeps the music stimulating.

Best cuts: Cheap Trick's "Everything Works If You Let It," Blondie's "Ring Of Fire," Alice Cooper's "Pain," Joe Ely Band's "Brainlock."

VILLAGE PEOPLE—Can't Stop The Music, Casablanca NBL7220. Produced by Jacques Morali. This might have been a double-disk soundtrack to "Discoland: Where The Music Never Stops," had the fortunes of disco in general and the Village People in particular not altered midway through the project. As it is, including its biggest hit ("Y.M.C.A.") and a shimmering, sprightly new waxing ("Magic Night") which is one of its most instantly appealing. There are also two tunes by the Ritchie Family and two by David London, composer-producer Morali's newest find. As usual, the arrangements by conductor Horace Ott lend the tracks much of their irresistible effervescence. Since this album is the soundtrack to Alan Carr's followup to the record-setting "Grease," its commercial prospects should not be underestimated. It could be a sleeper.

Best cuts: "Y.M.C.A.," "Magic Night," "Can't Stop The Music," "Milkshake," "Give Me A Break."

PETER GABRIEL, Mercury SRM13848. Produced by Steve Lillywhite. Gabriel always is just off center and his latest solo release is the most non-mainstream yet. This self-titled set is heavily percussive with an odd synthesizer base. The former lead singer with Genesis overlays lyrics which conjure up bizarre images and add to the mysterious sound of the record. "Biko," though it clocks in at over seven minutes, is a hypnotic brew which has an overt African tribal influence. However, the highlights are the highly melodic "Games Without Frontiers" and rocking "Not One Of Us." Though not very commercial, Gabriel has legions of fans and he is on tour this summer. Good for AOR play.

Best cuts: "Games Without Frontiers," "Not One Of Us," "I Don't Remember," "Biko."



SKAFISH, International Record Syndicate XSP008 (A&M). Produced by Jim Skafish. Chicago's Skafish is not the prettiest pop star about, but he certainly has presence and he does write some interesting songs. With a five-person band behind him he writes of being odd, of being lonely and alone, of fat girls, guardian angels, and of "disgracing the family name." Skafish sings in a nice tenor and his band can do his songs justice.

Best cut: "Romantic Lessons," "Work Song," "Guardian Angel," "Disgracing The Family Name."

SURF PUNKS—My Beach, Epic NJE36500. Produced by Dennis Dragon. This is just what the title promises to be: an LP full of California surf punk music. Containing no less than 17 catchy little songs about surf, girls, beer, and California teenage life, this LP is well crafted, played, and arranged. Dennis Dragon and Drew Steele are the two principals here and they write songs that are witty and accessible even to those kids 1000 miles from the beach. Using a basic rock band, the Surf Punks play in a variety of styles. There is even a disco song.

Best cuts: "My Beach," "Teenage Girls," "Punch Out At Malibu," "Can't Get A Tan," "Big Top."

MARK ANDREWS & THE GENTS—Big Boy, A&M SP4812. Produced by Simon Boswell. Andrews plays new wave pop rock a la Elvis Costello and Nick Lowe. With a basic four-man rock band behind him Andrews makes short punchy songs, some reggae flavored and some harkening in spirit and execution to rock of the mid '60s. Andrews has a good voice and

can carry a song well, his material is good, and he has his own distinct sound.

Best cuts: "Talking With Your Body," "Big Boy," "Laid In A Plate."



JIM ED BROWN & HELEN CORNELIUS—One Man, One Woman, RCA AHL13562. Produced by Tom Collins. More mellow mood music from this country duo that has its sights set squarely on the MOR/easy listening market. The arrangements are lushly orchestrated and sweetened heavily with full-bodied strings, while the honeyed vocal harmonies blend in mellifluously. It's a cotton-candy package: light, syrupy, pleasant-tasting. Brown and Cornelius are playing it safe here with the result that several of the cuts are ideally-suited to A/C stations. Cover graphics are excellent.

Best cuts: "Fools," "One Man, One Woman," "Emotions," "What A Friend I Have In You."

HANK WILLIAMS JR. — Habits Old And New, Elektra/Curb 6E278. Produced by Jimmy Bowen. Williams offers a powerful new set of songs, most of them written by himself. Three rhythm guitars, three electrics, two drummers, four keyboard contributors, steel and acoustic guitars join fiddles, mandolin, banjo, bass, percussion and horns (the country-soul flavored Muscle Shoals Horns). Bowen merges the musicians effectively with Williams' enthusiastic vocals. The album marks the highwater point for Williams' writing and singing talents.

Best cuts: "Old Habits," "Dinosaurs," "Here I Am Fallin' Again," "The Blues Man," "All In Alabama," "Won't It Be Nice."



WAGNER: SIEGFRIED IDYLL—Academy of St. Martin-in-the-Fields, Marriner, Angel Digital SDS37758. Marriner and his virtuoso chamber orchestra together have been one of the most potent recording combinations of the past decade, and this is their first digital taping. Expectations won't be disappointed, as interpretively the group is operating at peak form and engineering genius also is plainly evident. Few ensembles can mold and color a phrase to perfection as the Academy does here throughout its playing of Wagner's famous serenade and in shorter delicate works of Faure, Boccherini, Tchaikovsky and Grieg. The digital recording enhances the clarity and transparency of a production that is fundamentally well-judged.



pop

CRACK THE SKY—White Music, Lifesong LS8028. Produced by Terrence Minogue. This instrumentally adept trio plays complex but melodic American art rock. The appeal here is in the song structuring and the harmonics rather than in extended or overblown instrumental jams. Like Supertrap this band can write telling little songs with perfect arrangements and produce a fresh though familiar sound. **Best cuts:** "White Music," "Living With The Lights On," "Hot Razors In My Heart," "Songs Of Soviet Sons."

BRAND X—Do They Hurt? Passport PB9845. Produced by Brand X, Neil Kernon. Brand X is a group of all star session men in England who in its joint collaboration seem to have a lot of fun playing whimsical, witty and sometimes remarkably complex music. Not really for the casual pop fan, the music made by this floating ensemble of players is progressive rock, and almost jazz. **Best cuts:** "Nobody Goes To Sweden," "Triumphant Limp," "Voidarama."

GANG OF FOUR—Entertainment, Warner Bros. BSK3446. Produced by Andy Gill, Jon King, Rob Warr, Rick Walton. This British quartet plays the same type of art school influenced suburban funk as Talking Heads. The lyrics though are more political and biting. The beat on many tracks is danceable but the vocals of the foursome and odd guitar work contradict the flowing lines of the rhythm. While what is here is not very commercial, the band has toured and has a following. **Best cuts:** "I Found That Essence Rare," "5:45," "Damaged Goods," "Return The Gift."

KROKUS—Metal Rendez-vous, Ariola-America OL1502 (Arista). Produced by Martin Pearson, Krokus. This is Switzerland's entry into the international heavy metal race—a five-man ensemble producing vein-bulging, macho rock. Although it is sometimes hard to discern one cut from another, the 10 tunes stick steadfastly to this genre's uncompromising mold, proving this band recognizes a winning formula. The keyboards are lost in the overproduction, though the singer manages to be heard over the cacophony of guitars, bass and drums—somehow. **Best cuts:** "Shy Kid," "Streamer," "Back-Seat Rock'n'Roll."

ORIGINAL SOUNDTRACK—The Long Riders, Warner Bros. HS3448. Produced by Ry Cooder. As a document to a past era (the mid-19th century American West), this soundtrack is a beautiful compilation of traditional country, bluegrass and folk. Cooder has a definite feel for different strains of folk music and it shows in this tasteful collection. The players are top notch and the sound is authentic. Film is just being released nationwide and is getting a considerable push. **Best cuts:** "The Long Riders," "Wildwood Boys," "Seneca Square Dance," "Jesse James."

BIRTLES AND GOBLE—The Last Romance, Capitol ST12078. Produced by Beeb Birtles, Graham Goble, Ern Rose. Two members of Little River Band step out to turn in 10 soft-rock tunes of their own. The music is expertly played while the duo's voices harmonize extremely well. Except for "Into My Life," there is nothing here that could be called rock as all the tracks are perfect candidates for soft rock or adult contemporary radio. "Whales" is a beautiful ode to the aquatic animal while "Lonely Lives," "He Gives Us All His Love" and "The Netherlands" feature tasty saxophone work. **Best cuts:** "Lonely Lives," "Last Romance," "Into My Life," "The Netherlands."

VARIOUS ARTISTS—415 Music, 415 A0001. No producer listed. If this compilation of 11 San Francisco new wave acts is any indication, there's not much happening in the Bay Area. What is here is derivative punk which London, New York and Los Angeles bands have been doing for over three years. The only points of interest are SVT's "Always Come Back For More" (which is traditional rock), Sudden Fun's "Weekend Show" and The Donuts' "Johnny Johnny." **Best cuts:** Those mentioned.

classical

BEETHOVEN: FIDELIO—soloists, Chicago Symphony Orchestra and Chorus, Solti, London Digital 3LDR10017. The digital recording angle and the Solti-Chicago emblem should propel this set into the spotlight even though "Fidelio" has never been an opera strongly demanded by record buffs. Hildegard Behrens brings great personality and power to the title role and taut conducting prevents any dullness from creeping into the performance.

DVORAK: SYMPHONY NO. 8—Berlin Philharmonic, Karajan, Angel SZ37686. Dvorak was almost without peer as a melodist and one listening is enough to appreciate why this symphony is held in such high esteem by classical buffs. The Karajan treatment brims with vitality and affection and one can find little fault in the highly detailed recording.

soul

FATBACK—Hot Box, Spring SP16726 (Polydor). Produced by Bill Curtis, Gerry Thomas. This is fine contemporary r&b, with the eight-man band playing some solid and moving music, ranging from the disco "Hot Box," to the ballad, "Come And Get The Love," to the contemporary funk of "Gotta Get My Hands On Some (Money)." This is the kind of music that gets the body moving, but doesn't insult the mind with silly lyrics or cliché arrangements. **Best cuts:** Those mentioned above.

jazz

LOUS ARMSTRONG—Chicago Concert, Columbia 36426. Reissues produced by Michael Brooks. Double-LP package offers 26 Armstrong tracks, all recorded in 1956 in Chicago with his five-man combo of Billy Kyle, Edmond Hall, Trummy

Young, Barrett Deems and Dale Jones. Coupled with attractive graphics, it's an album for Louie's legion of fans, and every tune is a well remembered evergreen. **Best cuts:** "When It's Sleepy Time Down South," "Manhattan," "Black And Blue."

LESTER YOUNG—Evening Of A Basie-ite, Columbia 34849. Produced by John Hammond, Michael Brooks. There are 14 songs in this historically important two-LP album, but they add up to 26 epochal tracks because several of them include two and three alternate masters. Prez blows his monster tenor with the Basie band and small groups here; each cut is a gem. Coproducer Brooks' annotation also is commendable. **Best cuts:** Too many to list.

DEXTER GORDON QUARTET—Something Different, Steeple-Chase SCS1136. Produced by Nils Winther. Taped in Denmark almost five years ago, Big Dex blows big on six tunes with bass, drums and guitar backup. A larger group might have been helpful, but Gordon's tenor is generally satisfying—or better. Credit Chris Sheridan for the informative liner notes. **Best cuts:** "Polka Dots And Moonbeams," "Invitation."

SHEILA JORDAN-ARILD ANDERSEN—Sheila, SteepleChase SCS1081. Produced by Nils Winther. Detroit singer courageously performs a dozen standards with only Andersen's acoustic bass behind her. But Jordan pulls it off. Sheila first won recognition in the 1960s; she may again attain prominence if she can follow this LP with another giving her more rhythmic and fatter backgrounds. Her talent is unquestionable. **Best cuts:** "Lush Life," "Don't Explain."

ALBERTA HUNTER—Amtrak Blues, Columbia 36430. Produced by John Hammond. At 84, Hunter has been singing on records since the 1920s. The 10 tunes she sings here do not reflect her age; Hunter belts the lyrics well and she is well-served by backup including Vic Dickenson, Frank Wess, Doc Cheatham and Gerald Cook. There's rare good humor throughout this ingratiating LP and scads of good, simple, moving music as well. **Best cuts:** "My Handy Man Ain't Handy No More," "Always," "Amtrak Blues."

RAN BLAKE—Film Noir, Arista AN3019. Produced by Michael Cuscuna. Pianist Blake rambles about the keyboard depicting themes from old movies, some legitimate, some themes he composed himself. Backup is by musicians of the New England Conservatory with trumpeter Ted Curson as guest. The 11 tracks are of more than average interest and Blake's skills are undeniable but it all adds up to less than a memorable LP. **Best cuts:** "Key Largo," "Eve."

CHARLIE BEAL AND HIS RACQUET CLUB 5-TETTE—Straw Hat Jazz, Straw Hat, SHR100. Produced by Charlie Beal. Relaxed and authentic dixieland is dished up by this band of Palm Springs, Calif., area pros behind the leadership of this former Louis Armstrong pianist. The repertoire is well worn and the quintet plays it effortlessly. Beal's voice leads his own "Sweet Racquet Club Blues." **Best cuts:** "Do You Know What It Means To Miss New Orleans," "Sweet Lorraine," "Satin Doll."

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, Kip Kirby, Roman Kozak, Irv Lichten, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Alayne Spertel Fills Jobs

• Continued from page 10

ness a bit different from the competition.

"Some of the executive search firms try to woo you," she says. "They'll wine you and dine you. I find the direct approach works best. I just call around and ask who is any good. A lot of times the company will tell you who to go after."

"It's pretty much a word-of-mouth business," Spertel maintains. "I've been around for a while and everyone knows me. I don't solicit. Mostly companies call me or I'm recommended through a company I've worked with before."

"Young people today enter a job and have the hope they'll be promoted," Spertel says. "While an executive wants someone who wants nothing more than to be his loyal secretary for years to come."

That requirement is made doubly hard by the fact that the music business, according to Spertel, "is basically a low paying industry, compared to other industries, except for the higher brackets."

Spertel takes exception to a recent

Billboard story (May 17, 1980) that refers to a Los Angeles firm as the industry's sole placement service. As she points out, in addition to the Smith Agency, Corporate Careers of White Plains, N.Y., also services the music trade and is run by veteran industryite Mort Hoffman.

Christian & Jewish Brotherhood Award

NEW YORK—The National Conference of Christians & Jews will make a National Brotherhood Award to a music industry figure for the first time through a newly created Music and Allied Industries division.

Jerry Simon, veteran producer and music publisher, has been named national chairman of the nominating committee and, in cooperation with other national lay leaders, will immediately begin the process of selecting the first recipient of the award.

Simon says that the person named will be honored at a dinner dance here sometime in the fall.

Billboard's®

Billboard SPECIAL SURVEY For Week Ending 6/7/80

Number of singles reviewed
this week **103** Last week **110**

Top Single 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.



BOZ SCAGGS—Jojo (4:09); producer: Bill Schnee; writers: B. Scaggs, D. Foster, D. Lasley; publishers: Box Scaggs/Almo ASCAP/Foster Frees/Irving BMI. Columbia 111281. Second single from Scaggs' top 10 album is a crafty blue-eyed soul rocker which should have broad appeal to pop, adult contemporary, AOR and soul formats. Brassy horn fills and sassy vocals lend spark.

PRETENDERS—Stop Your Sobbing (2:40); producer: Nick Lowe; writer: Ray Davies; publisher: Jay Boy BMI. Sire SRE49506 (WB). Second single from the Pretenders LP is a fresh cover of the popular Kinks tune with Chrissie Hynde's coy vocals once again in the forefront. As with "Brass In Pocket," this song laces pop hooks through offbeat lyrics.

SMOKEY ROBINSON—Heavy On Pride (Light On Love) (3:54); producer: William "Smokey" Robinson; writer: W. Robinson; publisher: Bertam ASCAP. Tama T54313F (Motown). Robinson has had two successive top 40 hits with "Cruisin'" and "Let Me Be The Clock" and that streak should continue with this classy midtempo number that places his delicate vocal in the limelight. The goodtime sounding arrangement and lilting backing augment his vocals.

CHRISTOPHER CROSS—Sailing (4:04); producer: Michael Omartian; writer: Christopher Cross; publisher: Pop 'n' Roll ASCAP. Warner Bros. WBS49507. Cross slows down the pace from his uptempo smash "Ride Like The Wind" with a contemplative ballad that features lush instrumental accompaniment and a toned down vocal. Another record ideally suited for adult contemporary and pop formats.

AIR SUPPLY—All Out Of Love (3:41); producer: Robie Porter; writers: Graham Russell, Clive Davis; publishers: Arista/BRM ASCAP/Riva PRS. Arista AS0520. The Australian group delivers another beautifully rendered ballad sparked by cohesive vocal harmonics and a mellow arrangement. Similar in some respects to its adult contemporary and pop hit "Lost In Love," this one sways to a refreshing melody that should do well on both formats again.

ANNE MURRAY—I'm Happy Just To Dance With You (3:51); producer: Jim Ed Norman; writers: J. Lennon, P. McCartney; publisher: Maclen BM. Capitol P4878. Murray follows "Lucky Me," her first flop single in six releases, with a tender ballad treatment of the midtempo rocker from the third Beatles album. The mood is soft and romantic in this adult contemporary-targeted track.

CHARLIE DORE—Fear Of Flying (3:26); producers: Bruce Welch, Alan Tarney; writer: Charlie Dore; publisher: Aceke ASCAP. Island IS49252 (WB). Dore follows her top 15 "Pilot Of The Airwaves" with this melodic midtempo number that recalls early Olivia Newton-John in the vocal delivery. The crisp backing support propels the track.

BILLY PRESTON & SYREETA—One More Time For Love (3:52); producers: Suzanne De Passe Le Mat, Tony Jones; writer: J. Peters; publisher: Golden Cornflake BMI. Tama T54312F (Motown). Syreeta and Preston trade off lead vocals on this softly stated love ballad that follows in the mold of the duo's "With You I'm Born Again." The delicate arrangement and the sensitively rendered vocals gives this strong crossover potential.

recommended

HEART—Bebe Le Strange (3:39); producers: Mike Flicker, Connie and Howie; writers: A. Wilson, S. Ennis, N. Wilson; publishers: Strange Euphoria/Know ASCAP/Play My Music CAPAC. Epic 950892 (CBS).

GRATEFUL DEAD—Alabama Getaway (3:29); producer: Gary Lyons; writers: Garcia, Hunter; publisher: Ice Nine ASCAP. Arista AS0519.

LOS ANGELES—Aets bounce back. That's the message of this week's Hot 100, as two of the top 10 singles are by male superstars from Britain who were invincible on the U.S. charts in the mid-'70s only to see their stellar track records sullied by decade's end.

Paul McCartney's "Coming Up" jumps to number 2 this week, becoming his biggest hit since Wings' "With A Little Luck" topped the chart more than two years ago. And Elton John's "Little Jeannie" jumps three points to number 10, looking to become his first top five single since "Don't Go Breaking My Heart," a duet with Kiki Dee, hit No. 1 in August 1976.

The McCartney hit, his first solo single since "Another Day" made number five in April 1971, is already his highest-charting release to date on Columbia. It easily overpowered

BROOKLYN DREAMS—Hollywood Knights (3:09); producer: Kenny Vance; writers: E. Hokenson, J. Esposito, B. Sudano; publishers: Starrin/Earborne BMI. Casablanca NB2272.

10cc—It Doesn't Matter At All (3:59); producer: 10cc; writers: E. Stewart, G. Gouldman; publisher: Man-Ken BMI. Warner Bros. WBS49266.

MARSHALL TUCKER BAND—Without You (3:32); producer: Stewart Levine; writer: Tommy Caldwell; publisher: Marshall Tucker BMI. Warner Bros. WBS49259.

FRANKIE VALLI—Where Did We Go Wrong (3:34); producer: Bob Gaudio; writers: Richard Kerr, Marty Panzer; publishers: Irving/Swanee Bravo! BMI. MCA/Curb 41253.

TONIO K.—Cinderella's Baby (3:40); producers: Nick Van Maarth, Tonio K., Jon Devirian; writer: Tonio K.; publisher: Worthless ASCAP. Arista AS0521.

RCR—Give It To You (3:45); producers: Ron Albert, Howard Albert, Charles Chalmers, Blue Weaver; writer: Sandra Rhodes; publishers: Blackwoods/Sounds Good BMI. Radio GS712A.

RAMONES—Do You Remember Rock'N'Roll Radio (3:50); producer: Phil Spector; writers: Ramones; publishers: Bleu Disque/Taco Tunes ASCAP. Sire SRE49261 (WB).

STONEBOLT—Price Of Love (3:54); producers: Walter Stewart, Ray Roper; writer: R. Roper; publishers: Dunbar Canada/Deepcover PROC RCA JH12023.

BRAINS—Money Changes Everything (3:29); producer: Steve Lillywhite; writer: Tom Gray; publishers: ATV/Gray Matter BMI. Mercury 76065.

ROB HEGEL—Tommy, Judy & Me (3:45); producer: Ed Freeman; writer: Rob Hegel; publishers: Don Kirshner/Blackwood BMI. RCA JB12009.

OFF BROADWAY—Bad Indication (3:06); producer: Tom Werman; writer: Cliff Johnson; publishers: Screen Gems-EMI/Modern Fun BM. Atlantic 3668.

MARTHA VELEZ—What Becomes Of The Broken Hearted (2:57); producers: Martha Velez, Jack Malcom, G. Velez; writers: W. Witherspoon, T. Riser, J. Dean; publisher: Stone Agate BMI. MCA 41244.

SORROWS—Teenage Heartbreak (2:35); producers: John Luongo, Elliot Apter/Mark Milchman; writer: A. Alexander; publisher: Mixed Up ASCAP. Pavillion ZS96406 (CBS).

BILLY SQUIER—You Should Be High Love (3:33); producers: Eddy Offord, Billy Squier; writers: B. Squire, D. Child; publishers: Songs of the Knight/Desmobile BMI/ASCAP. Capitol P4877.

LISA BURNS—Love Wanted (3:36); producer: Ed Sprigg; writers: Burns, Maida; publisher: Baroombump ASCAP. Human 3020.



ISLEY BROTHERS—Here We Go Again (4:14); producers: Ernie Isley, Marvin Isley, Chris Jasper, Rudolph Isley, O'Kelly Isley, Ronald Isley; writers: E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley; publisher: Bovina ASCAP. T-Neck ZS92291 (CBS). Followup to "Don't Say Goodnight" is highlighted by a sensitive lead vocal and tight harmonies. The pace remains consistently on the mellow side with the right amount of instrumental punctuation.

THIRD WORLD—Bridge Of Life (3:05); producer: Third World; writer: S. Coore; publishers: Cat-Ibo/Island BMI. Island IS49253 (WB). The group's latest is a smooth midtempo rocker for pop and soul formats. A gimmicky opening eventually leads to a catchy melodic hook.

recommended

TAVARES—I Don't Want You Anymore (4:03); producer: David Foster; writers: D. Foster, B. Champlin; publishers: Cotaba/JSH BMI/ASCAP. Capitol P4880.

TWENNYNINE FEATURING LENNY WHITE—Citi Dancin' (3:27); producers: Larry Dunn, Lenny White; writers: Lenny White, Barry Johnson; publishers: Mchoma/Light On The Way/Black Neon/Mchoma BMI/Pictford/Fuse. Elektra E46651A.

DRAMATICS—Be With The One You Love (3:37); producer: Larry "L.J." Reynolds; writer: Larry "L.J." Reynolds; publisher: Conquistador ASCAP. MCA 41241.

STANLEY CLARKE—We Supply (3:20); producer: Stanley Clarke; writers: S. Clarke, L. Johnson; publishers: Clarkee BMI/Kodi ASCAP. Epic 950890 (CBS).

BRICK—All The Way (4:10); producers: Phil Benton, James Stroud; writer: P. Davis; publisher: Web IV BMI. Bang ZS94810 (CBS).

PATTIE BROOKS—Change Your Style Of Love (3:34); producer: Michael L. Smith; writer: M.L. Smith; publisher: Love Smith BMI. Casablanca NB2271.

SHOTGUN—You Deserve The Best (4:05); producers: Billy Talbert, Shotgun; writer: W. Talbert; publishers: Home Fire/Funk Rock/Duchess (MCA) BMI. MCA 41257.



KEITH STEGALL—Goodbyes Don't Come Easy (3:34); producers: Charlie Monk-Keith Stegall; writer: Keith Stegall; publisher: Blackwood, BMI. Capitol P4874. This fine new country talent is a triple threat, as he proves here with his beautifully-lyrical vocal, strong original ballad and crystal-clear production. His gentle singing floats easily on top of this gliding melodic tune with lead lines filled in by piano, electric keyboards and rippling guitar.

recommended

PENNY DE HAVEN—Bayou Lullaby (2:39); producer: Snuff Garrett; writers: C. Crofford/S. Garrett; publishers: Peso/Warner-Tamerlane/Bronco, BMI. Elektra E46645.

JOHN DENVER—Dancing With The Mountains (3:21); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA PB12017.

PEGGY SUE—Why Don't You Go To Dallas (3:16); producer: Gene Kennedy; writers: Buddy Landon/Janis Landon; publishers: Chip 'N' Dale/Janis, ASCAP. Door Knob DK80131.

GARY BURBANK WITH BAND McNALLY—Who Shot J.R.? (3:40); producer: Ed Vanover; writers: Vanover/Burbank/Reed; publisher: Locity, BMI. Ovation OV1150.

MICHELE SPITZ—Something I Never Got Over (3:15); producer: Johnny Howard; writers: H. Cornelius/D. Orender; publishers: Cedarwood, BMI/Denny, ASCAP. 50 States FS72.

KAY AUSTIN—The Rest Of Your Life (2:37); producer: Jack Boles; writers: B. Duncan/S. Duncan; publishers: Underwood/First Lady Songs, BMI. E.I.O. 1122

DANNY WOOD—A Heart's Been Broken (2:46); producer: Jim Vienneau; writers: C. Stewart/D. Wood; publishers: Hall-Clement/Upstart, BMI. PB11968.

RANDY HOWARD—No Time Left For Lovin' (2:48); producers: Randy Howard/Elroy Kahane; writers: Larry Kingston/Frank Dycus; publisher: Porter, BMI. Utopian UT30.



recommended

MAC McANALLY—It's My Job (3:01); producers: Clayton Ivey, Terry Woodford; writer: Mac McAnally; publisher: I've Got The Music ASCAP. RCA JH12026.

TERENCE BOYLAN—Tell Me (3:46); producer: Terence Boylan; writer: Terence Boylan; publisher: Steamed Clam BMI. Asylum E46631A.

PERRY COMO—The Colors Of My Life (3:14); producer: Mike Berniker; writers: Cy Coleman, Michael Stewart; publisher: Notable ASCAP. RCA JH12028.



recommended

DANIELLE—Let's Have A Party Tonight (3:36); producer: Rue Caldwell; writer: Rue Caldwell; publishers: Cafe Americana/Flamboyant ASCAP. Casablanca NB2276.



DEF LEPPARD—Rock Brigade (3:07); producer: Tom Alom; writers: Savage, Clark, Elliot; publishers: Def Lepp/Marksman. Mercury 76064. This English heavy metal band debuts with a clean, relatively trim cut offering with just enough hook and mean guitar to appeal to pop ears and hard rock lovers. Locomotive-like instrumentation keeps the precision and energy flowing throughout.

MARY BURNS—California Radio (3:53); producers: Tommy Couch, Wolf Stephenson, James Griffin; writer: Brad Van Winkle; publisher: W.B. ASCAP. MCA/Carousel 41260. Florida ensemble takes a bow with this '60ish tune brimming with hooks and harmonies. Some well executed guitar spots pace this toe-tapper.

GLASS MOON—(I Like) The Way You Play (3:17); producer: Raymond Silva; writers: Nestor Nunez, Dave Adams; publishers: Moon Tunes/Diode ASCAP. Radio RR420A. Florida ensemble takes a bow with this '60ish tune brimming with hooks and harmonies. Some well executed guitar spots pace this toe-tapper.

CHUCK BYNUM—In And Out (Of My Life) (3:46); producers: Natalie Cole, Chuck Bynum; writer: Chuck Bynum; publishers: Cole-Arama/Burnet Down BMI. Warner Bros. WBS49254. Natalie Cole had a hand in the production of this midtempo ballad that places Bynum's vocal upfront. The arrangement shapes the mood of the song which is in the tradition of many of the better soul ballads.

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.

UP TO 2 AND 10 ON HOT 100

McCartney, John Bounce Back

By PAUL GREIN

the number five peak of Wings' first post-Capitol 45, "Goodnight Tonight."

Wings enjoyed eight consecutive top 10 singles from "Hi Hi Hi" in 1973 to "Listen To What The Man Said" in 1975, but has been

EP For Sparrows

LOS ANGELES—A four-tune 12-inch EP is forthcoming from the Sparrows' debut Pavillion LP. The cuts on the promotional EP for radio and retail are "All You Gotta Say," "Can't Go Back," "Teenage Heartbreak" and "She Comes And Goes."

markedly less consistent in the past five years. Of the 11 Wings singles issued since "Listen To What The Man Said," only five have hit the top 10; and two have dipped as low as number 39: "Letting Go" and "London Town."

The story is similar with Elton John, who had 16 consecutive top 15 singles from "Rocket Man" in 1972 to "Sorry Seems To Be The Hardest Word" in 1976.

A backlash to his massive popularity seemed to set in about 3½ years ago, and of six John singles issued between 1977 and 1979, only

one made the top 20: "Mama Can't Buy You Love," produced by Thom Bell and shelved for two years before MCA finally put it on the market. The song peaked at number 9 last August.

Of John's other singles since

CRC-Jibaro Tie-In

NEW YORK—CRC Records, a division of Clearinghouse Records Corp., has signed a production agreement with Jibaro Music Co. for release of product by the group Everlife. First release is the 12-inch single, "You're My (Superhero)."

"Sorry Seems To Be The Hardest Word," one didn't even hit the Hot 100 (the instrumental "Song For Guy"), while two more missed the top 30: "Ego" and "Victim Of Love."

The instant breakouts on "Coming Up" and "Little Jeannie" add to those acts' already formidable top 10 histories, giving John 17 top 10 singles and McCartney 16 since the Beatles' breakup. Both acts have also racked up six No. 1 singles—though McCartney at this point seems more certain than John to nab his seventh.

But what's most significant about these breakthroughs is that though veteran acts may endure cold spells, they can never be counted out. When they come up with a record that connects with programmers and the public, their audiences will find them again.

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.

JO JO-Boz Scaggs
Columbia 1-11281
SAILING-Christopher Cross
Warner Bros. 49507
SEE TOP SINGLE PICKS REVIEWS, Page 59

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label).

JUNE 7, 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-Licensor)

Index table listing song titles and artists in alphabetical order, such as Against The Wind (Gear, ASCAP), All Night Long (Wow & Flutter, ASCAP), Another Brick In The Wall (Pink Floyd, Unichappell, BMI), etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.