A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

Sept. 13, 1980 • \$3 (U.S.)

**NEWSPAPER** 

### Country Music Mushrooms On Radio And TV

### CMA Survey Indicates TV Shows On Rise

By KIP KIRBY

NASHVILLE—Country music programming, already growing by quantum leaps at the radio level, continues to make gains on television as well.

In a just-completed exclusive survey directed at tv stations across the U.S., the Country Music Assn. has learned that the number of country shows being carried by representative stations has markedly increased in the last three years. More than half these stations describe country programming as being much more popular in their individual areas than ever before.

Perhaps the most startling information gained from the survey is that a majority of responding stations believe that country programming has an exciting and unrealized potential in elevating their ratings and increasing their viewership.

The CMA mailed out its questionnaire to approximately 750 tv stations, receiving answers from a total of 135 stations or 18% of those polled. Of the stations responding, (Continued on page 50)

### CBS In High Court Plea

WASHINGTON—In a last gasp effort to prove the blanket music licensing of network television violates anti-trust laws, CBS Inc. is

petitioning the Supreme Court for a second ruling.

The high court already heard this case once in April 1979, at that time ruling in favor of

The high court already heard this case once in April 1979, at that time ruling in favor of ASCAP and BMI that blanket licensing of tv networks does not constitute price fixing per se. Supreme Court justices remanded the case to the U.S. Court of Appeals in New York where CBS lost again this year.

The major performance rights organizations stand to collect millions of dollars in retroac-

tive royalty payments once this 11-year-old court case is wrapped up. CBS' petition to the Supreme Court on Friday (29) could be the network's final maneuver in the lengthy legal battle.

CBS' petition centers on the allegation that blanket music licensing is "an unreasonable restraint of trade" and asks the Supreme Court to review the appeals court April 1980 ruling. CBS claims that the appeals court did not fulfill the Supreme Court's mandate to undertake an analysis weighing anti-competitive and procompetitive aspects of the blanket music licensing agreement. (Continued on page 78)

### **DRC-Soundstream Merger**

By ALAN PENCHANSK

CHICAGO-U.S. digital audio pioneer Dr. Thomas Stockham is steering his Soundstream Inc. into a merger with Connecticut-based Digital Recording Corp., a company working with videodisk and high density information storage technology.

The proposed merger will result in a new firm, DRC-Soundstream, Inc., which is committed to development of a consumer digital

audio playback system and compatible soft-

In entering into the new combined venture. Digital Recording Corp. plans a halt to videodisk development work, the company reports.

Stockham's Soundstream was the first company to produce commercial digital recordings in the U.S. and has developed the world's most (Continued on page 78)

### KHJ-AM In L.A. Junking Top 40 Format

By ED HARRISON

LOS ANGELES—Country radio in Los Angeles will become more competitive with the change in format of RKO's KHJ-AM from Top 40 to country. The change in format will take place in mid-October. Until now, KLAC-AM has been metropolitan Los Angeles' only country outlet.

Announcement of the format change from KHJ general manager Neil Rockoff confirms rumors that have been circulating for more than a month.

"We feel it's an awesome step forward," says Rockoff, "We're looking at it from a psychographical point of view—the way people live today and what a station does.

"We're talking not so much about a format change but the image and lifestyle of the people who listen"

people who listen."
Rockoff says that the term "COR" or country-oriented rock has been coined to describe the new KHJ format.

"The format will be heavily country with orientation toward the best of rock," he notes.

(Continued on page 26)



sensation." I JUST CAN'T STOP IT is the debut album from THE ENGLISH BEAT, featuring three Top Five British singles and including "Tears Of A Clown" and 11 other boppy ditties. Produced by Bob Sargeant. A digital recording. On Sire Records. Marketed by Warner Bros. Records Inc. Watch for The English Beat on tour with The Pretenders this Fall (Advertisement)

### Store Pilferage Checked In N.Y.

By GEORGE KOPP

NEW YORK—Store pilferage here is holding steady or declining, but at least one New York record dealer wonders if he isn't spending as much in security measures as he was losing to thieves.

was losing to thieves.

Asks King Karol's Ben Karol:
"What's the difference from a practical business standpoint whether costs accrue from what's actually

stolen or from providing security?"

Karol says he spends about \$1,000 a week keeping his stores manned by uniformed and undercover guards. "It's just another fixed cost of doing business." Karol says, adding: "Hopefully, every dollar I spend on security is saving me two."

Sam Goody's vice president of operations Mike Aaronson agrees, but (Continued on page 73)

### **Bogart Keynotes Gospel Meeting**

LOS ANGELES—Neil Bogart will keynote Billboard's first Gospel Music Conference at the Sheraton Universal here Sept. 23-26.

Bogart, president of the Boardwalk Entertainment Co. and former head of Casablanca Records & FilmWorks, keynoted the March convention of the National Assn. of Recording Merchandisers in Las Vegas.

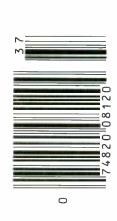
Other top industry names firmed for the Gospel Conference in the past week are gospel great Edwin Hawkins. Lester Sill, president of Screen Gems/Colgems/EMI; Chuck Kaye, president of Geffen/Kaye Music; Marty Klein, president of the Agency for the Performing Arts; Bill Lowery, president of the Lowery Group; Bill Hennes, program manager of WMAQ-AM in (Continued on page 78)



A bona fide international sensat on or he first degree, Gary Numan takes his considerable talents and trademark sound to magnificent new heights with "Telekon," his new album Includes single, "I Die: You Die." Atco 7308 SD 32-103. On Atco Records & Tapes. Produced by Gary Numan.

(Advertisement)

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LOS ANGELES-The movie/ music union is in full bloom this week, with three soundtracks listed among the nation's 10 best-selling albums for the first time since RSO's film score blitz two years ago.

And a whopping 40% of the week's top 20 pop singles are from soundtracks-both successful ones, acknowledged flops ("Roadie," which peaked at number 125 in July) and those whose fortunes are still uncertain ("Caddyshack." up to number 106 in its fourth chart

The soundtrack hits are led by Full Moon/Asylum's "Urban Cowboy" package, which levels off in its 

### \_\_\_\_\_ 3 Soundtracks Make It Into the Top 10 Albums

second week at number three; RSO's "Fame," which holds at number seven; and MCA's "Xanadu." which bullets two notches to number

Likely to follow them into the top 10 are Columbia's "Honeysuckle Rose," up 39 berths to 20 in its sec-

ond chart week; Warner Bros.' "One Trick Pony," up five points to 21 in its second week; and Polydor's "McVicar," up seven spots to 22 in its fifth week. The albums spotlight. respectively, the music of Willie Nelson, Paul Simon and the Who.

The eight soundtrack singles in

the top 20 are topped by Irene Cara's "Fame," up one point to number

Four male singers are next in line: Paul Simon's "Late In The Evening" from "One Trick Pony" jumps two

ban Cowboy" moves two spots to number eight; Eddie Rabbitt's
"Drivin' My Life Away" from
"Roadie" climbs three berths to number 10 and Kenny Loggins'
"I'm Alright" from "Caddyshack" leaps 15 notches to number 12.

Three singles from "Xanadu" are posted in the teens: Olivia Newton-John's "Magic" falls to 13 after nine weeks in the top 10 and four weeks at No. 1; Newton-John and ELO's title track jumps nine spots to 17 and ELO's "All Over The World" climbs three points to 18. It's ELO's second Lee's "Lookin' For Love" from "Urago. (Continued on page 70)

### AT N.Y. TALENT FORUM

### **Nugent Pleads Live Date Need**

NEW YORK-Because speed limits and the cost of gasoline restrict new artists in the number of dates they can play, they have less opportunity to sharpen their skills and be able to break big, rock artist Ted Nugent told Billboard's Sixth International Talent Forum.

But live talent will always have a home in New York City which hopes to be able to build a new mediumsized hall, music museum and li-brary complex. Andrew Stein, Manhattan Borough president, told the Forum participants.

Nugent and Stein were the two keynote speakers at the three-day Talent Forum, which ended Friday (5), and which attracted more than 350 managers, artists, producers, agents, promoters, attorneys and

### **CBS Places** 6 Dylan LPs In \$5.98 Line

NEW YORK-Six titles from the Bob Dylan catalog are among the 18 new titles added to the CBS \$5.98 list price series.

The series was introduced last year with 380 titles, and has since sparked new retail interest for low priced catalog items. In July CBS added to the series with 23 original cast and soundtrack LPs. The latest titles added to the series are mostly early releases by contemporary art-

The six Dylan titles are: "Dylan," "Pat Garrett & Billy The Kid,"
"New Morning," "Another Side Of
Bob Dylan," "The Times They Are
A Changin" and "Bob Dylan."

Others in the series include "Lone Wolf" by Michael Murphey, "A Wolf' by Michael Murphey, "A Crazy Steal" by the Hollies, "Hearts Of Stone" by Southside Johnny, "Thoroughfare Gap" by Stephen Stills, "Stay The Night" by Jane Olivor, "Mariposa De Oro" by Dave Mason, "Mister Gone" by Weather Report, "Manhattan Symphonie" by Dexter Gordon, "Carnival" by Maynard Ferguson, "Casino" by Al DiMeola, and "Some Enchanted Evening" by Blue Oyster Cult Evening" by Blue Oyster Cult.

The Southside Johnny, Jane Olivor, Dave Mason, Weather Report, Maynard Ferguson, Al DiMeola, Blue Oyster Cult and Dylan's "New Morning" LPs are also available in cassettes, while 8-tracks are available for the Olivor and Blue Oyster record company representatives to ponder and discuss the current state of the music industry.

Nugent, who estimates that he has played more than 2,800 shows in his career, told the Forum that not only do extensive live appearances help break an act in the absence of radio play, but also an act learns its audience, and what it wants through live appearances.

With fewer shows, he said, record companies must know how to promote their artists better, specifically how to promote an image of the artist consistent with who that artist is. Record companies, he said, must send more of their people out on the road with the artist and "get their feet, or whatever else, wet" from the

Speaking without a prepared text, and in between flights from Los Angeles to Cleveland for another show, Nugent championed his form of heavy metal and hard rock. He attacked the new wave, current radio programming and the quality of music on television.

He said looking at the top 10 of 1968 there were songs on the radio by the Doors, Steppenwolf, Cream and the Amboy Dukes. "Now there is absolute crap," said the outspoken guitarist. Also he said once there were a lot of small local tv shows where bands would play live. But that is gone, too.

In response to a question about whether video in clubs, and the (Continued on page 76)



NEW JOB-Al Bergamo, left, president of MCA Distributing congratulates John Burns, newly appointed vice president of branch distribution while giving him a box of business cards to go with his new title, while Sam Passa-

### Concert By Yes Is Off Again, On Again

NEW YORK-Plans for a heavily promoted live broadcast of a Yes concert from Madison Square Garden turned into a nightmare days before the concert was scheduled to take place on Saturday (6). The concert was first cancelled and then rescheduled.

It was not until Friday (5) morning that NBC decided it would be able to go ahead with a limited concert that was put together in an 11th hour compromise.

There were various explanations. but the situation seemed to be a

struggle between NBC's Source network, which had planned the twohour broadcast for months as part of a trilogy of special programming on Yes, and Atlantic Records, which has Yes under contract, plus Yes manager Brian Lane.

NBC claimed Lane backed out of the deal Aug. 29, but Lane says he informed NBC five weeks ago he would not agree to the live concert from the Garden.

Lane said the risk of bootlegging was too great to permit a live broad-(Continued on page 26)

### **Kass Starts Sutra Label** In New York

NEW YORK-A new independently distributed label. Sutra Records, has been established by Art Kass, with album and singles product ready to roll in 30 days. Morris Levy of Roulette Records is a part-

ner in the operation.

Kass, president of Buddah Records, says he's worked out a deal with Arista, national distributor of Buddah, that allows the formation of the label while giving Arista "first refusal" on new Kass-signed acts.

The distribution deal with Arista has 3½ more years to run. "The arrangement gives us the opportunity to work around Arista's own release schedules for new artists we believe in," explains Kass.

The first release will include an al-

bum, "Starpiece." by Rhetta Bum, "Starpiece." by Rhetta Bughes, and two singles, Charlie Fletcher's "Icy Blue" and Michael Mauro's "Susie O." Mauro's "Susie Q."

Mauro's "Susie Q."

By the end of the year, Sutra—one half of the Kama Sutra label still controlled by Kass—will also bow a Sutra Jazz line, including albums by the Bobby Moses Quintet, the Bobby Shaw Quintet, John Stubblefield, Mike Nock and Gordon Brisker

Sutra's executive lineup consists of Kass and Chuck Walz, vice president of marketing and international. Kass expects to add several promotion staffers and utilize independent promotion men.

The label, operating out of 1790 Broadway, expects to have a net-work of about 15 distributors. Already named are Best, Buffalo; Picks, Cleveland; Malverne, New York; and Stan's, Shreveport.

### Grownups Look To Kiddie Record Growth

NEW YORK-Kiddie records, with a retail price spread of 99 cents to \$5.98, is a phase of the music industry that grownups who deal in this product regard as a growth area.

Although annual sales figures are not readily available, guesstimates are that children's product accounts for between \$50 and \$75 million a year at retail, with an additional \$20 to \$25 million in direct-mail busi-

Disneyland Records, the largest of the kiddie market labels, will more than double its sales for the fiscal year ending Sept. 30, according to Gary Krisel, vice president and general manager of the label, which earlier this year earned a platinum record for sales of its Mickey Mouse disco album.

Other kiddie labels also report a healthy business climate, such as Peter Pan, whose Martin Kasen claims "the children's industry as a whole is growing and the potential hasn't even reached the halfway point. It has never been bigger than it is

Gold and/or platinum successes by "Sesame Street Fever" (Sesame Street), "Mickey Mouse/Disco" (Disneyland) and the Chipmunks (Excelsior) have been welcome pop charters but labels declare that many of the traditional children's product themes, such as fairytales and other storyline concepts, are also holding their own.

While some kiddie companies say they are "recession-proof," most companies have not weathered the inflationary spiral without price increases over the past year. These have generally involved book-andrecord sets that formerly sold for \$1.49 list, and now list at \$1.79, while albums previously marketed at \$2.98 list now go for \$3.98.

Some of the kiddie labels say that

better display space and attention

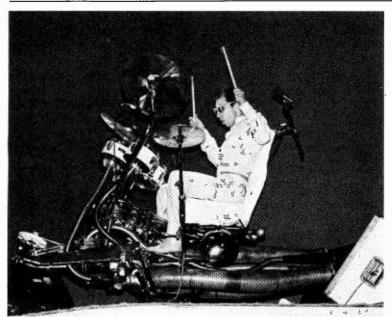
for children's product have helped stimulates sales, but not all feel that proper exposure is given to the prod-

Irv Schwartz, president of Hollywood, Fla.-based Kidstuff Records, has a bone of contention. He feels that too often kiddie product "is treated like schlock and is given no personality on the retail level."

Schwartz, who claims his company is already "farther ahead" in sales over last year, says parents—the key factor cited by all in sales should have an easier time in selecting various categories of children's themes, with distinct browser division of types of product.

Kidstuff, notes Schwartz, benefits from its appearance at major toy chains. "They're not hurting and our (Continued on page 15)

Billboard (ISSN 0006-2510) Vol. 92 No. 37 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 Bill-board are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich-igan 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa 19101, (212) 764-7376.



DIFFERENT DRUM-Utopia's Willie Wilcox shows off his new drum kit, a customized, synthesized model that can duplicate a wide variety of percussive effects. Fashioned on a motorcycle frame, the kit rotates, has headlights and a smoking exhaust. Cost: \$6,000.

### **WEA Adds Discount** Ps & Vidcassettes

LOS ANGELES-A 5% discount album catalog program, a 3% discount videocassette catalog plan and an additional 35 \$5.98 midrange album titles due in November will bolster WEA's lead position among U.S. industry vendors. 650 employes were informed at separate Dallas and Philadelphia meetings last week.

"In this week's Billboard, we have the top four charted, and six out of the top eight. And in the wings, ready to burst into the Top 10 are Paul Simon, Cars and AC/DC," Henry Droz. WEA president noted.

Effective through Oct. 17, accounts receive a 5% discount on catalog LPs and cassettes, with dating of 50% due December 10. 1980. and 50% due January 10, 1981, net due the 25th of each month. Accounts which are current can order twice during the sales period. Backorders will be carried through Oct. 31. No 8-tracks are included in the catalog program.

Effective through October 17, accounts receive only dating, identical to that accorded catalog product on the present \$5.98 midrange catalog.

Accounts can order the new 35 \$5.98 album titles effective immediately, but that merchandise will not be shipped until Nov. 7. Effective immediately, too, all new return au-

thorizations for the 35 additional titles will be credited at \$5.98 levels. The 60-day interim period is designed to allow a reasonable selloff period for existing inventory.

The present WCI 34-title video-

cassette catalog 3% discount program offers normal 60 day terms, with a minimum \$1,000 order necessary to participate. Backorders will be cancelled as of Oct. 31 on the videocassettes. One order can be placed through Oct. 17, Rand Bleimeister. WCI national sales manager, stated. WEA vice president. marketing development Russ Bach, explained that the industry expects to sell 400,000 more VCRs this fall, bringing the national total to between 1.8 and 2 million units. He termed 1980 "a superb year" for WEA and WCI home video.

Droz reiterated a prior pledge made exclusively to Billboard that WEA was fortifying positively to meet increased business. Warehousing, essentially in the forthcoming "superbranch" in New Jersey is being enlarged and enhanced. WEA will ship to accounts who do less than \$25,000 annually on every workday, with no minimums necessary, Droz stated. WEA will maintain its present sales offices, merchandisers, returns and rewards therefor, credit terms, advertising allowances and frequent sales pro-

### **Eagles And ICM Pace the** Winners At Talent Forum

NEW YORK-The Eagles and the ICM booking agency were the big winners at Billboard's Sixth International Talent Forum held here Wednesday (3) through Friday (5).

The Eagles were named the top boxoffice attraction for arenas (6,000 to 20,000 seats) and for stadiums (20,000 +), based on the Billboard boxoffice chart.

The ICM booking agency won Billboard's annual Steve Wolf Memorial Award, and ICM agent Steve Jensen was named booking agent of the year.

The Who was voted the rock artist of the year, the Pretenders and Pat Benatar tied for breakout artist of the year. Elton John was the top attraction in auditoriums under 6,000 seats, Spyro Gyra was the jazz artist of the year, Kenny Rogers was the country artist of the year, and Teddy Pendergrass and Stephanie Mills tied for r&b artist of the year honors. Other winners included:

Promoter of the year: Barry Fey

of Feyline Presents in Denver. • Manager of the year: Herbie

Herbert of Journey.

• Greatest label contribution to artist career development: Warner

• Facility manager of the year: Claire Rothman of the L.A. Forum.

• Nightclub operator of the year: Hank LoConti of the Agora chain.

• Tour manager of the year: Eric Barrett, who tour manages Linda Ronstadt and James Taylor. • Talent buyer of the year for

fairs and parks: ChicagoFest. • Talent buyer for colleges: Neil

Davis at Arizona State Univ.

• Entertainment attorney of the year: Brian Rohan.

### \$75,000 Suit Is Filed By A&R Exec

LOS ANGELES-Industry a&r executive Don Ellis is suing recording studio executive Kent Duncan for approximately \$75,000 in back pay and asks an accounting of possible bonuses he might have re-

Ellis was employed from April 14 through July 7, 1980, when he claims he was terminated without cause. Other defendants named include: Kendun Recorders Service, Artisan Sound Recorders. Kendun Music Corp., Kendun Recorders, Granada Financial Corp. and William E.

Ellis, a former Epic and Motown a&r administrative chief here, alleges he was hired non-exclusively to work for Kendun Recorders and Artisan for \$1,000 weekly as executive vice president and chief operating officer. The plaintiff alleges he received \$11,000 and wants an additional \$26.600 to fill out his verbal binder, which ended Dec. 31, 1980. after which he was month to month.

Ellis claims that as president of Kendun Music Corp., where he was employed exclusively, he was working on three major production deals, wherein the firm would have grossed more than \$400,000. His claimed salary was \$85,000 per year. In both jobs, he outlined specific fringe benefits. In both positions. he was promised bonus arrangements. Ellis alleges he is owed \$49,583 from the music corporation.

The complaint claims Rogers, who is financial officer for Duncan. owns Granada Financial Corp.

### Hamp In Tribute

NEW YORK-Lionel Hampton leads his 13-piece orchestra in tribute to Louis Armstrong Sept. 16 at Brandeis Univ. All proceeds go to the college's Armstrong Music Scholarship Fund, established last

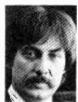
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### **Executive Turntable**

### **Record Companies**

Jerry Jaffe, Polydor vice president of artist development, is upped to vice president of the label's newly created rock music department in New York. At the same time Jim Sotet, national album promotion manager at Mercury, and Jim Del Balzo, Polydor promotion coordinator, move up as national album promotion managers for PolyGram Records East. Joining the label as a third



national album promotion manager is George Meier, founder and former publisher of the tip sheet Walrus. Sotet. Del Balzo and Meier will serve as Jaffe's "rock specialty squad." They will report directly to Dick Kline, executive vice president of PolyGram Records East. . . . John Burns is named vice president for branch distribution at MCA Distributing in L.A. He was director of national sales. ... Roberta Skopp joins Board-



walk Entertainment Co. as vice president of publicity and artist development in Los Angeles. She was vice president of press at Casablanca for two years. Previous posts include public relations director for Don Kirshner Entertainment, and assistant editor at Record World magazine. . . . Cheryl Engels appointed quality control coordinator at A&M in L.A. She was previously a staffer at the label's recording studio for six years... Lawrence F. Hariton is tapped as assistant national credit manager for MCA in L.A. He was assistant corporate treasurer at Title Insurance & Trust.... Tom Edmonston joins M-80 Records in New York as head of East Coast a&r. Previously, he was involved in independent management projects in New York. . . . Waylon Stubblefield made director of promotion for Dimension Records in Nashville. He was a member of Warner Bros. promotion and marketing teams.

### Marketing

Jim McCall, eight-year veteran in purchasing with the Oz and Turtles chains in the Atlanta market, joins the Young Entertainment store chain in that city as chief buyer.... Rita Powell, former assistant distributor one-stop manager at Alta Distributing in Phoenix, is promoted to distributor/one-stop manager. Also, Fred Rivers, whom Powell is replacing, moves up as head of retail operations. He retains his post of accessory buyer.

### Related Fields

Tamotsu "Tom" Iuchi steps up as president of U.S. Pioneer Electronics Co. in Moonachie, N.J. He recently was executive vice president in his 11-year affiliation with the firm. . . . Marshall R. Drown now vice president of quality and customer service for the Craig Corp. in Compton, Calif. He shifts from his position of director of customer service and quality assurance. ... Rick Roger, former West Coast director of creative affairs for Famous Music, joins Back Street Management as vice chairman of the board in L.A... Alan Freeman is named vice president and controller of Arena Operating Co., the Houstonbased management arm of the Summit arena. Since 1978, he was controller of the company.... Tony Kobayashi becomes a staffer at Fuji's magnetic tape division in New York. He transfers from the magnetic products department of the firm's photo wing.... John Coulter is named art director and vice president of tour merchandising at KK Sales. a division of Kragen & Co. management firm in L.A. Previously, he was involved in various merchandising campaigns for labels and studios in L.A.... Eric O. Hartmann takes over at the Spectrum in Philadelphia as assistant boxoffice manager. He was an accountant for the Philadelphia Phillies.

### **POLYGRAM BEGINS 4.8% POP** & CLASSICAL DISCOUNTING

NEW YORK-The "Gold Rush" is on at PolyGram Distribution Inc., featuring discounts of 4.8% on pop and classical catalog product.

The program, which also highlights dating through Jan. 10 and an incentive contest, runs from Sept. 15 through the end of 1980, with the discounts and dating portion being applicable to all qualified customers through Oct. 31.

Supplementing the "Gold Rush" fall program is a "Holiday Music" sales program which features key pop and classical Christmas product. although it's understood that Christmas product, sold on 100% guarantee, is not included in the 4.8% discount.

Over 260 pop best-sellers are included in "Gold Rush," with special gold-colored pop catalogs and posters developed for the program.

As for classical Christmas releases. PolyGram Classics is debuting six new packages, three on London (including the company's first digital Yuletide set), two on Philips and one on DG.

The London sets are "Christmas Fanfare," the digital release featuring the Bach Choir and Philip Jones and the Brass Ensemble. Handel's "Messiah," with Christopher Hogwood and the Academy of Ancient Music and "Christmas From Clare," featuring John Rutter and the Choir of the College of Cambridge.

The Philips releases are "The Spirit Of Christmas," with the London Symphony conducted by Colin Davis. "The Swingle Singers Christmas," on Philips' \$5.98 list Festivo series. From DG, there's "A Christmas Concert," with the Regensburg Cathedral Boys' Choir. Classical accounts will also receive new numerical catalogs from all three labels.

Several contests have been created with emphasis on displays, in-store play and PDI employee performance. All winners will receive prizes with a "gold" theme, including watches, jewelry, gold bars, gold coins, part-ounces of gold, etc.

### OTI Song Festival Oct. 4 In Miami Firmed

NEW YORK-The third National OTI Song Festival takes place Oct. 4 in Miami, offering Hispanic singers and composers the chance of competing in the finals in Buenos Aires. The event is sponsored by SIN National Spanish Television Network. which has been holding local competitions.

The festival is designed to encourage creation of original music material and entrants represent Spanishspeaking countries throughout the world.

"James Mtume and Reggie Lucas... have emerged as the hottest pop-soul writer-producer team since Bernard Edwards and Nile Rodgers of Chic."—Stephen Holden, Rolling Stone



(MTUME is pronounced Em-too-may.)

Epic Records presents the gold and platinum crew behind the success of Roberta Flack and Donny Hathaway, Phyllis Hyman and Stephanie Mills. Hear these musicians, songwriters and producers on their new career-launching album—"In Search Of The Rainbow Seekers." The search is well on its way in New York, Baltimore, Washington, Richmond, Atlanta, Chicago, Detroit, Houston, New Orleans, Los Angeles, Memphis, St. Louis and many more cities where the MTUME single is bulleting up the charts.



It's time for you to discover MTUME,"In Search Of The Rainbow Seekers," featuring the single, "Give It On Up (If You Want To)."On Epic Records and Tapes.

## Ariola America Sued By Capitol Over Alleged Debt

LOS ANGELES—Capitol Records charges Ariola America owes \$1,119,197.40 for returns it accepted after the two labels dissolved their distribution pact last January. Additionally, Capitol seeks \$5 million in exemplary damages from Ariola America and Arista Records in a Superior Court action here.

The complaint alleges that when the plaintiff and Ariola America severed their agreement under which Capitol distributed product in the U.S., Ariola America paid Capitol \$748,468 for January and February 1980, leaving a balance of \$77,275.20 due. The plaintiff claims it is owed \$943,923.91 for March; \$115,682.02. April; \$7.169.86, May and \$52,421.61, June, totalling \$1.119,197.40 for the four months.

The filing alleges an Arista representative told the plaintiff in June 1980 that "unless an unrelated dispute between EMI and Arista" was resolved, Ariola and Arista would not pay the plaintiff. Arista is accused of inducing the breach.

Under provisions of the original distribution agreement of July 1978. Ariola America, "formerly known as Lasker/Stark Corp.," was to furnish

### **Hunt On Prism**

the invoice.

order.

NEW YORK-Prism Records announces release of "No Way," new LP by Geraldine Hunt. Prism has signed Hunt for five years.

finished goods to Capitol branches from CBS manufacturing plants, with Capitol paying freight therefrom. The payment provision according to the pact filed with the court called for the plaintiff to shell out \$2.672 for \$6.98 LPs sold to subdistributors at \$3.32; \$3.2192 for \$7.98 LPs sold for \$4.00; and \$.5794 for \$1.29 singles sold for 72 cents. When unit sales on a title reached 300.000, Capitol was to pay 1% more and again at 500,000 unit plateau, an additional 2% was due, while at the 750,000 mark, another 1% was added.

### 'America's Top 10' Looks Into History

LOS ANGELES—An in-depth report on the music business during the past 40 years will be the subject of a four-part series on the syndicated music information show "America's Top 10," featuring Casey Kasem.

The four shows, to air this fall, will focus on the music industry in the past, the present, the record industry in this country and the overseas market.

Record executives and recording artists are expected to be interviewed on the shows although no one has been firmed yet.

"America's Top 10" is produced by Scotti Bros./Syd Vinnedge Television.

### GOODY CASE PREVIEWED

### **Duper Tucker's Trial Underway**

By RICHARD M. NUSSE

NEW YORK—A preview of the government's case against Sam Goody Inc. on charges of trafficking in counterfeit recordings was a high-

light of the perjury trial of convicted illegal tape duper George Tucker that began last Tuesday (2).

The trial, in Brooklyn's U.S. Dis-



SNAKE CHARMER—Singer Susie Allanson discusses her debut United Artist LP, "Susie," during a live interview with Mike Haynes, left, of WKDA-AM, at Loretta Lynn's Western Store in Nashville. Looking on is Jerry Seabolt, director of national promotion for Capitol/EMI/UA, and an unidentified snake.

## **Agache-Willot Gives Creditors Relief; May Attempt To Sell Korvettes Chain**

NEW YORK—As the ailing Korvettes chain began to offer credit relief to its major lenders Wednesday (3), its parent, Agache-Willot of France, indicated it was likely to offer the company for sale.

The French parent conceded it had made a "mistake" in its acquisition early last year of Korvettes for \$31 million from Arlen Reality.

Whatever the disposition of the chain, Agache-Willot has worked out yet a newer formula of debt repayment to Hanover Trust Co., Chase Manhattan Bank and the Prudential Insurance Co.

Korvettes made a downpayment of \$10 million to the institutional lenders and agreed to pay additional \$5 million on Oct. 15, \$5 million on Nov. 15 and \$2 million on Jan. 2. Added to this \$22 million is \$6 million in the Korvettes account at the two banks they will be allowed to keep.

The total of \$28 million leaves an indebtedness of \$29.2 million, which will be forgiven. A previous formula called for a single cash payment of \$26 million plus another \$2 million on Jan. 2.

The fact that a repayment schedule is underway may be of some heartening news to Korvettes' music vendors, but their hold on selling to the chain is likely to remain until Korvettes begins to tackle estimated debts of \$28 million to its suppliers, approximately \$5 million of which is owed to the music industry.

When Korvettes would meet with its music vendors is unknown, but such meetings may begin to take shape when Dave Rothfeld, chief of Korvettes music interests, returns from vacation this week. The music section suffered a major defection recently with the exit of a chief aid of Rothfeld's—Ben Barnstein—to join the Caldor chain. He joined Korvettes 13 years ago.

Agache-Willot's own cash flow problems—aggravated by the French Government's disenchantment over some of its financial statements—were apparantly arguments in favor of the new debt repayment structure, and the bombshell report the company desires to sell the chain.

### **BMA Proposes Forming Foundation**

NEW YORK—The Black Music Assn. plans to set up a foundation to research and dramatize the historical role of black music, and will organize programs in the coming year to help minorities and women.

Such are the goals of LeBaron Taylor, newly elected president and chief executive officer of the BMA. The organization will also establish local chapters, first in New York and Los Angeles, which will work with the national office in Philadelphia.

The BMA Foundation will be a non-profit organization under which a series of programs will be developed providing for scholarly research and the development of documentaries and media programs emphasizing the importance of black music and musicians in American culture. The foundation will seek private and public funding.

The minority development program will seek to increase awareness in record companies of training and advancement programs benefiting minority employes. The program will also include summer internship and college rep programs, as well as an apprentice program that will expose a new trainee to four different aspects of the music industry in one year. A scholarship program will be established. Participating record companies will be asked to contribute \$6.000 annually.

A women's steering committee will prepare lectures and workshops on the East and West Coasts focusing on the particular problems of black women in the music industry. The first of these seminars will be conducted in New York by Elaine Dowe Carter, who has conducted similar seminars for top U.S. corporations.

trict Court, resumes Monday (8), when both sides are expected to begin their summations to the jury of eight men and four women.

The jury heard Norton Verner, a

The jury heard Norton Verner, a marine owner from Long Island and a sometimes record and tape dealer, admit he had purchased pirated product from Tucker and others and sold it to the Goody chain. Verner's alleged former girlfriend, Jean Vilardi, a surprise witness, also took the stand to say she accompanied Verner to Goody's Masbeth, Queens, warehouse, and to other locations where the illegal product was transferred.

Tucker is charged with lying to a grand jury when he denied selling illegal product to Verner, and then trying to obstruct justice by persuading Verner to change his story. A blackmail charge was dropped by the government at the start of the trial.

Tucker took the stand in his own defense to admit that he had initially lied because he was "nervous" and "apprehensive" about his grand jury appearance, although he had previously said he would cooperate with the government's investigation.

The government says Tucker's "false declaration" thwarted its case against Verner at the time.

As a result of Tucker's alleged perjury, the government failed to get an indictment against Verner, instead offering him immunity if he would testify against Tucker, and, ultimately, against Goody.

During his trial testimony, however, Tucker denied knowing exactly where the tapes he sold Verner wound up, claiming he was bragging (Continued on page 68)

### Independent 45s Important For Chicago Groups

By MILAN SAMARDZIJA

CHICAGO—The Midwest continues to be a hotbed of independently produced 45s, as new wave acts swell the ranks of groups resorting to independent production to promote their product.

Citing lack of major label representation in the Midwest, many groups see the independent 45 as one of the few ways an unsigned act can attract the attention of major labels.

"We had 2,000 45s pressed because we felt we had to take a little control over our destiny," says Phil Bimstein, of Phil 'n the Blanks, a popular new wave act on the local club scene. "If the 45 makes some noise, then the major companies will have to take notice."

Bimstein started his own label, Pink Records, to promote his new, self-produced single, "Autosex." The single comes in a promo kit, with a full-size poster and intriguing record jacket. Skydisk Records, a New York distributor, has agreed to handle the single on the East Coast.

"Basically, we're a self-contained group." Bimstein adds. "Our guitarist does all the artwork for the group. He designed the record jacket, did the lettering and came up with the logo. I do the legwork, visiting record outlets, shaking hands, and making sure the outlets have enough of our 45s to go around.

"Several local groups have asked (Continued on page 76)



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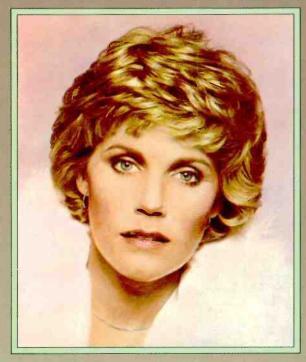
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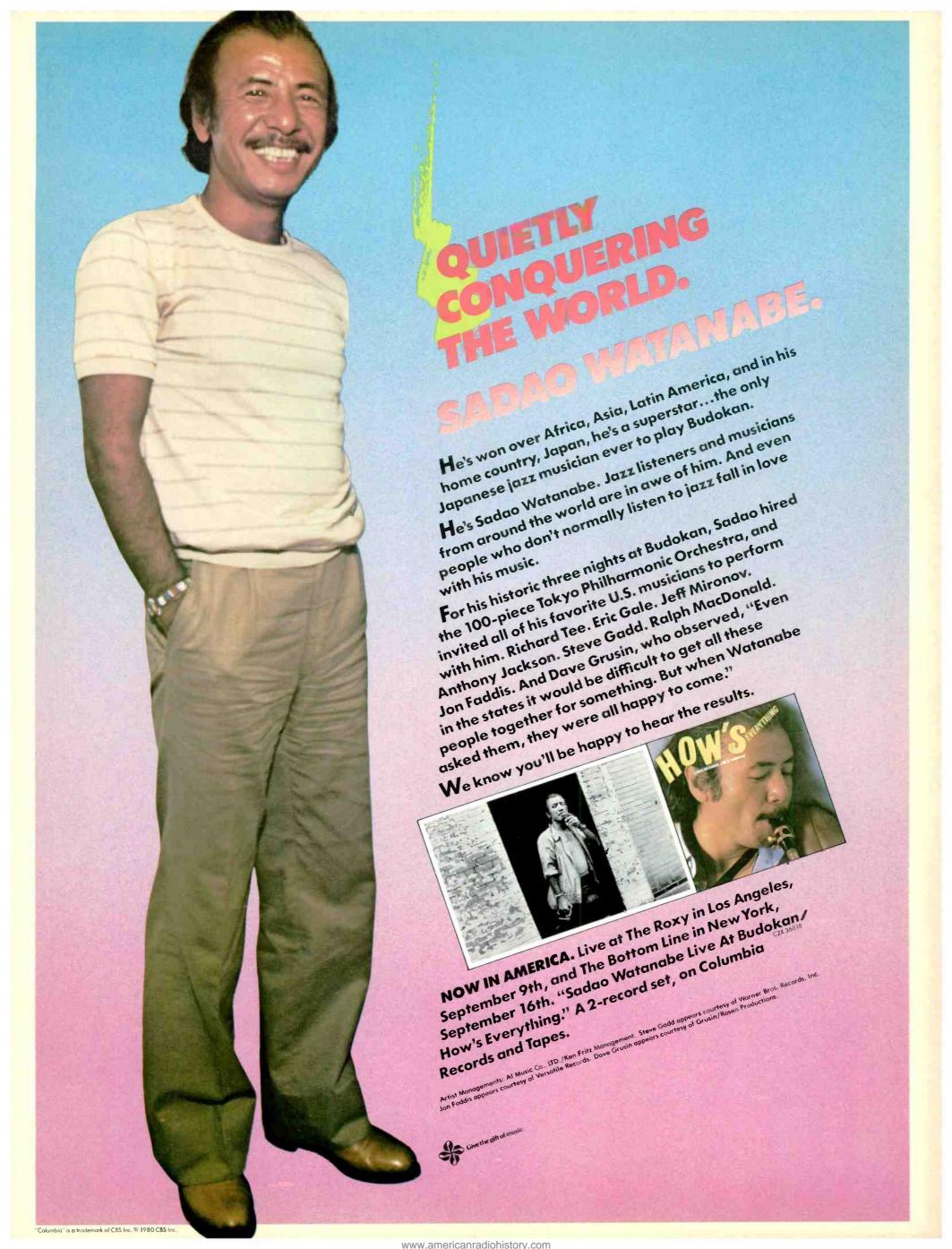
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A LOVE SONG
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Side Two

I JUST FALL IN LOVE AGAIN
SHADOWS IN THE MOONLIGHT
BROKEN HEARTED ME
DAYDREAM BELIEVER
COULD I HAVE THIS DANCE







### No Gain On Sale Of **Arista, Seller Notes**

**Columbia Buys Springboard Masters** 

NEW YORK—Columbia Pictures Industries Inc. says it's "prudent to no longer recognize a gain" on the sale of Arista Records to the Ariola Group last September.

In a report of its fiscal year ended June 28, the company declares that "after reviewing Arista's results of operations for the period from the closing through June 10, which reflected extremely poor operating results with substantially lower sales than anticipated and higher than expected returns, the company reassessed the possible future effect of various representations and warranties made to the purchaser, net of certain offsetting factors.

"Based upon a review of the cur-rent situation." the report continues. "management believed it prudent to no longer recognize a gain on this sale. Accordingly, a \$4.017,000 or 41 cent per share charge has been recorded in the fourth quarter.'

Francis T. Vincent Jr., president and chief executive officer of the company, noted that "there now has

NEW YORK-Columbia Special

Products has acquired ownership of

all the master recordings previously

owned by Springboard International as well as rights to licensing

agreements continuing beyond

of Columbia Special Products, says his company will now administer

existing contracts previously made by Springboard. All licensees are

asked to contact Eli Okun, director

contracts, for continuing adminis-

Shulman says that the Spring-

board catalog will be available for exploitation in the U.S. and abroad,

but CBS will take legal action

against anyone marketing any part

of the catalog without authorization.

Springboard Records was recently

The recorded inventory of

tration of license agreements.

Albert E. Shulman, vice president

Springboard's bankruptcy.

been no gain recorded on the sale, but taking into account Arista's extremely poor results for the year, as well as the interest we have earned. we remain convinced of the wisdom

For the quarter ended June 28. income from continuing operations significantly \$15,660,000 or \$1.56 per share and net income was \$11,643,000 or \$1.15 per share, after deducting an aftertax charge of \$4,017,000 or 41 cents per share relating to the sale of Arista. In the fourth quarter of fiscal 1979, the company reported a net loss of \$2,114,000 or 21 cents a share from operations of Arista.

For the fiscal year ended June 28, income from continuing operations and net income increased to \$44,907,000 or \$4.50 per share compared to income from continuing operations of \$39,626,000 or \$4.07 per share. Net income in fiscal 1979 of \$38,988,000 or \$4.01 per share reflected a net loss of \$638,000 or 6 cents a share from Arista operations.

RADIO HUG-Rick "Rattlesnake" Medlocke of the Atco recording group Blackfoot gives Shelia Rene of KSJO-FM San Jose a warm greeting during a West Coast tour. Blackfoot is about to play several dates with Atlantic recording group AC/ DC. Blackfoot's current tour coincides with the success of their sec-ond Atco LP "Tomcattin'."

### Simon's Tour **Experiment**

NEW YORK-Paul Simon will play both arenas and smaller halls in his first tour in five years, which begins Saturday (13) at the Music Hall in Cleveland.

"I think Paul wants to experiment, to play the big arenas, and then play a lot of places that have a different says Denis Arfa, president of HRA Inc. which is booking the 16date tour. Arfa, who books Billy Joel, the Beach Boys, and Phoebe Snow, has also signed Eric Carmen and the Tremblers.

After the Cleveland date, Simon will play the Civic Center in San Francisco, Sept. 17; the Amphitheatre in Los Angeles for three nights, Sept. 20-22; the 4,000-seat Auditorium in Chicago, Sept. 25; the 22,000-seat Joe Louis Arena in Detroit, Sept. 26, and Maple Leaf Gardens in Toronto Sept. 28.

He will end September and begin October with two nights at the 3.200seat Palladium Theatre in New York, then play the Savoy Theatre in Boston Oct. 4, the Tower in Philadelphia, Oct. 8, the Fox Theatre in Dallas Oct. 10, the Will Rogers Memorial Hall in Ft. Worth Oct. 12, the Stanley Theatre in Pittsburgh Oct. 14, and will end the tour at Nassau Coliseum, outside New York, Oct.

### "Surplus can dispose of what they have as they wish," says Shulman. "We will be making new product.

purchased by Surplus Records &

Tapes (Billboard, Aug. 2, 1980), but

this is not affected by CBS taking

over from the bank rights to the mas-

There are thousands of titles from hits of the '60s to children's songs.

### **Pioneer Net Sales** Garner 24.6% Gain

NEW YORK-Pioneer Electronics of Japan announces record third quarter consolidated results for the third quarter of fiscal 1980, which ended June 30.

Net sales in U.S. dollars totaled \$294,405,000 for the quarter, up 24.6% over the corresponding period in 1979. Net income rose 2.5% to \$18.581,000.

For the nine months ended in June Pioneer reports sales of \$933.511.000, up 28.6% over the same period of 1979, and a 50.8% increase in net income to \$68.278.000.

Pioneer cites sales increases in the Japanese, European and Latin American markets as offsetting the effects of the U.S. recession and the strengthening yen.

### **Audiofidelity Firm Bought By Pugliese**

NEW YORK-Danny Pugliese has acquired a majority interest in Audiofidelity Enterprises from Mr. and Mrs. Herman Gimbel and other corporations controlled by them.

Pugliese will join a board of directors yet to be designated, while the music industry veteran will be chief operating officer.

AFE, traded Over-the-Counter. reported a net loss of \$189,429 for the fiscal year ending March 31, 1980, with revenues of \$652.663. This compares with the previous fiscal year's net loss of \$334,711 on revenues of \$918.812. Gimbel will be retained as a consultant at AFE for a period of five years.

### **MCA Distrib Execs** Assemble In Arizona

LOS ANGELES-All regional directors, branch, credit and operation managers along with MCA Records executives, gathered at the Carefree Inn in Arizona Aug. 23 and 24 for the semi-annual national meeting of MCA Distributing Corp.

Seminars and question and answer sessions were held during the two days. One seminar, chaired by Bud O'Shea, vice president of MCA DiscoVision, and Neil Hartley, vice president of MCA Distributing, dealt with videocassettes and disks.

Ray Snyder, vice president of Artists House, a jazz label distributed by MCA, was on hand to acquaint field personnel with label product.

Wilton Felder and Joe Sample of the Crusaders and Sid Garris of Greif-Garris Management Co. also took part in the discussions.

### Market Quotations

1980 High (Sales 100s) P-E High Low Close 11/4 32/4 32/4 32/4 27 33/4 6 49/4 20 13/4 11/4 49/4 17/4 59/4 60/4 33/4 12/4 28 57/4 33/4 18/4 35/4 18/4 35/7 1% 31% 31% 33% 53% 55% 47% 8% 19% 34 48 16% 58% 34½ 27% 27% 32% 18% 35% 555 Unch. 11/2 Altec Corp. ABC 6 6 12 39 36½ 28¾ 5 55 36¾ 8¾ 53½ 12 20½ 13½ 13 35¼ 63¾ 35½ 63¾ 35½ 63¾ 35½ 57¾ 57 57 57 57 ABC
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141/2 2 the range within which these securities could have been sold or bought at the time of compilation. The over information contributed to Billboard by Douglas Vollmer, associate vice president, Los Angeles iglon, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Calif. 91505 (213) 841-61, member New York Stock Exchange, Inc.

### Air Supply & Cross Climbing Up

5%

LOS ANGELES-Turnabout is fair play.

For several weeks in May, Christopher Cross' "Ride Like The Wind" and Air Supply's "Lost In Love" were relegated to the runnerup spots on the Hot 100, while Blondie had a six-week iron-lock on No. 1 with the multi-format smash "Call Me."

It appeared as though Cross and Air Supply had just missed the brass ring and would probably never again have as good a shot at No. 1. But both acts have already topped the high-marks of their first singles, while Blondie, in its followup effort "Atomic," peaked two months ago at a lowly number 39.

Cross' "Sailing" hit No. 1 two weeks ago and Air Supply's "All Out Of Love" jumps two points to number two this week-making it the odds-on favorite to take over the top spot next week.

It can be argued that neither of the followups is as distinctive and memorable as the first hit, but for both acts the homogenized pop approach is tying in perfectly with the popularity at radio of passive adult contemporary ballads.

Both the Cross and Air Supply albums have also climbed higher on the LP chart than they did on the strength of the first hit. "Christopher Cross" hit number seven in May, then fell out of the top 10 and now is stronger than ever at number six.

8

10 187

And Air Supply's "Lost In Love" album originally peaked at number 47 in June but now is vaulting toward the top 20. This week it leaps 13 notches to number 26.

Give Blondie Round I, call Round II a draw between Cross and Air Supply and stay tuned for Round III. PAUL GREIN

### **Dividend Of 45 Cents** To Be Paid By RCA

NEW YORK-RCA directors have declared a quarterly dividend of 45 cents per on RCA common stock payable Nov. 1, 1980, to holders of record Sept. 15, 1980.

The directors, at a regular meeting, also declared dividends of 871/2 cents per share on the \$3.50 cumulative first preferred stock, \$1 on the \$4 cumulative convertible first pre-ferred stock, 914 cents per share on the \$3.65 cumulative preference stock, and 531/4 cents per share on the \$2.125 cumulative convertible preference stock, all for the period from Oct. 1, 1980, to Dec. 31, 1980, and all payable Jan. 2, 1981, to holders of record Dec. 12, 1980.

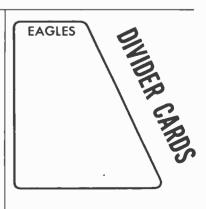


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### RIPERTON LP Capitol Issues Album Which Late Singer Cut For Epic Label In '78

LOS ANGELES-Quincy Jones may have said it best: "It's like keeping the bridge and moving the wa-

The new Capitol album by the late Minnie Riperton features vocal tracks originally cut in 1978 for Epic with producer Leonard Caston.

But the backing tracks were stripped off and, in April and May of this year new tracks were laid down by a five-man rhythm section and a few of Riperton's friends, including Stevie Wonder, Roberta Flack, Michael Jackson, George Benson, Peabo Bryson, Patrice Rushen, Hubert Laws and Tom Scott.

"The easy way to do it," acknowledges Dick Rudolph, Riperton's widower and coproducer of the LP with Johnny Pate, "would have been to just keep the old rhythm tracks and stick some sweetening on.

"But we wanted to achieve an organic, spontaneous performance. I defy anyone to listen to this album and say it didn't all happen to-gether."

Rudolph, 33, believes the method of recording "Love Lives Forever" may be unprecedented. He and Pate commissioned drummer Harvey Mason to lay a click track to the existing tracks and then take the vocals and click and transfer them to a virgin tape.

Next they brought in the rhythm section which played live to Riperton's taped vocals. After that, they

SEPTEMBER 13, 1980 BILLBOARD

cast each song with the named guest musicians.

The result is an album which jumps 41 notches to number 55 in its second week on Billboard's Top LPs & Tapes chart.

Some, of course, will say that it would have been better to just let it be, to leave any unreleased material in the vaults.

"I'm aware of this," says Rudolph, "but I'm also aware of what Minnie would have wanted and what people

who love her music want.
"It is a delicate issue," he allows. "We were aware that we were walking the line. That's why we were careful with the title, which we labored over for a long time. And Capitol isn't presenting this as a commemorative album: it's simply Minnie's next LP, not a memorial."

Pate notes that the surgery performed on the tracks was necessary to put them out; that on several of the songs there were lyric lines miss-

As an example, Rudolph says that on "I'm In Love Again," where Riperton left a line out, he brought in Michael Jackson to fill in a response.

"Here We Go" features background vocals by Peabo Bryson, who Pate also produces. "Minnie was supposed to tour with Peabo at one point," says Rudolph, "but she wasn't able to do it she was just too

"Minnie loved the records Johnny was cutting with Peabo. She talked about working with him and I'm sure she would have if time had

Riperton had a different producer for each of her six solo LPs. The first, "Come To My Garden," was produced by the late Charles Stepney 10 years ago for Chess. The next, "Perfect Angel," was cut for Epic by Riperton, Rudolph and Stevie Wonder. The LP went to number four in March 1975 and produced the No. 1 single "Lovin' You."

It was followed by "Adventures In Paradise," produced by the Rudolphs and Stewart Levine; "Stay In Love," produced by Freddie Perren; and "Minnie," produced for Capital by the Rudolphs and for Capitol by the Rudolphs and Henry Lewy.

The duets on this album are not the first issued by Riperton. She'd recorded with Stevie Wonder, teamed in concert and on television with George Benson and paired with Leon Ware for "If I Ever Lose This Heaven" on Quincy Jones' 1974 "Body Heat" LP.

"On this album we wanted to include everybody who was ever involved with Minnie," says Rudolph. 'But when we first made up a list of who we thought would be good for each song, it got to be more than we had space for. Everybody wanted to be part of it."

Rudolph adds the guest stars declined payment, though the instru-mentalists were paid. "It was a spe-cial challenge for them," he notes. "They gave a lot emotionally as well as musically

Pate and Riperton crossed paths before, in the mid-'60s when he was a staff producer at Chess Records in Chicago and she was a teenager working as a receptionist there.

### Beach Boys May Work Bicentennial

LOS ANGELES-Recording and touring schedule permitting, the Beach Boys will perform at the L.A. Street Scene Festival, Oct. 11-12.

They will join such other artists as Donny, Marie and the Osmond Family, Johnny Lee, Robert John, Sylvie Vartan, Jan & Dean, the McCrarys and Japan's Godiego and Kalapnao (Billboard, Sept. 6, 1980).

The Street Scene, which will be part of the L.A. Bicentennial celebration, is scheduled for a six-block area in the downtown area of the

Steve Gold and Jerry Goldstein, owners of the Far Out Productions Group, are the Street Scene cochair-

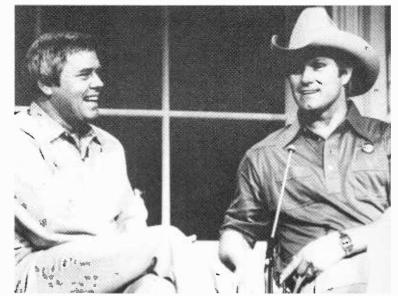
Other highlights include the Los Angeles Philharmonic.

Additionally, there will be a number of gospel artists on hand. They include the Chambers Bros. Family Choir, Tri-City Childrens Choir and the West Los Angeles Sanctuary Choir.
Members of the Los Angeles

Lakers basketball team will also be available to emcee certain performances while the L.A. Kings hockey team will bring along a portable ice rink for a hockey demonstration.

Twelve stages are due to be erected, with continuous performances throughout the two days. ASCAP will sponsor one stage for showcasing its singers and perform-

Major feature films will also be shown on the wall of city hall.



MUTUAL INTERESTS—Terry Bradshaw shares a light moment with Tom T. Hall during a recent taping of "Pop! Goes The Country" in Nashville. Hall begins his first season as host of the tv show this month, taking over the reins from former host Ralph Emery.

### Rock'n'Rolling

### **PolyGram Launches** A Rock Department

NEW YORK-PolyGram Records Operations has become the first major record company to form a rock music department.

The department, headed by Dr. Jerry Jaffe, vice president of the rock music department at PolyGram East (see Executive Turntable), will work in all functions relating to rock acts on both the Polydor and the Phonogram/Mercury labels.

Jaffe and his three-man "rock specialty squad," Jim Del Balzo, Jim Sotet and George Meier, will be involved in a&r, promotion and artist development of the two labels' rock roster, and on the marketing side will serve as the product managers for new rock releases. They will report directly to Dick Kline, executive vice president of PolyGram Records East.

Some of the rock acts on Poly-Gram include Rush, Atlanta Rhythm Section, Peter Gabriel, Pat Travers, Steve Hackett, the Yachts, John Cougar, the Inmates, 3D and Blue Angel. The department will also sign new acts. Jaffe was involved in getting the English Radar label signed with Polydor, and has recently put together a "Made In Britain" compilation LP.

A PhD in nuclear chemistry, Jaffe for the last four years has worked for Polydor in publicity, artist development and AOR promotion. It was his idea to start a rock department.

"Regardless of which department I worked with, certain elements of my previous positions stayed with Since my specialty was always rock, I knew the problems in breaking an act. If I called upon my knowledge in the different areas. I could overcome many of the problems by going beyond the traditional approach of getting a record to a radio station and hoping it will pro-

gram it," says Jaffe.
"I believe that the industry is under the misconception that when one reaches the age of 25 there is no passion left for rock, and consequently the bulk of rock music is not programmed for Top 40. Concurrently, AOR playlists are tight, rotation is limited and you're extremely fortunate to have a new artist played two

or three times a day if at all.
"The reality, of course, is that rock acts are the bread and butter of the industry. The idea is to market the groups so that they are palatable to a mass audience by calling on all support functions to maximize airplay and go beyond airplay to sell rec-ords," he continues.

"We intend to be involved with the acts on every level, including a&r. We'll meet with the labels to discuss upcoming releases, establish priorities and prepare marketing strategies with a prognostication as to how we think radio will accept the (Continued on page 76)

(Advertisement)

### NATIONAL DISTRIBUTION AVAILABLE FOR SMALL **INDIE LABELS** CONTACT N L D C

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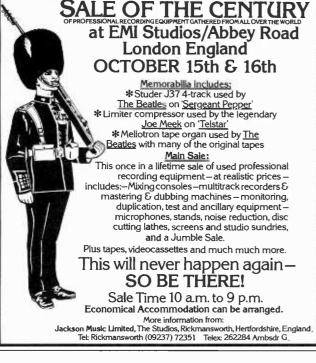
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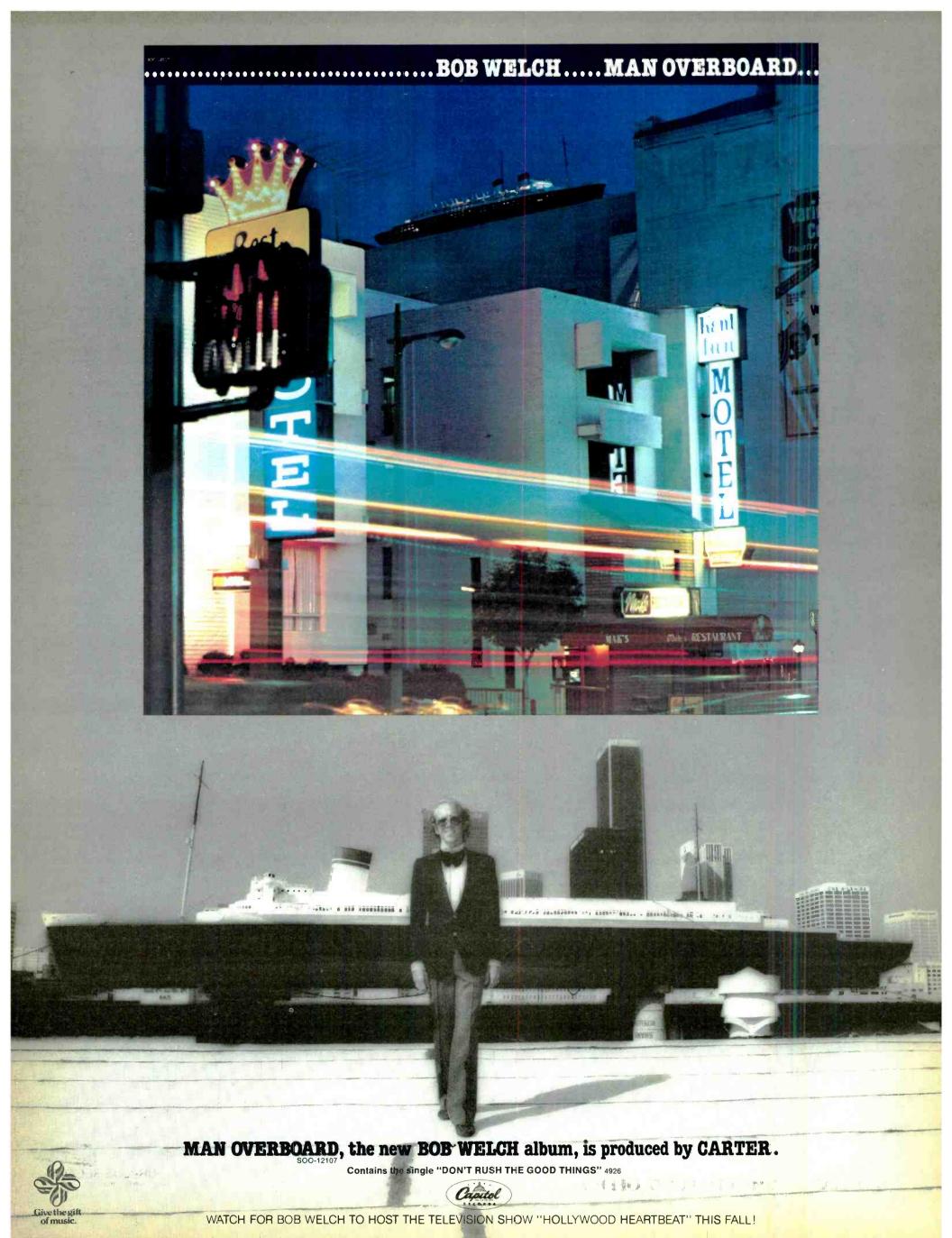
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SHOP TALK—Doobie Brother Michael McDonald, left, chats with Pablo Cruise songwriter/keyboard player Cory Lerios after a recent sellout Pablo Cruise concert in Del Mar at the Southern California Exposition which attracted 60,000 people.

Many thanks to everyone who sent their thoughts and prayers following my unscheduled meeting with a power pole in Laurel Canyon. Your good energies really helped pull me through. Love, Lou

IN U.K.

### McCartney Foots Holly Party Bill

LONDON—The fifth annual Buddy Holly Week got underway in Britain Sunday (7) organized, at Paul McCartney's expense, via his MPL company here.

The former Beatle owns rights to the Holly song catalog (around 38 titles) in the U.S. and Canada; he shares rights with Southern Music for the rest of the world.

"Paul doesn't do this because of the publishing." says MPL chief Stephen Shrimpton. "He does it because he's a great Holly fan." The week-long celebration includes the distribution of 80,000

The week-long celebration includes the distribution of 80,000 copies of the Wings magazine, Club Sandwich, which carries interviews with the Holly family, Don Everly and others; a jive contest, featuring rock'n'roll dancing; screening of the video film, "Reminiscing;" and the broadcast by London's Capital Radio of a special tribute program, "The Day The Music Died."

There will also be Holly celebrations at the Hard Rock and Great American Disaster eateries in London, while MCA Records, which has the Holly records, is discounting them for a week.

There's even a revival of one of Holly's songs, "Heartbeat," by the Hollies on Polydor Records, to be followed by a 12-inch single of other Holly songs in October.

Tom Hammond of the local Heartfelt Holly Society will be doing television and radio interviews, as will the late singer's brother, Larry.

### FOGELSONG TO SONGBIRD

NASHVILLE—In a structural realignment of its Songbird gospel division, MCA Records has appointed Jim Fogelsong to head the label from Nashville.

The move, coming at a time when gospel music appears to be in a strong sales surge, is soon as an effort to unify Songbird and ally the label more closely with the gospel community, much of which is based in Nashville.

Fogelsong. Nashville division president of MCA, says he hopes to develop Songbird's potential both from within the ranks of the label's present roster and by vying in the marketplace for additional talent.

"We plan to increase the roster size gradually." notes Fogelsong. "We're going to ease into it—not set the world on fire within six months. We want to give maximum exposure to Songbird artists, and also give a few of our country artists who've expressed a desire to do a gosepl album the opportunity to do so."

Charlie Shaw will continue as director of marketing and distribution for Songbird on the West Coast, while Chris Christian continues to serve as Songbird's a&r consultant. Fogelsong assumes leadership of Songbird in addition to his current duties as president of MCA's country operation.

Artists now recording for Songbird include Little Anthony, B.J. Thomas. Fireworks and B.W. Stevenson. **KIP KIRBY**  BROWNE ATOP CHART

# Elektra/Asylum Surges With Albums & Singles

LOS ANGELES-Elektra/ Asylum has three of Billboard's top four albums this week and three singles in the top 10.

The posting of Jackson Browne's "Hold Out" at No. 1. the "Urban Cowboy" soundtrack at number three and Queen's "The Game" at number four is the label's strongest weekly chart performance since March 9. 1974, when it had the top three spots locked up with Bob Dylan's "Planet Waves," Joni Mitchell's "Court And Spark" and Carly Simon's "Hotcakes."

The label could have four albums in the top 10 as early as next week: the Cars' "Panorama" jumps five spots to number 12 in its second chart week. The group's previous LP, "Candy-O," hit number three a year ago.

The No. 1 positioning of the Jackson Browne LP continues his uninterrupted upward chart spiral. His first album, "Jackson Browne," peaked at number 53 in June 1972, "For Everyman" hit number 43 in December 1973, "Late For The Sky" crested at number 14 in December 1974, "The Pretender" hit number five in December 1976 and "Running On Empty" peaked at number three in March 1978.

This is Asylum's seventh charttopping LP, following Dylan's "Planet Waves." Linda Ronstadt's back-to-back albums "Simple Things" and "Living In The U.S.A." and four consecutive Eagles packages: "One Of These Nights." "Their Greatest Hits." "Hotel California" and "The Long Run." Ironically, like Ronstadt and

fronically, like Ronstadt and the Eagles, Browne is drawing his first mixed reviews just as he embraces disk superstardom.

E/A's three singles in the pop top 10 are Johnnie Lee's "Lookin' For Love." up two points to number eight; Queen's "Another One Bites The Dust." up 14 notches to number nine and Eddie Rabbitt's "Drivin' My

### Ellman Asking Stop To Duping

LOS ANGELES—Ellman Film Enterprises here seeks to enjoin Home Theatre Movies and Media Home Entertainment from allegedly duplicating some of its ¼ feature films unauthorizedly and asks the defendants to pay royalties due the plaintiff.

The local Superior Court filing names Charles Bond and Ronald Safinick as co-defendants.

The plaintiff licensed HTM in March 1979 to distribute and manufacture its product for a 10% of wholesale price royalty. HTM contracted MHE in November 1979 to manufacture and distribute the Ellman features for a \$10 per copy royalty, of which the plaintiff was to receive 10%.

The complaint charges that between March 1979 and August 1979 MHE made more than 2,000 illegal duplicates and several unauthorized master copies of Ellman product. Approximately \$34,000 was lost in royalties and the plaintiff asks an additional \$500,000 general and \$750,000 exemplary damages from the defendants.

Life Away," up three berths to number 14

It's the first top 10 pop hit for both Lee and Rabbitt; the fourth for Queen, following the number nine "Bohemian Rhapsody" in 1976, the number four "We Are The Champions" two years ago and the No. 1 "Crazy Little Thing Called Love" earlier this year

Queen's fortunes over the course of the past two years can be taken in a symbolic sense to represent E/A's as a whole: a hot 1978, followed by a rather nervous 1979 and finally a strong recovery this year.

The label also has the No. I country single for the second week with the Johnny Lee hit and the No. I country album with Eddie Rabbitt's "Horizons." Last week's top-charted country LP dips to number two: E/A's "Urban Cowboy" collection.

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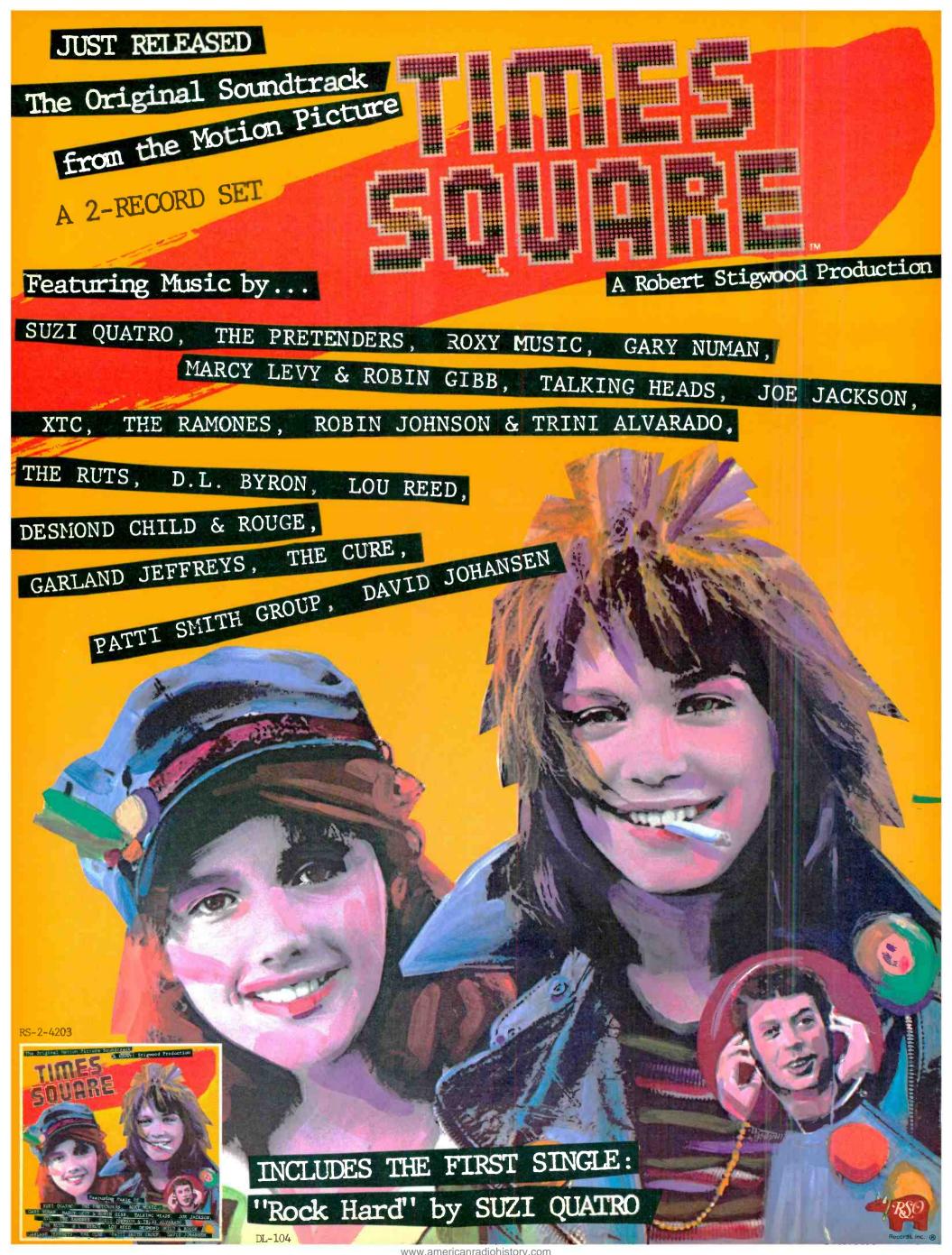
"The men in the middle" stand between the manufacturer and the ultimate consumer. They're the wholesalers or retailers who dam the distribution flow or smooth it, who stock the product or run out, who give it prominent display space or bury it, who switch brands or push them. They're the programmers who introduce and expose your product.

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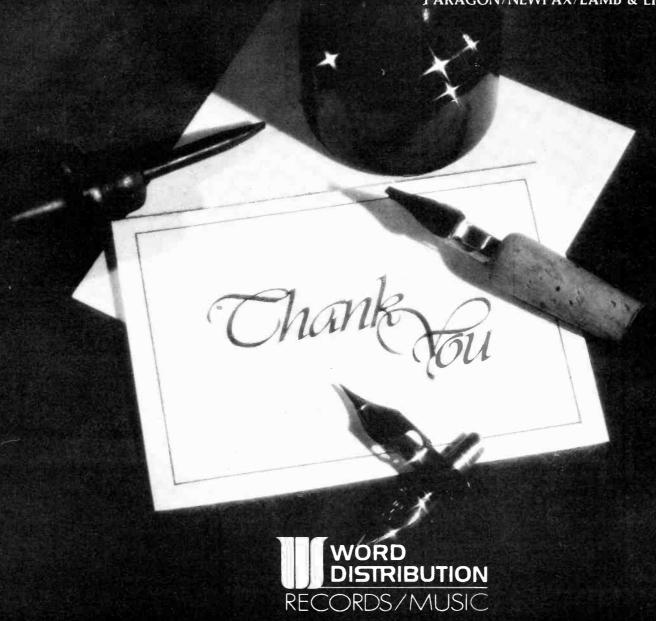
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### Grownups Regard Kiddie Records As a Growth Area

• Continued from page 3

price category is right on target for them," he adds.

The matter of returns is of little consequence to the children's area, label executives contend.

"The point to remember." says Peter Pan's Kasen, "is that there are few returns on our line and the profitability for our customers is substantial compared to the rest of the industry's product.

Disneyland's Krisel would agree. The company has a 100% guarantee and returns in the U.S. for Disneyland are "less than 10%," according to Krisel.

Peter Pan's returns policy underwent a change earlier this year in that local sales representatives must first approve of a returns allowance before it's sent back to the label. Previously, accounts could ship goods back directly to Peter Pan.

The children's industry with regard to discounts seems to vary widely, with many reluctant to "go on the record" with their formulas. Howard Massler, president of the Bestway Group, makers of the A.A. Wonderland series, says retailers basically get a 50% plus 10% plus 10% discount structure. Other for-mulas may vary, but it's apparent that discounts in this field run much higher than pop product.

The company's receivables problem, Massler says, has "loosened up somewhat" and an average 72 days of payment of bills is still "way up from two years ago."

While Massler says business has increased from last year, he notes that "a lot of business has backed up into the fourth quarter." "Our accounts have been playing it close to the vest and waiting until the last possible moment to make a commit-

All companies surveyed note that cassette sales have shown increases, and in several instances account for as much as 25% of label volume. Disneyland's Krisel, however, states that cassettes only do well in combination with book/record sets.

"The problem with cassette-only releases is one of merchandising," explains Krisel. "We got much better display of book/cassette combinations.

Though aware of the inroads of recent disco/new wave tie-ins, kid-die labels still rely on traditional creative approaches, such as fairy tales, nursery rhymes, etc.

"We make no conscious effort to be in the mainstream of pop music," says Krisel, who adds that Disneyland will offer three major projects in October, including a Donald Duck "Going Quackers" package, with a "Saturday Night Live" laugh approach, a country music-oriented "Partners," featuring Mickey Mouse, Goofy and Donald Duck and a patriotic (yet light-hearted)
"Yankee Doodle Mickey." Krisel
says that in all price lines, the classic tie-ins with Walt Disney film classics remain the best-sellers

In at least one instance, a kiddie label is responding to shifts of taste in the pop marketplace. Peter Pan has had marked success with six "Ir-win The Disco Duck" albums, but the attraction's latest entry, "Irwin Strikes Back," a music/storyline in tune with "The Empire Strikes Back," refers to "Irwin The Dynamic Duck," a move away from the lessening impact of disco, concedes Bugs Bower, creative director of Peter Pan.

Overall, kiddie labels stress a higher regard for "quality" production costs, a factor that has necessarily increased the cost of producing releases, though hardly in the skyhigh plateau of pop repertoire.

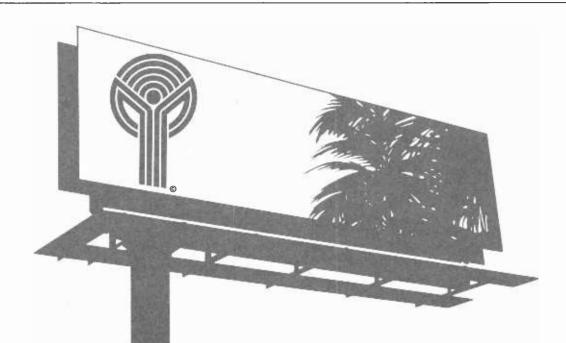
Peter Pan's Bower, a veteran producer-arranger, says the new Irwin The Duck package cost about \$8,000 to produce, while general Peter Pan album product is often produced at around \$1,200.

Other labels declare that pricing itself is not only the result of higher costs of making product and doing business, but the fact that some product requires more use of copyrights for which mechanical royalties must be paid.

Meanwhile, kiddie labels are moving ahead with new product. A.A. Wonderland's Massler says

he'll release at least 36 new albums over the next two years, eight of which are due for Christmas.

Kidstuff's big gun is the imminent release of a television soundtrack. (Continued on page 68)



A special section two of the October 11, 1980 issue of Billboard will feature in-depth editorial coverage of the history, contribution and impact of Los Angeles on the music/entertainment industry throughout the world.

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

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

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### Commentary\_\_\_\_\_

### Facing Up To the New Reality

Like a punch-drunk fighter who comes out swinging every time a bell rings, the record industry is still on its feet-still weaving and bobbing, sweat shining from every pore. On the surface, everything looks good. However, it is overage, over-

weight and in poor condition—about to fall with the slightest push.

Let's face it, the salad days are over. Once everything was easy because mistakes were shielded by high profits. Strong record sales and the attendant generous cash flow lubricated every wheel and gear in the system.

But now we are facing new economic realities, and many are finding for the first time just how hard and cold it can be in the real business world

Chief among the altered circumstances is the nature of the economy. The dog-eat-dog laws of economics have not been repealed, and we all have to live with them. But high and still exploding energy costs now affect virtually every consumer in our economy.

Since the nation's productivity is growing so slowly, the proportion of income people must spend on energy has increased, thus decreasing the amount of money people have to spend on ev-

momentum . . . every ďay.

tape has happened.

no free ride.

If a kid is scratching for bucks to feed his jalopy, he's not going to buy that extra record ... he may not even buy the hit! And if he has to scratch long enough and hard enough, sooner or later he's going to resort to home taping

'Sometimes . . . I feel like

I'm making buggy whips'

Despite the great hue and cry about home taping, everyone is

sitting around with their fingers in their ears hoping it will all go

away somehow. Rather than going away, though, it's gathering

Folks are buying cassette players so they can play their car cassettes at home. With that initial investment made, why wouldn't they home-tape? Premium quality cassette sales have

gone through the roof. People like the quality and convenience, and especially the price. Everything we were all afraid of with

There is only one solution. There must be a federal tax placed on cassettes which would be distributed to the people whose

material is being legally ripped off-the record company, the

publisher, the writer and the performing artist. There should be

The broadcast medium is required to compensate publishers and writers for performance, and this isn't any different.

Recordings are protected by copyrights. We, the industry, can

The Recording Industry Assn. of America must make a concrete proposal, and the interested parties have to get behind it. If the industry does not do this, it will just bleed to death, a drop

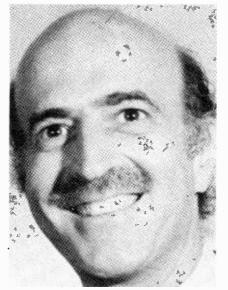
at a time. It is the financial health of the record companies that

keeps the industry alive, and for an industry that's going down-

Physical volume is way, way down on every act. The big sales aren't out there anymore, and haven't been for two years now.

accomplish this legislation if we all pull together.

hill, fast, home taping should set off fire gongs.



Morris Ballen: "Once everything was easy because mistakes were shielded by high

And I'm not just singing the recession blues, either. Sure the recession has affected dollar sales, but only about 10%. Real sales, in units, are off by far more than 10%, and some of the decline in physical volume will never return.

Another reason for all this is that the record business is heavily leveraged. which is to say, many costs are frontend. Once recording costs are paid and the record is out, the return can be enormous ... if the product sells. If it doesn't, the label doesn't get its collective recording costs back and must record less product. Industry output

These processes take time, and a lot of fat has been accumulated over the years. We're only beginning to sweat it off now as our leverage begins to work against us. When will it stop? Unfortunately, not soon, and maybe never.

But excess weight, home taping and hard times are not the only causes of industry ills. Put your ears to the tracks and you will hear a train coming. You can't see it, yet, but you can hear it. That train is the videodisk. It's coming for sure, and it's coming right at us.

Just as television decimated the movies, the picture disk will ravage the record industry. Who's going to buy a record or tape for \$8.95 when he can get

a picture disk for \$15 or \$20? If the price is that close, which would you buy? And any way you look at it, money spent on the videodisk at retail will come out of our share of the industry.

However, there's an upside to this mess. In many ways, the picture disk is a record. It looks like a record, it's made like a record and will be sold like a record. Is it necessary, then, that this new flow of funds goes entirely to a new industry groupthe picture companies and their offshoots? This remains to be

Sometimes when I look out my office window and see the records coming off the presses, I feel like I'm making buggy whips. Who's going to buy these records in 10 years?

A record is a product, and every product has a life cycle. Let's face it, our ball can't stay in the air forever. It has to start coming down sometime, and the descent has already begun.

### 'And I just might learn how to make videodisks'

I'm not saying that there won't always be a record business. or that it won't be sizable. I'm only saying that it will be smaller than it was, in real terms, perhaps forever.

A gloomy future? Not at all! For the more dynamic segment of the industry, videodisks offer opportunity. It's just getting the industry down to the real record rats. Outsiders are getting squeezed out in droves, but those of us who know and love the business will find a way to survive. We'll burn the midnight oil to figure out how to do it, too.

As for me, as long as the public wants to buy one record (or tape), it will have to be pressed, and I want to do it . . . even if I have to run the press myself.

And I just might learn how to make videodisks.

Morris Ballen is president of Diskmakers Inc., an independent pressing plant in the Philadelphia area.

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

### Letters To The Editor

I have found it quite interesting to read the com ments of record company personnel bemoaning the current state of the industry. Most of these comments revolve around the lack of response, in terms of sales, to their product.

As a small radio programmer, it is easy for me to realize that one major problem is distribution service. With the exception of WEA and the CBS labels, service from the major labels to small market stations is all but nonexistent. It is my belief that the failure to recognize the value of these stations is a mistake.

Let me break some myths about small market radio. First, the term "small market" does not denote a small audience. I contend that the listening public of a broad appeal, small market station is every bit as sizable as a large or medium market station that attempts to keyhole an extremely narrowly defined demographic in terms of age, sex and lifestyle.

Second, the view on the part of many record com panies, that small market stations are nothing but "mom and pop" operations playing nothing but "Sons of the Pioneers" and farm reports is misleading. Believe me, there is an abundance of taste, style and sophistication outside Los Angeles and New York City.

Third, there are many small market programmers, myself included, who have lived and worked in major markets and have brought with them substantial skills and knowledge of their trade.

Finally, I contend that, unlike the large market au diences that fluctuate greatly from book to book, the small market audience remains extremely loyal year in and year out. This is because of the intimate relationship between our stations and our communities. We are an integral part of our audiences' lives. They rely on us for entertainment and information to a much larger degree than in the metropolises.

I appeal on behalf of small market radio throughout

the country for recognition and service from the major labels, It is certainly in their best interest.

Roger Mayer Program Director, KSGT-AM lackson Hole, Wyo

In the Aug. 9, 1980, issue of Billboard there was a piece on the recordings of the late Peter Sellers. What wasn't mentioned is the album "Fool Britannia," recorded in New York by Sellers, Joan Collins and Anthony Newley for A Capella Records.

In all the obituary material on Sellers, I could find no mention of this recording, made shortly after a celebrated sex scandal in Britain. It is part of a special tribute to Sellers I have prepared for broadcast on my "Ar chie Rothman's Time Machine" program Sept. 7 on WKDD-FM and WCUE-AM. Archie Rothman

Cleveland Heights, Ohio



### Radio Programming



Hot Panel: One NAB radio programming conference panel tackled the question of rotation and playlists. Billboard's radio programming editor Doug Hall, right, was moderator. Panelists are, from left, Loren Owens of KIMN-AM, Dan Halyburton of WQAM-AM, Andy Bickel of WBT-AM and Jim Smith, KSFX-FM.

### PROGRAMMING TALK

### Panel Avows Import Of Instinct

power rotation and tight, meticu-lously crafted playlists are no longer in vogue, a panel on rotation and playlists concluded at a session at the NAB radio programming conference here Aug. 24-27.

"We don't have hot clocks," says Andy Bickel, program director of pop adult WBT-AM, Charlotte, N.C. "The theory is that if you can't you're in radio you should trust your gut reactions.

"We place little emphasis on re-search," says Loren Owens, program director of mass appeal KIMN-AM, Denver. "Research is nothing but a tool. You look at it and you make your own decision.

Knowing what your audience wants to hear is an important factor

in programming, the panel agreed.

"The most important criterion is 'Does' it sound right?" adds Owens. "You can play just about any Simon & Garfunkel tune, for instance, but we don't get calls for 'Ballad Of The Green Berets.'"

Oldies and recurrents are increasingly important factors in putting together flexible playlists, he adds.

"You can get away with a lot if you package it correctly," Owens You can't put Guy Mitchell against Blondie and Led Zep, but you can put Blondie and Led Zep, but you can put Blondie and Led Zep against 'Rock Around The Clock.'
That will work."

Dan Halyburton of country WQAM-AM in Miami Beach says he plays oldies as far back as the 1950s in order to expand his list.

Halyburton recommends using Joel Whitburn's Billboard reference charts as a guide to picking oldies, but advises programmers to develop other sources as well, such as informal research among listeners.

"You can find out what the favorite oldies are in your market by running a contest asking listeners for the names of their five all-time greatest acts and song," he suggests.

Jim Smith of KSFX-FM in San (Continued on page 30)



Ratings Talk: Ed Christian of WWKR-AM/WNIC-FM Dearborn, Mich., above makes a point about the Arbitron Advisory Council of which he is a member, while Kathy Lenard, vice president of research for NBC Radio, waits her turn to speak. Tom Birch of the Birch Report, below, explains his rating service as Todd Wallace of Radio Index waits his turn.

### Delicate Business Of Format Change Eyed

NEW ORLEANS-That changing formats can be a tricky business was not only illustrated at a session on the subject during the NAB Radio Programming Conference here, but was borne out by a marketplace struggle between two local stations in this host city.

For weeks it was widely rumored locally that WXEL-FM would drop its black format and go country, signing up with TM's syndicated TM Country, but by Aug. 22 WNOE-FM had debuted with the TM format, leaving WXEL out in the cold.

Informed sources report WXEL's general manager Eddie Muniz pro-crastinated on the deal and finally told TM that WXEL would develop its own country format. TM, meanwhile, got together with Jimmy Noe's WNOE-FM and signed up that station. WNOE abandoned a rock format to move to country. The development could mean trouble for WSHO-AM, which had been the only country station in town.

Meanwhile, a panel of programmers at the conference discussed "Changing Formats And Living To Tell About It," in a Monday (25) ses-

Dan Halyburton, program director of WQAM-AM in Miami Beach told how he shifted WDCV-AM in Minneapolis, from Top 40 to country in December when he was working there and made the same shift at WQAM in March.

He advised keeping the format change a secret for as long as possible, limited the information to staff

John Otting, of WKJJ-FM in Louisville, told how he moved from beautiful music to country, combining this with a sister AM station for a joint promotion under the logo, and finally spun off the AM into its own country position under the logo "Country 11."

He advised programmers to rely on consultants on making such changes. "You'll make less mistakes," he said.

Marlin Taylor, president of Bonneville Consultants, advised programmers to be sure there is a niche for the new market and sufficient audience potential.

Paul Ward of Far West Commu-

eral RKO stations, suggested that every effort be made to work with the existing on-air staff and have them adapt to the new format. Michael O'Shea, national program director of Golden West

Broadcasters, told how Golden West has changed five of its eight stations' formats in the past year. He said it was sometimes difficult to do with an attractive format, such as Golden West did with WCAR-AM in Detroit. But he said "if the image is wrong, it is necessary."

### Large And the Small Of It Discussed In New Orleans

NEW ORLEANS-Promotions for large and small markets, with an emphasis on concepts on key television spots were the subject of several forums at the NAB Radio Programming Conference held here Aug. 24-27.

tion was urged to undertake contests and promotional activity that no longer provides audience involvement, but also manages to turn a

Jim Popham of the NAB's legal staff warned station executives to make sure their contest promotions comply with state, local and Federal Communications Commission regulations. He particularly urged caution on lottery-style contests and tieins with advertisers.

Large market radio heard that television spots are the most efficient although costly off-air promotions. Attendees saw many examples during the presentation of award winning tv commercials geared to radio as well as tv spots not up to par. The reasons these latter spots failed were analyzed by various experts.

Small markets were encouraged to use tv as a promo tool despite its cost. It was suggested that small stations buy syndicated spots that can be used in different markets with individual logos and messages tailored to meet specific needs.

For stations utilizing musical formats, promo spots must meet standards of excellence developed by award winners, according to John Miller of the CBS-TV Network

"Music, editing and special effects must be coordinated so the whole is ways, all of which suggest the spirit of the station.'

Although film generally provides better visual clarity, videotape has merit for brief promo spots since special effects can be generated at low cost. Miller told stations worried about budgets that "you can do

He demonstrated this belief by comparing expensive, nationally distributed spots against locally produced spots that cost a fraction of the former.

Contests must be geared to reflect the interests of the listener noted Clark Sanders of KGNO-AM, Dodge City, Kansas. A contest built around bowling tournaments won't go over with a demographic group that is known to be avid joggers or tennis players, Sanders said.

He told of sponsoring bus trips to sports events and Las Vegas that stirred a great deal of listener in-terest and "netted a profit of several thousand dollars.'

one big one always helps in a contest, he adds. Involvement with local merchants can be an effective way to stage certain contests also, he said.

**Opinions On Arbitron** Discussed By Panels

NEW ORLEANS—"Learning To Live With Arbitron" might have been a subtitle to two diverse panels dealing with ratings conducted during the National Assn. of Broadcasters Radio Programming Conference here Aug. 24-27. Todd Wallace, president of Radio

**AT NAB PARLEY** 

Index, which does custom research for radio stations, commenting on the title of the panel, "Is There Life After Arbitron?" said, "Arbitron is a way of life we all have to learn to live with." And Tom Meyers of Tom Meyers Associates agreed, "It's pretty obvious Arbitron is here to stay.

But Tom Birch, who competes with Arbitron with his Birch Report, claimed, "the days of Arbitron in the medium and small markets are numbered" because Arbitron brings its reports on these markets out too late. He indicated his reports come out in a more timely fashion.

Wallace explained that his custom service, which includes music callout research, is used by 300 stations. "We pioneered callouts," he claimed. He also claimed that 33 of the 34 stations consulted by Radio Index, such as WKYS-FM Washington and WPIX-FM New York, had experienced immediate rating increases in the Arbitron reports.

Meyers told of special studies his company did as followups to a survey of a market by Arbitron.

In another session entitled, "You Want To Tell Arbitron What," Ed Christian, general manager of WNIC-AM-FM Dearborn, Mich., Tom Hoyt, president of Heftel Broadcasting and Kathy Lenard, vice president of research for NBC Radio, explained the workings of the Arbitron Advisory Council.

Christian told of questionnaires sent out to stations by the council and invited stations to make comments on the rating service. Lenard added: "Arbitron is constantly testing its methodology and the council allows us to get in on the early stages

of this. There have been positive steps. Some of the results are extended measurement and the Extended Sample Frame," which is a method to reach households with unlisted phone numbers.

Hoyt said a pressing issue was to see that the fall 1980 and spring and fall 1981 survey periods were alligned from year to year and to see that the impact of play-by-play baseball was minimized.

Christian, pointing to a statement issued when the council met in El Paso last month that the council could not get involved in negotiating Arbitron fees, suggested that an All Radio Negotiating Committee be formed along the lines of the all industry committee that negotiates with ASCAP and BMI.

The council is meeting this week in Boston to discuss these matters

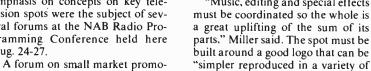
### **High Court** Will Decide

WASHINGTON-With the last brief filed in the WNCN Listener's Guild suit against the Federal Communications Commission before the Supreme Court, the high court will now decide a date for oral arguments within the next 90 days.

The listeners group, which won its case in the U.S. Court of Appeals, is attempting to force the FCC to get more involved in the regulation of programming content, particularly as it applies to unique formats in a market such as classical, jazz or a big band sound. The Guild was formed about six years ago when WNCN-FM New York dropped classical music to switch to rock. The station has since returned to classical music.

In the brief filed with the Supreme Court the Guild characterized the case as a "blatant and unlawful attempt" by the FCC to avoid "doing exactly what the 1934 Communi-

(Continued on page 57)



wonders on your own with quick action cuts and canned music."

Several small winners rather than

### Photo Highlights Of NAB At New Orleans





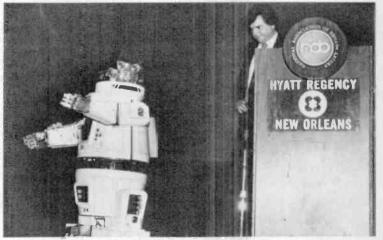






Convention Highlights: The Commodores liven things up for the National Assn. of Broadcasters Radio Programming Conference, at left, as they perform at a cocktail party. Chuck Man-gione, lower left, also does some tooting at the conference. At far left: Rick Sklar, ABC vice president for programming, right in that picture, chats with WCOZ-FM Boston program director John Sebastian, left, and John Billingham, director of production for the BBC, which has acquired a number of ABC Radio specials. Below, WABC-AM New York DJ Dan Ingram, breaks up over a remark from WNBC-AM New York DJ Don Imus, in white shirt, at a "Making Money With Your Mouth" luncheon. Talk host Larry King is at left and KMPC-AM Los Angeles jock Robert W. Morgan is at right. In bottom left corner, Lee Masters of KLOZ-AM/ KISO-FM El Paso and Ellen Hulleberg, research vice president of McGavren-Guild, discuss how to read a ratings book. Directly below, from left to right, Skip Schmidt of TM Productions, Erik Foxx of KXTC Phoenix, Thomas Bar-santi of WTIC-AM-FM Hartford, Conn., and Gary Frieu of KXTC chat at a Sunday night rap session. Below, the KRDO-AM-FM Colorado Springs robot upstages TM Programming and TM Productions president Pat Shaughnessy. In bottom right corner Golden West national program director Michael O'Shea, left, and former KHTZ-FM Los Angeles program director Bobby Rich moderate a rap session on Top 40.







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### Bilboard Singles Radio Activity Playlist Top Add Ons Singles Regional Breakouts & Nation Regional Breakouts & National Breakouts

Based on station playlists through Thursday (9/4/80)

### TOP ADD ONS -NATIONAL

DOOBIE BROTHERS-Real Love (WB) BARBRA STREISAND-Woman In Love (Columbia) LARSEN-FEITEN BAND-Who'll Be The Fool Tonight (WB)

### D-Discotheque Crossover

ADD ONS-The two key products added at the radio stations listed; as determined by station PRIME MOVERS-The two

products registering the great est proportionate upward movement on the station's playlist; as determined by station personnel.

BREAKOUTS-Billboard Charl Dept summary of Add On and Prime Mover information to re flect greatest product activity at Regional and National leve

### Pacific Southwest Region

TOP ADD ONS

BARBRA STREISAND-Woman In Love DOOBIE BROTHERS-Real Love (WB) BILLY JOEL-Don't Ask Me Why (Col

\* PRIME MOVERS

**ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
DLIVIA NEWTON-JOHN — Xanadu (MCA) PAUL SIMON-Late In The Ever

### BREAKOUTS

DEVO-Whip It (WB) LARSEN-FEITEN BAND-Who'll Be The Fool

### KFI-LA

- BARBRA STREISAND—Woman In Love ★ PAUL SIM ON — Late In The Evening (WB)
- \* AIR SUPPLY—All Out Of Love (Arista) 16-8

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
   BILLY JOEL—Don't Ask Me Why (Columbia)
   ELECTRIC LIGHT ORCHESTRA—All Over The
- World (MCA) 24-19

  ★ JOHNNY LEE—Lookin' For Love (Asylum)

- DEVO—Whip It (WB)
   LARSEN-FEITEN BAND—Who'll Be The Fool
- Tonight (WB)

  ★ OLIVIA NEWTON-JOHN—Xanadu (MCA) 27-
- ★ EDDIE RABBITT Drivin' My Life Away

### KLUC-Las Vegas

- DEVO—Whip It (WB)
   PETER GABRIEL—Games Without Frontiers (Mercury)

  ★ GEORGE BENSON—Give Me The Night
- (WB) 21-15

  ★ POINTER SISTERS—He's So Shy (Planet)

- BARBRA STREISAND—Woman in Love (Columbia)
  CHARLIE DANIELS BAND—Legend Of
- Wolley Swamp (Epic)

  ★ ELECTRIC LIGHT ORCHESTRA—All Over The
- ld (MCA) 13-8 World (MCA) 13-8

  ★ QUEEN—Another One Bites The Dust
- (Elektra) 27-18

- ELTON JOHN—Don't You Wanna Play This Game No More (MCA)
   CLIFF RICHARD—Dreaming (EMI/America)
   IRENE CARA—Fame (RSO) 16-6
   KENNY LOGGINS—I'm Alright (Columbia)

### KFMB-San Diego

- DOOBIE BROTHERS—Real Love (WB)
   BARBRA STREISAND—Woman In Love
- (Columbia)

  ★ DIONNE WARWICK—No Night So Long
- (Arista) 30-23

  ★ GEORGE BENSON—Give Me The Night (WB) 12-8

### KCBN-R

- BARBRA STREISAND—Woman in Love
- (Columbia)

   EDDIE RABBITT Drivin' My Life Away
- (Elektra)

  ★ OLIVIA NEWTON-JOHN—Xanadu (MCA) 24-
- 15 ★ ROBERT JOHN—Hey There Lonely Girl (EMI/America) 28-19

### KMJC (Magic 91) - San Diego

- DOOBIE BROTHERS—Real Love (WB)
   BARBRA STREISAND—Woman In Love
- (Columbia)

  \* AIR SUPPLY—All Out Of Love (Arista) 4-1

  \* PAUL SIMON Late In The Evening (WB)
  12-8

  KRLA—Los Angeles

- KURTIS BLOW—The Breaks (Mercury)
   LARSEN-FEITEN BAND—Who'll Be The Fool
- Tonight (WB)

  ★ EDDIE RABBITT Drivin' My Life Away
- ★ OLIVIA NEWTON-JOHN—Xanadu (MCA) 19

### Pacific Northwest Region

TOP ADD ONS:

LARSEN-FEITEN BAND-Who'll Be The Fool Tonight (WB)
OLIVIA NEWTON-JOHN/ELD—Xanadu (MCA) BARBRA STREISAND-Woman In Love

PRIME MOVERS

JOHNNY LEE-Lookin' For Love (Asylum) ROBBIE DUPREE -Hot Rod Hearts (Elektra

BREAKOUTS

DOOBIE BROTHERS-Real Love (WB)

- RAY, GDODMAN & BROWN—My Guy/My
- Girl/My Prayer (Handshake)
  DEVO—Whip It (WB)
  CARLY SIMON—Jesse (WB)
  ROBBIE DUPREE—Hot Rod Hearts

### (Elektra) KJRB—Snokan

- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
   KANSAS—Hold On (Casablanca)
   OLIVIA NEWTON-JOHN—Xanadu (MCA)
   EDDIE RABBITT—Drivin' My Life Away (Elektra)

  KTAC—Tacoma

  AMY MAIL AND DE Law Do L Surviva (Capital)

- AMY HOLLAND—How Do I Survive (Capitol)
   PURE PRAIRIE LEAGUE—I'm Almost Ready
- (Casablanca)
  AIR SUPPLY—All Out Of Love (Arista)
  IRENE CARA—Fame (RSO)
- KFRC-San Francisco
- LARSEN-FEITEN BAND-Who'll Be The Fool
- Tonight (WB)
  OLIVIA NEWTON-JOHN—Xanadu (MCA)
  QUEEN—Another One Bites The Dust
  (Elektra)
  JOHNNY LEE—Lookin' For Love (Asylum)

- LARSEN-FEITEN BAND-Who'll Be The Fool
- Tonight (WB)
  DOOBIE BROTHERS—Real Love (WB)
  JOHNNY LEE—Lookin' For Love (Asylum)
  CARLY SIMON—Jesse (WB)

### BARBRA STREISAND—Woman in Love

- LARSEN-FEITEN BAND—Who'll Be The Fool

- Tonight (WB)

  \* ROBBIE DUPREE—Hot Rod Hearts
  (Elektra) 17-13

  \* LARRY GRAHAM—One In A Million You (WB)

### 14-11 KYYX—Seattle

- IRENE CARA—Fame (RSO)
   CARS—Touch And Go (Elek
   ELECTRIC LIGHT OPPLIES CARS—Touch And Go (Elektra)
  ELECTRIC LIGHT ORCHESTRA—All Over The
- World (MCA) 16-10 BOB SEGER/SILVER BULLET BAND—You'll

### North Central Region

### • TOP ADD ONS

### OBIE BROTHERS—Real Love (WB) RBRA STREISAND—Woman In Love

(Columbia) OLIMA NEWTON-JOHN-Xanadu (MCA)

### PRIME MOVERS:

WILD HORSES-Funky Poodle (Wild Horses) DIANA ROSS—Upside Down (Motown)
AIR SUPPLY—All Out Of Love (Arista)

### PRIME MOVERS-NATIONAL

QUEEN-Late In The Evening (Elektra)
DIANA ROSS-Upside Down (Motown)

### BREAKOUTS

DONNA SUMMER—Walk Away (Casablanca) BOZ SCAGGS—Look What You've Done To Me AMY HOLLAND—How Do I Survive (Captitol)

### WAKY-Louisville

- AL STEWART Midnight Rocks (Arista)
   PURE PRAIRIE LEAGUE—I'm Almost Ready
- (Casablanca)

  ★ LARRY GRAHAM One In A Million You (WB)
- ★ CARLY SIMON—Jesse (WB) 12-8
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)
   BARBRA STREISAND—Woman In Love (Columbia)
- (Columbia)
  AIR SUPPLY—AII Out Of Love (Arista) 3-1
  DIANA ROSS—Upside Down (Motown) 15-9

### WKJJ-Louisville

- DEVO—Whip It (WB)
  GENESIS—Turn It On Again (Atlantic)
  ELECTRIC LIGHT ORCHESTRA—All Over The
- rld (MCA) 16-9
- **★ DOOBIE BROTHERS**—Real Love (WB) 26-

### WKRQ-Cincinnati

- DOOBIE BROTHERS—Real Love (WB)
   OLIVIA NEWTON-JOHN—Xanadu (MCA)
   DIANA ROSS— Upside Down (Motown) 25-
- ★ BARBRA STREISAND—Woman In Love (Columbia) 35-29 WZZP—Cleveland
- WZZP − Cleveland

   BOZ SCAGGS − Look What You've Done To Me (Col)
   AMY HOLLAND − How Do I Survive (Capitol)
  ★ ROBERT JOHN ← Hey There Lonely Girl (EMI/America) 12-5
  ★ EDDIE RABBITT − Drivin' My Life Away (Elektra) 28-18
  WXGT − Columbus

- OLIVIA NEWTON-JOHN—Xanadu (MCA)
   LARSEN-FEITEN BAND—Who'll Be The Fool
- ★ ELECTRIC LIGHT ORCHESTRA—All Over The
- World (MCA) 13-8

  ★ PAUL SIM ON—Late In The Evening (WB)

- DOOBIE BROTHERS—Real Love (WB)
   POINTER SISTERS—He's So Shy (Planet)
   JOHNNY LEE—Lookin' For Love (Asylum)
  13-9
   ROBBIE DUPREE—Hot Rod Hearts
   (Elektra) 19-11

  WGCL—Cleveland

- BARBRA STREISAND—Woman In Love
- (Columbia)

   DONNA SUMMER—Walk Away
- (Casablanca)
  ★ OLIVIA NEWTON-JOHN—Xanadu (MCA) 23-★ WILD HORSES—Funky Poodles (Wild

### Southwest Region

### TOP ADD ONS

DOOBIE BROTHERS—Real Love (WB) LARSEN-FEITEN BAND—Who'll Be The Fool

fonight (WB) BARBRA STREISAND—Woman in Love

### PRIME MOVERS

DIANA ROSS--Upside Down (Motown) ROBBIE DUPREE--Hot Rod Hearts (Elektra) BOZ SCAGGS--Look What You've Done To M

### BREAKOUTS

**DEVO**—Whip It (WB) **STACEY LATTISAW**—Let Me Be Your Angel (Cotillion) **CLIFF RICHARO**—Dreaming (EMI)

### KNUS-Dallas

DONNA SUMMER—Walk Away (Casablanca)
KTKT—Tucson

KRSP-Salt Lake City

- ALSTEWART Midnight Rocks (Arista)
   AMY HOLLAND How Della AMY HOLLAND—How Do I Survive (Capitol)
  DOOBIE BROTHERS—Real Love (WB) PAUL SIMON - Late In The Evening (WB)
- RSP—Salt Lake City

  DEVO—Whip It (WB)

  JACKSON BROWNE—That Girl Could Sing (Elektra)

  ROBBIE DUPREE—Hot Rod Hearts (Elektra)

  ALSTEWART—Midnight Rocks (Arista)

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PAUL SIMON-Late In The Evening (WB)

### KBFM - McAllen-Brownsville

- ELTON JOHN—Don't You Wanna Play This Game (MCA)
   COMMODORES—Heroes (Motown)
   BOZ SCAGGS—Look What You've Done To

  - Me (Col)
    CARLY SIMON—Jesse (WB)
    1—Austin
    WARRER—Walk AW DONNA SUMMER -- Walk Away
  - (Casabianca)
    BARBRA STREISAND—Woman In Love
  - FLECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
    OLIVIA NEWTON-JOHN—Xanadu (MCA)
  - CLIFF RICHARD—Dreaming (EMI)
     QUEEN—Another One Bites The Dust
  - (Elektra)
    OLIVIA NEWTON-JOHN—Xanadu (MCA)
  - WILLIE NELSON—On The Road Again

  - (Columbia)

    DEVO—Whip It (WB)

    KENNY LOGGINS—I'm Alright (Columbia)

    POINTER SISTERS—He's So Shy (Planet)

    KROX—Phoenix
  - CHARLIE DANIELS BAND—Legend Of Wolley Swamp (Epic)
    BARBRA STREISAND—Woman In Love

### KILE-Galvesto

- WILLIE NELSON—On The Road Again (Columbia)
  DEVO—Whip It (WB)
  DIONNE WARWICK—No Night So Long
- (Arista)

  ROBBIE DUPREE—Hot Rod Hearts (Elektra) KOFM — Oklahoma City
- BOZ SCAGGS—Look What You've Done To Me (Col)
   DOBIE BROTHERS—Real Love (WB)
   OLIVIA NEWTON-JOHN—Xanadu (MCA)
   AIR SUPPLY—All Out Of Love (Arista)
   KFJZ-FM—Ft. Worth

  COLEGN Anather Con Rists The Done

### OUEEN—Another One Bites The Dust (Elektra) DOOBIE BROTHERS—Real Love (WB)

- DOOBIE BROTHERS—Real Love (WB) CHICAGO—Thunder And Lightning
- (Columbia)

  ANNE MURRAY—Could I Have This Dance

- (Capitol)

  ★ WILLIE MELSON—On The Road Again
  (Columbia)

  KAUM—Houston
  - POINTER SISTERS—He's So Shy (Planet) DIANA ROSS—Upside Down (Motown)
    BOZ SCAGGS—Look What You've Done To
- Me (Col)
  AIR SUPPLY—All Out Of Love (Arista)

### GENESIS—Turn It On Again (Atlantic) LARSEN-FEITEN BAND—Who'll Be The Fool

- Tonight (WB)

  \* DIAMA ROSS—Upside Down (Motown)

  \* AIR SUPPLY—All Out Of Love (Arista)

  KCPX—Salt Lake City

   STACEY LATTISAW—Let Me Be Your Angel
- (Cotillion)

  DOOBIE BROTHERS—Real Love (WB)

  CHARLIE DANIELS BAND—Legend Of
- Wolley Swamp (Epic)

  ROBERT JOHN Hey There Lonely Girl
- LARSEN-FEITEN BAND-Who'll Be The Fool
- Tonight (WB)
  BARBRA STREISAND—Woman In Love Columbia)
  DIANA ROSS—Upside Down (Motown)
  BILLY JOEL—Don't Ask Me Why (Columbia)
  —Dallas

### —Dallas DIANA ROSS—Upside Down (Motown) ROBBIE DUPREE—Hot Rod Hearts (Elektra)

- KILT-ANNE MURRAY—Could I Have This Dance
  - LARSEN-FEITEN BAND—Who'll Be The Fool BOZ SCAGGS—Look What You've Done To
- ★ PAUL SIMON—Late In The Evening (WB)

### Midwest Region TOP ADD ONS

DOOBIE BROTHERS—Real Love (WB)
JOHNNY LEE—Lookin' For Love (Asylum)
LARSEN-FEITEN BAND—Who'll Be The Fool

### PRIME MOVERS

BILLY JOEL—Don't Ask Me Why (Columb PAUL SIMON—Late In The Evening (WB) DIAMA ROSS—Upside Down (Motown)

### BREAKOUTS-NATIONAL

DEVO-Whip It (WB) CLIFF RICHARD—Dreaming (EMI)
STACEY LATTISAW—Let Me Be Your Angel (Cotillion)

### **BREAKOUTS**

BARBRA STREISAND -- Woman In Love (Columbia)
KENNY LOGGINS—I'm Alright (Columbia)
QUEEN—Another One Bites The Dust (Elektra)

- KIQA—Des Moines . FLECTRIC LIGHT ORCHESTRA-All Over The
- World (MCA)

  DOOBIE BROTHERS—Real Love (WB)
- DUADA ROSS—Upside Down (Motown)

  KENNY LOGGINS—I'm Alright (Columbia)

  AP—Indianapolis
- BARBRA STREISAND—Woman In Love
- (Columbia)

  PAUL SIMON Late In The Evening (WB)

  KENNY LOGGINS—I'm Alright (Columbia)
- LARSEN-FEITEN BAND-Who'll Be The Fool
- Tonight (WB)

  BARBRA STREISAND Woman In Love (Columbia)
  BOB SEGER/SILVER BULLET BAND—You'll
  Accomp'ny Me (Capitol)
  DIANA ROSS—Upside Down (Motown)
- ROBERT JOHN-Hey There Lonely Girl

★ BARBRA STREISAND -- Woman in Love

### CARLY SIMON-Jesse (WB) JOURNEY-Good Morning Girl/Stay Awhile

- (Columbia)
  KSLQ—St. Louis • CHARLIE DANIELS BAND-Legend Of Wolley Swamp (Epic)

  • LARSEN-FEITEN BAND—Who'll Be The Fool
- Tonight (WB)

  ★ KEMMY LOGGINS—I'm Alright (Columbia)

  ★ BOZSCAGGS—Look What You've Done To
- Me (Col) WZUU-Milwaukee \*\*COU-minvausee\*

  \*\*KENNY LOGGINS—I'm Alright (Columbia)

  \*\*LARRY GRAHAM—One In A Million You (WB)

  \*\*PAUL SIMON—Late In The Evening (WB)

  \*\*BILLY JOEL—Don't Ask Me Why (Columbia)

  \*\*MBB—Kansas City

  \*\*IRENE CARA—Out Here On My Own (RSO)

  \*\*WILLIE NELSON—On The Road Again

  \*\*Columbia\*\*

  \*\*Colum

- (Columbia)
  WSPT-Stevens Point
- ALSTEWART—Midnight Rocks (Arista)
  CARS—Touch & Go (Elektra)
  PAUL SIMON—Late In The Evening (WB)
  OLIVIA NEWTON-JOHN—Xanadu (MCA)
- STEPHANIE MILLS—Never Knew Love Like This Before (20th Century)

  • LARSEN-FEITEN BAND—Who'll Be The Fool
- Tonight (WB)

  \* PAUL SIMON—Late In The Evening (WB)

  \* DIANA ROSS—Upside Down (Motown)
  WHYN—Springfield
- DOOBIE BROTHERS—Real Love (WB)
   BARBRA STREISAND—Woman In Love
- (Columbia)
  AIR SUPPLY—All Out Of Love (Atlantic)
  PAUL SIMON—Late In The Evening (WB) WEFM - Chicago DEVO—Whip It (WB)
   QUEEN—Another One Bites The Dust
- (Elektra)

  ★ BILLY JOEL—Don't Ask Me Why (Columbia) KENNY LOGGINS—I'm Alright (Columbia)
   DOOBIE BROTHERS—Real Love (WB)
   ELECTRIC LIGHT ORCHESTRA—All Over The
- World (MCA)

  PAUL SIMON Late In The Evening (WB) WLS—Chicago

  QUEEN—Another One Bites The Dust
- (Elektra)

  JOHNNY LEE—Lookin' For Love (Asylum)

  ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)

  BILLY JOEL—Don't Ask Me Why (Columbia)

### JOHNNY LEE—Lookin' For Love (Asylum) DODBIE BROTHERS—Real Love (WB) BILLY JOEL—Don't Ask Me Why (Columbia ROBBIE DUPREE—Hot Rod Hearts

KSTP-FM-St Paul

- DOBBIE BROTHERS—Real Love (WB)
   DIANA ROSS—Upside Down (Motown)
   BILLY IOF1—Down DIANA ROSS—Upside Down (Motown)
  BILLY JOEL—Don't Ask Me Why (Columbia)

### Northeast Region TOP ADD ONS

DEVO—Whip It (WB) AL STEWART—Midnight Rocks (Arista) ELTON JOHN—Don't You Wanna Play This Game No More (MCA)

### ★ PRIME MOVERS

QUEEN—Another One Bites The Dust (Elektra) JOHNNY LEE—Lookin' For Love (Asylum) POINTER SISTERS—He's So Shy (Planet)

BREAKOUTS NATALIE COLE—Someone That I Used To Love

STACEY LATTISAW—Let Me Be Your Angel DLIVIA NEWTON-JOHN — Xanadu (MCA)

### **★ POINTER SISTERS**—He's So Shy (Planet)

- (Arista)
  CLIFF RICHARD—Dreaming (EMI)
  DIANA ROSS—Upside Down (Motown) 19-★ OLIVIA NEWTON-JOHN — Xanadu (MCA) 20
- WGUY Bango
- Game (MCA)

  BARBRA STREISAND—Woman In Love
- 15-10
  WOLF—Syracuse

- (Casablanca)

   DEVO—Whip It (WB)

  ★ AMBROSIA—You're The Only Woman (WB)
- 13.7 WPST—Trenton DIONNE WARWICK—No Night So Long
- ★ QUEEN—Another One Bites The Dust (Elektra)
- Columbia)
   DONNA SUMMER—Walk Away
- AL STEWART Midnight Rocks (Arista)
   OLIVIA NEWTON-JOHN Xanadu (MCA)
- ★ JOHNNY LEE-Lookin' For Love (Asylum) WBEN-Buffak STACEY LATTISAW—Let Me Be Your Angel
- 25-17

  ★ CARLYSIMON—Jesse (WB) 26-22
  WKBW—Buffalo
- (Elektra)

  ★ JOHNNY LEE—Lookin' For Love (Asylum) ★ POINTER SISTERS—He's So Shy (Planet)

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WPRO-Providence (PRO-FM) JERMAINE JACKSON – You're Supposed To Keep Your Love (Motown)
 OLIVIA NEWTON-JOHN – Xanadu (MCA)
 DOOBIE BROTHERS – Real Love (WB) 30-

- 23-18 WTSN-Dover DEVO—Whip It (WB)
   BOB SEGER/SILVER BULLET BAND—You'll
   Accomp'ny Me (Capitol) 15-9
   BILLY JOEL—Don't Ask Me Why (Columbia) 16-10
- WLBZ-Bangor DIONNE WARWICK - No Night So Long
- ELTON JOHN Don't You Wanna Play This
- (Columbia)
  DIANA ROSS Upside Down (Motown) 21-
- ★ BILLY JOEL—Don't Ask Me Why (Columbia)
- BOZSCAGGS—Look What You've Done To Me (Col) BOX SCAGGS—LOOK WHAT TOU BE COME.
  Me (Cot)
  DOOBLE BROTHERS—Real Love (WB)
  BOB SEGER/SILVER BULLET BAND—You'll Accomp'ny Me (Capitol) 10-3
  ROBBIE DUPREE—Hot Rod Hearts

### WTRY-Schenectady ● PURE PRAIRIE LEAGUE—I'm Almost Ready

- BARBRA STREISAND—Woman In Love
- WFEA-Manchester WILLIE NELSON - On The Road Again

### (Casablanca) ★ DIANA ROSS— Upside Down (Motown) 25-12 ★ PAUL SIMON—Late In The Evening (WB) 15-7 WRKO—Boston

- \* AMY HOLLAND-How Do | Survive (Capitol)
- (Cotillion)

  LARSEN-FEITEN BAND—Who'll Be The Fool Tonight (WB)

  LARRY GRAHAM — One In A Million You (WB)
- STACEY LATTISAW—Let Me Be Your Angel (Cotillion)

  • QUEEN—Another One Bites The Dust
  - (Continued on page 22)



# Billboard Singles Radio Action

Plaulist Prime Movers \* Based on station playlists through Thursday (9/4/80)

• Continued from page 20

### WBLI-Long Island

- DOOBIE BROTHERS—Real Love (WB) BARBRA STREISAND—Woman In Love
- DIANA ROSS—Upside Down (Motown) 14-6
  PAUL SIMON—Late In The Evening (WB)

- ★ OLIVIA NEWTON-JOHN Xanadu (MCA) 10-
- \* PAUL SIMON—Late In The Evening (WB)

### WKCI-New Haven

- \* LARRY GRAHAM—One In A Million You (WB)
  14-9

  \* OLIVIA NEWTON-JOHN—Xanadu (MCA) 17-

### WFLY-Albany

- JOHNNY LEE—Lookin' For Love (Asylum)
   NATALIE COLE—Somone That I Used To
- (Étektra) 12-9 AIR SUPPLY—Alf Out Of Love (Arista) 10-6

- CARLY SIMON—Jesse (WB) 19-13
- ELTON JOHN -- Don't You Wanna Play This
- ★ STEPHANIE MILLS—Never Knew Love Like This Before (MCA) 34-29 ★ DOOBIE BROTHERS—Real Love (WB) 39-

- ★ QUEEN—Another One Bites The Dust (Elektra) 18-14 ★ JOHNNY LEE—Lookin' For Love (Asylum)

### WPRO-AM - Providence

- CARS—Touch And Go (Elektra)
  DIANA ROSS—Upside Down (Mootwn) 24-
- \* ROR SEGER/SILVER BULLET BAND-You'll
- Accomp'ny Me (Capitol) 4-1 WBBF-Rochester
- DIONNE WARWICK—No Night So Long (Arista) QUEEN—Another One Bites The Dust

- ★ ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA) 23-18
   ★ OLIVIA NEWTON-JOHN—Xanadu (MCA) 19-

- (Casablanca)
- DEVO—Whip It (WB)
   ★ EDDIE RABBITT—Drivin' My Life Away
- (Elektra) 20-12

  ★ QUEEN Another One Bites The Dust (Elektra) 15-10

### WXLO-New York

- DONNA SUMMER—Walk Away
   (Casablanca)
   Ambrosia—You're The Only Woman (WB)

- WILLIE NELSON—On The Road Again
- (Columbia)

   NATALIE COLE—Someone That I Used To

NEW YORK-In a move to "ur-

banize" the station, WXLO-FM

New York program director Don

Kelly has hired WKTU-FM morn-

ing man J.D. Holiday to take over

that spot on the former 99-X Top 40

The hiring of the former p.d. at

WKTU, who's off-air name is Paul

Zarcone, follows an attempt by

Kelly to hire WKTU music director

These steps to raid the former

disco giant, which now enjoys wide

appeal with black and Hispanic lis-

teners, is part of a plan by Kelly to

redirect the RKO outlet to appeal to

Michael Ellis.

these ethnic groups.

### **★ POINTER SISTERS**—He's So Shy (Planet)

- 30-17

  ★ EDDIE RABBITT Drivin' My Life Away
  (Elektra) 26-16

  WDRQ Detroit
- AL STEWART—Midnight Rocks (Arista)
- DEVO—Whip It (WB)
  KENNY LOGGINS—I'm Alright (Columbia)
- ★ QUEEN—Another One Bites The Dust (Elektra) 10-6

### Mid-Atlantic Region

### TOP ADD ONS

OOBIE BROTHERS—Real Love (WB)
DIE RABBITT—Drivin' My Life Away

BOZ SCAGGS-Look What You've Done To Me

### BREAKOUTS:

BARBRA STREISAND-Woman in Love

### POINTER SISTERS—He's So Shy (Planet) OLIMA NEWTON-JOHN - Xanadu (MCA)

### WYRE-Annapolis

- EDDIE RABBITT Drivin' My Life Away
- (Elektra)

   ALSTEWART—Midnight Rocks (Arista)

  \* BILLY JOEL—Don't Ask Me Why (Columbia

  \* JOHNNY LEE—Lookin' For Love (Asylum)

  WCCK—Erie

- Feeling (RCA)

  ★ BARBRA STREISAND—Woman In Love
- (Columbia)

  ★ THE DIRT BAND—Make A Little Magic

- BARBRA STREISAND--Woman In Love (Columbia)
  CHRIS THOMPSON—If You Remember Me
- (Planet)
  ★ ROBBIE DUPREE—Hot Rod Hearts

### ★ JOHNNY LEE—Lookin' For Love (Asylum)

- MAN-TOWN
  WILLIE MELSOM—On The Road Again (MCA)
  LEO SAYER—More Than I Can Say (WB)
  IRENE CARA—Fame (RSO)
  QUEEN—Another One Bites The Dust
  (Elektra)
  IY—Bathesda

- CARLY SIMON—Jesse (WB)
  DIANA ROSS—Upside Down (Motown)

- CHICAGO Thunder And Lightning
- (Casablanca)

  ★ BOZ SCAGGS—Look What You've Done To
- ★ LARRY GRAHAM One In A Million You (WB)

### FBR—Baltimore ◆ TEDDY PENDERGRASS—Can't We Try

- ANNE MURRAY—Could I Have This Dance (Capitol)

  ★ BOZ SCAGGS—Look What You've Done To

### Me (Col)

- WGH-Hamote ROGER DALTRY—Without Your Love
- (Polydor)

  DOOBIE BROTHERS—Real Love (WB)

  BILLY JOEL—Don't Ask Me Why (Columbia)

### ★ EDDIE RABBITT -- Drivin' My Life Away

### PURE PRAIRIE LEAGUE—I'm Almost Ready

- CARS—Touch & Go (Elektra)
  ★ QUEEN—Another One Bites The Dust

- Tonight (WB)

  QUEEN—Another One Bites The Dust

- Wolley Swamp (Epic) **QUEEN**—Another One Bites The Dust

- EDDIE RABBITT Drivin' My Life Away
- (Elektra)

  DOOBIE BROTHERS—Real Love (WB)
- WKBO-Harrisburg
- JOHNNY LEE Lookin' For Love (Asylum)
- WXKX-Pittsburgh \* POINTER SISTERS—He's So Shy (Elektra)
  \* AIR SUPPLY—All Out Of Love (Arista)
  WFIL—Philadelphia
- Me (Col)
  IRENE CARA--Out Here On My Own (RSO)
- ★ PAUL SIMON—Late In The Evening (WB)
  ★ OLIVIA NEWTON-JOHN—Xanadu (MCA)

### Southeast Region

RARRA STREISAND-Woman In Love ilumbia) **OBIE BROTHERS**—Real Love (WB) **OMRE WARWICK**—No Night So Long (Arista)

### BREAKOUTS

DEVO-Whip It (WB) CLIFF RICHARD—Dreaming (EMI)
WILLIE NELSON—On The Road Again (Col)

- AL STEWART—Midnight Rocks (Arista)
   STEPHANIE MILLS—Never Knew Love Like
- This Before (RCA)

  QUEEN—Another One Bites The Dust

- WMJX-FM-Miami
- BILLY JOEL Don't Ask Me Why (Columbia)
   QUEEN Another One Bites The Dust
   (Elektra) 29-21
   GEORGE BENSON Give Me The Night

★ PAUL SIMON—Late In The Evening (WB) 7-

### \* ROBBIE DUPREE—Hot Rod Hearts

- CLIFF RICHARD—Dreaming (EMI)
   BOZ SCAGGS—Look What You've Done To.
- **★ PAUL SIMON**—Late In The Evening (WB)
- DIANA ROSS—Upside Down (Motown) 10-7
- WLAC Nashville
  - WILLIE NELSON On The Road Again (Col)
    CHARLIE DANIELS BAND Legend Of
- \*\*BOZ SCAGGS—Look What You've Done To Me (Col) 20-13

  \*\* QUEEN—Another One Bites The Dust (Elektra) 15-7
  FLB—Favettaville
- WFLB-Fayetteville O'JAYS-Girl, Don't Let It Get You Down
- (CBS)

  DONNA SUMMER—Walk Away
- (Casablanca)

  ★ OLIVIA NEWTON-JOHN/ELO—Xanadu
- ★ BOZ SCAGGS—Look What You've Done To
- Me (Col) 27-23 WIVY Jacksonville
- LINDA CLIFFORD—Red Light (RSO)
   DIANA ROSS—I'm Coming to the common state of t
- DIANA ROSS—I'm Coming Out (Motown)
   OLIVIA NEWTON-JOHN Magic (MCA) 16-★ LARRY GRAHAM—One In A Million You (WB)

- 32-23

  WBBQ-Augusta

   ALITHOMSON—Live Every Minute (A&M)

   ROGER DALTRY—Without Your Love
- (Polydor)

  ★ PAUL SIMON Late In The Evening (WB)
- 16-10

  ★ BOZ SCAGGS Look What You've Done To
  Me (Col) 10-11
  WNOX Knoxville

- CLIFF RICHARD Dreaming (EMI)
   IMMY HALL I'm Happy That Love Has
- Found Me (Epic)

  \* OLIVIA NEWTON-JOHN/ELO—Xanadu \* BOZ SCAGGS-Look What You've Done To
- Me (Col) 26-21 WOXI-FM -- Atlanta
- DOOBIE BROTHERS—Real Love (WB) BARBRA STREISAND—Woman In Love (Columbia)

  ★ DIANA ROSS—Upside Down (Motown) 23-

### **★ PAUL SIMON**—Late In The Evening (WB)

- KLAZ-FM -- Little Rock JON AND VANGELIS—I Hear You Now (Polydor) BARBRA STREISAND—Woman In Love
- (Columbia)

  \*\* LIMDA CLIFFORD—Red Light (RSO)

  \*\* QUEEN—Another One Bites The Dust
  (Elektra) 26-18

  WHBQ—Memphis

- ★ PAUL SIMON—Late In The Evening (WB) GEORGE BENSON—Give Me The Night
- DOOBIE BROTHERS—Real Love (WB)
  BARBRA STREISAND—Woman In Love
  (Columbia)
- (Columbia)

  \* CHARLIE DANIELS BAND—Legend Of Wolley Swamp (Epic) 18-12

  \* POINTER ISTERS—He's So Shy (Elektra) 25-17

  WAYS—Charlotte

- ★ CARLY SIMON—Jesse (WB) 17-14 ★ QUEEN—Another One Bites The Dust (Elektra) 29-15
- AMII STEWART/JOHNNY BRISTOL-My

### Guy/My Girl (Handshake-CBS) CLIFF RICHARD — Dreaming (EMI) DIANA ROSS—Upside Down (Motor

- PAUL SIMON Late In The Evening (WB)
- STACEY LATTISAW—Let Me Be Your Angel
- (Atlantic)
  ALSTEWART—Midnight Rocks (Arista) ★ CARLY SIMON — Jesse (WB) 17-12
  ★ PAUL SIMON — Late In The Evening (WB) 12-9

- LARSEN-FEITEN BAND—Who'll Be The Fool

### WKXY-Sarasota

- (Columbia) **DEVO**—Whip It (WB) D-28
- OUEEN—Another One Bites The Dust

- - BARBRA STREISAND—Woman In Love

Playlist Top Add Ons

WBJW-Orlando

WSEZ-Winston-Salem

- BARBERT STREET
   (Columbia)
   BILLY JOEL Don't Ask Me Why (Col) 12-9
   DLIVIA NEWTON-JOHN Magic (MCA) 5-2 KEYN-Wichita
- DOOBIE BROTHERS—Real Love (WB)
  BARBRA STREISAND—Woman In Love
  (Columbia)

★ BOZSCAGGS—Look What You've Done To Me (Col) 15-10

Wolley Swamp (Epic)

LARSEN-FEITEN BAND—Who'll Be The Fool

Tonight (WB)
DIANA ROSS—Upside Down (Motown) 6-1
AIR SUPPLY—All Out Of Love (Arista) 7-3

ROXY MUSIC—Oh Yeah (Atlantic/Avco)
 WAYLON JENNINGS—Theme From The

Dukes Of Hazzard (RCA)

★ DIANA ROSS—Upside Down (Motown) 23-

\* WILLIE NELSON - On The Road Again (Col)

CHARLIE DANIELS BAND—Legend Of

WHB-Kansas City

- WEZB-New Orleans

- (Mercury) **DIONNE WARWICK**—No Night So Long (Arista) **QUEEN**—Another One Bites The Dust
- (Elektra) 13-10
  POINTER SISTERS—He's So Shy (Elektra)
- DOOBIE BROTHERS—Real Love (WB)
   BARBRA STREISAND—Woman In Love

### (Columbia) ★ DIANA ROSS—Upside Down (Motown) 15-9 ★ CARLY SIMON—Jesse (WB) 24-19

- WHHY-Montgomery • DIONNE WARWICK-No Night So Long

### WTIX-New Orleans

- DEVO—Whip It (WB)
   BARBRA STREISAND—Woman In Love (Columbia)

  \* AIR SUPPLY—All Out Of Love (Arista) 11-6

  \* GEORGE BENSON—Give Me The Night
- WBYO-Nashville

- Golumbia)
  CHRISTOPHER CROSS—Sailing (WB) 5-2
  CHRISTOPHER CROSS—Sailing (WB) 16CHRISTOPHER CROSS—Upside Down (Motown) 16-
- WMC-FM → Memphis

  DIONNE WARWICK → No Night So Long (Arista)

  BARBRA STREISAND—Woman In Love

(Columbia)

DIANA ROSS—Upside Down (Motown) 9-3

QUEEN—Another One Bites The Dust
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Kevin Metheny, p.d. at KSLQ-FM St. Louis, will take over the reins of programming WNBC-AM New York Monday (15). He succeeds John Lund, who has joined Sunbelt Communications. Metheny has been programming KSLQ for the past eight months and before that

WPLJ-FM New York from Metro-media's WMMR-FM Philadelphia to take over the 10 p.m. to 2 a.m. slot. **Dave Charity** had been filling this slot since Carol Miller moved to an earlier time period in a general shake-up of the on-air lineup last month.

gram director at WMMR. Moving into Goodman's old slot is Earle Bailey, who had been working weekends and hosting the station's magazine show, "Point Blank."

he was p.d. and afternoon drive jock. WXRT DJ Bill Cochran, who works Sundays from noon to 4 p.m., has been promoted to production direc-Donald Wright, former p.d.

dling the 3 to 6 p.m. shift. Ron Holmes is on from 6 to 9 a.m., Kim Flock is on from 9 a.m. to noon, assistant p.d. and music director Bob Alou is on from noon to 3 p.m. and J.C. Young is on from 6 p.m. to midnight. Jerry Lee Goddard, former p.d. at WQXK-FM Salem, has joined

WKNT-FM Kenton, Ohio, in a new (Continued on page 30)

### By DOUG HALL

programmed WEFM-FM Chicago and WXKS-FM Pittsburgh. Mark Goodman has joined ABC's

Chicago as air personality. He comes from WJKL-FM Elgin, Ill., where

country format.... WRQX-FM (Q-107) Washington fielded a softball

Tom Marker joins WXRT-FM

www.americanradiohistory.com

### "You have to have a certain num-

# 1980

### WFTQ-Worchester

- DEVO—Whip it (WB)

  RENE CARA—Fame (RSO) 20-14

  DOOBIE BROTHERS—Real Love (WB) 24-
- WABC New York
- Love (Capitol)

  QUEEN—Another One Bites The Dust
- BOZ SCAGGS-Look What You've Done To
- DIANA ROSS—I'm Coming Out (Motown)

  LARRY GRAHAM—One In A Million You (WB)
- Game (MCA)

  AMY HOLLAND—How Do I Survive (Capitol)
- WNBC-New York
- STEPHANIE MILLS—Never Knew Love Like This Refore (RCA) This Before (RCA)

  • IERMAINE IACKSON—You're Supposed To Keep You'Love (Motown)

  \* ROBBIE DUPREE—Hot Rod Hearts (Elektra) 21-16

  \* BILLY JOEL—Don't Ask Me Why (Columbia) 16-10
- AMY HOLLAND How Do I Survive (Capitol)
   CARS—Touch And Go (Elektra)
   DIANA ROSS.
- WICC Bridgeport

  PURE PRAIRIE LEAGUE I'm Almost Ready

20-16

\* PAUL SIMON—Late In The Evening (WB)

### (Elektra) IRENE CARA—Out Here On My Own (RSO)

- \* PRIME MOVERS

### PAUL SIMON—Late In The Evening (WB) QUEEN—Another One Bites The Oust (Elektra)

- KANSAS—Hold On (Kirshner)
   HALL & DATES HALL & OATES - You've Lost That Lovin

### WQXA-York

- THE KINGS—Switchin' To Glide (Elektra)
  DOOBIE BROTHERS—Real Love (WB)
- (Columbia)

  DONNASUMMER—Walk Away

ber of blacks and Latins listening or else you can't win." he says. "We're

going to play more of the hits that

appeal to the urban core of the city.

We will be going on black crossover product earlier," he adds. Ellis was being considered for the music director's job, which has been vacant since Rick Bisceglia resigned to take a promotion post at Ariola Records. Kelly says he hopes to fill the job from local talent. He has also been talking to Wanda Ramos, who was involved in the development of WKTU as a disco station and has since gone into record promotion.

Holiday succeeds Scotty Brink,

who left the station to join KHOW-

AM as p.d.

(Casablanca)

JACKSON BROWNE—That Girl Could Sing - INLASUM BROWNE—That Girl Could Sing (Elektra)

\*\*PAUL SIMON—Late In The Evening (WB)

\*\* AL STEWART—Midnight Rocks (Arista)

WORK—Norfolk

(Elektra)
POINTER SISTERS—He's So Shy (Elektra)

- DOOBIE BROTHERS—Real Love (WB)
  LARSEN-FEITEN BAND—Who'll Be The Fool
- (Elektra)
  LARRY GRAHAM One In A Million You (WB)
  I—Bala Cynwyd
- ALSTEWART Midnight Rocks (Arista)
   CHARLIE DANIELS BAND Legend Of
- (Elektra)

  ★ BOZ SCAGGS—Look What You've Done To Me (Col)

  WPGC—Washington D.C.
- DOBBIE BROTHERS—Real Love (WB)
   BARBRA STREISAND—Woman in Love
- BOZSCAGGS—Look What You've Done To

### • TOP ADD ONS

\* PRIME MOVERS

- (Elektra) 15-10

  ★ PAUL SIMON—Late In The Evening (WB)

- MELISSA MANCHESTER—If This Is Love
- (Arista)
  DIANA ROSS—Upside Down (Motown) 5-1
  POINTER SISTERS—He's So Shy (Elektra)

- POINTER SISTERS—He's So Shy (Elektra)
   BARBRA STREISAND—Woman in Love
- (Elektra) 6-2 WSGF—Savannah
- WSGF-Savannah

   STEPHANIE MILLS—Never Knew Love Like
  This Before (RCA)

   DEVO—Whip It (WB)

  ★ QUEEN—Another One Bites The Dust
  (Elektra) 28-20

  ★ EDDIE RABBITT—Drivin' My Life Away
  (Elektra) 24-16
  WSGA—Savannah
   DEVO

### DEVO—Whip It (WB) ★ OLIVIA NEWTON-JOHN/ELO—Xanadu

- (MCA) 19-14 \* OUEEN-Another One Bites The Dust (Elektra) 11-2 WSK7-Chattan
- \* PAUL SIMON Late In The Evening (WB) 10-13

  ★ AIR SUPPLY—All Out Of Love (Arista) 3-2

  WKIX—Raleigh
- DOOBIE BROTHERS—Real Love (WB)
   BARBRA STREISAND—Woman In Love (Columbia)
   BOB SEGER/SILVER BULLET BAND—You'll Accomp'ny Me (Capitol) 15-13
  PAUL SIMON — Late In The Evening (WB)

### AMY HOLLAND—How Do I Survive (Capitol) WILLIE NELSON—On The Road Again (Col) CARLY SIMON—Jesse (WB) 21-14 POINTER SISTERS—He's So Shy (Elektra)

WKXX—Birmingham

12-7 WRJZ-Knoxville

Me (CoI) D-30

WHYI-Hollywood, FL

- MILLIE NELSON—On The Road Again (Col)
  CLIFF RICHARD—Dreaming (EMI)
  CUIVIA NEWTON-JOHN/ELO—Xanadu
  (MCA) 21-16
  CARLY SIMON—Jesse (WB) 24-18
- TEDDY PENDERGRASS Can't We Try KANSAS - Hold On (Kirshner) CHARLIE DANIELS BAND—Legend Of
  Wolley Swamp (Epic) 14-10

  PAUL SIMON—Late In The Evening (WB)
- ALSTEWART—Midnight Rocks (Arista)
   WILLIE NELSON—On The Road Again (Col)
   PAUL SIMON—Late In The Evening (WB) 18-14

  ★ BOZ SCAGGS—Look What You've Done To
- KEEL-Shreveport

  DOOBIE BROTHERS-Real Love (WB)
  DOWN SUMMER-Walk Away (Casablanca)
  QUEEN—Another One Bites The Dust

(Elektra) 23-12
★ AIR SUPPLY—All Out Of Love (Arista) 12-8

### BILLY JOEL – Don't Ask Me Why (Col) DIAMA ROSS – I'm Coming Out (Motown) DEVO – Whip It (WB) 11-6 JACKSON BROWNE – Boulevard (Elektra) WMIX-Miam

WRBQ—Tampa

(Columbia)
DOOBIE BROTHERS—Real Love (WB)
DIANA ROSS—U pside Down (Motown) 11-6
PAUL SIMON—Late In The Evening (WB) X-

BARBRA STREISAND — Woman In Love

(Arista)
JACKSON BROWNE—Hold On/Hold Out (Elektra)

OLIVIA NEWTON-JOHN/ELO—Xanadu
(MCA) 21-13

DIONNE WARWICK — No Night So Long

### Goodman was also assistant pro-

at KSIO-FM San Jose, has joined KCBS-FM San Francisco as a week-

### (Columbia) DIANA ROSS—Upside Down (Motown) 6-3 GEORGE BENSON—Give Me The Night (Quest/WB) 7-5

- DONNE WARWICK No Night So Long
  (Arista)

  DEVO Whip It (WB)

  AIR SUPPLY—All Out of Love (Arista) 9-4
- WISE-Asheville PETER GABRIEL—Games Without Frontiers
- WJDX-Jackson
- (Arista)

  DIMA ROSS—I'm Coming Out (Motown)

  BOZSCAGGS—Look What You've Done To Me (Col) 20-14

  DIANA ROSS—Upside Down (Motown) 17-

### (WB) 18-9

- AMII STEWART / JOHNNY BRISTOL My Guy/My Girl (Handshake-CBS)
   BARBRA STREISAND Woman in Love

Duff Lindsey, p.d. at WOKV-FM

Hamilton, Ohio, reports his station is

now in a "Supermix" format of Top

40, disco and r&b hits and he is han-

# Angel City EPIC RECORDS:

# WE'RE SETTING OUR SIGHTS ON A SMASH



In anticipation of one of 1980's major rock and roll success stories, Epic Records is pulling out all the stops to support Angel City's new album, "Darkroom." JE 36543 This week, CBS Records sales people

This week, CBS Records sales people will be soliciting orders on Angel City, and we urge you to get on the bandwagon before the explosion begins.

- We're issuing a special sampler to AOR which features "No Secrets" from the new album.
- The album itself will be supported by every means available to us.
- Angel City will be embarking on a crosscountry tour with the Kinks. The tour will expose them to tens of thousands of new fans, and, if past reactions repeat themselves, album sales will jump accordingly from city to city

Their first record, "Face To Face," created radio excitement in every market. And we're sure that "Darkroom" is going to propel them even higher.

So this week, when thinking Angel City, think big. Before you know it, the eyes (and ears) of America will be on Angel City.

"Darkroom." Coming soon from Angel City. On Epic Records and Tapes.



# Billboard, Album Radio Action

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

### Top Add Ons-National

JETHRO TULL—A (Chrysalis) MOLLY HATCHET-Beatin' The Odds (Epic) B-52'S-Wild Planet (WB) THUNDER-(Atco)

ADD ONS—The four key prod-ucts 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

### Western Region

### TOP ADD ONS:

JETHNO TULL—A (Chrysalis)
MOLLY HATCHET—Beatin' The Odds (Epic) CHAEL SCHENKER GROUP—(Chrysalis)

### \*TOP REQUEST/AIRPLAY

Stones)
QUEEN—The Game (Elektra)
JACKSON BROWNE—Hold Out (Asylum)
CARS—Panorama (Elektra)

### BREAKOUTS

AL STEMART—24 Carrots (Arista)
CAMMA—Gamma 2 (Elektra)
YES—Drama (Atlantic)
JOHNNY WAN ZANT—No More Dirty Deals

### KMEL-FM - San Francisco (P. Vincent)

- GAMMA—Gamma 2 (Elektra)
- \* JACKSON BROWNE Hold Out (Asylum) \* CARS-Panorama (Elektra)
- \* ONEEN-The Game (Elektra)
- \* ROLLING STONES—Emotional Rescue (Rolling

### KWST-Los Angeles (T. Habeck)

- JETHRO TULL -- A (Chrysalis)
- . MOLLY HATCHET-Beatin' The Odds (Epic)
- AL STEWART -- 24 Carrots (Arista)
- \* ROLLING STONES Emotional Rescue (Rolling
- \* ONEEN-The Game (Elektra)
- \* CARS-Panorama (Elektra)
- \* YES-Drama (Atlantic)

### KSJO-FM-San Jose (F. Andrick)

- MICHAEL SCHENKER GROUP—(Chrysalis)
- JETHRO TULL —A (Chrysalis)
- MOLLY HATCHET—Beatin' The Odds (Epic)
- \* McVICAR-Soundtrack (Polydor)
- \* PAT BENATAR-Crimes of Passion (Chrysalis)
- \* ROLLING STONES—Emotional Rescue (Rolling Stones)
- \* QUEEN-The Game (Elektra)

### KBP1-FM - Denver (F. Cody/P. Strider)

- JETHRO TULL—A (Chrysalis)
- . MOLLY HATCHET-Beatin' The Odds (Epic) • RAF.-(A&M)
- \* JACKSON BROWNE-Hold Out (Asylum)
- \* CADDYSHACK Soundtrack (WB)
- \* OUEEN-The Game (Elektra)
- \* ROSSINGTON COLLINS BAND—Anylime Anyplace

### KOME-FM - San Jose (D. Jang)

- GAMMA—Gamma 2 (Elektra)
- ALSTEWART—24 Carrots (Arista)
- ★ IACKSON BROWNE—Hold Out (Asylum)
- \* OUEEN-The Game (Elektra)
- \* ROLLING STONES—Emotional Rescue (Rolling
- \* EDDIE MONEY-Playing For Keeps (Columbia)

### KFML-AM - Denver (1. Gordon)

- VAN MORRISON—Common One (WR)
- CARLENE CARTER—Musical Shapes (WB)
- CREGG CLEMONS-(Nemperor) AMAZING RHYTHM ACES—How The Hell Do You Spell Rhythm? (WB)
- JETRHO TULL -A (Chrysalis)
- 8-52's-Wild Planet (WB)
- \* ASLEEPATTHEWHEEL-Framed (MCA)
- \* ROLLINGSTONES-Emotional Rescue (Rolling
- \* ALLMAN BROTHERS—Reach for the Sky (Arista)
- \* PAUL SIMON One Trick Pony (WB)

### KISW-FM-Souttle (S. Slaten)

- YES-Drama (Atlantic)
- SAXON—Wheels Of Steel (Carrere)
- AL STEWART 24 Carrots (Arista)
- GAMMA-Gamma 2 (Elektra) JOHNNY VAN ZANT-No More Dirty Deals (Polydor)
- PETE TOWNSHEND-Empty Glass (Atco)
- \* GENESIS-Duke (Atlantic)
- JACKSON BROWNE-Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling

### KZEL-FM-Engone (C. Kovarick/P. Pays)

- JETHRO TULL A (Chrysalis)
- MICHAEL SCHENKER GROUP (Chrysalis)
- SNEAKERS—Ear Cartoons (City Lights)
- DECLARATION OF INDEPENDENTS—Various Artists (Ambition)
- PAT BEMATAR Crimes of Passion (Chrysalis)
- AC/DC-Back In Black (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- \* CARS-Panorama (Elektra)

### Midwest Region

### **TOP ADD ONS**

MOLLY HATCHET-Beatin' The Odds (Epic) JETHRO TULL—A (Chrysalis) THUNDER-(Atco) 8-52'S-Wild Planet (WB)

### **★TOP REQUEST/AIRPLAY**

Stones)

JACKSON BROWNE—Hold Out (Asylum)

QUEEN—The Game (Elektra)

AC/DC—Back In Black (Atlantic)

### **BREAKOUTS**

JOHNNY VAN ZANT-No More Dirty Deals (Polydor)
YES—Drama (Atlantic)
GAMMA—Gamma 2 (Elektra)
CODE BLUE—(WB)

### WASX-FM -- Detroit (J. Duncan)

- MOLLY HATCHET—Beatin' The Odds (Epic)
- . 8-52's-Wild Planet (WB)
- CHEVY CHASE (Arista)
- PAT BENATAR Crimes of Passion (Chrysalis)
- \* McVICAR-Soundtrack (Polydor)
- ROLLING STONES—Emotional Rescue (Rolling
- ★ AC/DC—Back In Black (Atlantic) KSHE-FM-St. Louis (R. Batis)
- MOLLY HATCHET—Beatin' The Odds (Epic)
- MICHAEL SCHENKER GROUP—(Chrysalis)
- STATUS QUO-Now Hear This (Riva)
- JETHRO TULL —A (Chrysalis)
- THUNDER-(Atco)
- ROLLING STONES—Emotional Rescue (Rolling
- JACKSON BROWNE-Hold Out (Asylum)
- QUEEN-The Game (Elektra)

### **★ PETE TOWN SHEND**—Empty Glass (Atco) WMMS-FM -- Cleveland (J. Gorman)

- SWEET-Sweet VI (Capitol) JETHRO TULL-A (Chrysalis)
- JOHNNY VAN ZANT-No More Dirty Deals (Polydor) CODEBLUE-(WB)
- MOLLY HATCHET Beatin' The Odds (Epic) AMERICAN NOISE—(Planet)
- EDDIE MONEY-Playing for Keeps (Columbia)
- \* CARS-Panorama (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling

### Top Requests/Airplay-National

ROLLING STONES—Emotional Rescue (Rolling Stones) JACKSON BROWNE—Hold Out (Asylum) QUEEN-The Game (Elektra) CARS-Panorama (Elektra)

### WLVQ-FM - Co nhus (S. Runner)

- CARS--Panorama (Elektra)
- YES-Drama (Atlantic)
- PANL SIMON—One Trick Pony (WR)
- BARRY GOUDREAU—(Epic)
- \* JACKSON BROWNE-Hold Out (Asylum)
- \* ROLLING STONES—Emotional Rescue (Rolling
- \* QUEEN The Game (Elektra)
- \* AC/DC-Back In Black (Atlantic)
- WYDD-FM -- Pittsburgh (J. Kinney) MOLLY HATCHET - Beatin' The Odds (Epic)
- THUNDER-(Atco)
- \* JACKSON BROWNE-Hold Out (Asylum) ROSSINGTON COLLINS BAND—Anytime Anyplace
- \* ROLLING STONES—Emotional Rescue (Rolling

### \* OUEEN-The Game (Elektra) WLPX-FM -- Milwaukee (B. Beam)

- JETHRO TULL-A (Chrysalis)
- MOLLY HATCHET—Beatin' The Odds (Epic)
- JOHRNY VAN ZART No More Dirty Deals (Polydor)
- GAMMA—Gamma 2 (Elektra)
- \* JACKSON BROWNE-Hold Out (Asylum)
- \* ROSSINGTON COLLINS BAND—Anytime Anyplace \* ROLLING STOWES - Emotional Rescue (Rolling

### \* QUEEN-The Game (Elektra) WEBN-FM ... Cincinnati (C. Gary)

- JOHNNY VAN ZANT-No More Dirty Deals (Polydor)
- JETHRO TULL —A (Chrysalis)
- GAMMA-Gamma 2 (Elektra)
- \* JACKSON BROWNE-Hold Out (Asvlum)
- \* AC/DC-Back In Black (Atlantic)
- \* OUEEN-The Game (Elektra) \* KINKS-One For The Road (Arista)

### Southwest Region

### TOP ADD ONS

MOLLY HATCHET - Beatin' The Odds (Epic) JETHRO TULL—A (Chrysalis)
THUNDER—(Atco)
VAN MORRISON—Common One (WB)

### **★TOP REQUEST/AIRPLAY**

QUEEN—The Game (Elektra)
JACKSON BROWNE—Hold Out (Asylum)
CARS—Panorama (Elektra)
ROLLING STONES—Emotional Rescue (Rolling

### BREAKOUTS

AL STEWART -24 Carrots (Arista) CODE BLUE—(WB)
JOHNNY VAN ZANT—No More Dirty Deals (Polydor)

PAUL SIMON—One Trick Pony (WB)

### KZEW-FM - Dallas (J. Dolan)

- MOLLY HATCHET—Beatin' The Odds (Epic)
- CODE BLUE-(WB)
- \* ROLLING STONES—Emotional Rescue (Rolling
- \* CAPS-Panorama (Elektra) \* POCO-Under the Gun (MCA)
- MOLLY HATCHET—Beatin' The Odds (Epic) JETHRO TULL—A (Chrysalis)

\* CARS-Panorama (Elektra)

- **★ MCKSON BROWNE**—Hold Out (Asylum) \* OUEEN-The Game (Elektra)
- ★ ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

### **National Breakouts**

GAMMA-Gamma 2 (Elektra) JOHNNY VAN ZANT-No More Dirty Deals (Polydor) CODE BLUE-(WB) AL STEWART-24 Carrots (Arista)

### WSHE-FM - Ft. Lauderdale (M. Mirsky)

- 8-52's-Wild Planet (WB)
- ROSSINGTON COLLINS BAND—Anytime Anywhere Anyplace (MCA)
- \* ROLLING STONES—Emotional Rescue (Rolling
- \* JACKSON BROWNE-Hold Out (Asylum)

### \* CARS-Panorama (Elektra) ZETA-7 (WORJ-FM) -- Orlando (B. Mims)

- JETHRO TULL -A (Chrysalis)
- MOLLY HATCHET—Reatin' The Odds (Epic)
- \* IACKSON BROWNE-Hold Out (Asylum)
- \* ROLLING STONES-Emotional Rescue (Rolling
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA) \* ALLMAN BROTHERS-Reach for the Sky (Arista)

### WKDF-FM-Nashville (M. Back)

- ALSTEWART-24 Carrots (Arista) JOHNNY VAN ZANT-No More Dirty Deals (Polydor)
- JIMMY HALL-Touch You (Epic)
- ★ QUEEN—The Game (Elektra)
- \* JACKSON BROWNE-Hold Out (Asvlum) \* ROLLING STONES—Emotional Rescue (Rolling
- \* CHARLIE DANIELS BAND-Full Moon (Epic)
- WQDR-FM -- Raleigh (R. Phillips) PAUL SIMON—One Trick Pony (WB)
- CARS—Panorama (Elektra)
- YES-Drama (Atlantic) a BAF ... (A&M)
- AM ERICA Alibi (Capitol) AL STEWART — 24 Carrots (Arista)
- ROLLING STONES-Emotional Rescue (Rolling
- \* JACKSON BROWNE-Hold Out (Asylum) \* PATREMATAR - Crimes of Passion (Chrysalis)

\* EDDIE MONEY-Playing For Keeps (Columbia)

### Northeast Region

### TOP ADD ONS

8-52'S—Wild Planet (WB)

MOLLY HATCHET—Beatin' The Odds (Epic)
VAN MORRISON—Common One (WB)

### TOP REQUEST/AIRPLAY

ROLLING STONES-Emotional Rescue (Rolling Stones)
CARS—Panorama (Elektra)
HALL & OATES—Voices (RCA)
JACKSON BROWNE—Hold Out (Asylum)

BREAKOUTS PAUL SIMON-One Trick Pony (WB) GAMMA—Gamma 2 (Elektra)
CODE BLUE—(WB)
DECLARATION OF INDEPENDENTS—Various

### Artists (Ambition)

- WNEW-FM-New York (M. McIntyre) JETHRO TULL—A (Chrysalis)
- POLYROCK-(RCA)
  - CARLENE CARTER—Musical Shapes (WB)
  - 8-52's-Wild Planet (WB) PRETTY THINGS—Cross Talk (WB)
  - \* HALL & OATES-Voices (RCA) ROLLING STONES—Emotional Rescue (Rolling Stones)

### \* CARS-Panorama (Elektra) \* PAUL SIMON - One Trick Pony (WB)

WRNW-FM-Briarcliff Manor (G. Axelbank/D. Mathi JETHRO TULL—A (Chrysalis)

POLYROCK-(RCA)

- DAVID BOWIE -- Scary Monsters (RCA) VAN MORRISON-Common One (WB)
- AMAZING RHYTHM ACES—How the Hell Do You Spell Rhythm? (WB) \* ROLLING STONES-Emotional Rescue (Rolling
- JACKSON BROWNE Hold Out (Asylum) ★ PAT BENATAR—Crimes of Passion (Chrysalis)

- PAUL SIMON One Trick Pony (WB) ROLLING STORES—Emotional Rescue (Rolling
- ★ CARS—Panorama (Elektra)
- CHARLIE DAMIELS BAND-Full Moon (Epic)
- WPLR-FM—New Haven (G. Weingarth/E. Michael
- STEVE SWINDELLS-Fresh Blood (Atco) - THUNDER-(Atco)
- 8-52's--Wild Planet (WB)
- CODE BLUE-(WB)
- YES-Drama (Atlantic)
- GAMMA-Gamma 2 (Elektra)

**DECLARATION OF INDEPENDENTS**—Various

MOLLY HATCHET-Beatin' The Odds (Epic)

WBCN-FM — Boston (R. Wa

- VAN MORRISON Common One (WB)
- CARS-Panorama (Elektra) FISHERZED—Going Oeaf for a Living (U.A.)
- ROXY MUSIC-Flesh & Blood (Atco) WMMR-FM--Philadelphia (J. Bons
- MOLLY HATCHET Beatin' The Odds (Epic) DECLARATION OF INDEPENDENTS—Various
- ROLLING STONES—Emotional Rescue (Rolling
- PETER GABRIEL (Mercury) \* ALLMAN BROTHERS—Reach For The Sky (Arista)
- WBRU-FM Providence (C. Berman) 8-52's-Wild Planet (WB)
- KORGIS-Dumb Waiter (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling

### \* CARS-Panorama (Elektra) \* ROXY MUSIC-Flesh & Blood (Atco)

- WCOZ-FM Boston (K. Ingram)
- BLACKFOOT-Tomcattin' (Atco) CHARLIE DANIELS BAND-Full Moon (Epic)
- \* LEROUX-Up (Capitol) ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

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### Based on station playlist through Wednesday (9/3/80)

- KY102-FM-Kansas City (M. Floyd/J. McCabe
- MOLLY HATCHET—Beatin' The Odds (Epic)
- \* JACKSON BROWNE-Hold Out (Asylum)
- \* CARS-Panorama (Elektra)
- KMOD-FM Tulsa (B. Bruin/C. West)
- a' JOHNNY VAN ZANT- No More Dirty Deals (Polydor)
- ALSTEWART 24 Carrots (Arista) CARS—Panorama (Elektra) • PAUL SIMON - One Trick Pony (WB
- JETHRO TULL —A (Chrysalis) \* JACKSON BROWNE-Hold Out (Asylum)
- \* ROLLING STONES—Emotional Rescue (Rolling ★ ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- \* OUEEN-The Game (Elektra) KBBC-FM - Phoenix (L. Thompson) • VAN MORRISON-Common One (WB)
- THUNDER-(Atco) MELISSA MANCHESTER—For The Working Girl
- \* GEORGE BENSON-Give Me the Night (WB) JACKSON BROWNE-Hold Out (Asylum)

★ AL STEWART - 24 Carrots (Arista)

JETHRO TULL-A (Chrysalis)

- \* XANADU-Soundtrack (MCA) KRST-FM-Albuquerque (S. Cornish/R. Roman)
- ROBBIN THOMPSON—Two B's Please (Ovation) THUNDER-(Atco) MOLLY HATCHET-Beatin' The Odds (Epic)
- ROLLING STONES—Emotional Rescue (Rolling JACKSON BROWNE-Hold Out (Asylum)

### Southeast Region

QUEEN-The Game (Elektra)

\* PETE TOWNSHEND - Empty Glass (Atco)

TOP ADD ONS JETHRO TULL—A (Chrysalis) 8-52'S—Wild Planet (WB) MOLLY HATCHET—Beatin' The Odds (Epic) MICHAEL SCHENKER GROUP—(Chrysalis)

\*TOP REQUEST/AIRPLAY ROLLING STONES—Emotional Rescue (Rolling Stones)

JACKSON BROWNE—Hold Out (Asylum)

INCTON COLLINS BAND-Anyt

Anyplace Anywhere (MCA)

ALLMAN BROTHERS—Reach For The Sky

### CODE BLUE—(WB) AL STEWART—24 Carrots (Arista)

BREAKOUTS

WRAS-FM-Atlanta (D. Venable)

8-52's-Wild Planet (WB)

CODE BLUE - (WB)

- JETHRO TULL-A (Chrysalis) GAMMA-Gamma 2 (Elektra) MICHAEL SCHENKER GROUP-(Chrysalis)
- STEVE SWINDELLS-Fresh Blood (Atco) DEVO-Freedom of Choice (WB) PETER GABRIEL-(Mercury) KINKS-One For The Road (Arista)
- WHFS-FM Bethesda (D. Einstein) . 8-52's-Wild Planet (WB)

JETHRO TULL —A (Chrysalis)

CARLENE CARTER-Musical Shapes (WB) CODE BLUE-(WB) MOLLY HATCHET—Beatin' The Odds (Epic) ROBBIN THOMPSON — Two B's Please (Ovation)

ROLLING STONES—Emotional Rescue (Rolling

- ROLLING STONES-Emotional Rescue (Rolling
- ALLMAN BROTHERS-Reach for the Sky (Arista) VAPORS - New Clear Day (U.A.) \* ENGLISH BEAT-I Just Can't Stop It (Sire)

### GAMMA--Gamma 2 (Elektra) • CODE BLUE-(WB)

- FORGIS-Dumb Waiter (Asylum)

WLIR-FM-Long Island (D. McHamara/Ray White)

MOLLY HATCHET—Beatin' The Odds (Epic)

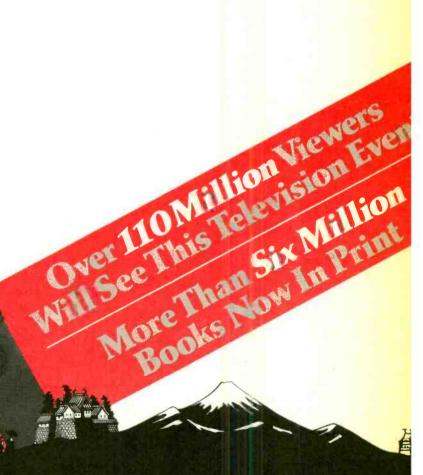
- VAN MORRISON-Common One (WB)
- DOWNY IRIS -- Back on the Streets (Midwest)
- \* HENRY PAUL BAND-Feel the Heat (Atlantic)
- SPLITENZ-True Colours (A&M) \* NALL & OATES-Voice (RCA)
- \* SOUEEZE-Argybargy (A&M)
- WOUR-FM Utica (D. Edwards) • CODE BLUE-(WB)
- JETHRO TULL —A (Chrysalis)
- QUEEN-The Game (Elektra)
- JETHRO TULL—A (Chrysalis)
- STEVE HACKETT Defector (Charisma)
- \* CARS-Panorama (Elektra)
- JACKSON BROWNE Hold Out (Asylum) ROLLING STONES—Emotional Rescue (Rolling Stones)
- 8-52's-Wild Planet (WB)
- JETHROTULL-A (Chrysalis)
- NERVOUS EATERS—(Elektra)
- JETHRO TULL -A (Chrysalis)
- YES—Drama (Atlantic)
- JETHRO TULL—A (Chrysalis) DIANA ROSS - Diana (Motown)
- \* HALL & OATES-Voices (RCA)
- BLACK SABBATH-Heaven And Hell (WB)
  - MOLLY HATCHET-Beatin' The Odds (Epic) JOHNNY VAN ZANT-No More Dirty Deals (Polydor)

### www.americanradiohistory.com

## James Clavell's

The Original Soundtrack From The Television Motion Picture

Music Composed and Conducted by Maurice Jarre



Watch For Shōgun
on Television on September 15, 16, 17, 18 and 19
on NBC-TV
When a Book Publishing Phenomenon
Becomes a Television Landmark...

And an Exceptional Original Soundtrack Album On RSO Records and Tapes

Music Composed and Conducted by Maurice Jarre





### Radio Programming

### **Yes Concert: Study In Frustration**

• Continued from page 3

cast to go forward, but sources close to the situation indicated Lane feared that the newly reorganized group was not ready for nationwide live radio networking. Some cited poor reviews Yes received at its concert in Montreal Aug. 29, which kicked off the tour that brought the group to Madison Square Garden for three nights, Friday (5), Saturday (6) and Sunday (7).

Lane denied these reports and said the group was well received in its Montreal appearance. Emphasizing the bootlegging prospect, Lane said, "They're doing new material that has not been recorded yet. There would be a bootleg album on the street before the concert was over." He noted that while Yes has recorded 12 legitimate albums for Atlantic, 27 bootleg albums have found their way to the market place.

Lane first offered to do a 20 to 25-minute live broadcast so there would be little material available to bootleggers. NBC rejected this proposal. Finally he agreed to an hour broadcast, but by the time on Thursday (4) NBC had released lines it had leased to facilitate the live broadcast. By late Thursday and Friday (5) NBC engineers were scrambling to line up phone lines again.

This controversial show was the second in a trilogy that began in mid-August with an interview program that debuted the group's new Atlantic album "Drama" and was to conclude with a rebroadcast of the Sept. 6 concert with additional material in October.

Lane also said he had offered to work with the Source to put together an in-concert taped program for broadcast in November, but it is not clear if NBC will go forward with that plan

NBC declined to disclose why the broadcast was cancelled. Sources

within the network indicated officials were upset with Lane and there was talk of litigation, but a spokesman said no action against Yes or its management is planned.

This spokesman said that NBC has contracts with Madison Square Garden and concert producer Ron Delsener and thought it had an agreement with Lane.

Lee Abrams of Burkhart/Abrams, who was present at the birth of the live broadcast idea, reasoned that Lane pulled the plug because he was not comfortable with the broadcast taking place in the fifth public performance of this new version of Yes. The tour began in Toronto on Aug. 29. Abrams added that Lane would have been happier with a broadcast scheduled three or four weeks into the tour.

Ruth Meyer, vice president of programs for the NBC Radio network, said: "We are disappointed that the management and associates of Yes have taken this action and we regret any inconvenience it may have caused to 54 of America's most influential radio stations, their listeners and their advertisers.

"We further regret that nationwide radio audiences will be denied the opportunity of hearing this newly reconstructed rock group in a live concert broadcast.

"The Source intends to continue its policy of bringing its audiences the work of important rock groups in both long and short form programming as well as in other innovative formats including live and recorded concert broadcasts."

Program directors at the stations lined up for the concert broadcast were all disappointed and some were angry. Dave Lang of WDVE-FM Pittsburgh said, "We're extremely disappointed. We don't fault the Source. We worked so hard to push the new Yes album as part of our promotion. I wish we had played

more of the Cars new album, which is a better album." Does Lang feel he's been had? "Yes, in a way," he replied.

Lang also speculated on the reasons for the cancellation. "Maybe the band isn't ready for this. They are relatively green," he suggested, alluding to the reorganization of the group earlier this year.

John Gorman of WMMS-FM Cleveland added, "It's a bad move, and unprofessional. We've spent a great deal of money on print ads and press releases. I hope the band realizes the problems it has caused the stations."

Dave Brown of WWDC-FM Washington, commented: "I don't know who to get mad at. If you take their records off the air you're just spiting yourself."

Tom Teuber, new program director at WMET-FM Chicago, commented: "I'd like to speak to Brian Lane and hear his defense. He was the most enthusiastic one for this live broadcast idea when we all met in Atlanta in February." The Yes broadcasts were first planned at a Burkhart/Abrams SuperStars meeting in which NBC took part.

A number of stations reported calls from listeners when they began making announcements over the air of the cancellation.

NBC had done extensive promotion and had sold two-thirds of the time on the show to Agree Shampoo and A&W Root Beer. A spokesman said he was sure the balance of the time would have been sold.

Among the stations lined up for the broadcast were WNEW-FM New York, KWST-FM Los Angeles, WMET-FM Chicago, WYSP-FM Philadelphia, KMEL-FM San Francisco, WCOZ-FM Boston, WWWW-FM (W-4) Detroit, KZEW-FM Dallas, KILT-FM Houston, KQRS-FM Minneapolis and WWWK-FM St. Louis.



DISCO DIED—WLUP-FM deejay Steve Dahl, foreground, and sidekick Gary Meier commemorate the first anniversary of their 1979 Comiskey Park disco demolition riot by destroying mannequins dressed as disco performers on-stage at the Chicago Amphitheatre. The exhibition was part of a Foghat / Pat Travers concert.

### As Rumored, KHJ In L.A. To Country

• Continued from page 1

Popular rock/pop artists such as the Eagles, Linda Ronstadt, Poco and Olivia Newton-John, among others, will receive their share of airplay, although "there will be a tremendous amount of Merle Haggard, Conway Twitty, Loretta Lynn, Dolly Parton and Charley Pride," says Rockoff.

"Those artists are absolutely crucial. They are the meat and potatoes of the format. Audiences have gotten more into music just as the artists have gotten into mass appeal."

Rockoff contends that the KHJ format will be similar to WHN-AM in New York "only more stylized and contemporary for the '80s." Rockoff is the former general manager of WHN.

According to Rockoff, the current state of the economy and its social implications had a direct impact on the format change. "The economy determines the way music goes," he says. "The economy is the single most important denominator impacting on public taste.

"What country music seems to do is reflect and mirror life. It is a return to what is familiar and warm in difficult times. Country, with its honesty, roots, warmth and familiar way it touches people is the way to go.

"KHJ has been a teen-oriented station. When you think of rock'n'roll, you think of promises of the future and the innocence of youth. With country you're dealing with these people 10 years later who can relate to the problems of the world through country music.

"We're going to deal with the listener and his lifestyle—the man in the pinstripe suit who is no longer into mellow rock but country. The man who comes home from work puts on his \$80 jeans and \$300 boots and wants to boogy for fantasy and relief," says Rockoff.

Rockoff feels that it's absolutely important to get into the heads of KHJ's listeners whose attitudes have changed dramatically.

"We feel that KHJ has been a legendary rock'n'roll station over the (Continued on page 50)

### atest Arbitron Sees Further FM Growth

NEW YORK—Ten additional Arbitron markets show further growth of FM and success of Top 40 on FM. Country is doing well in Knoxville. Tenn., Wichita, Kan.; El Paso, Tex.; Chattanooga. Tenn.. and Greenville-Spartanburg, S.C. Other markets included are New Haven, Conn.; Columbia, S.C.; Fort Lauderdale and Portland, Me.

NEW HAVEN, Conn.—Former beautiful music WKCI-FM moves into a solid second place with its new Top 40 format and an 11.0 share, up from 7.6 a year ago and 8.4 in the fall. Contemporary WLI-AM still holds the top spot with an 18.5 share. A year ago the station had a 16.8 and in the fall it had a 21.6. WAVZ-AM, which dropped Top 40 to run the syndicated oldie MOR format "Music Of Your Life," moved to a 4.4 from a 1.6 in the fall. However a year ago the station had a 10.5.

CHARLOTTE, N.C.—Contemporary WBT-AM is still in first place, but the station is down to a 15.6 from 17.7 a year ago and 17.2 in the fall. AOR WRQO-FM is down to a 9.2 after peaking in the fall with an 11.1. A year ago the station had a 6.9. Black music WGIV-AM is up to 6.4 from 5.5 a year ago and 5.4 in the fall. Country WSOC-FM is down to 10.9 from 14.4 a year ago and 12.6 in the fall.

KNOXVILLE, Tenn.—Country WIVK-FM is the market leader with a 19.7 share, up from 16.6 a year ago, but off slightly from 20.9 in the fall. Sister station, WIVK-AM, also country, with a 9.9 share, is down from 10.6 a year ago and up from 8.5 in the fall. Contemporary WRJZ-AM is down to 10.5 from 14.8 a year ago and up from 9.9 in the fall. Contemporary WOKI-FM is up to 8.3 from 5.7 a year ago and 7.7 in the fall. Contemporary WNOX-AM is down to 7.1 from 12.0 a year ago and 11.9 in the fall.

WICHITA, Kan.—Country KFDI-AM and beautiful KBRA-FM are tied for first place, each with a 13.3 share. These stations, which both gained from a year ago and their fall standings, move past the former market leader country KFH-AM, which fell to 11.2 from 17.3 in the fall and 11.4 a year ago. Top 40 KLEO-AM fell to 3.7 from 10.0 a year ago and 5.4 in the fall. Country KICT-FM is down to 8.8 from 11.2 a year ago and 9.4 in the fall. Top 49 KEYN-FM is up to 10.0 from 9.0 a year ago and 9.6 in the fall

EL PASO, Tex.—Country KHEY-AM is the market leader with a 10.4 share, up from 7.1 a year ago, but off from the 11.3 in the fall. Country KLOZ-FM has risen to second place with a 9.4 share, up from 2.3 a year ago and 5.4 in the fall. AOR KLAQ-FM is down to 3.1 from 9.2 a year ago and 5.2 in the fall. Top 40 KELP-AM fell to 6.0

from 9.4 a year ago and 7.9 in the fall. MOR KROD-AM fell to 1.5 from 3.9 a year ago and 2.9 in the fall.

CHATTANOOGA, Tenn.—Contemporary WSZK-FM is still the market leader, but its share has dropped to 15.1 from 17.8 in the fall. This is ahead of the 12.4 the station held a year ago. MOR WDEF-AM is in second place with a 14.6, down from 18.7 a year ago and about the same from the fall share of 14.3. Country WDOD-AM is up to 13.5 from 9.8 a year ago and 8.2 in the fall. Its sister station, WDOD-FM, also in a country format is down to 2.6 from 5.1 a year ago and 4.0 in the fall. Contemporary WPLI-AM is down to 4.5 from 8.3 a year ago and 5.1 in the fall. Black music WNOO-AM is up to 11.2 from 6.9 a year ago and 8.0 in the fall.

COLUMBIA, S.C.—Top 40 WNOK-FM is building up its lead in this market. The station is up to a 17.5 share from 11.8 a year ago and 13.6 in the fall. MOR WIS-AM has fallen from first place to 10.4 from 13.0 a year ago and 15.9 in the fall. Black music WOIC-AM is up to 14.6 from 9.2 a year ago and 11.9 in the fall. AOR WZLD-FM is up to 7.5 from 6.2 a year ago and 5.6 in the fall.

FORT LAUDERDALE—Top 40 WHYI-FM (Y-100) is still the market leader, but its share of

7.7 is down from the 10.2 it enjoyed a year ago. In the fall the station had a 7.6. Coming up in second place is Top 40 WAXY-FM with a 6.9 share, up from 4.0 a year ago and 3.5 in the fall. Also doing well is contemporary WKCO-FM, up to 3.1 from 1.0 a year ago and 2.1 in the fall.

\*

FORT WAYNE—MOR WOWO-AM continues its leadership in this market with a 26.0 share, up from 24.5 a year ago and almost even from its 26.7 in the fall. Double digit shares enjoyed by Top 40 WPTH-FM and country WQHK-AM have been reduced to 9.7 and 7.9 respectively. WPTH had a 12.7 a year ago and WQHK had a 12.4. Country WLYV-AM has a 3.3 share, down from 4.4 a year ago and up from 2.1 in the fall.

JACKSONVILLE—Top 40 WIVY-FM continues as this market's leader with a 12.2 share, down from 15.8 a year ago and up from 11.0 in the fall. The new number two in the market is country WQIK-FM, which is up to 11.0 from 8.3 a year ago and 9.8 in the fall. Black music WPDQ-AM dropped from second place and the 11.1 it had in the fall to 8.6, which is ahead of the 7.6 it had a year ago. Progressive WJAX-FM fell sharply to 3.1 from 8.6 a year ago and 7.2 in the fall. Country WVOJ-AM is off to 6.6 from 8.4 a year ago and 7.8 in the fall. Contemporary WAPE-AM is also down to 6.3 from 7.1 a year ago and 8.0 in the fall.

LITTLE ROCK—Country KSSN-FM is the new leader in this market with a 17.3 share, up from 11.2 a year ago and 14.4 in the fall. Black-formatted KOKY-AM, which used to be KLAZ-AM, has slipped from first place as its share is off to 10.0 from 16.1 in the fall. However, a year ago the station had a 10.0. Contemporary KLAZ-FM is down to 12.1 from 15.5 a year ago and 13.0 in the fall. Contemporary KAAY-AM is down to 5.8 from 9.1 a year ago and 6.8 in the fall.

### N.Y. YANKEES ON WABC-AM

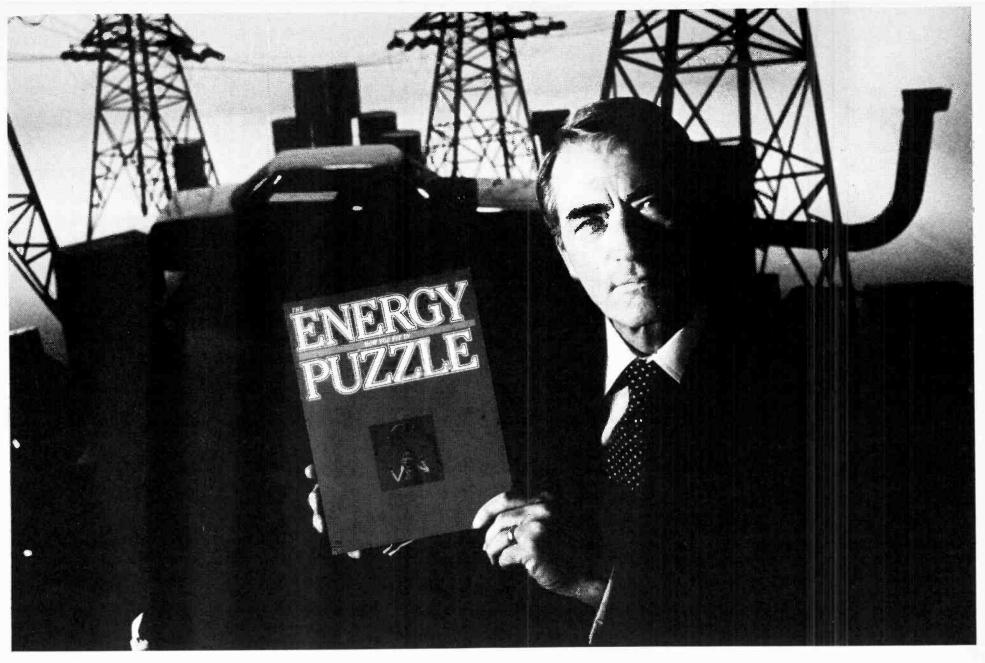
NEW YORK—WABC-AM New York may never play a jingle proclaiming "less music," but that's just what will be happening on the ABC flagship next spring when the untilnow all music contemporary station begins play-by-play of the full New York Yankee baseball season.

The station ended weeks of speculation and rumors about a pending association with the Yankees with an announcement that terms had been agreed upon and a contract would be signed at the end of this season. Currently the Yankees are carried on Westinghouse's all-news outlet, WINS-AM. The new agreement is expected to be a multi-year one.

### **WLS-AM Concert**

CHICAGO — WLS-AM's REO Speedwagon concert broadcast July 27 originated live from Wisconsin's Alpine Valley Music Theatre. Live WLS broadcasts from the Navy Pier ChicagoFest, Aug. 1-10 and Aug. 13-17, also are scheduled.





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### Radio Programming

ALBANY—Over the course of the past few years, many of the traditional Top 40 stations in America have fallen on hard times. During that same period, 92-FLY-FM (WFLY) has risen to the top of the contemporary scene in the Albany-Schenectady-Troy market. I give a lot of credit for the radio station's success to the image the station has cultivated in the market.

I would like my audience to think that we are AOR. We have cultivated that hip image which traditionally is associated with AOR stations. In fact, though, we are taking an adult approach to Top 40 radio.

I'm 31 and the veteran of many formats. I programmed country at WSEN-AM-FM Syracuse and AOR at WBUF-FM Buffalo. My research indicates that our current direction is the one for the future.

We are locking in on the 18 to 34-year-old audience. That is where the demographic bulge is. That is where the spendable income is. The advertisers want that audience, and so do we.

I call that audience the "champagne audience" and in order to capture it 92-FLY has done some careful research to find out what kind of radio the target is looking for. The research is reflected in everything the station does on the air, from music to promotions to air delivery. It is a variation of the psychographic research being carried out in some markets.

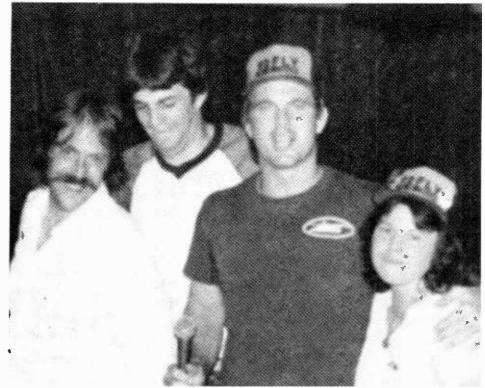
Basically. the trick is to find the peer leaders of your target. You have to go to them. They won't call on a request line. Once you find out what they are saying, the rest is easy. The teens fall right into place.

The research for 92-FLY is reflected in the music it plays—or for that matter, the music it does not play.

It makes no sense to play Kiss, no matter how many records the group is selling, if it is driving away part of your target. A 32-year-old man with an eight-year-old daughter hears enough of that without having to listen to it on the radio station he considers his. Eliminate those irritants and replace them with music you know your audience loves and probably will not hear elsewhere.

In that respect, WFLY reaches to album tracks that a listener would never hear on a traditional Top 40 station. Those "oldie" tracks are carefully researched and do a lot to reinforce the radio station's AOR flavor. There were some real surprises when the research was done. "Green Grass And High Tides" by the Outlaws, for example, got little airplay in the Albany-Schenectady-Troy market. Yet, when it was tested, it came back as one of the most popular among the radio station's target. It is played once every 20 hours in the "power gold" rotation.

Promotionally, the radio station is highly active. WFLY tries to have something going on all the time. Again, research plays an important part in the direction the radio station takes in the area.



Station Lineup: WFLY-FM program director Bob Mason, left, lines up with some of his jocks at a recent promotional event. From left to right: Mason; Kid Lance, from 6 p.m. to midnight; Don Schaeffer, 6 to 10 a.m.; and Kelly Stevens, from 10 a.m. to 2 p.m.

We try to find out what the audience really wants to win. We have given away \$18,000 in hundred dollar bills in the last 1½ years.

But it is not just money

Our promotion budget is quite limited. We do a lot with listener parties and such. The listener has to win an invitation to one of our affairs. They have become legendary in the market.

For years, smart programmers have said that a radio station must be a part of the community, I subscribe to that theory.

Our personalities do care. We raised \$56,000 for the March of Dimes with this year's "Superwalk." We all got behind it. Last year, it was done by another station, it raised about \$9,000.

If there is something going on in the market. WFLY tries to have at least one personality on the scene.

The personality plays a big role in the success of WFLY.

Everyone of our full-time air personalities could work a major market.

In fact, though, they are all natives or know the market like natives. Don Schaeffer, the station's morning man, did a stint across town at WTRY-AM before moving on to Cleveland and Albuquerque.

Kelly Stevens, our talented midday person, is an Albany native. She knows the town inside and out. I grew up in the area and returned after programming stations elsewhere. I hold

down afternoon drive. "Kid" Lance, the station's top rated evening personality, is a native of this area. Overnight talent Jeff Allen is also a native of Albany.

I am very proud of the fact that we put this air staff together out of home grown talent.

An off-air key to the radio station's on-air success is general manager Bob Ausfeld. He deserves a lot of credit for the positive vibes around the station.

Bobby has really created an environment that is fun to work in. Most gm's I have worked with have not understood how important the little things are to an air personality. Bob has encouraged me to see that talent is taken care of.

The radio station provides baseball jackets for its personalities. Concert tickets are available for every show in the area. The station gets together regularly on a social basis. In all, the atmosphere is friendly . . . and fun.

Has WFLY been successful? In the April/May Arbitron, the station moved from an 8.4 to a 10.2, 12-plus for second place overall and number one 18-34 and teens; and in some dayparts number one 18 to 49.

I've been interested in radio since I listened to the WMCA-AM New York "Good Guys" when I was 12 years old, although I didn't do radio in college and I wrote ad copy when I got out of college. My earliest experience in radio was at WCKL-AM Catskill and WBPM-FM Kingston, N.Y.

### S. F. KNBR-AM Up With 'MOR Personality'

By JACK McDONOUGH

SAN FRANCISCO—With the shift of KSFO-AM into a talk format, KNBR. NBC's AM outlet here, is now in the driver's seat as "the last MOR personality station in the market." according to general manager Bill Dwyer.

**An Adult** 

Top 40 By

**WFLY-FM** 

In Albany

The following is one of a series written by pro-

gram directors, who tell in their own words, how

they got into radio and some of their accomplishments.

By BOB MASON

Program Director WFLY-FM Albany, N.Y.

There are plenty of things to mark KNBR's ascendancy in the 25-54 demographic of this market. "In 1979," notes Dwyer proudly,

"In 1979," notes Dwyer proudly, "we were the most profitable of all the NBC stations and in fact in that year we were the most successful of any NBC station in history."

Dwyer also notes that an independent survey conducted by the station showed KNBR to be among the top five most recognized station (by call letter) in the area.

In the latest April/May, Arbitron readings, KNBR came in with an overall 4.3 share, up dramatically from the 2.9 in January/February.

"We're successful," says Dwyer, because of a tremendously strong

image in this market, and that image is built upon our personalities, our play-by-play sports, and our MOR format."

Longevity is a hallmark of the KNBR personalities. Morning man Frank Dill has been with the station for 16 years. Dill's partner Mike Cleary—who recently moved from his long-standing 10 a.m.-2 p.m. spot to team up with Dill for the 6 a.m.-10 a.m. drive—has been at the station nine years, as has afternoon man Carter B. Smith.

The balance of the lineup includes Ron Lyons, who had been doing part-time airshifts at the station, now in the 10 a.m.-2 p.m. slot; jazz buff Tom Brown 8 p.m. to midnight; and Christine Ray and C.J. Bronson, who alternate on the all-nighters. The 6 p.m.-8 p.m. hours are taken by call-in show "Sportstalk 68" (the station's dial position).

68" (the station's dial position).

The team-up of Dill, who plays straightman to a host of humorous

characters created by Cleary, is the most striking example of how innovative personality radio works at KNBR.

The two have been doing the show together only since November of last year, but the idea began taking shape long before that when Cleary began making regular call-ins to Dill's show, passing himself off as Jimmy Carter, Henry the K. grocery adviser Joe Garbanzo, newscaster O'Bradley O'Bradley, bureaucrat Nerd Wheatley, movie reviewer Rex Rude, or Rev. Billy Bod Bodkins of the Church of the Prime Rate.

The two devote healthy amounts of their off-air time to creation of new characters and working up their daily spoofs, and recently have been doing a "Serial" type soap-opera routine titled "As Marin Turns."

In fact, says Dwyer, this satire will eventually be turned into a stage play at the Marin Civic Center Oct. 24.

That the station would take such an ambitious step with a theatrical idea is not unusual. Two years ago KNBR put together a funfest called "Day of The Tuffett" at the Paul Masson Winery in which 200 different listeners got parts, with the whole thing filmed by a Los Angeles company. The "world premiere" of the film at the San Francisco Opera House netted \$30.000 for a local retarded children's home.

KNBR raises charitable funds also with such activities as "Frank Dill's Far Out Fantasies & Fun Time Show" on April Fools Day; a Bathtub Regatta in the Oakland Estuary, which drew 20,000 spectators Aug. 9 who were treated to a hilarious race among all manner of jerryrigged vessels; and the annual Bridge-to-Bridge Run in October, one of the favorite events in jog-crazy San Francisco.

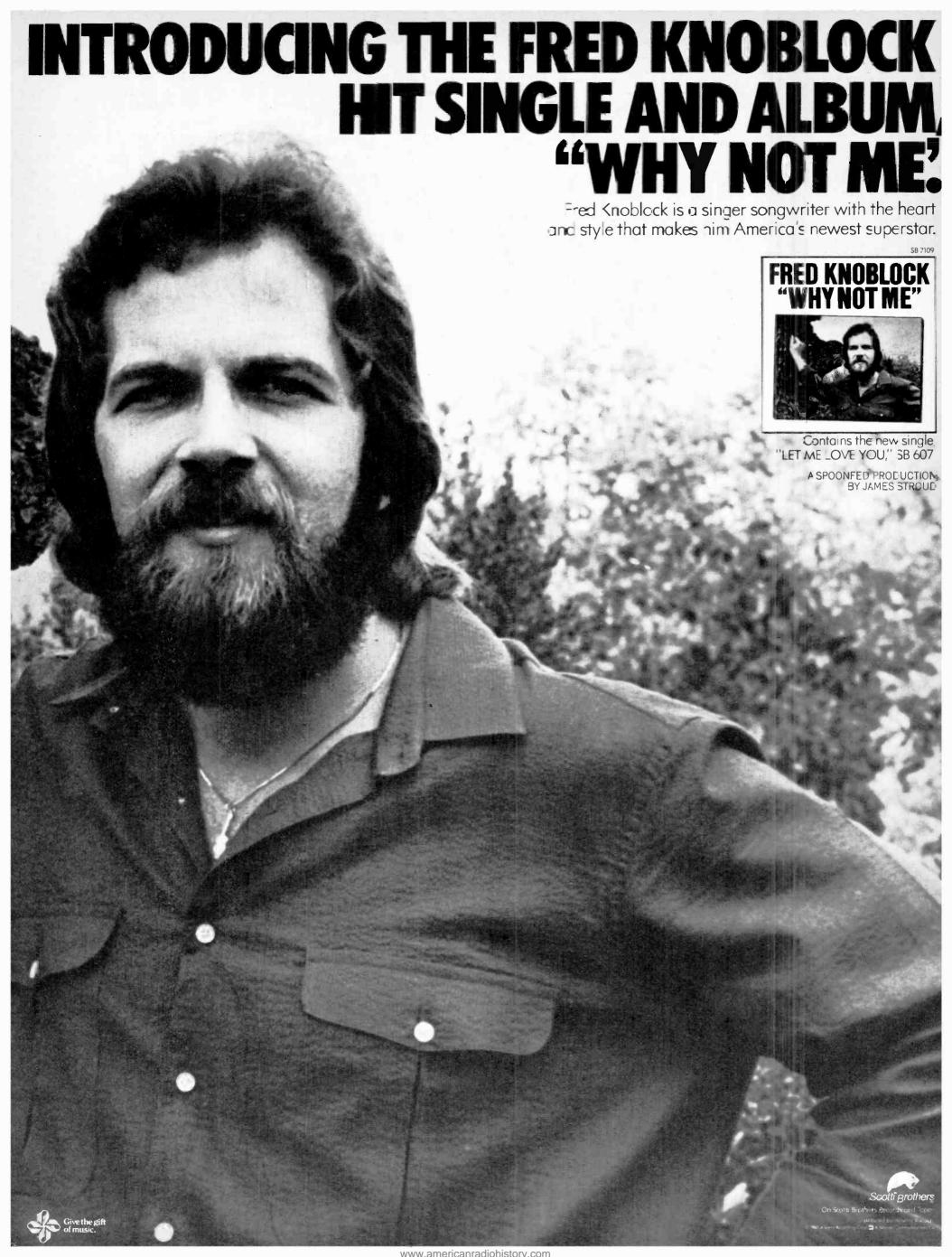
It was, as a local writer pointed out, "a daring and expensive deci-



Bill Dwyer: Working on a strong image.

sion to place two highly paid personalities like Dill and Cleary into the same time slot." But Dwyer says the response has been excellent "and we

(Continued on page 30)



### Vox Jox

• Continued from page 22

team Aug. 24 that defeated a team of Journey and their roadies 15 to 14. Dave Thompson, the midday jock, batted in the winning run and Dude Walker, morning drive man was the starting pitcher. Uncle Johnny, who handles the 6 to 10 p.m. slot, did a play-by-play live remote of the

Bobby O'Jay and John Silver have joined the on-air staff of WVON-AM Chicago. Both move over from the competition, WBMX-FM Chicago. O'Jay will take over the morning slot from 5:30 to 10 a.m. and Silver will do a midday show from 10 a.m. to 3 p.m. Steve Gunn moves to the 3 to 8 p.m. slot.

Kevin Fennessy is the new program director of Pittsburgh's WFFM97. He was formerly p.d. of pop adult WRKA-AM in Louisville.

Tom Teuber has joined Metromedia's WMET-FM Chicago as program director. He comes from Taft's WLVQ-FM Columbus, where he took the station from a beautiful music into an AOR format. He has been at WLVQ for three and a half years.

CJFM-FM (FM-96) Montreal morning man Mark Burns is the host for the Labor Day Jerry Lewis Muscular Dystrophy Telethon live from Montreal. . . . KLIX-AM Twin Falls, Idaho, DJ Dennis Conrad has been named best radio personality by the Idaho State Broadcasters Assn. Music director Carl Raida's "Top 100 Country Hits Of The '70s" was Country Hits Of The '70s' named best entertaimment program.

### **Bubbling Under The** HOT 100

- 101-TURNING JAPANESE, The Vapors, United
- 102-YOU MAY BE RIGHT, The Chipmunks, Ex-
- 103-THE REST OF THE NIGHT, Clif Newton, Scotti Bros. 602 (Atlantic)
- 104-EVEN THE SCORE, Toronto, A&M 2255 105-GIVIN' IT ALL, Player, Casablanca 2295
- 106-I BELIEVE IN YOU, Don Williams, MCA
- 107-ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO) 108—**HOW GLAD I AM, Joyce Cobb,** Cream 8040
- 109-THE TRAVELER, Chris De Burgh, A&M
- 110-LONG SHOT, Henry Paul Band, Atlantic

### **Bubbling Under The** Top LPs

- 201-EUMIR DEODATO, Night Cruiser, Warner Bros. BSK 3467
- 202-CHEVY CHASE, Chevy Chase, Arista AL
- 203-MICHAEL JOHNSON, You Can Call Me Blue, EMI-America SW-17035 204-THE KINKS, Second Time Around, RCA
- 205-ROBERT JOHN, Back On The Street, EMI-
- America SW-17027 206-HAZEL O'CONNOR, Breaking Glass, A&M
- SP-4820 207-YELLOW MAGIC ORCHESTRA, Multiples,
- A&M SP 4813 208-IRON CITY HOUSEROCKERS, Have A Good
- Time, MCA MCA-5111 209-LOVE AFFAIR, Love Affair, Radio Records
- 210-THE RECORDS, Crashes, Virgin VA 13140

### Mike Harrison\_\_\_ The Widening Mainstream

I was discussing the present state of radio the other day with a leading corporate executive who's a veteran of the scene.

"I hate to admit this," he said. "but, when I was first starting out as a top 40 rock jock, Benny Goodman was more contemporary, in terms of actual years, than the Beatles are in relationship to today.

We proceeded to discuss the merits (or lack thereof) of programming the Beatles within the context of the popular AOR-derivative format that is presently referred



to within programing circles as "rock 'n' roll radio" (also known as "modal rock" in a somewhat more extreme

The Beatles question is but one of seemingly endless ironies facing radio programmers as the mainstream of contemporary musical tastes widens and mother-rock keeps giving birth to yet more blends and variations, each with a different level of demographic (or psychographic)

"It depends upon your target demo," some programmers would be quick to offer in response to the Beatles question. "What are you going for, 18 to 24 or 25 to 34, males or females?"

Other programmers would counter, "Aren't the Beatles universal; aren't they still popular with any-

Then, everybody shakes their heads. And, everybody wonders.

"Well, I know some of the kids next door, real typical kids, and they tell me they love the Beatles. They know every song.

"Maybe so, but they're not like the kids in my apartment building who are pretty typical, too. I was talking with some the other day and not one could name any of the individual Beatles.

Debates like this can go on for hours and they do. While radio programmers spent a good part of the past decade arguing over the conflicting philosophies of the '60s and '70s, the '80s just seemed to sneak up out of nowhere, bringing an entirely new game plan, with new obstacles and new rewards.

At present, contemporary music radio is shifting from the era of fractionalization to a new era of geometrically accelerated superfractionalization.

In his latest best seller, "The Third Wave," Alvin "Future Shock" Toffler describes what he calls the "demassified" media, citing the decline in public usage of just about all socalled mass-appeal mediums in print and broadcasting with an increase, on the other hand, in the use of specialized lines of input.

Thus, says Toffler, the presentday fractionalization of the media is a natural process and will continue to accelerate. He seems to be right.

As a result, programming a contemporary music-oriented radio station in 1980 can be compared to navigating a media row boat across a stormy ocean raging with turbulent changes especially when compared to some of the legendary rock and MOR giants of the late '50s/early-'60s, which could aptly be described. in turn, as media ocean liners floating across a placid lake with their 20. 30 and 40 shares.

As we enter the electronic age,

that extremely nebulous concept that we habitually refer to as "the masses" is becoming media-decentralized.

When the masses are huddled, it's much easier to be "mass-appeal." Then the masses are unhuddled, it becomes much more difficult to appeal to people as collective units. That's what radio faces today

In the recent-but-old days, a movement would start out as underground and then work its way into a larger, mainstream standing. Today, however, movements start out as underground entities and stay that way. The widening mainstream is marked, on close inspection, by a seemingly infinite number of "undergrounds" with the major question facing programmers no longer being, is it going to make it to the big time, but, rather, is it compatible with other movements?

Last weekend in the Los Angeles Times, rock critic Robert Hilburn wrote a fascinating cover story focusing upon a teenager's disappointment when he arrived at the recent Heatwave Festival in Canada (billed as the "Woodstock" of punk/new wave) and heard a Pink Floyd album being played over the festival sound system. In disbelief, he went over to the man running the system and convinced him to play a Clash tape. But that didn't remedy his disappointment-most of the fans at the event were "hippies" (as indicated primarily by their attire) and not "punks." This is another example of the blurry cultural battle lines of our

There are now as many "types" of rock fans as there are "genres" of rock and it gets even more complex when you consider the virtually infinite combinations that make up a spectrum of "crossover fans"-that atypical consumer often overlooked in media campaigns because they

don't fit into neat and conveniently discernible stereotypes.

The jazzz (pronounced "triple-z-jazzz"—a liberally knit spectrum of commercial jazz-related music that many programmers are finding compatible with mainstream rock) discussed here last week is but one of numerous mutant (but good) musical forms that are sprouting from the weary seams of the aging music/radio establishment.

People are culture-hopping like crazy. We are in the age of the urban cowboy, the country slicker, the bicoastal housewife and the Iranian student.

While research-oriented AOR programmers wonder whether the "Urban Cowboy" album is selling well because of its rock content or because of its country content (or a combination of both), country programmers wonder exactly the same thing from their perspective on the other side of the widening mainstream.

As time rushes by, astute radio programmers are finding themselves practitioners of the science of specialization balanced by the art of synthesis. The object of the game is to find the specialty and make it relatable beyond its own borders. No easy task. If you become too specialized, you narrow yourself into nonexistence. If you become too universal, you evaporate into nonexistence.

In some markets, there are so many stations competing for their share of the music audience pie that fine tuning for image identification can become a process requiring surgical precision.

I've mentioned stations in some markets where the difference between a so-called AOR approach and a so-called top 40 posture is simply whether or not they're playing "Magic" by Olivia Newton-John.

### Clocks Are Out, Instinct Is In

Continued from page 18

Francisco fielded a question on oldies with this response: "There are No. I songs that are not consistent with our format," Smith says. "But others certainly qualify, depending on your audiences' taste." He notes that when he was programming in the Carolinas "Sixty Minute Man" was a favorite oldie. "It was a big hit there, but elsewhere, no." he recalls.

Strict rotation is an outmoded concept, the panel implied. "Who is to say when someone tunes in or tunes out?" Owens says.

The only criterion for oldies play is that it's better to come out of the news with an old disk than a new or recurrent hit, it was decided.

'Perceptions are higher coming out of the news," Halyburton adds.

Charts are important in picking new adds, the panel agreed, unless the song isn't suited to your format. Says Bickel: "A national overview of the charts is important in small markets.

"Maybe it's because we are getting better at our jobs and earning more trust from our managers, Smith says in explaining why programmers are relying more on their 'gut feelings" than in previous

### KNBR-AM 'MOR Personality'

• Continued from page 28

are just beginning to see the real fruits of our labors.

Music at KNBR, says program director Ron Reynolds (who, like Dwyer, has been with the station five years) is characterized by "a familiar hit sound. We're not big risk-takers. If we do take a risk then we'll generally come right back into the comfort zone. For instance, we'll play Billy Joel's 'It's Still Rock And Roll To Me' but not in the morning and not heavily. We played 'Tusk,' but not too heavily.'

Reynolds says that KNBR maintains a playlist of current records numbering 30-40 titles, mixed in with 40-60 oldies on a 50-50 basis. All the music is pre-sequenced.

Reynolds also notes that "the change at KSFO gives us the chance now to get more of a music audience. In the past our emphasis has been on 25-49. Now we've made a subtle shift up to 25-54. We're very protective of our over-35 audience

Despite this, and despite the fact that Dwyer says "people don't come to us primarily for our music," KNBR is refreshingly broad and creative in its musical selections.

One can turn on KNBR, for instance, and hear such AOR tracks as Steely Dan's "Reeling In The Years" or, more currently. Bob Seger's "Fire Lake." A typical half-hour of programming includes Paul McCartney's "Band On The Run," Elton John's "Little Jeannie," "I Just Can't Help Believing" by B.J. Thomas, "Jo Jo" by Boz Scaggs, "The Right Time Of The Night" by Jennifer Warnes, and "Do You Believe in Magic" by the Lovin' Spoonful.

The jocks are provided with programming sheets that contain a title strip for each selection. The title strip includes a notation on tempo; timing of song, with notation on length of fade; title of album the tune is taken from: and, in the case of oldies, a notation on month and year when the song reached its peak of popularity.

### New On The Charts



**JOHNNY VAN ZANT BAND** "No More Dirty Deals"— 🏚

Van Zant is a revered name within rock institutions, especially among Southern rock factions. Lynyrd Skynyrd, at the vanguard of Southern boogie bands, was steered by the late Ronnie Van Zant, and younger brother Donnie is storming a similar trail with .38 Special.

Twenty-year-old Johnny bows on Polydor with this album, comprised mostly of original tunes, which was produced by Al Kooper. Besides Van Zant, the material was copenned by guitarists Eric Leif-Lundgren, Robbie Gay and

Making the rounds along the Jacksonville bar circuits with Gay and drummer Robbie Morris, Van Zant named the band Austin Nichols when it organized five years ago. Acting on the advice of brother Ronnie. Van Zant completed the present day line-up with the recruitment of bassist Danny Clausman and Leif-Lundgren from a local bar band, 86 proof.

Johnny Van Zant Band will be the opening act for the upcoming Outlaws/ Foghat tour, which will travel across the nation starting Oct. 1.
The band's manager is George Cappellini of High Tide Management in

Roswell, Ga., (404) 998-8733. In New York, the booking agent is Marsha Vlasic of American Talent International, (212) 977-2300.

### Radio Programming

### Jingles An Art At **Tuesday Productions**

SAN DIEGO-With most contemporary music stations essentially programming the same records, a station must rely on alternative methods of selling itself and its im-

Tuesday Productions here, one of the largest national producers of radio and television jingles, supplies such image builders in the form of customized jingles.

In Los Angeles, the firm's jingles can be heard on KHJ-AM, KFI-AM, KNX-FM and KDAY-AM. According to Bo Donovan, vice president of Tuesday Productions' broadcast division, Arbitron research shows the company's jingles programmed on six of the top 10 contemporary stations including CKLW-AM in Detroit, KHJ-AM in Los Angeles, KFI-AM, Los Angeles; WOWO-AM, Ft. Wayne, Ind.; WLS-AM, Chicago; and WFIL-AM in Philadelphia.

Donovan notes that jingles serve a dual purpose. Firstly, the short jingles, ranging from two to six seconds in length, "help deliver a sound while selling itself. They're short, simple and melodic."

### **Orange Plans** To Syndicate **Sinatra Show**

PHILADELPHIA-Banks Broadcasting Co., which operates WWDB-FM here, has formed Orange Productions to syndicate the station's only music show, Sid Mark's "Friday With Frank." The format of playing only Frank Sinatra records is entering its 25th year on radio.

While the station is now all call-in and talk. Mark's "Friday With Frank" and a later developed "Sunday With Sinatra" has remained on the program schedule in spite of many format changes during the past quarter of a century. Banks also owns and operates companion WHAT-AM.

The "Friday With Frank" package has already been sold to KGIL-AM in Los Angeles, and to WJAR-AM in Providence, R.I., and negotiations are taking place with other stations around the country.

The specially packaged program not only features the music of Sinatra, past and present, but also special guest interviews with music names ranging from Beverly Sills and Rod McKuen to Harry James and Steve Lawrence.

In addition to his WWDB-FM show here. Mark has customized the music of Sinatra for WYNY-FM in New York, and travels to the NBCowned and operated station for a live three-hour broadcast every Saturday night.

Orange Productions is also pre-paring an additional package for syndication, called "The Music Machine," currently heard on WWDB for an hour every Sunday at 2 p.m., the only day the station plays music instead of all talk.

This show features Tony Bennett. Vic Damone, Mel Torme and other jazz and MOR performances, seldom heard on the AM-FM band. Mark, who was basically a jazz deejay at the station, began his Sinatra fling by accident. While filling in for a late night DJ, Mark asked listeners for their preferences-an hour of Miles Davis or Frank Sinatra. The rest is radio history.

However, because of their length, Donovan points out that they don't have the ability to sell an image. "They're almost subliminal," he You can sell the call letters but you can't tell the listener what the station plays. They're up against Budweiser spots and all other musical programming.'

The kind of jingles used to sell and create an image, says Donovan, takes longer to create and also run anywhere from 45-65 seconds. "They're written and arranged in a style that is intermeshed with the music the station plays. They address themselves to the listener's life-

style.
"We paint a picture of the listener or station and develop it. Everyone thinks of them as songs except they are shorter and have call letters."

Donovan says that on many occasions, the jingles are so musically appealing that requests often come in. "It's then that you know you've sold the station.'

Before creating a jingle, Donovan and his staff listen to station air checks, work with research and management people, study ratings and the kind of music the station plays and basically know the station

as best as possible.

All jingles are produced in-house. Everything is laid out in five days. The cost for an original jingle is anywhere from \$1,800-\$4,000. They are then licensed to the station for a set

Donovan says the technical process of putting together a jingle is the same as for a recording. "You need a good initial concept, a good lyric.

melody and arrangement."

Tuesday employs a creative staff of about 25. most of whom are writers, producers and arrangers with studio players hired to perform.

When Tuesday Productions was formed nearly four years ago, Donovan, a former program director and disk jockey, says that jingles were looked upon "apathetically."

"The previous approach to them was from a sound standpoint. Our approach is from a marketing and advertising standpoint.

"Program directors are more analytical and look at jingles from the viewpoint of what they can do for them. They've stopped listening for mere reaction value to more of image value.

Tuesday Productions is reportedly the largest producer of television promotional music and running a close second to TM Productions in Dallas in production of radio jingles. It has about 600 broadcasting clients in the U.S., Canada and Australia. That total includes about 300-350 radio stations and an additional 350

### Chicago WJKL-FM **Trying Format Shift**

CHICAGO-WJKL-FM's shift toward a more mainstream appeal automated format is being consulted by Dave Scott of Century 21 in Dallas. The station's progressive format was dropped in late July.

Says station manager Rick Jakle: "We're not playing as much new, obscure music. What we've done is taken a progressive format and made it more mass appeal."

Jakle adds that jazz, reggae, new wave and acoustic music format elements will be retained through regularly scheduled specialty programs aired live on Friday, Saturday and Sunday.



BREAKFAST PARTY—Atlantic Records Foreigner members sign autographs and answer questions for 400 fans which CHED-FM, Edmonton, had at a breakfast. From the left: Rick Nelson, Foreigner's road manager; Ian McDonald; Lou Gramm and Dennis Elliott.

### KBLX-FM In Bay Area Succeeds Without 'Label'

BERKELEY - KBLX-FM, the new Inner City Broadcasting outlet here, is beginning to turn heads in the San Francisco area with a brand of programming that mixes a wide range of generally "mellow" musical tastes into a tightly formatted general market approach. And, according to program director Beverly Mire, it could become the progressive radio of the 1980s.

"I don't think there's another format like this in the country," says Mire, a quietly passionate spokes-woman who came to KBLX after six years in Boston (at WCOZ-FM and WBZ-FM) and eight months with Inner City's WBLS-FM in New

"I refuse to label what we're doing here," she says. "Simply because we're black-owned, record companies insist on comparing us to other local black stations like KDIA-AM and KSOL-AM. But we are not a black station. We're a people station. Sure, we play Lonnie Liston Smith and George Duke and Marvin Gaye. But we also just added two tracks from the new Eddie Money record, a reggae track and a ballad that both fit right in. We've played songs by Rachel Sweet and Kenny Loggins and the Bee Gees and Barry Manilow and Linda Ronstadt. We'll

play anything that fits.
"If I were forced to compare us, if my back were really against the wall, I'd compare us to progressive radio. But progressive radio, as the term is understood now, is dying. There's nothing happening there. But I would compare our concept to progressive radio as it was pioneered in the '60s. I think maybe we're the pioneers of the '80s."

Whatever the terms that might apply, there is no doubt that KBLX is

steadily gaining listeners from all over the Bay Area.
"In the April-May Arbitron," notes Mire, "we had a 3.6 share in the 18-34 listeners, and overall we had a 1.8, up from a 1.4 in the previous book. I think those figures are pretty good, considering that when we took the station over we didn't even show up. Right now we're in the top 20 of 45 local FM's and we're building steadily."

Mediatrend figures bear this out. In the January Mediatrend KBLX did not get on the board, but in February it came in at 2.2 and by June was up to 2.5.

Inner City took over the station in March 1979; previously it had operated as KRE-AM and FM and was owned by Horizon Broadcasting, part of the Chet Huntley estate.

The entrance by Inner City into the San Francisco market was part of a general expansion for the chain which saw it acquire stations in Detroit (WLBS-FM), Los Angeles (KUTE-FM and KGFJ-AM) and Berkeley within a six-month period to go with its New York stations WBLS-FM and WLIB-AM.

When Inner City came in, both the AM and FM sides of KRE were broadcasting pure contemporary jazz, with the stations simulcast during drive times.

Hal Jackson, vice president of Inner City, explains they decided to maintain KRE-AM as a jazz/community oriented station with little change in format, "but we fine-tuned KRE-FM down to the most commercial stuff we had to get what we decided to call KBLX.

"A lot of people were waiting for us to go New York disco but we didn't," he explains. "We laid back on the disco and simply started adding what we thought were the right things. We found that we could add reggae or Latin or even the Bee Gees and Barry Manilow and people would accept it.

"We found we could mix a Barbra Streisand tune with a Donna Summer tune and back it up with a nice jazz instrumental and it would work. It's the mix. Everything here depends on the mix.'

Mire elaborates on the internal industry problems caused by this ap-

"The record companies seem determined to put you on either their black list or their pop list. That frustrates me no end. They are saying, 'Play this, play that,' because that's their priority. But I want to get down to the business of playing music.

"I say, 'Can't I have the opportunity to listen for myself? Won't you do that for me?' Because there might be something on the Rachel Sweet record I like. There might be a Kenny Loggins song I'll add.

"I heard 'This Is It' at a friend's house, and that's when I added it. I wasn't serviced with it. And that song became a hit on black radio.

"I'm at the point where I'll beg for stuff. My feeling is, 'Why can't I want everyone to listen to us? You know, people don't have to automatically hate Barry Manilow. You can add a Manilow tune, and if it's the right one, if it's worked in there right, people are not going to get mad about it.

"Most of all I want it to be known and understood that we're a general market station.'

Because of her experience on the East Coast Mire seems particularly aware of the love of music in the Bay Area. "I really can't believe the level of appreciation here. People here really listen. They know exactly what you're playing and exactly what they're hearing. And if they don't know they call and ask, 'What was that and where can I buy it?' That never happened nearly so much in Boston and New York. I think we're helping to sell a lot of records."

Mire says KBLX plays mostly album cuts from a list that generally runs from 85 to 95 titles each week The station adds about five LPs per

"We try to add at least two cuts. but no more than three. We play two oldies per hour and that's all. People like oldies but they don't want them that often. That's one of the best things about this station. It's completely contemporary. Except for those two songs you hear nothing in the hour that's more than a year old.
"We're trying to appeal to grown

up people, people who like to hear a hit but who don't want to hear it every 90 minutes. We'll touch the same artist about once every five or six hours; any one album might get played four times a day.'

Mire and Jackson agree that "we want to keep KBLX real clean, music all the time," while utilizing KRE as the community outlet.
"Even without the ratings," says

Mire. "KRE has a rabid following, and it can gamble more. It can go into a community center and do a four-hour remote, and its listeners

'For example, KRE recently drew 4,000 persons to an event at an Oakland city park, where it presented five bands selected from hundreds of local tapes it had solicited and auditioned. It drew 4,000 with no outside promotion at all."

KBLX also benefits from a new

transmitter at Mt. San Bruno south of San Francisco.

"One of the things we found out when we came in was that most of the old KRE signal was going right out to sea. So we raised the trans-mitter, directed it into land, and now we have good coverage as far as San Jose and Sacramento.'

The daily schedule at KBLX features Tony King, 6 a.m.-10 a.m.; Talaya, 10 a.m.-2 p.m.; Clifford Brown Jr., 2 p.m.-6 p.m.; Leslie Stovall, 6 p.m.-10 p.m.; Sylvester Jackson, 10 p.m.-2 a.m.; and Al Glenn, 2 a.m.-6 a.m. Frank Haye is general manager for both KRE and KBLX.

**Talent** 

'PUNK-FUNK'

### James Shows a New Approach

By CARY DARLING

LOS ANGELES—"I'm not a great singer," admits Rick James, the selfprofessed creator of "punk-funk." Such a candid comment is unusual in that James has been a consistent hitmaker for the past three years.

His first three Motown albums, "Come Get It," "Bustin' Out Of L Seven" and "Fire It Up" achieved considerable pop and r&b success. His latest effort, "Garden Of Love," is on its way to doing as well. His funkified vocals have been a big part of his appeal.

"Marvin Gaye and Stevie Wonder are great singers," he says. "I have my own style and get my point across.'

His point is "punk-funk," the freewheeling blend of r&b-oriented funk and rock 'n' roll. "I wanted to have a different approach to black music. This doesn't back me in a corner-it allows me to step into new di-

James doesn't worry that American audiences white or black, will be put off by the spiky headed connotations of the word "punk." "It's like with anything." he says. "Some people get into it right away and others have to ease into it."

The latest album features less of the earthy punk-funk flavor James' fans had come to expect. "This is a

concept LP dealing with summer. It's a softer time of the year. Things will get hot again in the winter," he

Of course, some might consider Parliament-Funkadelic mastermind George Clinton to be the founder of "punk-funk," but James sees few similarities. "George is more of a conceptual artist," observes James. "I think I'm more of a lyricist and

Neither does James see any connection between his success and the concurrent rise in the popularity of 1960s-styled funk of James Brown and James White and the Blacks. "I'm rediscovering 1960s soul myself. People get tired of one thing and resort to yesteryear. Everything is so confused musically," he comments.

Through all the confusion, James seemed to appear suddenly in 1978 with the hit single "You And I" and album "Come Get It." However. Buffalo, N.Y.-reared James has a musical history going back to the late 1960s. Across the border in Toronto, James put together the Mynah Birds, which included Neil Young.

After the Mynah Birds disintegrated, James became a staff writer

for Motown. Even though he penned tunes for such artists as the Spinners and Johnnie Taylor, he always wanted to sing his lyrics. "Every writer is a frustrated singer," he

"I like controlling my product," offers James as to why he produces himself, in addition to playing guitar, bass, percussion and keyboards. He has produced Teena Marie and the Stone City Band (his backup band) and is currently producing the Mary Jane Band. Latter is his female backing band which used to be called the Colored Girls.

For all the flashy razzle-dazzle James' albums and album graphics suggest, the singer remains a contented resident of Buffalo who has no intention of leaving. "I'm close to my family there. The group lives there and it keeps my head into reality," he explains.

James has had a significant amount of crossover but he frankly admits he would like more. He also keeps up with how well his songs are doing. "You haven't completely crossed over until you're reached No. I on the pop and r&b charts." he says. "Every artist is concerned with how his songs are doing. Any artist who says differently is lying."



PARK VISIT-Epic artists Ellen Foley and Mick Jones of the Clash visit Mick Ronson and Ian Hunter backstage after Hunter and Ronson's performance at Central Park in New York. Seen, from left: Ronson, Foley, Jones, and Hunter.

### **Tight Economy Ironically Benefits Concord Pavilion**

CONCORD, Calif.-Tightened economic conditions are working to the advantage of some local venues, such as the 8,000-capacity Concord Pavilion here.

"In past years," says general manager John Toffoli Jr., "many of our patrons might have gone off to Las Vegas or Lake Tahoe. Now they're staying closer to home and if they have entertainment dollars to spend,

they'll spend them here."

Toffoli projects a total of at least 85 events at the Pavilion by season's end in October, compared to 55 in the previous year. He adds that he's hopeful that season gross revenues will match or possibly exceed the previous Pavilion high of \$1.7 mil-

Two record-breaking series of engagements in mid-July and mid-August helped propel the Pavilion to this lucrative point. An August 18-20 Barry Manilow

engagement, which sold out three months in advance with the top ticket price scaled at \$16.50, produced an unprecedented three-day gross of \$300,000 for the facility.

This followed on the heels of the July 17-20 period when two sold-out concerts by the Blues Brothers, a sellout by the Marshall Tucker Band, and a near-sellout Harry Chapin/Arlo Guthrie bill produced a then-record gross of \$266,965. A principal reason that Toffoli

cites for this year's success is the work of the Nederlander Organiza-

tion, which has an exclusive booking contract for Pavilion events. The shows are then promoted and produced in house by the City of Concord, which employs the Pavilion staff. Nederlander first gained this exclusive for the 1979 season, provoking a storm of protest from other bookers, notably Bill Graham, who had brought many acts to Concord prior to the pact.

"Having had the experience of working with Nederlander for one year and being able this year to give them some time in front of the season has been crucial to this year's success," notes Toffoli. "Our number of shows is up about 40% and we have had much stronger acts.

The Pavilion this season has hosted other top-drawer pop and rock acts like the Osmonds, Engelbert Humperdinck, Teddy Pendergrass, Kenny Loggins, the Spinners, Alice Cooper, Gordon Lightfoot, the O'Jays, Smokey Robinson, Hall & Oates, and an August 26-27 teaming of Heart with Robert Palmer.

Also this season the Pavilion hosted the 12th annual Concord Jazz Festival Aug. 8-10 featuring George Shearing, Cal Tjader, the L.A. Four and the Concord Jazz All-Stars. The Aug. 21-22 weekend brought in more jazz with Chick Corea and Gary Burton teaming on the first night and Count Basie and Sarah Vaughan on the second.

JACK McDONOUGH

### BILL GRAHAM His Management Division Enters 4 Artists On Market In 6 Weeks

By JACK McDONOUGH

SAN FRANCISCO-Bill Graham Productions, the management division of Bill Graham Enterprises, has entered perhaps its most challenging period, with albums by four of its five clients hitting the market

within roughly a six-week period.

Eddie Money's "Playing For
Keeps" was first to ship, followed
by "Swing Of Delight," a solo work from Devadip Carlos Santana. "Gamma 2," the second album by Gamma featuring Ronnie Mon-trose, was issued in late August, just ahead of Van Morrison's "Common One," produced by Morrison and Henry Lewy.

An album by Graham's fifth management client, the Best, is set for January.

Graham and previous client Bobby Bare dissolved their association, says Graham's vice president Nick Clainos, because of problems created by the distance between

Nashville and San Francisco. All five current clients are San Francisco-based.

The Santana band recently returned from a five-week European tour where it reportedly played to 325,000 fans in 12 countries. A series of American dates is now ongoing. Santana plans a band album for January release.

"Santana," Graham says, "is in a wonderful period of his life and is expanding in all directions. One weekend he sits in at Cinco de Mayo with Eddie Palmieri and Willie Colon, then he turns around to work on this new jazz fusion album. He has finally accepted his role as a truly international artist."

As for Eddie Money, Clainos says: "We've decided that this is the time to try the jump to headline status with Eddie. People say, 'Work the record, wait until the industry picks up and then make the jump.

But the state of the industry doesn't have to be an obstacle to something that's ready to happen on its own.

"Eddie is on precisely the same game plan we laid out 1½ years ago," says Mick Bridgen, in charge of touring for Graham acts. "We decided to get him to Europe and Japan one more time and then get him off the road, because he had been on the road constantly from the time the first record hit.

"Van Morrison brings another aspect of management into play," says Clainos, "Van has never played the game in terms of standard career marketing techniques. He wants to be happy with his music. Period. Our job, without compromising the individual, is to help increase the number of his fans.

Graham, Mick Brigden, Arnie Pustilnik and Jerry Pompili are setting live performances for the artists and will be with the acts on the road, following the Graham policy of staying in close contact with all live performance situations.

In addition, Ray Etzler works exclusively with Santana. Connie Jester specializes in tour publicity and radio contacts, augmenting CBS, Warner Bros. and Elektra with compatible support work.

### **Tarrytown Theatre** Gets a New Breath

Premiere Theatre in Tarrytown, N.Y., which was supposed to close this month after Dick Clark announced his withdrawal from the troubled venue, has gotten a new lease on life following some success-

open indefinitely, says Tim Tormey, general manager of the venue, citing community pressure and the revenues earned from the closed circuit showing of the Duran-Leonard box-(Continued on page 34)

NEW YORK-The Westchester ful presentations.
The 3.574-seat theatre will remain

### Philly Crowd Management Tackled By SpectaGuard

PHILADELPHIA-With security problems one of the major concerns at rock concerts, interest has been generated in the establishment here of SpectaGuard, the area's first firm to specialize in crowd management, security and ushering services for entertainment events.

The newest company to emerge under the expanding Spectacor banner. SpectaGuard is headed by Jay T. Snider, president; Stephen E. Flynn II, executive vice president; and Terrence P. McKinney. Both Flynn and McKinney are former Secret Service agents.

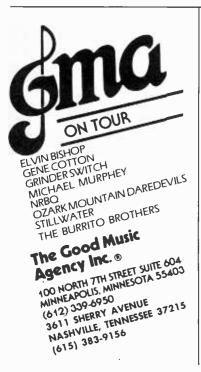
Snider opines that SpectaGuard is 'a natural outgrowth of what we have successfully accomplished at the Spectrum while providing event

security for millions of customers over the past year.'

The Spectrum, the 19,500-seat entertainment and sports arena here, is also a member of the Spectacor family, along with PRISM, regional pay TV network; the Philadelphia Flyers and Maine Mariners, pro hockey teams; and Ovations, a restaurant at the Spectrum.

In addition to the Spectrum, SpectaGuard is already providing its services for all the concerts promoted by Electric Factory Concerts at the Mann Music Center here.

During the past four years Snider has been active in all phases of the Spectrum's operations, including security, ushering, finance, marketing and building operations.



GLOSSY Photos	22½c EACH IN 1000 LOTS
000 POSTCARDS	\$125.00
100 8×10	\$28.95
CUSTOM COLOR PRINTS	\$98 per 100
COLOR LITHO	\$295 per 1000
COLOR	\$220 per 3000
MOUNTED 20": NLARGEMENTS \$25.	(30" 30"X40" 00 \$35.00
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### THE STATLER BROTHERS HAVE **EVERYONE CAUGHT UP IN "CHARLOTTE'S WEB!"**



ALBUM 15

The Statler Brothers are famous for spinning out giant hits. But with the fantastic leaps and bullet-riddled chart numbers for their huge smash, "Charlotte's Web" and their new album, "10th Anniversary," this could be their higgest ever be their biggest ever.

THE STATLER BROTHERS "10TH ANNIVERSARY" FEATURING "CHARLOTTE'S WEB." ON MERCURY **RECORDS AND TAPES.** 





### 'Skunk' Reverses Usual Musician Career Switch

LOS ANGELES-Jeffrey "Skunk" Baxter, former guitarist with the Doobie Brothers and Steely Dan, prefers a career divorced from top group associations in order to develop his other talents.

Baxter, who is already immersed in a prolific career of session work and independent producing, calls the move a "reversal of the standard pattern" of a musician's growth, which is usually a graduation from session player to group member.

"I find that without the security of being in a band," says Baxter, a Doobie Brother for four years, "I'm a more disciplined, flexible musician because I can experiment in all areas of music. Lalso work better without the cradle of security.

"If you don't take advantage of all your abilities," the 31-year-old Baxter philosophizes, "they'll atrophy." Explaining why he decided to go

independent last year just as the Doobies embraced superstardom, he says, "It made sense to leave while I was hot. A bullet is only as fast as the charge behind it."

Baxter, who scored his most memorable session spot on Donna Summer's Grammy-winning "Hot Stuff," complains of the "pressures heaped on a successful band.

"The group is too aware," he says, "of the bottomline being profit.

"The members run the risk of becoming isolated, frustrated, and insecure in a supergroup situation. It's ugly when insecurity manifests itself in the music and personalities of the band," he says, adding, "Inter-relationships can get polarized."

Baxter, who doubled as a session player during his Steely Dan days from 1972-'75, has guested on the albums of such varied artists as Barbra Streisand, Linda Ronstadt, Elton John, Peter Frampton, the Spinners, Carly Simon, Dolly Parton, Glen Campbell and Burton Cummings.

The independence of a session player is just one of the lures that drew Baxter to freelance work. He also feels he is polishing up his musicianship. "When you're a studio musician, you're there solely on your ability, so you can't help but improve. There's no room for egos.

Financially, Baxter's steady flow of work makes for a sound career and he enjoys the absence of touring. "I've always found that session work helps me unscramble my brains from the road."

When Baxter gets the yen to play live, he heads down to Doug Weston's Troubadour for impromptu appearances with the local L.A. outfit Billy & the Beaters.

Baxter has sporadically stepped behind the glass since his first production job three years ago on the first album by CBS' Paul Bliss Band.

He's since taken charge of the latest albums by Nazareth and Livingston Taylor. In October, he plans to work again with Nazareth. He also has production plans involving Ron Wood, guitarist/songwriter Eric Jonson and budding rock band

Sneaker.
Baxter is also devoting more time to the building and renovating of guitars-a passion he's nurtured since the early '60s when he worked in a guitar shop in New York. It was in those teen years, Baxter recalls, that his zeal for guitar playing and construction took root, and hence his 15-year love affair with the instrument.

Baxter's latest enterprise is the development of the guitar synthesizer, a newfangled keyboard instrument. for increased commercial use. Working in conjunction with the Roland Corp., a Los Angeles-based firm pioneering the guitar/synthesizer cross product. Baxter hauled in one of the instruments for tracking on the title cut of Donna Summer's "Bad Girls" LP.

Baxter, presently without any label affiliations, doesn't perceive one role as more important than the other at this point, though he does concede that he "plays guitar best."

Joining a band in the future is a possibility, he says, "if the chemistry

Songwriting is the only area Baxter has yet to develop, and he responds to the void with an enthusiastic. "That's next."

### **Toronto Site Of Youth Exposition**

LOS ANGELES-The Don E. Branker Organization and Mellow-Mania Productions will coproduce AT-1, a youth culture exposition to be held in the Toronto area next summer, reports Ron Ossea, executive producer of the Toronto-based Mellow Mania.

AT-1, which has been in the planning stages for more than two years. will spotlight the youth culture. More than 100 acres have been set aside for corporations to present exhibits of products geared toward youth. Negotiations are underway for television, feature film and record projects pertaining to the event.

Branker produced Cal Jams I and II and hosted ABC-TV's "In Con-



Billboard photo by Richard Schulman

WINTER VISIT-Johnny Winter joins Son Seals onstage at the '80s club in New York during a recent performance by Seals.

### **Banner Season At** Artpark In Buffalo

By HANFORD SEARL

BUFFALO-Emphasizing low ticket costs and a varied musical program, the nearby state-subsidized Artpark project is completing its sixth and reportedly most successful

The 200-acre park, complete with a 4,000-capacity theatre, has again featured opera, dance and musical productions as well as its fourth annual jazz festival.

Situated 35 miles north of Buffalo, Artpark presented Sarah Vaughan with the Rochester Philharmonic, the Preservation Hall Jazz Band and the Buffalo Philharmonic. among others.

This year's jazz festival is scheduled to showcase Oscar Peterson and Joe Pass, Helen Humes, the Heath Brothers Quintet, Mongo Santa-maria and Betty Carter with Art Blakey.

Previous jazz artists have included the Duke Ellington Band, Dizzy Gillespie and Clark Terry.

According to executive director David Midland, the lower cost tickets, priced from \$3 lawn seating to \$6 inside, has attracted the best attendance yet to the facility.

About two-thirds of Artpark's

\$2.6 million operating budget is underwritten by the state legislature. while 25% of the cost is offset by ticket sales and 10% through fundraising and private donations.

"Although our attendance was

down 5% last year because of the gas crisis, this year's figures are the best ever," says Midland.

A programming staff of four, which includes Midland and Jane Ward, production director, evaluates programs, artists and groups during the winter months when Artpark is closed.

When Artpark first opened in 1973, such commercial acts as Gordon Lightfoot, Arlo Guthrie, Chick Corea and Blue Oyster Cult played the rural, Niagara River setting.

Poor attendance, competition with already established commercial outlets and rising entertainment costs ended that type of program-

Midland admits competing with nearby cultural groups such as the Stratford Festival in Canada, Chautauqua in Southwest New York and Saratoga Performing Arts near Al-

Both PBS-TV and National Public Radio have broadcast "live" as well as on tape from Artpark, which is set in a wooded, picturesque area above Lake Ontario.

### **Atlantic City Readies Autumn Lineups**

ATLANTIC CITY, N.J.-Name talent will dominate nightlife here for the coming season, although most gambling casinos and hotels

are prepping production revues.

The biggest names will hold forth at Resorts International Casino Hotel's 1,700-seat Superstar Theatre. Colin Wilson, the hotel's new vice president in charge of entertainment, says there are no plans to reduce the entertainment budget and all contracts, extending into 1981 and 1982, will be honored.

However, in the first major decision on bookings since Tibor Rudas resigned as the hotel's entertainment chief last month. Resorts International last week cancelled Liberace's Nov. 3-9 run, for which the Radio City Rockettes were also to make their debut. It was reported that Liberace's date has tentatively been reset for next spring.

But even without Liberace, Resorts has a strong music lineup with Tom Jones (Sept. 1-6.), Lola Falana (Sept. 12-14). Lola Falana and Al Hirt (Sept. 19-21), Anthony Newley (Sept. 26-28), David Brenner with Stephanie Mills (Oct. 4-5), Tony Bennett (Oct. 17-19), Don Rickles

with Steve Lawrence (Oct. 24-26), Engelbert Humperdinck (Oct. 31-Nov. 1), Donna Summer (Nov. 10-16), Dolly Parton (Nov. 17-23) and

Diana Ross (Nov. 24-29).

The Brighton Hotel and Casino. the resort's newest hotel, opened its 800-seat Music Hall Theatre Aug. 27 with Jack Jones. Until its own musical revue, "Hello Broadway," opens Oct. 2, entertainment director Si Zentner has set a variety of MOR performers.

Zentner, remembered as a leading jazz trombonist with Jimmy Dorsey and Harry James before stepping out with his own big band, is producing the "Broadway" revue.

MAURIE ORODENKER

### **Tarrytown Theatre**

• Continued from page 32

ing match and concerts by Southside Johnny and Frankie Valli.

Consequently, Dick Clark Productions will remain with the theatre at least through scheduled shows by Whispers and Shalamar, Dick Clark's Good Old Rock'n'Roll, and Chicago through mid-September.

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### Survey For Week Ending 8/31/80 Top Boxoffice.

Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
	Stadiums & Festivals (More	Thar	20,000)	
1	BOB SEGER/LOVER BOY—Concert Productions In't, Canadian National Exhibition, Toronto, Can., Aug.	23,337	\$9.00-\$15.00	\$283,038*
2	31 BLUE OYSTER CULT/BLACK SABBATH/MOLLEY HACHETT—Albatross Productions/KMR/Larry Vallon	19,399	\$12.50-\$14.00	\$235,302
3	Presents, Aloha Stadium, Honolulu, Ha., Aug. 31  QUEEN/DAKOTA—Concert Production Int'l, Canadian National Exhibition, Toronto, Can., Aug. 30	22,312	\$9.00-\$12.00	\$227,166*
	Arenas (6,000 To 20	,000)		
1	GRATEFUL DEAD—Monarch/Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Aug. 29,	13,462	\$7.50-\$10.50	\$345,651
2	30 (2)  BOB SEGER/CATFISH HODGE BAND—Pine Knob Theatre/Nederlander, Pine Knob Theatre, Clarkston,	33,683	\$8.00-\$12.50	\$337,456
3	Mich., Aug. 24-26 (3) WILLIE NELSON/BOBBY BEAR/DON BOWMAN— Feyline Presents, Red Rock Amphitheatre, Denver,	17,200	\$11.00-\$12.00	\$200,923
4	Colo., Aug. 26, 27 (2) FLEETWOOD MAC/CHRISTOPHER CROSS—Feyline	16,000	\$12.50	\$200,000
5	Presents, Compton Terrace, Tempe, Ariz., Aug. 29 TED NUGENT/POINT BLANK—Brass Ring Productions, Cobo Arena, Detroit, Mich., Aug. 29, 30 (2)	18,559.	\$9.00-\$10.00	\$182,591
6	QUEEN—Donald K. Donald, The Forum, Montreal, Can., Aug. 29	16,403	\$10.50	\$173,447
7	BOB SEGER/THE KINGS—Concert Productions Int'I/ Donald K. Donald, Ottawa Central Canadian Exhibition, Ottawa, Can., Aug. 29	14,449	\$12.00	\$173,028*
8	THE CARS/THE MOTELS—Canadian Nat'l Exhibition, CNE Hall, Toronto, Can., Aug. 28	17,000	\$7.00-\$12.00	\$156,687
9	YES—Donald K. Donald, The Forum, Montreal, Can., Aug. 30	16,498	\$9.50	\$155,891°
10	CHARLIE DANIELS BAND—Jimmy Koplik/Shelly Finkle, Civic Center, Hartford, Conn., Aug. 31	14,241	\$8.50-\$10.00	\$140,246
11	DOOBIE BROTHERS—Concert Productions In't/ Donald K. Donald J.W. Little Stadium London, Ontario, Can., Aug. 29	10,300	\$12.50	\$128,750
12	CHARLIE DANIELS BAND—Herb Chesbrough, State Fair, Syracuse, N.Y., Aug. 27	15,854	\$6.00-\$8.00	\$122,780
13	GRATEFUL DEAD—Monarch Entertainment/Cellar Door Productions, Capital Center, Landover, Md., Aug. 31	13,885	\$7.70-\$8.80	\$120,313
14	THE CARS/THE MOTELS—Concert Productions In't/ Donald K. Donald, Ottawa Central Canadian Exhibition, Ontario, Can., Aug. 27	11,753	\$10.00	
15	GORDON LIGHTFOOT/HARRY CHAPIN/GOOD BROTHERS/CAROL BAKER (BENEFIT)—Concert Productions In't., Canadian Nat'l Exhibition, Toronto, Can., Sept. 1	8,557	\$9.00-\$15.00	\$116,652
16	THE CARS/THE MOTELS—Nederlander Merriweather Post Pav., Columbia, Md., Aug. 25	13,259	\$7.50-\$10.50	\$114,682
17	SANTANA—Feyline Presents, The Colis., Denver, Colo., Aug. 30	9,514	\$9.50-\$10.50	\$99,300
18	YES—Concert Productions In't, Mapleleaf Gardens, Toronto, Can., Aug. 29	9,762	\$9.50-\$10.50	\$99,270
19	JAMES TAYLOR/KIM CARNES—Electric Factory Concerts, The Mann Music Center, Philadelphia, Pa., Aug. 28	10,674	\$7.50-\$12.50	\$95,264
20	CHARLIE DANIELS BAND—Herb Chesbrough, Performing Arts Center, Saratoga Springs, N.Y., Aug 30	5,103	\$5.00-\$7.00	\$91,132
21	CHARLIE DANIELS BAND—Nederlander, Merriweather Post Pav., Columbia, Md., Aug. 28	9,736	\$7.50-\$10.50	\$80,774
	Auditoriums (Under	6,000)		
1	GEORGE BENSON/GEORGE WALLACE—De Ceasare Engler Productions, The Stanley Theatre, Pittsburgh,	7,011	\$9.75	\$65,940*
2	Pa., Aug. 28 (2) FOGHAT/BLACKFOOT/POINT BLANK—Albatross Productions, Yakima Speedway, Yakima, Wash., Aug.	6,249	\$9.00-\$10.00	\$57,599*
3	GEORGE BENSON—Paradise Island Productions, The	5,319	\$8.50-\$9.50	\$47,222
4	Palace Theatre, Columbus, Oh., Aug. 29 (2) GORDON LIGHTFOOT—Avalon Attractions/Marc Berman, San Diego Amphitheatre, San Diego, Ca. Aug. 25	3,506	\$9.75-\$12.75	\$37,838
5	FOGHAT/BLACKFOOT/POINT BLANK—Albatross Productions, Jackson County Expo., Medford, Oreg., Aug. 25	4,041	\$8.00-\$10.00	\$34,274
6	ALLMAN BROTHERS/HENRY PAUL BAND—Evening Star Productions, Mesa Amphitheatre, Mesa, Ariz, Aug. 25	2,604	\$10.50-\$11.50	\$27,707
7	JOAN ARMATRADING/SEA LEVEL—Albatross Productions, Civic Aud., Portland, Oreg., Aug. 27	3,000	\$8.00-\$9.00	\$26,015°
8	JEFF BECK—Albatross Productions/Isle Of Man Productions, The Orpheum, Vancouver, B.C., Can, Sept. 1	2,745	\$8.50-\$9.50	\$25,511
9	JOAN ARMATRADING/SEA LEVEL—Albatross Productions, Paramount N.W., Seattle, Wash., Aug 25	2,831	\$8.00-\$8.50	\$23,434
10	THE KINKS/THE SUSPICIONS—Mid-South Concerts, The Orphium Theatre, Memphis, Tenn., Aug. 30	2,649	\$9.50-\$8.50	\$21,229*
11	THE KINKS/LA ROUX—Fantasma Productions, Jacksonville Memorial Aud., Jacksonville, Fla., Aug 26	2,192	\$8.00	\$17,536

### Talent In Actio

### **GLADYS KNIGHT** & THE PIPS

Roxy, Los Angeles Tickets: \$10

Gladys Knight spent too many years cutting pleasant but indistinguished MOR material and playing to polite but restrained supper club audiences. That's why it was such a treat to see her work before a packed, zealous crowd here Aug. 26, cutting loose with the fire and fury one imagines has long been smoldering inside her.

Knight and the Pips, in fact, seemed a bit startled by the degree of enthusiasm with which they were greeted. It has been awhile, one supposes, since they've had an audience which recognized even new album cuts from the opening few notes. But then it's been several years since they've had an LP as well received as the Ashford & Simpson produced "About Love."

As always the best part of the act was Knight's exquisite way with a lyric. She suggests intense passion boiling just under the surface; a crazy, swirling mix of emotions just barely held in check. The approach worked best on past classics like "If I Were Your Woman" and "I Don't Want To Do Wrong."

A few of the songs were stretched beyond their optimum time limits, but for the most part the group made it through the first half of its 85-minute set without a hitch.

But then, after a spirited version of "Mid-night Train To Georgia," the show skidded off

Knight and the Pips are happily together again after years of lawsuits and counter-lawsuits which tarnished its hard-earned reputation as one of the rock-solid, reliable standbys of pop music. But both entities still have solo spots in the show, flying in the face of the near unani mous verdict that this is an act that achieves its greatest impact as a whole.

The Pips were up first, offering pretty but superfluous versions of "She Believes In Me" and 'This Is It,'' replacing equally pretty, equally superfluous readings of "What A Fool Believes" and "Love You Inside Out," which it covered in

Knight had better material in her solo turnthe sizzling "You Bring Out The Best In Me," but she sang most of it offstage while a five-member troupe of Knight nieces and nephews. Gimme Five, danced onstage. That was, perhaps, a pro duction necessity; the Roxy stage was already overcrowded with a 20-member orchestra, leaving little room for the performers to move.

A bit later Knight offered a dramatically re-

vamped remake of "I Will Survive." While Gloria Gaynor's hit version of the song was an uptempo, discotized romp, Knight played it as a slow, intense soul ballad. It's as gutsy a song se lection as when Knight chose to cover "The Way

### Signings

Brothers Johnson re-sign with A&M. This is the duo's fifth year with the label.... David Grisman to Warner Bros. . . . Singer/songwriter Deborah Allen to Capitol in Nashville.... Bus Boys, a black rock band from L.A., seal a binder with Arista. Debut LP, "Minimum Wage Rock'n'Roll," is due soon. . . . Keyboardist Richard Chesky to Columbia. "Rush Hour" is his first LP. Holly Stanton to San Francisco's Solid Smoke Records. The 21-year-old's first LP, "The Girl Next Door," is set for release next February. Arista artist Anthony Braxton to the Berkeley Agency for booking. Young rock band the Catholics to Duke City Records of Washington, D.C... Lou Christie to Midsong International.... Singer Johnny Hartman and pianist/singer/vibes player Dardenelle to Kim S. Hartstein for personal management.

Dave Kirby to Dimension Recteds.... Terry McMillan to Barbara ords.... Terry McMillan to Barbara John Consultants in Nashville for career development. Opryland fiddler Mack Magaha to Shorty Lavender Talent Agency in Nashville for booking. . . . Glen Castleberry, L.A. station KLAC-AM's first annual talent contest winner, to Oak Records for recording.

We Were" in 1974, virtually redefining the Bar bra Streisand anthem

The show was the first of a four-night stand which marked the group's first local appearance in three years. It was opened by Aaron & Freddie, a highly inventive ventriloquist act and Glenn Smith, a rather vanilla Vegas-styled lounge singer. He'd be great on afternoon tv, but why he was booked here was anybody's guess.

PAUL GREIN

### **TALKING HEADS**

Dr. Pepper Music Festival, New York Tickets: \$3, \$5

"We look a little different than we did last time we were here," Talking Heads leader David Byrne told an overflow crowd at the Wollman Rink in Central Park Aug. 28, introducing the new, expanded and funkier Talking Heads.

The four original Talking Heads members remained the same, but joining Byrne, keyboard player Jerry Harrison, bassist Tina Weymouth. and drummer Chris Franz were six other musicians, including P-Funk keyboardist Bernie Worrell, bass player Busta Jones, and singers Nona Hendryx and Bollett McDonald.

This is the lineup that played at the recent Canadian Heat Wave festival, where it stole the show In its 14-song, 90-minute set here, it had the audience yelling for more, despite the fact that most of the set was new material.

Though the band performed "Psycho Killer," "Life During Wartime," "Take Me To The River" and one or two other compositions from its previous LPs, most of the set consisted of new works that will appear on its next LP. Memo rable among the new compositions were "Crosseyed And Painless" and "Once In A Lifetime."

Despite its moderate hit with Al Green's "Take Me To The River," the Heads' music has always been white, arty and somewhat quirky. To hear it fleshed out with additional keyboards and vocals, and given a more solid r&b base was a pleasant surprise.

It was almost a new music: at once rhythmi cally, harmonically and melodically complex, yet also danceable and easily accessible

The current lineup of the band is by no means final, says Sire Records, the band's label. However it does indicate a new direction for the band, which should lift it beyond being the dar lings of critics into the mass acceptance the band so richly deserves. ROMAN KOZAK

### Pasadena Venue Booking **Big Bands; Hampton First**

LOS ANGELES-With Buddy Rich's orchestra closing out the 1980 parade of big bandy at Disneyland in Anaheim, the Ambassador Auditorium in nearby Pasadena will keep the big band sound alive through the fall and winter.

Lionel Hampton's group, with veteran pianist Teddy Wilson as an added attraction, will be the opening Ambassador attraction Oct. 21-22.

Trumpeter Ray Anthony and two female singers he bills as the Bookends are set for Nov. 25-26. Also billed are the Ink Spots, or what's left of the classic vocal quartet.

Helen O'Connell, Bob Eberly and the orchestra of drummer Ray McKinley are tagged for Jan. 20-21. The two singers were topflight record sellers in the 1940s with Jimmy Dorsey's band.

Feb. 17-18 will see Count Basie and band on the Ambassador stage with his former featured singer. Joe "Every Day" Williams, returning as a guest performer. For April 14-15 the draw will be Anita O'Day, singing with her own trio, and the orchestra of Les Elgart.

An appetizer for the coming season involves legendary King of Swing Benny Goodman, tabbed for this Oct. 8. But he will be leading a sextet, not the large swing combo with which he became famous in 1936. Also contracted are Helen Forrest, Don Cornell and the Pied Pipers for May 9, 1981.

Knott's Berry Farm in suburban Orange County is also entering the

list of venues with big bands, offering Harry James, Woody Herman and Maynard Ferguson Sept. 12-13. They will be followed by a dixieland festival Sept. 27 starring Bob Crosby's Bobcats, the Dukes of Dixieland and Al Hirt's New Orleans DAVE DEXTER JR.

# **Talent**

The Dr Pepper (once Shaeffer Beer) Music Festival in New York's Central Park ended its 15th and final year at the Wollman Rink location on an upbeat note with three rousing SRO shows. Headlining were the B-52s, Talking Heads and the Pretenders. On the last night Gordon Davis. New York's park commissioner, joined promoter Ron Delsener onstage to promise that next year there will be a new and larger venue "with a view of the Statue of Liberty and the World Trade Center" indicating that permission is finally forthcoming to hold rock concerts at Battery Park on the tip of Manhattan Island.

ROMAN KOZAK & SHAWN HANLEY



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### **Word Records** Stretching Out, **Wooing Al Green**

By JEAN WILLIAMS

LOS ANGELES-It appears that Al Green, the roses tossing singer, with a string of r&b hits to his credit. is being wooed by Word Records.

The Mighty Clouds of Joy. who moved from MCA (they were originally signed to ABC), also are reportedly gearing up to sign with

It's no secret that Word has for some time been eager to fully get back into the black gospel area. The label is primarily known for its contemporary Christian music. How-ever, it owns and operates Myrrh Records on which the new black artist signings will release product.

Several years ago Henry Jackson and the Beautiful Zion Choir were signed to Myrrh. Last year the Rev. Jesse Jackson's "PUSH For Excel-lence" LP was released on the label and Billy Preston has released prod uct on Myrrh, most recently an LP entitled "Universal Love."

But Word took the big step a few months ago when it formed a black music division and brought in James Bullard as general manager of the division. Shirley Caesar was the first signing for the new division.

As for Al Green, he decided to return to gospel singing some time ago, but not before he turned in some disappointing record sales at Cream/ Hi, his last label affiliation.

Not to be confused, however. 3 Green never left the church, having purchased a religious edifice himself in Memphis for more than \$250.000. which he has reportedly sold.

Green is said to have approached Cream with the idea of recording gospel but company executives reportedly frowned on the idea.

The singer/writer/producer is set to perform at a Word sponsored Gospel DJ Awards dinner at the Georgia World Congress Center in Atlanta Saturday (20). Don Thomas, a new artist signed by Word's black division, also is scheduled to per-

According to James Bullard, the awards (a first) are appreciation and recognition honors for support of gospel product.

Bullard notes that 75 gospel DJs from across the state of Georgia. along with their guests, are invited to the event.

Word has locked into Georgia's Music Week Celebration running Saturday (13) through Sept. 21. making the awards an official part of the week's activities.

Horace Allen, air personality at WLAC-AM in Nashville, has been tapped as MC along with Syretha Tinsley, general manager of Atlanta's WAOK-AM and daughter of Bill Summers, owner of Louisville's WLOV-AM.

Bullard says he is looking at the possibility of similar awards in other

Malico Records is signing new acts to balance its veteran artist roster. The label recently pacted Sho Nuff, a Jackson, Miss., group, with a new single "It's Allright." The group was on Fantasy, Ruby Wilson also recently signed, with a new LP en-

"She (Wilson) was one of the most prepared artists I have ever worked with-or for that matter ever heard (Continued on page 37)

# Billboard® Hot Soul Singles

<sup>C</sup> 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 great est proportionate upward progress this weel Week Week Week Weeks n Chart TITLE. ARTIST TITLE. ARTIST Last TITLE, ARTIST This Last Last This is This ter), Label & Number (Dist. Label) (Publisher, Licensee) Writer), Label & Number (Dist. Label) (Publisher, Licensee) 业 34 GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP) 2 12 38 7 DANCE TURNED INTO 63 77 3 A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI) UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI) 1 10 69 70 OLD-FASHION LOVE—Commodores (M. Williams). Motown 1489 (Jobete/Commodores Ent., ASCAP) 35 13 12 3 CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI) 3 11 36 加 78 6 41 TREASURE—The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI) FUNTIME—Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP) 4 43 6 5 8 GIRL, DON'T LET IT 72 71 3 GET YOU DOWN—0'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI) 38 TASTE OF BITTER 39 LOVE—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O'-Val, ASCAP) 71 THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/ Funkygroove, ASCAP) 72 4 14 THAT BURNING LOVE—Edmund Sylvers
(D. Magra, A. Winbush), Casablanca 2270 44 7 73 80 食 FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI) 15 7 (R. Moore, A. Winbush), Casa (Algre/Moore & Moote, BMI) BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 40 14 12 82 女 WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs). Buddah 622 (Arista) 12 11 TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI) (M. Henderson, R. Ja (Electrocord, ASCAP) 41 23 22 75 76 ŵ I'VE JUST BEGUN TO 9 11 LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/ Mykinda, ASCAP) LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP) 42 31 10 面 83 2 食 SHAKE YOUR PANTS—Cameo (L Blackman). Chocolate City 3210 (Casablanca) (Better Nights, ASCAP) 10 8 FOR THOSE WHO LIKE 12 43 34 TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP) 血 84 2 血 SOUTHERN GIRL—Maze
(C. Davieriu) Capitol 4891 (Amazement, BMI) 11 仚 GIVE IT ON UP—Mtume (H. King, E. Moore, Tawatha), Epic 9:50917 (Frozen Butterfly, BMI) 52 4 加 85 11 6 10 LOVE DON'T MY PRAYER—Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP) MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP) 45 56 3 79 86 ONE IN A MILLION YOU—Larry Graham (S. Dees). Warner Bros. 49221 (Irving/Medad, BMI) 7 46 42 11 I LOVE THE WAY YOU 20 80 NEW ENTRY LOVE—Peabo Bryson (P. Bryson). Capitol 4887 (WB/Peabo, ASCAP) REBELS ARE WE—chic (B. Edwards, N. Rodgers). Atlantic 3665 (Chic, BMI) 8 13 11 血 SOUL SHADOWS—Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, 53 山 LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI) 17 血 COMING HOME—Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Murios/Davahkee, ASCAP) 57 5 82 NEW ENTRY 血 WHERE DID WE GO WRONG—LT.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, E Almo/Mcrovscod, ASCAP) 19 6 SHAKE IT UP—Rod (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP) 49 49 8 83 NEW ENTRY RESCUE ME—A Taste Of Honey
(J. Johnson, B. Miller, R. Bautista), Capitol 4888
(Rhythm Planet/Conducive/Big One, BMI/ASCAP) 16 16 11 JO JO-Boz Scaggs (B. Scaggs. D. Foster, D. Lasiey). Columbia 1:11281 (Boz Scaggs/Almo, ASCAP/Foster Frees/frying, BMI) 50 45 13 BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP) 血 18 YEARNIN' BURNIN'-Pleasure 46 51 13 (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP) 85 NEW ENTRY 曲 MAGIC OF YOU—cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP) 20 11 DYNAMITE—Stacy Lattisaw
(N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Hearl, BMI) 52 47 18 24 6 NEVER KNEW LOVE LIKE THIS BEFORE — Stephanie Mills (J. Mtume, R. Lucas), 20th Century (Frozen Butterfly, BMI) 2460 (RCA) TAKING YOUR SPACE 53 63 AWAY — Two Tons O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzoi/Beekeeper/Beeswax, ASCAP) 87 90 20 25 HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Brailitree/Snow, BMI) YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 54 48 21 (J.P. Pennington), A&M ; (Chinnichap/Careers, BM 血 40 MORE BOUNCE TO THE OUNCE-Zapp 88 88 2 33 UNLOCK THE FUNK-Locksmith 66 4 (R. Troutman), Warner Bros. 49 (Rubber Band, BMI) (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI) 22 NO NIGHT SO LONG—Dionne Warwick

D Kerr W Jennings), Arista 0527 (Irving, BMI) 26 PUSH PUSH—Brick 10 65 4 HERE WE GO - Minnie Riperton
(Dinaston Rudolnh, Phillips), Capitol 4902 23 27 4 (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP) (Riperton, Rudolph, Phillips), ( (Dickie Bird/Art Phillips, BMI) HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI) 57 54 24 28 SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP) 1 I NEED YOUR LOVIN'—Teena Marie

Marie Gridy 7189 (Motown) (Jobete, ASCAP) 62 91 68 3 ANOTHER ONE BITES THE DUST—Queen 25 33 59 RED LIGHT-Linda Clifford (M. Gore, D. Pitchford). RSO 1041 (MGM, BMI) 67 3 2 92 94 PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP) 26 22 10 61 7 BABY WHEN LOVE IS IN YOUR 60 HEART—Joe Simon (D. Goodman, P. Rose, M.K. Kennedy), Posse 5001 (Spring) (Little Jeremy/Window/Porter, BMI) 93 92 27 POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI) 36 5 HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards). RCA 12030 (Chocolate Milk, BMI) 50 94 64 8 28 35 I TOUCHED A DREAM—The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/ I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI) 51 12 62 95 69 29 29 11 I JUST WANNA DANCE EVERYTHING SO GOOD
ABOUT YOU — Melba Moore
(B. Hawes, V. Carstarphen, M. Moore), Epic
9-50909 (Eptember, ASCAP, Ensign/Industrial
Strength, BMI) WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI) 63 73 4 96 60 12 GIRL OF MY DREAM-Manhattans 30 面 MR. MIRACLE MAN-Dee Edwards 89 2 97 59 I CAN'T GET OVER LOSING YOU-TIE 31 21 15 GIMME WHAT YOU GOT—A Jarreau Warner Bros. 49538 由 81 2 YOU'RE SUPPOSED TO KEEP YOUR 32 32 98 55 13 LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 HEARTACHE NO. 9-Delegation (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP 74 3 99 87 3 33 37 I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI) 67 75 3 THIS FEELING RATED X-TRA-Carl Carlton 100 79 (L. Haywood), 20th (RCA) (Jim-Edd, BN

MAKE ME YOURS—High Energy (B. Champion), Gordy 7187 (Motown) (B. Champion), Gordy (Jobete, ASCAP)

er), Label & Number (Dist. Label) (Publisher, Licensee)

SUNRISE—Stick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI) SAVE ME—Dave Mason (J. Krueger), Columbia 1-11289

OUT HERE ON MY OWN-Angela Clemens

IF YOU WANT ME SAY IT-Love Unlimited (B. White, F. Wilson, P. Politi), Unlimited G 9-1417 (CBS) (Seven Songs/Ba-Dake, BMI)

NIGHT TIME LOVER—La Toya Jackson

Lackson) Poivdor 2117 (M. Jackson, L.T. Jackson, Mijac/To Jix, BMI)

TRIPPING OUT—Curtis Mayfield (B. Sigler), Curtom/RSO 1046 (Unichappell/Henry Suemay, BMI)

DON'T BE AN ISLAND-Jerry Butler (K. Echols), P.I.R. 9-3113 (CBS) (Echo-Rama/AOPA, ASCAP)

HURRY UP THIS WAY AGAIN—Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI) HELP FROM MY FRIENDS—Pariet

Machina Casablanca 2293 (Rick's/

(R. Dunbar, T. Małbiz, BMI) CAN'T HELP MYSELF-Kwick

(Bartlett, Williams, Brown, Sumlim, Jones). EMI-America 8048 (Quicksong/Cessess. BMI)

DOES IT FEEL GOOD—B.T, Express
(W. Hall, Ir.), Columbia 1-11336 (Triple "O", BMI)

NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager), Atlantic 3757 (Sumac. BMI)

I'M COMING OUT-Diana Ross (B. Edwards, N. Rodgers). Motown 1491 (Chic, BMI)

FREEDOM—Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith. Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)

KAMALI—Herb Alpert (D. Barry), A&M 2268 (Badazz/Almo, ASCAP)

HOW SWEET IT IS—Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1:11344 (Stone Agate, ASCAP) COULD YOU BE

LOVE—Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)

LOVE TOUCH—Jeff & Aleta (W.A. Oldfield, J.P. Richardson, 00007 (Tunesmith, BMI/Fetus)

THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones (W.S. Robinson), Island 49531 (Warner Bros.) (Jobete, ASCAP)

WE CAME TO FUNK YOU OUT-Southroad Connection (L. Job), United Artists 1361 (Harrindur, BMI)

TAKE IT TO THE LIMIT-Norman Conners

POP YOUR FINGERS—Rose Royce (N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI) RIGHT IN THE MIDDLE OF FALLING IN

LOVE—Solaris (S. Dees), Dana 1416 (Unichappell, BMI)

HOLD ON—Symba (R. Lewis, G. Holland), Venture 127 (Barcam, BMI/Keaca)

SLOW DANCE—David Ruffin (C. Gadson, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)

THINK POSITIVE—
Main Ingredient Featuring Cuba Gooding
(C. Shaw, L. Nesbit). RCA 12060 (Stage Presence/Carbaby, ASCAP)

MAKE IT FEEL GOOD—Alfonzo Surrett (W. Beck, A Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)

HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2291 CBS (Bovina, ASCAP)

BY YOUR SIDE—Con Funk Shun

JOY RIDE—Jerry Knight (J. Knight), A&M 2248 (Almo/Crimson, ASCAP)

SAY YOU LOVE ME GIRL—Breakwater

Survey For Week Ending 9/13/80

### General News

# Bare Hathaway Award Winner Oct. 1

LOS ANGELES—Presentation of the 1980 Donny Hathaway scholarship award will be made Oct. I at the Roxy here. It will be followed by benefit performances by Solar acts the Whispers and comedy artist Vaughn West.

The Donny Hathaway Scholarship Fund was established last year by Dick Griffey, president of Solar Records, for music students to continue their studies. The fund's board of directors is now selecting a winner from applications submitted based on academic grade point averages, background, awards, career objectives and references.

The winner will receive a \$5,000 scholarship to be presented by members of the Hathaway family, who were the recipients of 1979's \$25,000 donation.

A representative of Howard Univ. will also be in attendance to receive

# SPARROW'S EXPANDING

NASHVILLE—Sparrow Records has formed Sparrow Productions, a new Christian motion picture, television, videotape production and distribution division for the company.

The first in-house project will be the film "Inside Out," featuring Barry McGuire.

Label president Billy Ray Hearn has also announced the organization of Sparrow Espanol, a new label for Spanish-language product, headed by Kenneth Pennell.

Pennell, a producer and artist, has been recording for Spanish-language Christian market under the name of Kent LeRoy. Sparrow Espanol's first release will be produced by LeRoy.

#### **Imperials' Concerts**

NASHVILLE — Concert tours highlight the Imperials' summer schedule. Performances at the Christian Booksellers Assn. convention in Dallas and the Christian Artists retreat in Estes Park, Colo., were included in their recent two-month tour. This month the group will play the Midwest, with three appearances at Worlds Of Fun amusement park in Kansas City, before heading North for a Canadian tour.

The group also recently recorded a new LP, scheduled for release in early 1981, with their first Christmas album appearing on the market this fall. The group also recently taped a television special with Andrae Crouch.

# Counter-\_point\_

• Continued from page 36

of." suggests Dave Clark of Malico. Clark has seen hundreds of artists in the studio in his more than 40 years as a record promotion rep and record producer/writer.

"We cut 11 tunes in two days on Ruby. The album includes everything from blues to disco," Clark adds.

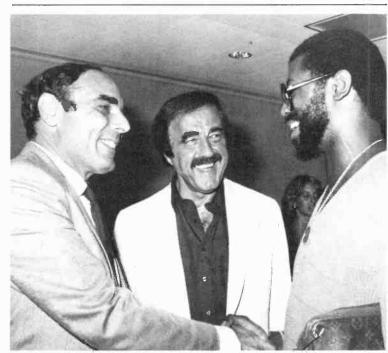
Among Malico's veteran acts with new product are Z.Z. Hill with "Don't It Make Me Do Something Bad To You." and McKinley Mitchell has released "Poverty" a tune penned by Clark.

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

a \$2,500 scholarship for the university, which the late Hathaway once

Additionally, a drive is underway to have Oct. I. Hathaway's birthdate, proclaimed as Donny Hathaway Day nationally.

The Whispers' single, "A Song For Donny," written by Carrie Lucas to a Hathaway melody, is being re-released. All proceeds from the sale of the song go to the scholarship fund and are 100% tax deductible.



GOLD HANDSHAKE—Dick Asher, deputy president and chief operating officer of the CBS Records Group, left, congratulates Teddy Pendergrass on the success of his "TP" album which has passed gold on its way to platinum. Looking on is Tony Martell, vice president and general manager of the CBS Associated Labels.

# Thomas Enjoys Frenetic Summer

By ROBYN WELLS

NASHVILLE—Veteran artist B.J. Thomas is adeptly balancing a myriad of summer projects. Recent activities include appearances on the "Grand Ole Opry." work on his second book, the formation of a total management firm and the completion of both a television special and a live LP.

According to Thomas, the highlight of his year has been his recent debut and several subsequent appearances on the "Grand Ole Opry." His performances were spiced by some of his best-known hits, such as "Another Somebody Done Somebody Wrong Song" and "Raindrops Keep Fallin" On My Head."

His month-long stay in Nashville has also allowed Thomas to work on his second book, which he is co-writing with his wife, Gloria. Tentatively entitled "Into Reality," the autobiographical account picks up where "Home Where I Belong" leaves off. The first book, published several years ago, deals with Thomas' drug-riddled early career days and his subsequent transformation into a born-again Christian.

"The focus of the new book is on the relationship between the Christian experience and its impact on our lives," explains Thomas. Revelle will publish the account, which is set for an early 1981 release.

Both a PBS-TV special and a live Songbird LP are slated for a fall release. Filmed in Rockford, Ill., the special intersperses concert takes with interviews concerning Thomas's music and career. The LP, produced by Chris Christian, was cut during a recent Dallas performance.

Still in the embryonic phase is Rainsong, a total management firm. Within a month, the company should be established in its Dallas headquarters with full operations underway by the end of the year. Clients include Thomas and gospel artist Edwin Hawkins, with the firm negotiating contracts with other name acts.

Thomas is quick to establish the company's range. "We're interested in being involved with the entire music industry, not just the gospel field," he says. The firm will handle all types of management, including booking, recording and public appearances.

One of the company's first priorities will be to clarify Thomas's image, that of a Christian artist who does not confine himself strictly to gospel music.

"I've had some problems imagewise," admits the artist. "So many people expect me to be an evangelist. But Christianity is a force in my life which allows me to project a positive attitude in all types of music."

"I'm thankful for my involvement with gospel music." continues Thomas. "But that image, like all labels, places restrictions upon an artist. I want to cut any song I like, without confining myself to a gospel context."

His new live LP, on which he sings a number of pop selections, is one example Thomas cites as evidence of his versatility as an artist. Another is "Walkin' On A Cloud," his recent song which enjoyed success on Billboard's Adult Contemporary chart.

Plans for a pop-flavored LP, spiced with country, will further project Thomas's talents. The artist hopes to cut the album in Nashville, where he plans to spend some three to four months annually.

Thomas is also slated to appear as a panel member at Billboard's first Gospel Music Conference in Los Angeles. Sept. 23-26.



www.americanradiohistory.com

# Sound Business/Video

## **Book 90% Winter CES Exhibit Space**

LOS ANGELES—Some 90% of the exhibit space for the 1981 Winter CES—scheduled for Las Vegas Jan. 8-11—has been applied for, according to the Electronic Industries Assn.'s Consumer Electronics Group.

More than 700 manufacturers have applied for exhibit space, with all space in the Las Vegas Convention Center already applied for. And 80% of the space in the nearby Las

Vegas Hilton and Jockey Club hotels have also been applied for.

The 1981 show will again utilize all available space in the Las Vegas Convention Center. double the space used in 1980 in the Hilton Hotel, and 50 more audio demonstration suites in the Jockey Club. There will be an additional 30 outdoor exhibits for car stereo exhibitors between the Convention Center and the Hilton Hotel.

#### Philips Closing A U.K. Factory

LONDON-Philips will close its only U.K. audio hardware factory in November. resulting in the loss of 390 jobs. The King's Lynn plant. which makes compact stereos and television cabinets, has lost nearly

#### BSR Introducing New Speaker Line

NEW YORK-BSR, known as a manufacturer of turntables and equalizers, has now entered the loudspeaker business.

The new line of four speakers, called the Powerhandlers, ranges in price from \$129.95 to \$59.95.

BSR says it aims to make loudspeakers a major portion of its business and will sell the Powerhandlers through mass merchants, department stores and audio dealers. Delivery will begin by the end of September \$12 million over the last five years, and workers there have been on short time since May.

High interest rates, a strong pound, a static market, increasing import penetration and a swing from compact systems back to component units: all these factors have contributed to the woes of the audio industry, says the British Radio Equipment Manufacturers Assn.

More than 50% of all companies are on short time. Thorn-EMI recently announced closure of its Chigwell factory. Rank has aired plans to halt U.K. manufacture of compact stereos by year's end, and Grundig is closing its Belfast factory which employs 1.000 workers.

The German-owned company has been making great efforts of late to update its rather old-fashioned image. Last month it announced it would sponsor a digital recording of Mahler's "Tenth Symphony" to be released by EMI in October.

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TAPE TALK—Sightseers, left to right, Roy Segal, Fantasy Records; Paul Baba, Ampex director of product and market ing planning; J.D. Sharp, Bananas At Large; and Ampex national sales manager Richard Antonio enjoy a free moment on a chartered boat in San Francisco Bay. The boat took more than 40 recording studios representatives and record distributors out during Ampex Corp.'s "Day On The Bay Seminar" given by the Magnetic Tape Division.

#### CALIFORNIA OUTLET PROSPERS

# Audiophile Imports Mixing Well With Hardware At AudioSource

By JACK McDONOUGH

FOSTER CITY, Calif.—Audio-Source, located in this landfill city 15 miles south of San Francisco, has developed a business that mixes importation and marketing of international state-of-the-art recordings with their own specialized lines of selected hardware products.

AudioSource president Norm Ol-

AudioSource president Norm Olson says that the company started three years ago mainly in the hardware end but that now the emphasis is fully upon the 14 import and audiophile labels AudioSource represents.

The labels imported and marketed by AudioSource include Proprius, Lyricon and Opus 3 from Sweden: Accent from Belgium; Sarastro and Astree from France; Nimbus and Merlin from England; and seven labels from Japan.

The Japanese companies represented by AudioSource are Philips; Philips Direct Cut; Mercury/Philips, which includes the Audio Check Series of 45 r.p.m. albums and the Audio Clinic Series of 33 r.p.m. albums; Audio Lab; East Wind; and Three Blind Mice.

AudioSource also handles world-wide distribution for four domestic labels: Mark Levinson (whose disks are recorded in the U.S. but pressed in France): Sound Storage, of Mill Valley, Calif.: Foundation for New American Music, specializing in new American compositions for orchestra) and its own AudioSource label, which has just released its first title, "Heritage." featuring jazz guitarist Kenny Burrell with a lineup of equally well-known guests.

The Burrell record, says Olson, is

The Burrell record, says Olson, is a Soundstream digital recording, mastered by A&M's Bernie Grundman. The idea was brought to them by producer Jeff Weber, who had Burrell and company recording material arrived at through a survey of various jazz musicians as to which players and styles have had the most influence on them. The result, says Olson, "is a compilation of nine tunes that the are backbone of modern jazz."

AudioSource now has more than 400 titles in its catalog from all these labels. The albums are marketed to audio and record stores through a network that utilizes some distributors but mostly sales rep companies in each of the Electronic Representatives Assn., regions.

Some of the reps handle both the albums and the hardware for Audio-Source, but Olson emphasizes that "we are mostly looking for good record people now."

"I don't think there's anyone else in the country doing exactly what we're doing." says Olson. "We are handling exclusively premium price product and we have developed ways of getting it into both hi fi stores and record stores.

"We got into this when we were selling other hardware lines as distributors and developed a network of audio dealers. And people in the audio industry commented to us that high-end gear would be easier to sell in these

on them.
"So we thought, well, we know what the direct-to-disk people are doing, we know what the Japanese are doing, but maybe we could find material that is acoustically better

# **Certron Initiates Dictation Format**

NEW YORK—Certron Corp. is forming an office products division to market a new line of dictation cassettes. The cassettes will be marketed in all formats including standard, micro, mini and endless loop.

According to company vice president Ray Allen the office products tape market is dominated by foreign concerns. Certron's entry offers consumers substantial savings, he believes, because the company is based in the U.S. He says the new division may eventually account for 15%-20% of Certron's business. Newly appointed sales manager for the division is Monica Terrill.

#### **Sony Tape Display**

NEW YORK—New packaging displays for its audio cassette line are being implemented by Sony. The company is providing color-coded blister packs featuring descriptions of product usage for the full line. In addition two rotating countertop displays and one rotating freestanding display are also available immediately. All the displays feature Sony's "Full Color Sound" graphic.

but that has some real musical integrity.

rity.
"Technology is just a tool. A painter can have the best brush in the world but if he can't draw he's not going to have anything.

"It seemed that's where the audiophile market was stuck, and we decided we could be the bridge between the Sonic Spectaculars and Beethoven's Fifth. We could be the conduit for the fellow in France who started off just wanted to record a fine antique instrument and who decided to go all the way with a state-of-the-art recording that would truly capture the even as it happened.

"We began with seven titles from Proprius and sold them exclusively to audio dealers. Then the dealers began to ask for more titles, and at the same time other labels were saying. 'Try us, but we'd like to be in record stores too! And record stores were also becoming more interested in audiophile product.

"So almost immediately we saw ourselves in a position to sell to both hi fi dealers and record stores, and since then we've looked for dealers and stores who can present these records in the proper fashion—either stores that are specialized by type, or audiophile stores, or full-service stores like Tower."

Sales manager Brian Firestone says that AudioSource now has 800 to 1,000 accounts, which he estimates translates into about 2,000 store fronts carrying AudioSource product.

Prices on product range from retail of \$11.98. (\$6.93 wholesale) to \$16.98 (about \$9 wholesale). "The margins," says Olson, "are consistent with industry standards." The company expects the titles to grow by about 15% per year.

Firestone emphasizes the wide range of music on the various labels. "We are not just an audiophile company, and we've been victimized to some extend by that perception."

Hardware currently sold by AudioSource includes the LS series of compact speakers, manufactured in Japan; SAEC state-of-the-art tone arms, turntable decks and mats; and their own house brand of high definition speaker cable. Firestone says the company generates about half its revenues currently from records and half from hardware, with some of the reps handling both sides.

# Tape Briefs

Turtles Records & Tapes, a 13store, Atlanta retail chain, is the recipient of the Inventor's Award given by BASF Systems for excellence in the merchandising and distribution of BASF products. The award is a plaque which displays a piece of the original recording tape invented by BASF some 50 years ago. In addition, BASF has named the A.D. Segal manufacturers rep firm of upstate New York as winner of its annual Studio Award for its accomplishments in the Eastern U.S. region. According to BASF, the company built the brand over the year 1979 with a 300% increase and opened more than 30 new accounts.

\* \* Ampex is offering two new blank tape promotions based around new products just introduced at the Summer CES. The first offer will feature the new EDR (Extended Dynamic Range) 90-minute cassette, in a "two-bag" special that offers dealers a 25% savings. The firm will also promote the new ELN (Extra Low Noise) C-90 cassette by offering a "Stackette Bonus Pack" containing three Ampex ELN 90-minute cas settes and one free six-shelf Stackett storage rack, a 20% savings to the trade. Shipping dates for both promotions will be Aug. 15 to Oct. 15,

Memorex recently ran a three-day promotion at the Federated Stores in Los Angeles comparing its own High Bias with other tapes using a Gen-Rad real-time spectrum analyzer for technical comparison. According to Memorex, the GenRad test (which is also a focus of new Memorex, prints ads) gives a graphic printout of signal-to-noise ratio and frequency response. The first 50 "challengers" in

#### Workshops At 67th AES Meet

NEW YORK-The 67th convention of the Audio Engineering Society (AES) will add a series of workshops to the technical sessions it has hosted in the past.

The convention, to be held here

between Oct. 31 and Nov. 3, will feature workshops on digital editing, video for audio, small studio potential and high-speed duplication, among other topics. The organizers also report an increase in the number of technical papers to be deliv-

About 200 exhibitors are scheduled to have booths on the floor.

#### 3 More Packages By Mobile Fidelity

LOS ANGELES-Mobile Fidelity Sound Lab is releasing Olivia Newton-John's "Totally Hot," the Atlanta Rhythm Section's "Champagne Jam" and the Little River Band's "First Under The Wire" LPs as part of its Original Master Recordings series.

The titles, like others in MFSL's catalog, are limited edition, half-speed mastered audiophile record-

#### Windsor Growing

NEW YORK-Windsor Total Video has expanded its editing capabilities. The studio has added a 3/4inch videocassette editing room equipped to use either SMPTE Time Code or Control track editing.

iy are also

each store received a free High Bias tape for coming in, and special "buy-two-get-one-free" packs were sold near the GenRad set up.

TDK is making its revised "Guide to Cassettes And Recordings" available. Introduced three years ago, the

wider consumer audience to the technology and the art of proper audio tape recording. The 48-page booklet, which will be distributed through authorized TDK dealers. incorporates the latest developments in high bias technology as well as historic developments, such as tape.



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- □ 8 ohm [JA3882] and 16 ohm [JA3882(B)]

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- □ 8 ohm [JA3881] and 16 ohm [JA3881(B)]

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 $\square$  108dB SPL at 1 meter, 1 watt (using Yamaha H1230

 $\square$  Nominal 800Hz-12kHz, usable down to 500Hz ☐ 16 ohms nominal impedance

Combination high frequency horn & driver: JA4280B/H1400 This high frequency reproducer's versatility enables it to be used as the mid and high frequency reproducer in a full-range stage monitor, keyboard monitor, or general sound reinforcement system. Or as the upper midrange reproducer in an

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- □ 106dB SPL at 1 meter, 1 watt
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Compression tweeter: JA4281B This new tweeter is a high-sensitivity, integral horn/driver unit designed to handle the uppermost portion of the frequency spectrum. It is an excellent super-tweeter for use in 3-way or 4-way full-range, high-level sound reinforcement systems when used in conjunction with our JA6681B high frequency compression driver. Its superb on/off axis response and absence of diaphragm resonances also make it a fine choice for studio monitor systems.

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- □ 108dB SPL at 1 meter. 1 watt
- □ Nominal 7kHz-20kHz
- ☐ 16 ohms nominal impedance

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> The AD3500 throat adaptor is used to couple the horn to the JA6681B driver to produce 108dB SPL at 1 meter with 1 watt input. Use the AD3502 throat adaptor to connect two drivers for greater output.

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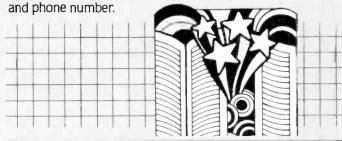
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### Sound Business/Video

# Studio Track

LOS ANGELES-At Crystal, REO Speedwagon continuing on a project with engineer Kevin Beamish and assistant Jeff Eccles. Producing are Kevin Cronin, Kevin Beamish and Gary Rich-

Activity at Sound Labs: Robin Cable mixing Stanley Frank for A&M; Mel Carter being produced by Frank and Nick DeCaro, Al Schmitt engineering with assistance from Chip Orlando; Michael Masser mixing a new Diana Ross single, Mike Lietz at the console; and John Arrias engineering Glen Campbell overdubs.

Engineer Brian Gardner mastering the following projects at Allen Zaentz: George Benson's second single from "Give Me The Night" called "Love Times Love" produced by Quincy Jones, engineered by Bruce Swedien; a new Seawind LP for A&M, George Duke produced, Tom Vicari engineered; a second single from the Brecker Brothers "Detente" LP called "Not Tonight"



RONNIE REACHES-Guitar virtuoso Ronnie Montrose, right, makes an adjustment on the console at the Automatt studio complex, San Francisco. He's producing his first film soundtrack and also wrote and arranged the film score. The film is "Powder Heads," a feature about snow skiing. Shown, left to right, are engineers Ken Kessie and Wayne Lewis, and Montrose.

33

produced by George Duke and engineered by Tom Vicari; and a new single release called "Ev erything We Do" from Rene & Angela's debut Capitol LP called "Rene & Angela.

Motown's Noien & Crossley finishing a debut LP at NSP Studios, Hal Davis and Arthur G. Wright producing, Kevin T. Wright engineering with assistance from Boris V. Thompson.

At Kingdom Sound, Long Island, N.Y., Roy Halee mixing a new Blue Angel LP for Polydor, John Devlin assisting.

Dr. Hook is finishing up his Capitol LP at Sound Lab in Nashville, with producer Ron Haffkine and engineer Jim Cotton. . . . The Cherry Sisters working on Monument project with producer Fred Foster and engineer Charlie Tallent. At Music City Music Hall, Ronnie Milsap

doing overdubs and remixes on RCA tracks recorded live at Opryland. Bill Harris is engineer on this project.... Floyd Cramer producing himself on RCA LP with Harris and assistant Dan Dea behind the boards. . . . Dave & Sugar cutting tracks with producer Jerry Bradley and engineers Harris and Dee. ... RCA artist Steve Wariner working with producer Tom Collins and engineer Harris on new LP.

Loretta Lynn laying LP tracks at Bradley's Barn in Nashville. Owen Bradley is overseeing this MCA project, with engineering by Joe Mills and assistant Bobby Bradley.

Merle Haggard producing himself on gospel album at Sound Emporium in Nashville, with engineer Jim Williamson.

#### French Retailer Starts Video Push

PARIS—Leading French retail chain FNAC recently staged a video show in the Forum here, as a curtain raiser to its forthcoming video push.

The show also marked the beginning of a campaign to establish U.S. punk and new wave sounds in France, where they are little known.

Acts featured included the Dead Kennedys, Snake Finger, Mutants, No Sisters and the Mysterious Resi-

# **KBK/Earth City** St. Louis Studios **Ready Expansion**

ST. LOUIS-The KBK/Earth City Sound Studios complex here is planning a major expansion-both for audio and video-according to president Kent Kesterson.

The MCI-equipped 24-track complex which opened two years ago has added another production room while four studios overall are on the drawing boards.

The 11,000 square foot complex, adds Kesterson, will be adding video capability shortly by coventuring with a video speciality firm.

Recent activity at the facility has included tracks for Mama's Pride Tom Knox-produced Tapestry LP; John Davidson overdubbing and a Supergang project. Black Sabbath also used the facility to rehearse.

KBK/Earth City, Sound Studios, adds Kesterson, which caters to both music and commercial projects, will be one of the most sophisticated audio/video facilities in the Midwest when expansion is completed.

# **Audiophile Recordings**

WILLIAMS: THE EMPIRE STRIKES BACK (FILM SCORE SUITE)—National Philharmonic Orchestra, Gerhardt, Chalfont Digital SDG313, distributed by Discwasher, \$15 list.

Quite a show of technical expertise is un-veiled here, and the program material is made to order for audio buffs. The Williams musical idiom is sweeping and richly orchestrated, and this record details it all with a fullness and opulence of sound that almost astonish the listener at times. Transfer of digital masters to disk is one critical audiophile label problem today, but here an incredible wealth of sound has made it to the home playback. In addition to dynamic range and frequency response of breathtaking scope-the bass response is positively thunder ing-and instrumental presence that is magnificent, audio buffs also will be delighted with the amazingly true tonal quality of which digital is capable. The familiar opening fanfares make ideal demo cuts, and best tracks also include the "The Asteroid Field" (side one, band four) and "The Magic Tree" (side two, band two) Huge commercial success seems assured as the music carries appeal reaching far beyond the strict classical audiophile audience confines

TANNER-SIU-ELIOTT: BDY WITH GOLDFISHchorus, London Symphony Drchestra, Hold-ridge, Varese-Sarabande Digital VCDM 100030,

distributed by Discwasher, \$15 list.

The richly colored scoring and dense bassreinforced textures of this new folk music infused classical oratorio make it an ideal digital recording demonstration piece. The work itself though stylistically a hodge podge, is not lack ing in a unique appeal and it receives such a deeply felt interpretation that its mythological good versus evil story line can easily penetrate the listener's emotions. "Introduction And Opening Chant" (side one, band one) plunges immediately into one side of the work's person ality-its heaven storming. Mahler-influenced apocalyptic aspect. Beautiful mood contrasts are provided in alternating lyrical sections to which Hawaiian folk musicians contributed their singing. Very good potential with the right exposure and support from dealers.

#### **New Audico Unit**

NEW YORK-Audico Ltd.. manufacturer of cassette loading equipment, is introducing a two-station cassette rewinder/exerciser/timer it claims rewinds two 60-minute cassettes in under 17 seconds. Audico says the unit, model 200-9, has a unique leader sensing element that enables it to run at high speeds.



Billboard photo by Rich Warren

ASPEN AUDIO-Vest-clad John Denver, above, listens to a playback backstage at the Aspen Music Tent, Aspen, Colo., prior to his doing a benefit concert there which netted the Music Associates of Aspen \$50,000. Shown, left to right, in front of console, are Alan Kefauver, associate director of the Aspen Audio-Recording Institute, Denver; Hal Boxer, Aspen Audio Institute director; and Nina Stern, JBL rep. Rick Benson, TEAC Tascam rep, extreme right, looks on as do ABC-TV personnel. Below, Boxer makes a point with John Eargle, left, JBL vice president, market development, before Eargle's guest lecture at the Audio-Recording Institute, while Benson adjusts the



## Concorde Center Opens In L.A. For Audio And Video

LOS ANGELES-The Concorde Recording Center here is now operational as a state-of-the-art studio with video capability complex. The facility, located at 8255 Beverly Blvd., was formerly the Scott/Sunstorm Studios and prior to that the ABC Recording Studios.

The facility now consists of three 24-track recording studios, one equipped with complete video sweetening and post-production capability.

Two of the studios have recently undergone a complete re-design and restructuring-both acoustically and electronically. Plans also call for the refurbishment of the third room by year's end.

The new managing director of the Concorde facility is Warren Entner, prime mover behind the revamping and upgrading. Entner spent eight

years as a member of the recording group the Grass Roots.

Entner also has a production firm-Mariner Productions-which will now operate out of Concorde, Reggie Dozier is chief engineer of

The facility, in addition to offering three 24-track rooms, mastering facilities and video capabilities, also provides office and meeting rooms for use by producers involved in projects at the studio.

#### **EDR Tape Promo**

NEW YORK-Ampex is planning a fall promo for its new EDR tape introduced at last June's CES. The promo offers dealers a 25% savings through a 2-bag special at \$4.94 per bag. Promotional shipments begin Sept. 15.



REAL BLUES—Ray Charles, left, gets the undivided attention of Blues Brothers Dan Ackroyd and John Belushi during the recording for "The Blues Brothers Movie." The action is at Murray Allen's Universal Recording Corp., Chi

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# Sound Business/Video



DEVO VISION—"Rock 'n' Roll 'n' Vision" videodisk DJ Cory James, left, interviews Devo's Jerry Casale, middle, and Mark Mothersbaugh backstage at Miami's Gusman Hall. The spot will be included in Cory's syndicated video music series.

# Video Takes

Media Home Entertainment, Los Angeles, has added more than 25 videodcassette titles to its catalog. including feature films, rock concerts and animated film classics Music titles, in VHS, Beta, NTSE and PAL formats, include "Alice Cooper And Friends," "Electric Light Voyage" and "Musical Greats, Vols. 1-4." Among feature films are "Man Of La Mancha," "Les Miserables" and the "Barber Of Seville." Animated classics include "King Arthur." "Fables Of The Green For-est" and "Captain Nemo." The titles will appear in the firm's summer-fall catalog which covers more than 150 videocassette programs in both VHS and Beta configurations. At the same time the firm has introduced a Spanish catalog of 25 videocassette titles, all dubbed in Spanish, of feature films and animated film classics. Available in VHS, Beta, NTSE and PAL formats, suggested list ranges from \$44.95 to \$54.

Home Theatre/Visual Concepts, Inc., Los Angeles, has acquired worldwide distribution rights to "Belly Dancing: A History And An Art" starring Alicia Dhanifu, According to Dran May, sales manager of the videocassette distributor, the cassette goes into distribution immediately and will be backed by a marketing and promotional campaign.

\* \* \*

U.S. Video Corp. will duplicate Walt Disney motion picture features on Beta and VHS videotapes for home market consumption, according to Robert Creamer, U.S. Video's vice president of sales. James P. Jimirro, president of Walt Disney's Telecommunication and Non-Theatrical Group, also notes that an Eastern firm. S/T Video Cassette Duplicating, Leonia. N.J., would also share in the project.

Professional Video Services provided complete video equipment and crew for taping Frank Sinatra's recent Carnegie Hall, New York, concert performance. Coordinating the remote were Hank Cattaneo of Altel Sound Systems, Bob Kiernan, Sinatra's lighting and sound director, and Alan Namm of Professional Video Services, N.Y. Richard Namm of Richard Namm of P.V.S. directed. The material was taped soley for Sinatra's use.

Gowers, Fields & Flattery have shot two promotional videos of the Rolling Stones for the group's new "Emotional Rescue" LP. Shot in New York at the Astoria Studios in Queens. the post production was completed in Los Angeles. The two songs shot were the title track and "She's So Cold." The videos were directed by David Mallet who also recently completed videos for David Bowie and Peter Gabriel. Other recent productions include Billy Squier for Capitol Records and John Cougar for Riva Records.

Jack Sauter, vice president and general manager of RCA consumer electronics, will present a talk entitled "Videodisk Comes To Life" at the ITA Home Video Programming—1980 Seminar at the New York Hilton Hotel. Dates are Oct. 21-23. Demonstrations of the RCA SelectaVision videodisk system will be held for seminar attendees Tuesday evening. October 21 and Wednesday, October 22 following the close of the workshop sessions.

Fotomat Corp., has begun operation of a nationwide film-to-video tape transfer service for the industrial and educational audio/visual market. According to Richard D. Irwin. Fotomat chairman and president, the firm's new Fotomat Pro-Video Services will be the first to offer broadcast quality video transfers of film, slides, and film strips for business and professional organizations, government agencies, production companies and program suppliers, as well as schools and educational groups on a nationwide basis

#### RIAA Video Attacks Home Video Problems

NEW YORK—The newly formed Recording Industry Assn. of America/Video Council has begun to hammer out strategies to deal with problems in the emerging home video industry.

Meeting in Los Angeles Aug. 19, the 15-member group set up working committees to prepare reports on unauthorized post-purchase use of prerecorded programming, negotiations with various craft unions, legal rights and piracy, as well as engineering, bar coding, postal and freight rates and packaging.

freight rates and packaging.

Committee progress will be reported and discussed at the next general membership meeting on Nov. 20 in Los Angeles.

Cy Leslie, president of CBS Video Enterprises, chairs the group.

#### **Mobile Relocates**

LOS ANGELES—Mobile Fidelity Sound Lab has moved to new headquarters at 21040 Nordhoff Ave., Chatsworth, Calif. The new phone number is (213) 709-8440.

## Chevry's Vidcom Underway At Cannes Sept. 29

LONDON — Bernard Chevry's Vidcom event returns to the international conference scene after an absence of several years. The video-communications market opens its doors Sept. 29 through Oct. 2 in the Palais des Festivals, Cannes.

The Midem organization which is running the event says 390 exhibitors are expected, along with 5,000 visitors from more than 50 countries. All areas of video technology will be covered, together with their applications in business, industrial and domestic markets, but inevitably it is the home video field that will receive the most comprehensive treatment, three day-long sessions of the international videocommunications conference being devoted to the topic.

Among the firms whose representatives will address these sessions are Chrysalis, WEA, Magnetic Video, Thorn-EMI, RCA, Philips, Sony, Thomson-Brandt, ABC Video, NBC Enterprises, Time-Life Films, BBC and Andy Warhol Studios

and Andy Warhol Studios.

Subjects include the state of the video markets in the U.S., Europe and Japan, new products and technology for the domestic market, programming, distribution, cinema and video, music and video, television and video publishing, copyright and pitries.

# U.K. Society Asks Video Fee Usage

LONDON — The Mechanical Rights Society here is urging members to adhere to the video royalty rates set out in its controversial rates card, despite criticisms from the newly formed British Videogram Assn. and the British Broadcasting Corp.

MRS general administrator Robert Montgomery says: "The Mechanical Copyright Protection Society and the MRS have spent nearly two years talking in depth with videogram producers and have produced a rate card which is both well-researched and realistic. The card clearly indicates the price ranges which the MRS believes represent a fair value for copyright music in a videogram context."

The MRS rates are considerably higher than those now being suggested by the BVA and BBC. The former recently issued a 12-point critique of the MRS card along with its own proposals for rates ranging from 1-2 cents per minute of music. The BBC has sent a letter to some publisher members of the MRS also criticizing its rate card and offering a direct deal of 2 cents per featured minute of music, 1.5 cents for background music, according to Montagomery.

#### **Aussies In Deal**

LOS ANGELES—The Nostalgia Merchant has linked with Video Classics of Sydney. Australia, to release its product in videocassette down under.

The pact gives Video Classics access to reportedly 800 Nostalgia Merchant titles. All the cassettes will be sold under the Nostalgia Merchant Ltd. of Australia logo. Among the classics films involved are "Citizen Kane." "King Kong" and "Top Hat."

Billboard® Survey Fof Week Ending 9/13/80

Videocassette

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		ЮП	Chart	These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.
	is Week	Last Position	Weeks on	TITLE (RATING)
	Fis			Copyright Owner, Distributor, Catalog Number
	1	1	9	ALIEN (R) 20th Century-Fox Films, Magnetic Video 1090
	2	2	21	"10" (R) Orion Pictures Co., WCI Home Video, GR-2002
	3	3	29	SUPERMAN (PG) D.C. Comics, WCI Home Video Inc., WB:1013
	4	MEW	NTRY	THE ROSE (R) 20th Century-Fox Films, Magnetic Video 1092
	5	11	29	GREASE (PG) Paramount Pictures, Paramount Home Video, 1108
	6	8	42	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049
	7	4	13	THE MUPPET MOVIE (G) ITC Entertainment, Magnetic Video, CL-9001
	8	12	29	BLAZING SADDLES (R) Warner Bros. Inc., WCl Home Video Inc., WB-1001
	9	6	7	A STAR IS BORN (R)
	10	9	13	Barwood Films, WCI Home Video, WB-1020  THE DEER HUNTER (R)
				Universal City Studios, Inc., MCA Distributing Corporation, 88000
	11	13	13	THE JERK (R) Universal City Studios Inc.,
	12	16	13	MCA Distributing Corporation, 66005  JAWS (PG)
	13	5	13	Universal Pictures, MCA Distributing Corporation, 66001 (NATIONAL LAMPOONS) ANIMAL HOUSE (R)
				Universal City Studios Inc., MCA Distributing Corporation, 66000
	14	14	23	HALLOWEEN (PG) Falcoln International Prod., Media Home Entertainment, M131
	15	7	13	THE ELECTRIC HORSEMAN (PG) Universal City Studios Inc., Columbia Pictures Industries Inc.,
	16	21	5	MCA Distributing Corporation, 66006 BOYS FROM BRAZIL (R)
	17	31	19	20th Century-Fox Films, Magnetic Video 9002  MIDNIGHT EXPRESS (R)
				Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
	18	39	29	ENTER THE DRAGON (R) Warner Bros. Inc., WCI Home Video Inc., WB-1006
	19	20	42	GODFATHER, II (R) Paramount Pictures, Paramount Home Video, 8459
	20	10	13	NORMA RAE (PG) 20th Century Fox Films, Magnetic Video, CL 1082
	21	25	17	EMANUELLE (R) Trinacra Films, Columbia Pictures Home Enter.,
	22	17	13	VH 1019/BE 51195E  1941 (PG)  1941 (PG)
-				Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
1	23	MEW		Paramount Pictures, Paramount Home Video 8890
	24	24	13	SMOKEY AND THE BANDIT (PG) Universal Pictures. MCA Distribution Corporation, 66003
	25	33	42	SATURDAY NIGHT FEVER (R) Paramount Pictures, Paramount Home Video, 1113
	26	15	5	THE ONION FIELD (R) Avco/Embassy-Magnetic Video 4064
	27	36	29	HEAVEN CAN WAIT (PG) Paramount Pictures, Paramount Home Video, 1109
	28	35	7	Warner Bros. Inc., WCI Home Video, WB 1004
	29	34	5	THE STING (PG) Universal City Studio, Inc. MCA Distribution Corporation 66009
	30	23	5	THE MAIN EVENT (PG)  Barwood Films Limited-WCI Home Video 1021
	31	22	5	Paramount Pictures, Paramount Home Video, 1256
	32	30	42	THE SOUND OF MUSIC (G) 20th Century-Fox Films, Magnetic Video, CL-1051 BATTLESTAR GALACTICA (PG)
	33	30	11	Universal City Studios, Inc., MCA Distributing Corporation 66011
	34	27	42	PATTON (M)  20th Century-Fox Films, Magnetic Video, CL-1005
	35	NEW	ENTRY	THE EAGLES HAVE LANDED (G)  20th Century-Fox Films, Magnetic Video 9006
	36	19	7	CATCH 22 (R) Paramount Pictures, Paramount Home Video, 8924
	37	18	42	M*A*S*H (PG)  20th Century-Fox Films, Magnetic Video, CL-1038
	38	37	29	SILVER STREAK (NR)  20th Century-Fox Films, Magnetic Video, CL-1080
	39	38	7	ANIMAL CRACKERS (G)  Paramount Publix, MCA Distributing Corporation, 55000
	40	NEW 1	ENTRY	RETURN OF THE DRAGON (PG) Bryanstone Pictures, Gem Home Video 1002

# Disco Business

# Shifting Market Tastes Affect Vegas Clubs

# **Uncertainty** Obvious In Nevada City

By TIM WALTER

LAS VEGAS-Response to shifting disco market tastes has been almost as varied as the number of discos here as each scrambles to retain crowds

A notable feature of Las Vegas disco marketing is the absence of cover charges. One disco owner blames competition from casino lounges with "free" entertainment. "There are too many entertainment alternatives in this town." he explains. "So if one disco has free admission, we've all got to have it.'

In the last four years, dance action in Las Vegas has been limited to small dance boutiques and singles bars. None of the facilities has had major state-of-the-art light and sound facilities. No cover is given as the likely reason for lack of invested interest

Bogie's, one of the surviving dis-



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HELICOPTER BEACON

night a week and has just introduced female mud fighting. Tiffany's, a private membership club in the time sharing condo Jockey Club, has closed, as has Eppaminondas.

T.G.I. Friday went bankrupt, changed hands and reopened as Money. Money is now closed. The Aladdin Hotel, having lost its casino license July 10, has replaced lounge shows with a deejay disco.

The Las Vegas Hilton has discontinued live disco bands in the Odysey Lounge after four years. At one time live disco was also a feature in the Flamingo Hilton lounge. The new policy went into effect Aug. 12. with a variety show, "Rainbow Of Stars," alternating with the deejay. Jazz singer and Vegas veteran Patti James headlines.

Hilton entertainment director Dick Lane explains "disco is not as strong as it used to be. It's not our primary interest anymore. We're not phasing it (disco) out. We're taking a shot with it (the show) and will watch the whole thing closely." Promotional support for the deejay disco will continue.

Competition has been steadily intensifying for dwindling audiences since the August 1978 torching of Le Cafe, a gay club frequented by celebrities. According to one observer, Le Cafe's closing had a complex domino effect, but essentially marked the trend away from 24-hour disco which had previously been the

standard for non-stop Las Vegas. Rumors, previously Dirty Sally's. and a Strip fixture in the mid-'60s under the name Pussycat A-Go-Go. has changed names once again. Now described by owner Gary Pitak as a country singles room, the marquee entry reads The Country Club.

Pitak has owned the club for three years, but moved to the country format just this year. "Basically, states, "I just wanted to appeal to a bigger and broader crowd, tourists as well as locals." The club appears to be the most crowded of the discos this summer. Pitak perceives competition as non-existent and claims a seven night a week crowd that is "good to 5 and 6 a.m."

"What I've established," he says, "is a singles room where you can have fun. The atmosphere is exactly right. When you get up and dance you don't feel like you're on display. If you can't dance well, you don't stick out. It's been the best thing I ever could have done. People are friendly, the atmosphere is friendly I changed because I wanted a place I

FARRALANE F-201

could come to myself. We appeal to a wide range of people, 21 to 40." "Promotions," he notes, "are im-

portant. We have the bucking machine, the mechanical bull and an arm wrestling machine. And we're going to have more. But the music is the key. Variety is important. We've got two bands and we mix that with records. The deejay is Brett Wilcox.

"Country is getting better with the crossovers, rock and disco people going into country. We play some rock, not just old line country, but a cross section. We play enough to satisfy everybody. And we play

requests.
"I've been lucky. I've got the best local bands in town, Bush Band and Chaser. I'd like to trade bands, though, maybe with clubs in Southern California. I think it would give the people something to look forward to, but it would also help business and the industry too."

Paul Anka's Jubilation disco and restaurant was opened shortly after Le Cafe burned in 1978. The posh club, managed by Anka's partner and father, Andy Anka, immediately drew the celebrity crowd.

Kleto, the 26-year-old deejay from Cyprus, has only recently taken the musical helm at Jubilation. He's been spinning disks for 10 years and at one time owned two clubs in Cyprus. He left Cyprus for Toronto after the Turkish invasion

"I program against the r&b trend, but generally follow Billboard's top 60." he says, "but I also play rock, new wave, things not on the charts. And about 25% oldies. I go for as much variety as possible." A recent evening found him selling "Zorba The Greek" and talking his crowd into a folk dance circle.

"Business has been up about 25% since I started here," he says. "People have a misconception of loud, black disco music. In Europe 10 years ago we were mixing Led Zeppelin, Cat Stevens, some ethnic, some country and reggae. The real rule of thumb is variety.

"During dinner, around 10 p.m., I play mellow ... Streisand ... and songs. People leaving the restaurant stay for a drink. Then I build. Not too many people like the boom-boom-boom music. Funny, but 'New York, New York' by Frank Sinatra is one of the top five. Our crowd is sophisticative and discriminating, but our sound is unique,

"Each club (in Vegas) is unique We've all got to have our own sound for our own clientele. You feel the

state and set out to have a good time.
"The deejay has to be an enter-

tainer. You can't direct entertainment only by mixing records. You have to reveal your personality on the mike."

Kleto claims the club averages 600 people on weekdays and 1,800 on weekends, not counting restaurant activity. The crowd stays until about 5:30 a.m. "A year ago we were dead at 2:30 a.m.." he notes.

Jubilation has launched an inter-

national night on Sundays featuring a wide range of music from Italian and Arabic to heavy r&b. "Last Sunday one girl was bellydancing," he says chuckling, "and she was the whole show. The way our dance floor is, one dancer still gives us a show, "something to look at."

Another club, the Brewery has

held onto a strong market position by adhering to a strict MOR format. Deejay Craig Kagel has directed the music the four years the club has been open.

We blend a little new wave with basic funk and the top 100 and progressive hussle." Kagel says. "We blend all types of music and play for mass appeal with the results that we're the strongest tourist and local club. We've still got dancers at 9 and 10 a.m. Nobody else has. My con-

cept is always something new. strengthened with the old."

Kagel has a tight formula for pacing. He spins about 10 minutes of slow dance music, then opens his climb at 110 beats, building to 140 beats per minute during the next 90 minutes. Then he starts all over again. New releases are carefully sandwiched between guaranteed crowd pleasers until he finds acceptance or discards them. "The slow dances really help."

He notes the popular music range is narrowing. "We're strongest in the 110-130 beats per minute range, but we're trending right into a 120-127 mode.

Deejays generally concede that the gay clubs are more progressive. Notes J.R. at the Station: "I've always been known for a more progressive sound. Our audience is level now, down from two years ago. Crowds are peaking at 2 a.m."

Artie at the Garage notes that owner Camille is planning to remodel in September. "The music is trending r&b but I don't really care for it that much. Some of it is better, up into the 130 beats per minute.

He says the Garage crowd peaks between 2:30 and 4 a.m. "Sometimes we get an early crowd, around midnight. Then they are rowdy.

### Disco Popularity Rising In S. America And W. Indies

NEW YORK-The disco boom may have peaked in the U.S., but the discotheque concept is just beginning to grow in popularity in South America and the islands of the West Indies.

So states Jack Ransom of MGM Stage Equipment, one of the largest distributors of discotheque stage lighting and accessories in the U.S.

Ransom says South American and

West Indian club operators are asking for large, stylish clubs patterned after the better-known rooms in major U.S. cities. He states that they also seek products that are economical and reliable.

In the past few weeks MGM Stage has outfitted three large clubs in Mexico, two in Chile and three on the island of Trinidad.

Because of the South American demand, MGM Stage is now having all its catalogs released in both Spanish and English. The firm is also stocking greater quantities of equipment for immediate deliveries to club operators who do not want to wait six or eight weeks for conventional deliveries.

"They come in with valises full of cash and many want to take the equipment with them right away," states Ransom. "Many try to get it (the equipment) out of the country as flight baggage.

According to Ransom, MGM's New York showrooms now stock more than 220 different kinds of disco lighting and accessory equipment representing a retail value of more than \$225,000. Of these, more than 69 products are new and include lasers and portable disco products which, according to Ransom, are among the most popular items in his catalog at this time.

Ransom feels that his firm has an advantage over competitors on South American business, because he has a Spanish speaking staff and 'more than 25 years of experience" in the export business.

Ransom also believes that the slowdown in domestic business is due in part to skyrocketing interest rates on loans, and record label indecision as to the direction in which

dance music should go.

He feels that at the club level there will be a continued trend toward live performances, and that because of this, lighting equipment manufac-turers and distributors will have to develop expertise in the handling of theatrical products if they are to continue enjoying a share of the market.

### **BOOK REVIEW** 'Night Dancing' **Stylishly Depicts** N.Y. Club Scene

"Night Dancin'" by Vita Miezitis with Bill Bernstein, Ballantine Books, 220 pages, \$9.95.

NEW YORK—This slick paper-

back production does an admirable job of capturing the flamboyant style and far-flung scope of the New York disco scene.

Copiously illustrated, the book is organized as a shopping guide to 33 of the New York area's most popular discotheques. The coverage ranges from posh "private" nightspots and fashionable celebrity hangouts to all-gay clubs and "punk, anti-dis-

The descriptions of individual discos are based on the personal experiences and observations of Miezitis who is a shrewd social critic. She does a good job of depicting the unique clientele and ambience of each locale.

Miezitis is well aided by the pictures of photographer Bill Bernstein, who has a distinctive flair for catching his subjects in full regalia, whether they are high-stepping socialites, strutting transvestites, or

pogoing punks.

The chief problem with "Night Dancin'" is one which is endemic to books on pop culture, it changes (Continued on page 48)

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### Billboard®

# Disco Top 100<sub>®</sub>

Survey For Week Ending 9/13/80

This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
办	1	12	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown	血	86	2	BOOGIE TO THE BOP—Mantus—SMI
2	2	17	(LP) M8 936 M1  FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—	52	52	31	(LP) SM 7003  PARTY BOYS—Foxy—TK
3	3	10	Various Artists—RSO (LP) RS 1-3080 GIVE ME THE NIGHT—George Benson—Warner	53	43	9	(12-inch) TKD 442  JUDY IN DISGUISE/CHIP N'ROLL—Silicon Teens—Sire
4	4	8	(LP/12-inch*) HS 3453 LOVE SENSATION—Loleatta Holloway—Salsoul	54	54	10	(LP/12-inch*) SRK-6092  CAN'T STOP THE MUSIC (Soundtrack)—David London/
5	5	12	(LP) GA-9506 I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE	\$	60	3	Village People/Various—Casablanca (LP) NBLP 7220 THE ONE TONIGHT/DREAMS & OESIRES—Fever—Fantasy
			CONTROL-Dynasty-Solar (LP/12-inch) BXL 1-3576/YD 12027	56	56	6	(LP/12-inch*) F 9595 LOVE WILL TEAR US APART—Joy Division—Factory
H	6	6	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	歃	67	12	(7-inch) Import  HEARTACHE #9—Delegation—Mercury
T	9	7	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch) PDS-405	1	68	4	(LP) SRM 1-3821  ARE YOU READY—Brooklyn Express—BC Records
8	8	10	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	100	74	6	(12-inch) BC 4006 I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33)
9	7	9	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson— Warner (LP/12-inch*) HS-3458	60	80	2	MP 307  JUST LET ME DANCE—Scandal—SAM
10	12	9	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records/Atlantic	台	71	4	(12-inch) S-12333  EURO-VISION/DANCE TO THE MUSIC/TWIST TO ST.
11	10	13	(LP) COC-16015  S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch*)	1	82	2	TROPEZ-Telex-Warner/Sire (LP/12-inch*) SRK 6090 SLEEPWALK-Ultravox-Chrysalis
12	11	14	RFC 3430 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—	63	62	10	(LP) CHR 1296  HE'S NOT SUCH A BAD BOY AFTER ALL/THERE BUT FOR
13	13	11	France Joli-Prelude (LP) PRL 12179  SHAKE IT UP-DO THE BOOGALOO-Rod-Prelude	63	62	10	THE GRACE OF GOD GO I—Kid Creole & the Coconuts— Antilles/Ze (12-inch) AN 802
山	19	11	(12-inch) PRL 601 WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—	由	76	14	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'-Carrie Lucas-Solar (12-inch) YD 12015
15	15	12	Warner (LP/12-inch*) BSK 3435 PARTY ON—Pure Energy—	由	92	2	UNLOCK THE FUNK—Locksmith—Arista (LP) AB 4274
16	16	19	Prism (12-inch) PDS 404  I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch)	66	70	3	TAKE ME IN YOUR ARMS/CAN'T WE TRY—Teddy Pendergrass—P.I.R. (LP/12-inch*) FZ 36745
17	17	25	EM 6504 SEARCHIN'—Change—Warner/RFC	1	87	6	BACK STROKIN'-Fatback Band-Spring
18	18	17	(LP) RFC 3438  YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)	68	48	10	DAMAGED GOODS/# FOUND THAT ESSENCE RARE—Gang
1	27	4	PRL 12178 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/	69	49	24	of Four-Warner (LP) BSK 3446  THE PRETENDERS—all cuts—The Pretenders—Sire/
20	14	12	12-inch*) GRP 5008 THE BREAKS—Kurtis Blow—Mercury	70	NEW E	CATRY	Warner (LP) SRK 6083 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP)
21	21	7	(12-inch) MDS 4010 LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray	n	51	9	G8-997 M1 PSYCHE-Killing Joke-Rough Trade
22	20	12	Martinez & Friends—Importe/12 (MAXI 33) MP-306 WARM LEATHERETTE—all cuts—Grace Jones—Island	72	72	4	(7-inch) Import  ALL ABOUT THE PAPER—The Dells—20th Century
23	28	12	(LP/12-inch*) ILPS 9592  LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoui (LP)	由	NEW	ENTRY	(LP/12-inch) T-618/TCD 112  NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP)
1	25	6	SA 8535 HANDS OFF SHE'S MINE/MIRROR IN THE	办	HEW	ENTRY	WBSK 3467 FREEDOM-Grand Master Flash-Sugar Hill
4	20	5	BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch*) SRK 6091	虚		ENTRY	(12-inch) SH 549  THE HILLS OF KATMANDU—Tantra—Phillips
25	30	18	IS IT ALL OVER MY FACE—Loose Joints—West End (12- inch) (Remix) WES 22129  BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR	76	58	14	(12-inch) Import  A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387
	31	1.0	CHANCE GO BYE—Watson Beasley—Warner (LP) BSK 3445	77	77	10	MESSAGES/RED FRAME, WHITE LIGHT—Orchestral Manoeuvers In The Dark—Dindisc (LP) Import
27	26	6	I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch*) CCLP 2013	78	78	4	THE TILT—7th Wonder—Chocolate City (LP/12-inch*) CCLP 2012
28	23	14	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.— Brunswick (12-inch) D-123	79	79	4	SLIP & DIP—Coffee—De Lite (LP/12-inch*) DSR 9520
29	47	3	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN-B-52's-Warner (LP/12-inch*) BSK 3471	80	81	2	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
30	50	22	DOES IT FEEL GOOD—B.T. Express—Columbia (LP) JC 36333	81	HEW	ESTINY	EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP) JE 36412
印	41	5	UNDERWATER—Harry Thuman—Uniwave (12-inch) Import	82	NEW	ENTRY	I HEARD IT IN A LOVE SONG—McFadden & Whitehead— TSOP (LP) JZ 36773
32	34	21	YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby 0'—Records (LP) BO 1000	83	83	2	DON'T STOP TIL YOU GET ENOUGH-Derrek Larro & Trinity-Jo Gibb (7-inch) Import
33	24	10	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523	84	84	2	LET ME ENTERTAIN YOU.—The Controllers—
B	44	10	TURNING JAPANESE—Vapors—United Artists (7-inch) 1364	85	93	2	Juana (LP) 10001  LATE IN THE EVENING—Paul Simon—Warner (LP) HS 3472
33	45	3	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	86	NEW	ENTRY	GIVE IT ON UP (If You Want To)—M-Tume—Epic (12-inch) 48-50918
36	46	22	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415	87	57	10	MOSCOW 1980/METRONOME—Manicured Noise— Charisma (7-inch) Import
37	22	23	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	88	MEW	ENTRY	MAN FROM CHINA—Vivabeat—Charisma (LP) CL-1-3102
38	29	28	EARTH CAN BE JUST LIKE HEAVEN—Two Tons O'Fun— Fantasy (LP/12-inch*) (R)-F-9584	89	59	9	A FORREST—The Cure—PVC (LP) Import
39	36	11	HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293	90	94	2	THAT BURNIN' LOVE—Edmund Sylvers—Casablanca (LP) NBLP 7222
40	40	5	I WANNA GET WITH YOU—Ritz—Posse (12-inch) POS 1201	91	61	15	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING/I'LL ALWAYS BE YOUR FRIEND—Poussez—Vanguard
41	32	18	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic P/12-inch*) 5219	92	66	18	(LP) VSD 79433  GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/
42	42	5	THANK YOU/BECAUSE YOU'RE FRIGHTENED—Magazine— Virgin (LP) 13144	93	63	12	12-inch*) NBLP 7223 DO YOUR THANG—AI Hudson & One Way—
43	35	6	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import	94	64	24	MCA (LP/12-inch") 5127 HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP,
44	38	6	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145				WEAR IT OUT-Odyssey-RCA (LP/12-inch) AFL 13526/JC 11963
15	55	3	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammed—Fantasy (LP/12-inch*) F 9598	95	65	11	LONDON CALLING/TRAIN IN VAIN—Clash—Epic (LP) E236328
46	37	8	REBELS ARE WE—Chic—Atlantic (LP) AT 3665 THIMM (PETER SUM (Place Bookhors Soundhord) Visions	96	73	9	LET'S GO DANCING—Rocky Mizell— TK (12-inch) TKD-443°
47	39	8	THINK/PETER GUN (Blues Brothers Soundtrack)—Various Artists—Atlantic (LP) SD 5220	97	69	10	FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102
48	53	4	BIG TIME—Rick James—Motown (LP/12-inch*) G8-995M1	98	75	10	1 DIG YOU/CULT HERO—Cult Hero—Fiction (7-inch) Import
49	33	19	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown— Drive/TK (12-inch) 441	99	90	3	I NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills—20th Century (LP/12-inch*) T-603
50	85	2	CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/ Prelude (LP) CHO 701	100	88	18	TT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Asista (LP) AL 9515

\*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

# Disco Business

# Disco Mix

NEW YORK-Motown's release of High Inergy's LP "Hold On," has several cuts which should provide easy disco play. "I Just Can't Help Myself" is a 4:29 funk/r&b opener that is emphasized with sure-fire percussion and bongo instrumentation. "Sweet Man" is a smoother, more richly flowing uptempo number with har monies that are good and tight, "Hold On To My Love" at 5:03 is the most distinguished of the selections, with a flavor reminiscent of the label's popular female groups of the '60s. The album contains several pretty ballads.

A number of producers including Angelo Bond, William Weatherspoon, McKinley Jackson, Eddie Coleman Jr., Bobby DeBarge and Narada Michael Walden are responsible for putting together a topnotch production.

Teena Marie's latest 12-inch 331/3 r.p.m. disk "I Need Your Lovin'," is part of her Motown album "Irons In The Fire." This tune as well as "Chains," and "First Class Love" are somewhat reminiscent of her previous hit "Behind The Groove." The artist's whimsical voice works wonders on these cuts that have brassy instrumentation and slick production

Emergency Records' release of "Capricorn by the group of the same name, undoubtedly has an electronic and synthesizer Eurodisco quality in its vocal and instrumental sides. Use of the vocorder creates interesting effects, yet the instrumental version seems to have a certain catchiness to it which the vocal does not possess. Produced by Ciancario Meo and Claudio Simonetti, this 12-inch 331/4 r.p.m. release has a sound that is spacey and abstract yet inviting for those who like to dance.

"Seabiscuit In The Fifth" is the title of Belinda West's first 12-inch 331/4 release for Panorama Records. A strong and thumping guitar introduction gives it a nitty gritty feeling with a country twang. The artist's voice is in contrast to the orchestration, as she has an Aretha Franklin

soulful voice. The cut runs 7:12 with a short percussion break. Produced by Rob Galbarith and Bruce Dees, the cut has a rhythmic bouyancy and a production that is aggressive and cleanly presented.

"Turn You On" by Full Force on Dazz Records is starting to pick up response from New York deejays. Solid percussion and brass power provide for an uptempo dance-oriented cut with a sound similar to Earth, Wind and Fire. Although the group provides smooth harmonies, a break could be added for additional impact. The B side is an easy going version of the Young Rascals' hit "Groovin'." Produced by Mel Nelson and Willie Nickels, the group should continue to find response from those deejays into funk-oriented

The Cristina 12-inch on Antillies/Ze Records is titled, "The Ballad of Immoral Manufacture. Throughout the cut, the instrumental section emphasizes changes from percussion to synthesizer. A spicy Latin flavor is given at two points on this disk with several exciting drum breaks. The A side should obviously not be overlooked, as the artist does her own version of the Beatles' "Drive My Car." Her soft and sexy voice com-bine with the bubbly effects of the xylophone and add a spacy quality to this selection.

Dan Miller, Director of the Dixie Dance Kings Record Pool from Marietta, Ga., reports the following adds to his pool's playlist: Two Tons O'Fum "Earth Can Be Like Heaven," Scandal "Just Let Me Dance," Fever "The One Tonight," and Idris Muhammed, "For Your Love."

The Inflation Cabaret located in Melbourne, Australia has much American product on its top 20 playlists as reported by Noel Russell. Their list includes "Upside Down," "In The Forest,"
"Fame," "Cupid," "I'm Okay, You're Okay" and
"Stomp." Also mentioned are the imports of "Paradise Garage" by the Zebras and "I Didn't (Continued on page 48)





Also missing is full coverage of the proliferating rock disco scene which is making broad inroads into the conventional disco market.

Miezitis does discuss Hurrah's and the Mudd Club, two of New York's rock hot spots, but her general disdain of punk culture prevents her from doing them justice.
Nevertheless, Miezitis and Bern-

stein deserve credit for their research and perceptive personal insights. Ideal for both the disco junkie and the casual observer, "Night Dancin" is an interesting document of the extravagant and provocative disco lifestyle.

MICHAEL LONDON

# Disco Mix

• Continued from page 47

Know I Loved You" by Kryptonite.

Moving up on the Ottawa Record Pool's top 50 are "Bring Me The Newsboys" by the Newboys," "I Only Want To Be With You," by the Tourists," "Whip It," Devo; "Bite The Dust," Queen; "On The Rebound," Russ Ballard; "San Salvador" by Azoto; "Talk" by Macho and "On The Street" by Taxi. It is interesting to note the dominance of new wave/rock material from this area. However, more disco-oriented tunes such as "Let's Get Serious," "Lover's Holiday" and "Do It Right," "Can't Fake The Feeling" and "Cupid" are also given equal attention.



- 1 QUE SERA MI VIDA—The Gibson Brothers—Mango
  (12-inch)
  2 RED LIGHT/FAME (Fame, Soundtrack)—Various
  Artists—RSO (LP)
  3 FEEL LIKE DANCING/THE HEART TO BREAK THE
  HEART—France Joli—Prelude (LP/12-inch)
  4 HELPLESS—Jackie Moore—Columbia (LP/12-inch)
  5 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET
  YOUR CHANCE GO BYE—Watson Beasley—Wa
  (LP/12-inch)
  6 PARTY ON—Pure Energy—Prism (12-inch)
  7 UPSIDE DOWN/TM COMING OUT—Diana Ross—
  Motown (LP/12-inch) 4 QUE SERA MI VIDA-The Gibson Brothers-Mango
- Motown (LP/12-inch)

  8 LOVE SENSATION—Loleatta Holloway—Saisoul (LP/12-
- inch)
  EARTH CAN BE JUST LIKE HEAVEN-Two Tons O'Fun-
- Fanlasy (LP/12-inch)

  10 I WANNAT TAKE YOU THERE NOW/HEARTBREAKER/
  RHYTHM OF THE WORLD—Gino Soccio—Warner
  (LP/12-inch)

  11 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism

**ATLANTA** 

This Week
1 QUE SERA MI VIDA—The Gibson Brothers—Mango

- (12-inch)

  12 GIVE ME THE NIGHT—George Benson—Warner (LP/12-
- 13 CAN'T STOP THE MUSIC—all cuts—Various Artists—
- Casablanca (LP/12-inch)

  14 OYMAMITE/JUMP TO THE BEAT—Stacy Lattisaw—
  Atlantic (LP/12-inch)

  15 PVE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/

#### **BALT./WASHINGTON**

- This Week
  1 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/
- 12-inch)

  2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
  3 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-
- inch)
  4 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-
- 5 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- inch)
  6 IS IT ALL OVER MY FACE—Loose Joints—West End
- (12-inch)
  7 RED LIGHT/FAME (Fame, Soundtrack)—Various
- Artists—RSO (LP/12-inch)

  8 LOVE DOW'T MAKE IT INGHT—Ashford & Simpson—
  Warner (LP/12-inch)

  9 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-
- 10 UPSIDE DOWN/PM COMING OUT—Diana Ross—
- Motown (LP/12-inch)

  11 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista
- (12-inch)

  12 LET GET IT OFF/MAGIC OF YOU—Cameron—Salsoul
- (LP/12-inch)

  13 LADY OF THE MIGHT/THE NATIVES ARE RESTLESS—
  Ray Martinez & Friends—Importe/12 (MAXI 33)

  14 I JUST WANNA DANCE WITH YOU—Starpoint—
- Chocolate City (LP/12-inch)

  15 DOES IT FEEL GOOD—B.T. Express—Columbia (LP/12

#### **BOSTON**

- This Week
  1 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-
- 2 GIVE ME THE NIGHT—George Benson—Warner (LP/12-
- inch)
  ANOTHER ONE BITES THE OUST-Queen-Elektra (12-
- inch)
  4 UPSIDE DOWN/I'M COMING OUT—Diana Ross—
  Motown (LP/12-inch)
  5 QUESEM MI VIDA—The Gibson Brothers—Mango
  (12-inch)
- (12-inch)

  RED LIGHT/FAME (Fame, Soundtrack)—Various
  Artists—RSO (LP/12-inch)

  7 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/
- 8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- (12-inch)
  9 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—
  Warner (LP/12-inch)
  10 ARE YOU READY—Brooklyn Express—B.C. Records (12-inch)

- inch)

  11 I WARNA GET WITH YOU—Ritz—Posse (12-inch)

  12 I JUST WARNA DANCE WITH YOU—Starpoint—
  Chocolate City (LP/12-inch)

  13 LET'S GET IT OFF/THE MAGIC OF YOU—Cameron—
  Salsoul (LP/12-inch)
- 14 FEEL LIKE DANCING/THE HEART TO BREAK THE
- HEART-France Joli-Prelude (LP/12-inch)

  15 CHERCHEZ PAS/BOOGIE TALK-Madleen Kane-Chalet

#### **CHICAGO**

- This Week

  1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—
  (19/12-inch)
- Motown (LP/12-inch)

  CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
  (12-inch)

  ANOTHER ONE BITES THE OUST—Queen—Elektra (12-inch)
- 4 I'VE JUST BEGUN TO LOVE YOU-Dynasty-Solar (LP/
- 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-
- 6 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—
- Warner (LP/12-inch)
  YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude
- (LP/12-inch)

  8 SHAKE IT UP-DO THE BOOGALOO-Rod-Prelude (12-
- 9 LOVE SENSATION—Loleatta Holloway—Salsoul (12-

- inch)

  FEEL LIKE DANCING/THE HEART TO BREAK THE
  HEART-France Joli-Prelude (LP/12-inch)

  IT ALL OVER MY FACE-Loose Joints-West End
- 12 I LIKE WHAT YOU'RE DOING TO ME-Young &

- Company—Brunswick (12-inch)

  13 RED LIGHT/FAMIE (Fame, Soundtrack)—Various
  Arists—RSO (LP1/2-inch)

  14 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu
- (12-inch)

  15 THE BREAKS—Kurtis Blow—Mercury (12-inch)

#### **DALLAS/HOUSTON**

- This Week

  1 RED LIGHT/FAME (Fame, Soundtrack)—Various
- Artists—RSO (LP/12-inch)

  2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—
  Motown (LP//12-inch)

  3 GIVE ME THE NIGHT—George Benson—Warner (LP/12-

- 5 LADY OF THE NIGHT—Ray Martinez & Friends porte/12 (MAXI 33)
- 6 BREAKAWAY/DON'T LET YOUR CHANCE GO BYE/ BODY FREE—Watson Beasley—Warner (LP/12
- inch)

  LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-
- 8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- (12-inch)

  YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude
- (LP/12-inch)

  10 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/
- PARTY ON-Pure Energy-Prism (12-inch)
- SEARCHIN'-Change-Warner/RFC (LP/12-inch)
  I'M READY-Kano-Emergency (12-inch)
  I'VE JUST BEGUN TO LOVE YOU-Dynasty-Solar (12-inch)
- 15 LET'S GO ROUND AGAIN—Average White Band—Arista (LP/12-inch)

#### **DETROIT**

- This Week
  1 RED LIGHT/FAME (Fame, Soundtrack)—Various
  Artists—RSO (LP/12-inch)
  2 UFSIDE DOWNL/FIN COMING OUT—Diana Ross—
  Motown (LP/12-inch)
  3 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
- 4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- (12-inch)
  5 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP/12-inch)
  6 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-
- inch)
  7 EMOTIONAL RESCUE/DANCE—The Rolling Stones—
  Rolling Stone Records (LP/12-inch)
  8 IVE JUST BEGIN TO LOVE YOU—Dynasty—Solar (12-inch)
- inch)
  I WANNA TAKE YOU THERE NOW/HEARTBREAKER/
  RHYTHM OF THE WORLD—Gino Soccio—Warner/
  RFC (LP/12-inch)
- QUE SERA MI VIDA-The Gibson Brothers-Mango
- PARTY ON-Pure Energy-Prism (12-inch)
  LADY OF THE NIGHT—Ray Martinez & Friends—
  Importe/12 (MAXI 33)
- 13 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson-Warner (LP/12-inch)
- warner (LP/12-inch)

  14 SEARCHIN'-Change-Warner/RFC (12-inch)

  15 IT ALL OVER MY FACE-Loose Joints-West End

#### LOS ANGELES

- This Week

  1 RED LIGHT/FAME/HOT LUNCH JAM (Fame,
  Seundtrack)—Various Artists—RSO (LP/12-inch)

  2 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
- inch)

  3 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism 4 OUE SERA MI VIDA—The Gibson Brothers—Mango
- (12-inch)

  5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-
- inch)
  WARM LEATHERETTE/THE HUNTER GETS CAPTURED
  BY THE GAME/LOVE IS THE DRUG-Grace
- Jones—Island (LP/12-inch)
  7 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/
- 12-inch)

  8 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET
  YOUR CHANCE GO BYE—Watson Beasley—Warner
- (LP/12-inch)
  9 YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude
  (LP/12-inch)
  10 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—
- Warner (LP/12-inch)
  11 LOVE SENSATION—Loleatta Hołloway—Salsoul (12-

- inch)
  WHIP TI—Devo—Warner (LP/12-inch)
  PARTY ON—Pure Energy—Prism (12-inch)
  I WANNA TAKE YOU THERE NOW/HEARTBREAKER/
  RNYTHM OF THE WORLD—Gino Soccio—Warner
- RFC (LP/12-inch)
  15 I'M READY—Kano—Emergency (12-inch)

#### MIAMI

- This Week

  1 UPSIDE DOWN/I'M COMING OUT-Diana Ross-
- Motown (LP/12-inch)

  2 GIVE ME THE NIGHT—George Benson—Warner (LP/12-
- inch)
  3 FAME/RED LIGHT (Fame, Soundtrack)—Various
  Artists—RSO (LP/12-inch)
  4 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-
- 5 ANOTHER ONE BITES THE DUST-Queen-Elektra (12-
- 6 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-
- whip IT—Devo—Warner (LP/12-inch)

  CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- 9 1 JUST WANNA DANCE WITH YOU—Starpoint— Chocolate City (12-inch)
- 10 FEEL LIKE DANCING/THE HEART TO BREAK THE
- HEART-France Joli-Prelude (LP/12-inch)
  QUE SERA MI VIDA-The Gibson Brothers-Mango
- 12 SHAKE IT UP-DO THE BOOGALOO-Rod-Prelude (12-13 DOES IT FEEL GOOD—B.T. Express—Columbia (12-
- LET'S GET IT OFF-Cameron-Salsoul (LP/12-inch)
  STRETCH'IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS
  A LIFESAVER-Gayle Adams-Prelude (LP/12-inch)

#### **NEW ORLEANS**

- This Week

  1 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-
- 2 RED LIGHT/FAME (Fame, Soundtrack)—Various
  Artists—RSO (LP/12-inch)
  3 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-
- 4 GIVE ME THE NIGHT—George Benson—Warner (LP/12-
- 5 LOVE DON'T MAKE IT RIGHT-Ashford & Simpson-
- Warner (LP/12-inch)
  6 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- YOUR EYES-Baby O'-Baby O' Records (LP)
- LET'S GET IT OFF-Cameron-Salsoul (LP/12-inch)
  LET'S GO ROUND AGAIN-Average White Band-Arista
- 10 RHYTHM OF THE WORLD/S-BEAT-Gino Soccio-Warner/RFC (LP/12-inch)
- 11 I JUST WANNA DANCE WITH YOU—Starpoint—
  Chocolate City (LP/12-inch)
  12 UPSIDE DOWN/YM COMING OUT—Diana Ross—
  Mattern (18 (L2) inch)
- 13 ANOTHER ONE BITES THE DUST-Queen-Elektra (LP/
- 14 FOR YOUR LOVE-Idris Muhammad-Fantasy (LP/12-15 BREAKAWAY/DON'T LET YOUR CHANCE GO BYE— Watson Beasley—Warner (LP/12-inch)

#### **NEW YORK**

- This Week

  1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—
  Motown (LP/12-inch)
  2 LOVE ENSATION—Loleatta Holloway—Salsoul (LP/12-
- inch)

  ANOTHER ONE BITES THE DUST—Queen—Elektra (12-
- inch)
  SHAKE IT UP-DO THE BOOGALOO-Rod-Elektra (12-
- 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-
- 6 FEEL LIKE DANCING/THE HEART TO BREAK THE
- MEART—France Joli—Prelude (LP/12-inch)
  7 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The
  Rolling Stones—Rolling Stone Records (LP/12-inch)
  8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- 12-inch)

  WANNA TAKE YOU THERE NOW/HEARTBREAKER/
  RHYTHIN OF THE WORLD—Gino Soccio—Warner
  RFC (LP/12-inch)

  RED LIGHT/FAME (Fame, Soundtrack)—Various
  Artists—RSO (LP/12-inch)

  QUE SERA MI VIDA—The Gibson Brothers—Mango
  (12-inch)
- (12-inch)

  12 IS IT ALL OVER MY FACE—Loose Joints—West End
- (12-inch)
  13 THE BREAKS—Kurtis Blow—Mercury (12-inch)
  14 LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—
  Ray Martinez & Friends—Importé/12 (MAXI 33)
  15 PVE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/

#### **PHILADELPHIA**

- This Week

  1 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-
- 2 CAN'T FAKE THE FEELING-Geraldine Hunt-Prism
- ANOTHER ONE BITES THE DUST-Queen-Elektra (12-
- 4 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson— Warner (LP/12-inch) 5 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 6 I'VE JUST BEGUN TO LOVE YOU-Dynasty-Solar (LP/
- UPSIDE DOWN/I'M COMING OUT-Diana Ross-Motown (LP/12-inch)
  FUNKIN' FOR JAMAICA-Tom Browne-Arista (12-inch)
- SEARCHIN'—Change—Warner/RFC (LP/12-inch)
  SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12
- 11 I JUST WANNA DANCE WITH YOU—Starpoint— Chocolate City (LP/12-inch)
- THE BREAKS—Kurtis Blow—Mercury (12-inch)
  LET ME ENTERTAIN YOU—The Controllers—Juana (12-
- BIG TIME—Rick James—Motown (12-inch) EMOTIONAL RESCUE/DANCE—The Rolling Stones— Rolling Stone Records (LP/12-inch)

#### **PHOENIX**

- This Week

  1 RED LIGHT/FAME (Fame, Soundtrack)—Various
  Artists—RSO (LP/12-inch)
  Warner (LP/12-inch)
- 2 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- MINA TAKE YOU THERE NOW/HEARTBREAKER/
  RHYTHM OF THE WORLD/S-BEAT—Gino SoccioWarner/RFC (LP/12-inch)

I'M READY-Kano-Emergency (12-inch)

- 5 CAN'T FAKE THE FEELING-Geraldine Hunt-Prism
- EURO-VISION/DANCE TO THE MUSIC/TWIST TO ST.
  TROPEZ—Telex—Warner/Sire (LP/12-inch)
  PARTY ON—Pure Energy—Prism (12-inch)
  WARM LEATMERETTE/BULLSHIT/LOVE IS THE DRUG—
- Grace Jones—Island (LP/12-inch)

  QUE SERA MI VIDA—The Gibson Brothers—Mango
- UPSIDE DOWN/I'M COMING OUT—Diana Ross— Motown (LP/12-inch) Motown (LP/12-inch)

  SEARCHIN'-Change-Warner/RFC (LP/12-inch)

  EMOTIOMAL RESCUE/DANCE—The Rolling StonesRolling Stone Records (LP/12-inch)

  MAN FROM CHIMA-Vivabeat—Charisma (LP)

  SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12inch)
- 15 FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammad—Fantasy (LP/12-inch)

- 2 I'VE JUST BEGUN TO LOVE YOU-Dynasty-Solar (12
- 3 UPSIDE DOWN/I'M COMING OUT-Diana Ross-Motown (LP/12-inch)
  4 PARTY ON-Pure Energy-Prism (12-inch)
- 5 SHAKE IT UP-DO THE BOOGALOO-Rod-Pretude (12-
- 6 ENOTIONAL RESCUE/DANCE-The Rolling Stones-Rolling Stone Records (LP/12-inch) 7 BOOGIE TO THE BOP-Mantus-SMI (12-inch)
- 8 LOVE SENSATION-Loletta Holloway-Salsoul (LP/12-

- 11 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson— Warner (LP/12-inch)
- 12 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
- LET'S GET IT OFF-Cameron-Salsoul (12-inch) 14 SATURDAY MIGHT-Herbie Hancock-Columbia (LP)
  15 FEEL LIKE DANCING/THE HEART TO BREAK THE
  HEART-France Joli-Prelude (LP/12-inch)

### **SAN FRANCISCO**

- 5 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
- inch)
  6 PM READY—Kano-Emergency (12-inch)
  7 UNDERWATER—Harry Thuman—Uniwave (12-inch)
  8 LADY OF THE NIGHT/MATMES—Ray Martinez & Friends—Importe/12 (MAXI 33)
  9 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson-
- Warner (LP/12-inch)

  10 FEEL LIKE DANCING/THE HEART TO BREAK THE
  HEART—France Joli—Prelude (LP/12-inch) 11 SATURDAY NIGHY-Herbie Hancock-Columbia (LP/12
- 12 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE-Watson Beasley-Warner
- (LP/12-inch)

  IN THE FOREST—Baby O'—Baby O' Records (12-inch) 14 EMOTIONAL RESCUE/DANCE—The Rolling Stones-Rolling Stone Records (LP/12-inch)
  15 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism

- SEATTLE/PORTLAND
- 2 UPSIDE DOWN/PM COMING OUT-Diana Ross-Motown (LP/12-inch)

- 8 CAN'T BE LOVE-DO IT TO ME ANYWAY-Peter Brown-TK (12-inch)
- 10 SEARCHIN'-Change-Warner/RFC (LP/12-inch)
  11 FUNKIN' FOR JAMANCA (N.Y.)—Tom Browne—Arista
  (12-inch)

#### 15 PARTY ON-Pure Energy-Prism (12-inch)

#### **MONTREAL**

- 2 STAY THE NIGHT-Billy Ocean-CBS (12-inch)
- 5 BREAKAWAY/WHAT'S ON MY MIND—Watson Beasley— CBS (LP/12-inch)
- 6 YOU AND I/PUT A LITTLE LOVE ON ME—Delegation-Polydor (LP)
- 8 S-BEAT/THE RUNAWAY—Gino Soccio—Quality (LP)
- 10 LOVE SENSATION-Loleatta Holloway-RCA (LP)
- 13 LOVER'S HOLIDAY-all cuts-Change-WEA (LP)
- 14 CHERCHEZ PAS-Madjeen Kane-Uniwave (LP) 15 HOT LEATHERETTE—Passengers—Uniwave (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

# Billboard's. Disco Action.

#### PITTSBURGH

- This Week

  1 GIVE ME THE NIGHT-George Benson-Warner (LP/12-

- 9 RED LIGHT/FAME (Fame, Soundtrach)—Various Artists—RSO (LP/12-inch) 10 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-

- This Week

  1 RED LIGHT/FAME (Fame, Soundtrack)—Various
  Artists—RSO (LP/12-inch)

  2 UPSIDE DOWNL/IM COMING OUT—Diana Ross—
  Motown (LP/12-inch)

  3 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/SBEAT—Gino Soccio—Warner (LP/12-inch)

  4 GIVE ME THE MIGHT—George Benson—Warner (LP/12-inch)

  1 CANADATA LOLANTA Holloway—Salsoul (LP/12-inch)

- This Week

  1 GIVE ME THE NIGHT-George Benson-Warner (LP/12-
- 3 LOVE SENSATION Loleatta Holloway Salsoul (LP/12
- 4 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch) Artists—RSO (LP/12-inch)

  5 I WANNA TAKE YOU THERE NOW/HEARTBREAKER—
  Gino Socio—Warner/RFC (LP/12-inch)

  6 QUE SERA MI VIDA—The Gibson Brothers—Mango
  (12-inch)

  7 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism
  (12-inch)
- 9 THINK/PETER GUNN (Blues Brothers, Soundtrack)— Various Artists—Atlantic (LP)
- (12-inch)
  FEEL LIKE DANCING/THE HEART TO BREAK THE
  HEART-France Joli-Prelude (LP/12-inch)
  BREAKAWAY-Watson Beasley-Warner (LP/12-inch)
  FOR YOUR LOVE-Idris Muhammad-Fantasy (LP/12-inch)

# This Week 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—CBS (LP/12-inch)

- 3 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt— Uniwave (LP/12-inch) 4 DYNAMITE/JUMP TO THE BEAT-Stacy Lattisaw-WEA
- 7 I'M COMING OUT/UPSIDE DOWN-Diana Ross-Quality (LP)
- PARADISE GARAGE/RAZOR GIRL—The Zebras—Uniwave (LP/12-inch)

MACHO-all cuts-Uniwave (LP)

- NOW THAT SHE'S ROCKIN'/OVERNIGHT SENSATION-Jerry Knight-A&M (LP)

SEPTEMBER 13,

1980 BILLBOARD

# Al Jarreau's Secret: Be Unique, Outrageous

do a continual workshop with yourself, discover what's unique about you, perform it-and be outrageous.

That's the philosophy, and the successful one behind Al Jarreau. the distinctive vocalist, whose musically outrageous career is building solidly around the world.

Jarreau, the man with the complete bag of vocal tricks and an "orchestra in his throat," is riding the crest of broadening popularity in the U.S., five years after his first Warner Bros. LP introduced his mind-boggling vocal style to recordings.

Jarreau is an extension of the jazz vocalist and he credits Eddie Jefferson, Jon Hendricks and Betty Carter as paving the way for his expanding on their concepts and giving jazz singing multi-dimensional elements never heard of before.

Al sings, scats, talks, whispers, rambles, glides, soars and imitates instruments, all within the legit framework of a composition.

Having worked his way up from playing small clubs in Milwaukee and Los Angeles to the prestigeous Greek Theatre here, Jarreau today is discovering new things he can do with his voice.

"I'm finding that the things I have been doing are really refining themselves and are broader than I thought they were," he says. Like

"There are ways I color the music with sounds that are in the falsetto range that five years ago I was much more timid to attempt. I was much more tentative about using that high

# Rio De Janeiro **Jazz Event Ties Into Monterey**

LOS ANGELES-The first annual Rio Jazz Monterey Festival recently took place as a tie between the Monterey Jazz Festival and a jazz festival held in Rio De Janeiro at the Maracanazmho Auditorium.

Harold Jovien, owner of Premiere Artists and Productions here, says he suggested a sister city tie-in between the Brazilian and Monterey Festivals to producers Roberto Mulyaert and Walter Longo to link the new festival with one already established and well known. He says the festivals were linked primarily by name. There was no financial tie-in.

Jimmy Lyons, the originator, host and producer of the annual Monterey Jazz Festival, acted as announcer for a group of musicians who have performed at his festival throughout the years such as: Clark Terry, trumpet; Slide Hampton, trombone; Richie Cole, reeds; and Victor Assis Brasil, reeds. A Brazilian rhythm section backed them during their group performance Aug. 16.
Other jazz artists who performed

at the festival, which ran from Aug. 14-17, were: John McLaughlin, guitarist; Weather Report; Al Jarreau, vocalist; McCoy Tyner, pianist; George Duke, keyboardist; and Airto Moreira, percussionist.

Brazilian artists appearing included the jazz group Banda Black Rio and keyboardist Hermeto Pascoal.

Jovien says between 8,500 and 11,000 attended the festival each evening from 9 until about 2 a.m. He estimates that the auditorium holds a capacity of 13.000.

Jazz Vocalist's Popularity Widening Out

By ELIOT TIEGEL

"I couldn't get them to happen. I'm finding greater flexibility. It's really going for it and finding it can

happen.
"A large part of getting it to happen is to reach for it." This broadened vocal range is evident on his new LP and will be emphasized during an upcoming national tour which starts this month and ends in November. Al will be playing 3,000-4,000 seat halls and will wind up on Broadway in his first showcase there at the conclusion of the tour.

He speaks of preparing special

playing the cabaca, an African shaker-like instrument.

Scat singing, connecting syllables, introducing his own cello solo, racing great neck through a phrase, these are all part of a musical pallette with which he colors his music.

When he writes music he's conscious of the melody line because he knows that by the time he gets through with a song he'll have done so many things to it that his voice will be raw. "I'm just willing to ask my voice to do more, to reach out," he explains.

counts in that native tongue, playing around with the sound of five. Sounds are Al's best friend, although he has a powerful way of interpreting a lyric. An interesting aside to this man's

career is that American audiences have been late in discovering him. The Europeans bit first, especially in Germany, Holland, France and the

Scandinavian countries.

"What is deceptive," Al says, "is that these countries don't have a huge, sprawling market like we have here. You do well in eight to 10 cities in Germany and you are a national success. Three television shows put you in front of a lot of people."

Al acknowledges that the Europeans have taken jazz and jazz related things to heart "in a way that is a bit embarrassing for American jazz

Al believes it is Europe's older culture and long history in the "slowly brewed arts" which accounts for their fast pickup on his music. "They have a long history that makes them more appreciative of things developing. It's not instant coffee. Americans are motivated by a have it now attitude. The Europeans are willing to sit and listen to a piece of music; it doesn't have to be instantaneous.'

Instantaneous. That's the buzz word. Al Jarreau is instantaneous skill and art. In the U.S. he's scored in such places as New York, L.A., Washington, Detroit, San Francisco, New Orleans, Philadelphia and Atlanta. Other parts of the country are slowing discovering his music.

For a musician whose craft is based on instantaneous improvisation and for a people who flock to instantaneous new fads or trends, there still seems a way to go before musician and mass audience come together.

Rest assured Al's working on it.



Al Jarreau: You have to reach for things and not be afraid to be outrageous.

material for the Broadway show and he also has high hopes of recording "Groovin' High," the old Dizzy Gillespie tune which he has already performed on the "Soundstage" television program. He's written lyrics for this fast moving melody express and will quickly scat the melodv with its fast changes for you.

In fact, "Groovin' High" would be the second jazz composition, with difficult changes, that he's written lyrics for: Chick Corea's "Spain" is the first and appears on the current LP, "This Time

Jazz singing, he admits, is a diffi-cult trade to ply. "You have to have been there and heard that music played. It's not easy to put that overcoat on.

Al credits Jon Hendricks and Betty Carter with having a "musician's sense of chordal structure and changes that I only hear in the finest of horn players. "That's what I strive for, that fine sense of chordal structure, how notes fit against each other and are strung out together in a way that is more than merely a string of

Improvisation is a key to Al's music-on disk or in-person. He's been writing his own music for only seven of the 25 years he's been singing professionally. He usually collaborates with his pianist, Tom Canning.

There is room in each composition for improvisation and solos by Al and his musicians. The sound effects are not premeditated, says the man who can imitate the sound of a cello, flute, bass, guitar, saxophone and various percussive instruments.

Percussion sounds are his favorites and he accompanies himself by

He does strive to structure his tunes more in the lower level, although as he's said he's creeping up into the higher registers all the time.

Al feels compelled to do his own writing and it's not just for the money. "If I'm part of the creative process I'm going to be able to identify with it more," he comments. "I'll know it from the mustard seed and it'll show in the performing of that

It's also easier for him to write his own song since he can mold the sections where he can interject his personal touch, those lightning fast elements which make him the most distinct vocal stylist in music today.

And the fact that more than just the jazz community is digging his work is comforting to this dedicated musician.

In-person he involves his audience in several ways, including having them come in on parts of his songs. Knowing the boss will be throwing them improvised curves during the performance, the backup band's credo is "everybody on your

And people in the audience can affect the improvisation. Explains Al: "A lady with a red hat may cause me to turn a phrase like I've never done before, or I may go right to that person and sing to her. Even if it's a lady giving you a flower, it's what makes each night different. That flower could affect the way I sing the next line in the song. Or someone shouts something and I use it in the song.

Al has a lot of fun with "Take Five." In Germany he naturally

Survey For Week Ending 9/13/80 Billboard & Jazz LPs Best Selling Jazz LPs Weeks on Charl West Weeks on This Week Last Week TITLE Artist, Label & Number (Dist. Label) This Part Part HOW TO BEAT THE HIGH GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453 26 45 1 COST OF LIVING—Soundtrack Hubert Laws & Earl Klugh, Columbia JS-36741 RHAPSOOY AND BLUES Crusaders, MCA MCA-5124 2 10 SKYLARKIN' Grover Washington Jr. Motown M7-933R1 20 28 27 3 4 9 LOVE APPROACH Tom Browne, Arista/GRP 5008 27 EVERY GENERATION 28 THIS TIME
At larman Warner Bros. BSK 3434 Ronnie Laws, United Artists LT-1001 5 12 ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241 29 30 45 3 10 H Bob James, Tappan Zee/Columbia JC 36422 5 28 BOOY LANGUAGE Patti Austin, CTI JZ 36503 (CBS) 7 7 MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284 MFLATION
Stanley Turrentine, Elektra 6E-269 22 13 31 6 8 BEYOND Herb Alpert, A&M SP-3717 FUN AND GAMES Chuck Mangione, A&M SP-3715 32 33 30 8 6 ROUTES Ramsey Lewis, Columbia JC 36423 ANGEL OF THE NIGHT
Angela Bofill, Arista/GRP GRP 5501 46 33 29 SPYRO GYRA Catching The Sun, MCA MCA-5108 9 25 25 26 YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122 14 ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506 10 NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421 35 32 12 STRIKES TWICE 11 Larry Carlton, Warner Bros. BSK 3380 DETENTE Brecker Brothers. Arista AB 4272 14 36 36 HIDEAWAY David Sanborn Warner Bros. BSK 3379 11 29 ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013 37 34 11 SPLENDIDO HOTEL Al DiMeola Columbia C2X 36270 13 13 MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA) 38 40 14 18 14 WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516 AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.) 39 39 42 ONE BAD HABIT Michael Franks, Warner Bros BSK 3427 18 15 15 SKAGLY Freddie Hubbard, Columbia FC 36418 37 PARTY OF ONE Tim Weisberg, MCA MCA-5125 16 16 6 RHYTHM VISION
Mark Soskin,
Prestige P-10109 (Fantasy) 41 38 35 THE SWING OF DELIGHT Devadip Carlos Santana, Colu MATURAL INGREDIENTS Richard Tee, Tappan Zee/Co JC 36380 31 42 THERE AND BACK Jeff Beck, Epic FE-36584 18 26 2 HIROSHIMA Hiroshima, Arista AB-4252 19 18 22 MONSTER 43 42 35 Herbie Har JC 36415 44 44 11 DREGS OF THE EARTH Dixie Dregs, Arista AL 9528 QUINTET '80 David Grisman Warner Bros. BSK 3469 23 4 20 45 41 8 JOURNEY TO THE ONE Pharoah Sanders, Theresa TR 108/109 21 21 5 CALLING FROSTBITE Albert Collins, Alligator 4719 46 46 7 TAP STEP Chick Corea, Warner Bros. BSK 3425 47 47 19 22 19 DREAM COME TRUE Earl Klugh, United Artists LT-1026 NIGHT CRUISER Dendato, Warner Bros. BSK 3467 24 LDOK IN YOUR HEART Ernje Watts, Elektra 6E-285 48 NEW EST 24 BADOEST Grover Was SERENADE FOR THE CITY 49 A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483 17 25 50 48 EMPIRE JAZZ Various Artists\_ RSO RS-1-3085

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# Roller Rinks To 'Adopt' Country?

LOS ANGELES-Country music may soon sweep through roller rinks throughout the country as an alternative to the disco music that has dominated them the last few years. says Lynda Emon, publisher of Roller Review, a monthly tip sheet/ newsletter and chief of the soon-tobe-retitled Prodisco Music Service

"What I've decided to do is go country," Emon says. "Country music is the biggest thing since sliced bread. However, its been overlooked in the rinks until just recently.

She became aware of the potential

## **Set Entertainment** For DJ Banquet

NASHVILLE-Induction of two country music personalities into the Disk Jockey Hall of Fame and entertainment by Columbia artists Crystal Gayle, Bobby Bare, Lacy J. Dalton, Moe Bandy and Joe Stampley will highlight the fifth annual Federation of International Country Air Personalities banquet Oct. 17.

This year's banquet and presenta-tion ceremony is scheduled to be held at the Hyatt Regency Hotel beginning at 7 p.m. Approximately 700 guests are expected to attend. The organization plans to use the Hyatt as its headquarters for the week-long CMA celebration; an information booth will be set up in the hotel lobby, along with a hospitality suite open to members or industry guests.

Also included in this year's Federation of Country Air Personalities banquet will be the introduction of new board members Les Acree, WMC-FM; Ralph Emery, WSM-AM; and Tom T. Hall of "Pop Goes The Country;" as well as two new lifetime members, performers Freddie Hart and Larry G. Hudson.

Tickets for the banquet and show are \$25 and may be ordered through the Federation's office at 1201 16th Ave. S, Nashville 37212.

#### **Firms Relocate**

OKLAHOMA CITY-Midstates Music Publishing Inc. and Music America have relocated. New address: 7710 N. May Ave., Oklahoma City, Okla. 73116. (405) 848-8346. The firms also have a branch office in Nashville.

the rinks when Lou Collichio, operator of the Montvale Roller Rink in New Jersey mentioned the success he was having Monday nights when country was the musical format.

"I'm heading in that direction and I have a feeling I'm on top of a craze just as much as in disco," Emon en-

In her forthcoming issue of Roller Review, to which 6,000 rinks, 200 skate and skating accessory manufacturers and many record companies subscribe, Emon has listed 20 country songs under the heading "Best Choices For Country Programming." These include: Johnny Lee's "Lookin' For Love," Eddie Rabbitt's "Drivin My Life Away," Dolly Parton's "Old Flames Can't Hold A Candle To You," and Fred Knoblock's "Why Not Me," as well as the soundtracks from films such as "Honeysuckle Rose."

"This is a whole new field for me-I am just out to lunch. So, what I've done is I've gotten the experts in the country field to be on my team to help me," she notes. Rink operators in Texas and Oklahoma and country music writers assisted her in selecting the 20 songs recommended for country programming.

They won't actually be charted until the rink disk jockeys play them in their rinks and call her with the results, which she will then tabulate and print.

Emon isn't sure what kind of response she'll receive, noting, "I might get hate mail, but I might get love mail too-it's hard to tell. But, I'm giving them (rinks) an alternative. If they're slipping in any way, if they see their sales are down, they have an alternative.

The rink operators are probably getting bored right now, and the skaters too. A lot of skaters are outdoors now, but will be indoors in the fall. Indoor skating is what we're working on now and we have to have a reason to get them (skaters) in-doors," and country music, she thinks, may be one means of doing

Three hundred rinks both here and abroad belong to Emon's 16month-old music service, paying her a yearly fee to provide for record companies to supply them with

KHJ-AM **Goes Country** 

• Continued from page 26

last 15 years programming innovative music. We have an incumbent responsibility to move forward and take the genius of the station and relate to the '80s.'

Rockoff would not comment on the future of the current KHJ air talent staff. Charlie Cook, formerly with WGBS-AM in Miami, however, recently took over as program director, replacing Chuck Martin who resigned two weeks ago (Bill-board, Aug. 30, 1980). Cook worked under Rockoff at WHN as assistant program director.

A major advertising campaign, which Rockoff calls "unique and attractive" is expected to kick off shortly that will reveal "a whole new look for the station from its logo through.

KHJ's chief competition now will be KLAC-AM, this city's only other country-formatted station. Rockoff expects to "take a chunk of KLAC's listenership as well as listeners from other contemporary AM stations and some from the FM dial.

"I don't think it will split KLAC but add to it. The share of country today is five times as much," says

#### **BUYERS TIE** IN BEAUMONT

NASHVILLE-A cooperative talent buying organization has been established in Beaumont, Tex., under the leadership of Ken Rollins' Texas Creative Booking Corp. Rollins was formerly with the Shorty Lavender Agency here.

Rollins says the informal group now includes club owners and managers from Texas, Louisiana and Oklahoma. The purpose of the group, according to Rollins, is to buy talent on a volume basis. Acts would be booked for week-long or longer tours among the member clubs.

By setting this many dates. Rollins maintains, a tour price can be obtained from each act, saving money for each participating club owner. And, he adds, since the routing will be coordinated, the acts will make

more profit.

Rollins' company books Kathy Twitty and the Palace Pickers.

Clubs that have had representatives at the co-op's organizational meeting were the Palace, Beaumont; Melody Ranch, Waco; Silver Dollar North and South, Austin: Texas Hall of Fame, Bryan; Cotton-Eyed Joe, Nacogdoches; Cowboys, Lake Charles, La.; and Ziegfield's, Tulsa.

#### Si Siman Appointed

SPRINGFIELD, Mo.-Si Siman has been appointed chief aide for the Ancient Order Of The Shrine. Siman is president of Earl Barton Music, Inc., Rose Bridge Music, Inc., Shady Dell Music, Inc. and Straw-berry Hill Music, with headquarin Springfield and offices in Nashville.

He formerly was executive producer of the "Red Foley Ozark Jubilee" television show, and has worked with Porter Wagoner, Brenda Lee and Chet Atkins. As chief aide, Siman will travel on behalf of the Shriners, which operates 21 crippled children and burns hospitals at an annual cost of more than 53 million dollars,



BACKSTAGE BANTER—Bill Anderson, host of the new syndicated television show, "Backstage At The 'Grand Ole Opry," " chats with his guest Dottie West on the set. The program, the first ever to originate from the "Opry" on a regular basis, is designed around a magazineinterview format and will spotlight country entertainers in and out of concert. The program is being nationally marketed by Show Biz, Inc.

• Continued from page 1

nearly 72% say they carry some form of local country programming, either syndicated or locally-produced shows.

A total of 42 different programs were tallied, of these, 21 are syndicated and 19 are locally originated. "Hee Haw" is the most popular country program on the air, according to the survey's results, with "That Nashville Music" running a close second. "Pop! Goes The Country" clocked in at third, with "Nash-ville On The Road" in fourth place. The average number of country shows aired by these tv stations averaged out to 2.3 per

The average number of country-oriented programs appears to be heaviest in the South Atlantic region (Virginia, Georgia, Florida, North Carolina and South Carolina), scoring an average of 2.37 shows per station. The least amount of country tv programming occurs in the western/ mountain regions, including Colorado, Arizona, Idaho, Nevada, Montana and New Mexico, with only a little over 1½ programs per

The questionnaire specifically targeted the arena of ratings for country programming at the local level. Participating stations were asked how network country shows scored in local ratings against national ratings, as well as how successful local country programming fared compared with other types of local programming in similar time slots.

The results show that ratings for local country programs are higher than other types of programs placed in similar time periods by 75% in top 10 markets, higher in 60% of the top 30 mar-kets, and higher in 47.8% of the top 50 markets. Also, these pro-

New England and Pacific areas, female country viewers predominate). In the top 10 market areas, women appear to outrank male viewers, but in all other markets, viewers span matching numbers of males and females.

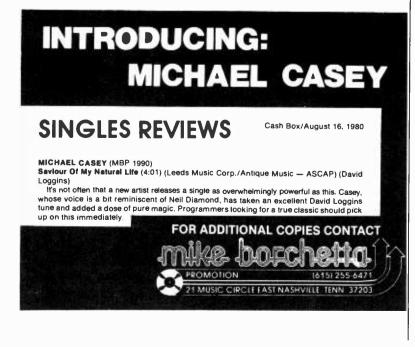
Interestingly enough, in all surveyed regions and market areas, at least 84% of the country program viewers fall into the prime buying class of 20-50 years in age. And in a breakdown of the top 10 tv markets, half of the viewers for country shows are between ages 20-35

More than 62% of the tv stations who participated in the exclusive CMA survey sell at least 75% of their available spots during country programming, with less than 15% selling under 50% of their available air time then.

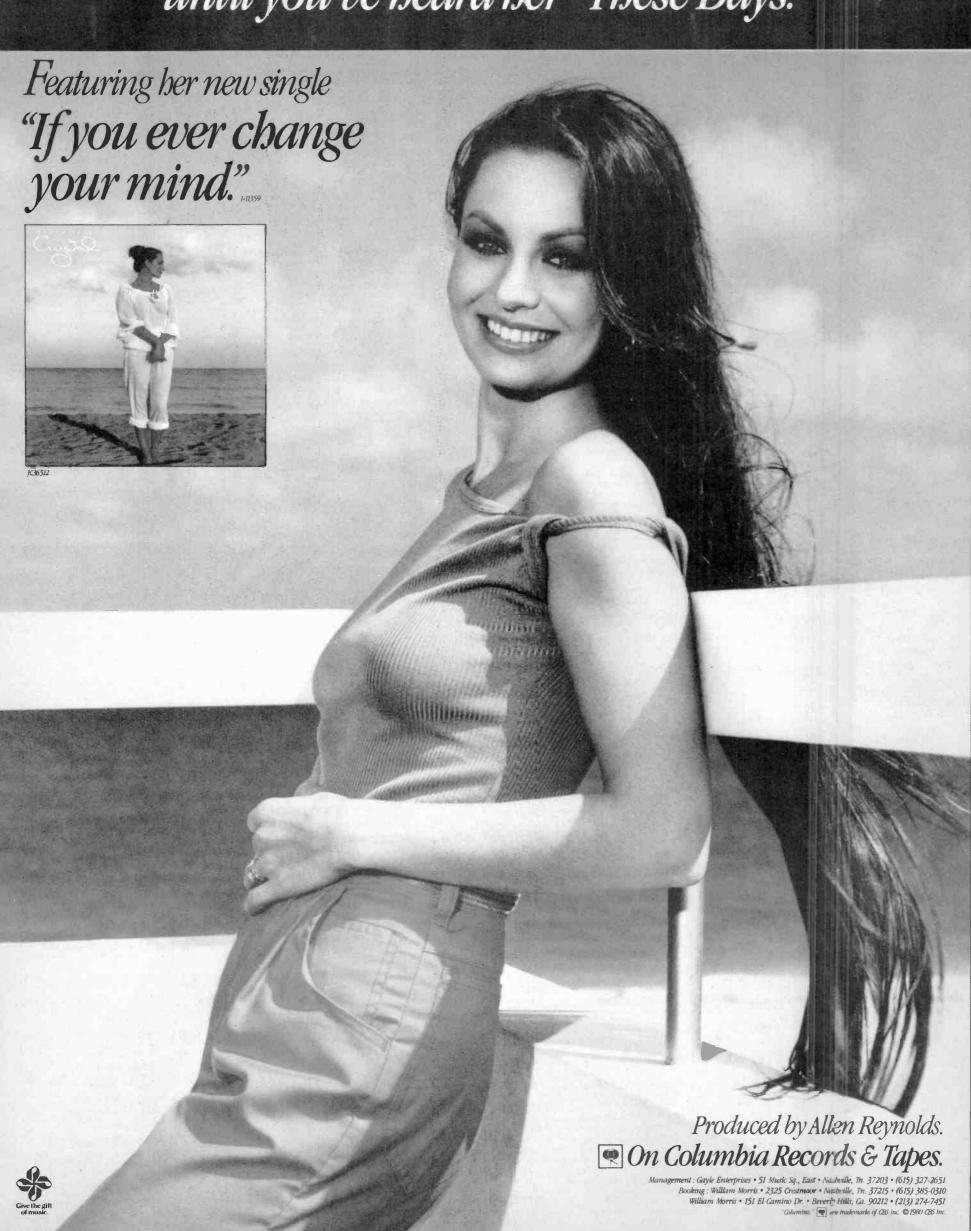
Tabulated results for this national poll indicate that of the 135 stations who did respond to the CMA's questionnaire, 68.1% are major commercial network affiliates (23.7% were CBS affiliates, 24.8% NBC affiliates and 19.6% ABC affiliates). The remaining 31.9% are either independent stations or PBS/non-commercial stations (20% PBS affiliates, 11.9% independents).

The survey also found that 21.3% of all local country programs are shows on weekdays. 67.6% on Saturdays and 11.1% on Sundays. On weekdays, more than half of these shows are aired during prime time; on Saturdays, prime time accounts for just under 50% of the country programming; and approximately 25% of Sunday's country programming reach viewers during prime time

Information included in this survey is based solely upon the data received by the CMA from individual tv stations participating in the poll. Copies of more detailed survey results are availgrams rated highest on tv stations located in Middle Atlantic, New England and Pacific areas.
In almost all surveyed regions, country audiences appear to be composed of equal numbers of men and women (although in the CMA). Inquiries should be addressed to the CMA's public information department, P.O. Box 22299, Nashville, Tenn. 37202. Phone: (615) 244-2840.



# You've never beard CRYSTAL GAYLE until you've beard ber "These Days."



# Billboard® Hot Country Singles®

							★ STAR PERFORMER—Singles rea	istering	greates	t proport	tionate upward progress this week.
This Week	Last Week	Weeks on Chart	TTLE—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
女	1	9	LOOKIN' FOR LOVE— Johnny Lee (W. Mailett, P. Ryan, B. Morrison), Asylum 47004	35	39	7	WHILE I WAS MAKING LOVE TO YOU—Susie Allanson	69		ENTRY	NIGHT GAMES—Ray Stevens (C.W. Kalb, Jr.), RCA 12069 (Ray Stevens, BMI)
2	2	13	(Southern Nights, ASCAP)  MAKING PLANS—				(M.S. Dunn, C. Putnam), United Artists, Curb 1365 (Tree, BMI)	血	NEW	ENTRY	THAT'S THE WAY A COWBOY ROCKS
			Porter Wagoner and Dolly Parton (J. Russell, B. Morrison), RCA 11983 (Sure-Fire, BMI)	36	40	5	BOMBED, BOOZED, AND BUSTED—Joe Sun (D. Knutson), Ovation 1152 (ATV, Blue Lake, BMI)	71	,,	5	AND ROLLS—Jacky Ward (T.J. White), Mercury 57032 (Swamp Fox. ASCAP)
3	7	11	MISERY AND GIN—Merie Haggard (J. Durrill, S. Garrett), MCA 41255 (Peso, Bronco, BMI)	37	17	13	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 46656 (DebDave/Briarpatch, BMI)				JUST TO PROVE MY LOVE TO YOU—Jimmy Sayder (D.A. Coo), Ed.O. 1126 (Window, Captive, BMI)
H	'	,	OLD FLAMES CAN'T HOLD A CANDLE TO YOU—Dolly Parton (P. Sebert, H. Moffatt), RCA 12040 (Right Song, BMI)	38	46	4	PECOS PROMENADE—Tanya Tucker (L. Collins. S. Pinkard, P.L. Garrett), MCA 41305 (Senor/Duchess/Peso/Leeds BMI, ASCAP)	72	75	4	I'VE COME BACK (To Say I Love You One More Time)—chuck Howard (C. Howard), Warner/Curb 49509 (Jeffrey's Rainbow, BMI)
食	8	9	HEART OF MINE—Oak Ridge Boys (M. Foster), MCA 41280 (Silverline, BMI)	100	49	3	STEPPIN' OUT—Mel Tillis (B. Starr), Elektra 47015 (Cherio, BMI)	由	MEW	ENTRY	ROSES ARE RED—Freddie Hart (N. Larkin, D. Wills), Sunbird 7553
H	11	10	CHARLOTTE'S WEB—The Statler Brothers (C. Crofford, J. Durrill, S. Garrett), Mercury 7031 (Peso, Dutchess, BMI)	100	51	3	OLD HABITS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47016 (Bocephus, BMI)	74	26	11	(Blue Moon, Merilark, April, ASCAP)  EVEN COWGIRLS GET
女	16	6	FADED LOVE—Willie Nelson & Ray Price (B. Wills, J. Wills), Columbia 1-11329 (Rightsong, BMI)	-	•	,	A LOVE SONG—Dave Rowland & Sugar (J. Crutchfield), RCA 12063 (Duchess, Red Angus, BMI)				THE BLUES—Lyna Anderson (R. Crowell). Columbia 111296 (Visa, ASCAP)
B	12	7	DO YOU WANNA GO TO HEAVEN—T.G. Shoppard (C. Putman, B. Jones), Warner/Curb 49515 (Tree, BMI/Cross Keys, ASCAP)	42	42	8	IT DON'T GET BETTER THAN THIS—Sheila Andrews (J. Fisher, D. Harp), Ovation 1146 (Plum Creek, BMI)	75	28	12	I'YE NEVER SEEN THE LIKES OF YOU—Commay Twitty (B. McDill, W. Holyfield), MCA 41271 (Hall-Chement, Maplehill, Vogoe, BMI)
4	13	7	LOVING UP A STORM—Razzy Bailey (D. Morrison, J. Slate), RCA 12062 (House Of Gold, BMI)	43	45	6	LONG LINE OF EMPTIES—Darron McCall (G. Rowe, P. Ferguson), RCA 12033 (ATV/Mad Lad, BMI)	76	29	9	LOVE IS ALL AROUND—Sonny Curtis (S. Curtis), Elektra 46663 (Mark Three, BMI)
10	10	12	THAT'S WHAT I GET FOR LOVING YOU—Eddy Arnold (B. Springfield), RCA 12039 (House of Gold, BMI)	由	54	3	HARD TIMES—Lacy J. Dalton (B. Braddock), Columbia 111343 (Tree, BMI)	77	36	14	(You Lift Me) UP TO HEAVEN— Noba McEntire (B. Zerface, J. Zerface, B. Morrison, J. MacRae), Mercury 57025 (Southern Nights,
11	3	13	CRACKERS—Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41263 (Pi-Gern, BMI)	45	48	3	I'M STILL IN LOVE WITH YOU—Larry © Hudson (B. Hill, C. Rains), Mercury 57029 (ATV, BM/Welbeck, ASCAP)	78	78	3	ASCAP/Combine, BMI)  STAR STUDDED NIGHT—The Shappe (S. Throckmorton), Rainbow Sound
由	14	10	LET'S KEEP IT THAT WAY—Mac Davis (C. Putnam, R. VanHoy), Casablanca 2286 (Tree, BMI)	4	50	5	THEY NEVER LOST YOU—Con Hunley (D. Wills, C. Quillen), Warner Bros. 49528 (Chess, ASCAP)	☆	NEW	ENTRY	8022 (Crosskeys ASCAP)  OUT RUN THE SUN—Jim Chestnut
敢	15	11	THE LAST COWBOY SONG—Ed Bruce (E. Bruce, R. Peterson), MCA 41273 (Tree, BMI/Gingham, ASCAP)	命	52	5	BACK WHEN GAS WAS THIRTY CENTS A GALLON—Tom T. Hall	80	81	3	(L. Heney, B. Burnette), United Artists 1372 (House Of Gold, Vogue, BMI)  HOLLYWOOD SMILES—Glen Campbell
14	5	13	COWBOYS AND CLOWNS/MISERY LOVES COMPANY—Ronnie Mitsap (S. Dorff, G. Harju, L. Herbstritt, S. Garrett, J. Reed),	48	57	4	(T.T. Hall), RCA 12066 (Hallnote, BMI)  HARD HAT DAYS AND HONKY TONK  NIGHTS—Red Stegall	命	NEW E	NTRY	(L. Weiss), Capitol 4909 (Larry Weiss, ASCAP)  NEVER BE ANYONE ELSE—R.C. Bannon (B. Knight), Columbia 1-11346 (Martragun, BMI)
由	20	7	RCA 12006 (Lowery, BMI)  PUT IT OFF UNTIL  TOMORROW—The Kendalis	1	61	2	(E. Kilroy, D. Kirby), Elektra 47014 (Diablo Lobo, Cross Keys, ASCAP)  COULD I HAYE THIS DANCE—Anne Murray	82	82	2	THE LEGEND OF WOOLEY SWAMP—Charite Deniets Band (C. Daniels, T. Crain, F. Edwards, T.D. Gregorio, J.
曲	18	8	(D. Parton, B. Owens), Ovation 1154 (Combine, BMI)  FREE TO BE LONELY AGAIN—Debby Boone (D. Pfeiffer), Warber/Curb 49281 (Brightwater/ Strawberry Patch ASCAP)	50	55	5	(W. Holyfield, B. House), Capitol 4920 (Yogue/Maple Hill/Onhisown, BMI) YOU BETTER HURRY HOME—Connie Cato (G. Martin, T. Henry), MCA 41287 (Tree, BMI)	13	NEW E	HTRY	Marshall), Epic 950921 (Hat Band, BMI)  TWO HEARTS BEAT (Better Than One)— Kay Austin
仚	19	10	HE'S OUT OF MY LIFE—Johnny Duncan and Janie Fricke (T. Bahler). Columbia 1-11312	歃	62	2	OVER THE RAINBOW—Jerry Lee Lewis (H. Arlen, E.Y. Harburg), Elektra 47026 (Leo Feist, ASCAP)	4	NEW E	NTRY	(D. Hoffman, R. Pace), E.I.O. 1127 (Window, St. Jude, First Lady, BMI)  SAD LOVE SONG LADY—Devid Houston (B. Moore, D. Wayne), Country International 148
由	23	7	(Fiddleback, Peso, Kidada, BMI)  YESTERDAY ONCE MORE—Mee Bandy	拉	58	4	GONE—Ronnie McDowell (S. Rogers), Epic 950925 (Rightsong, BMI)	85	85	2	(Rest-A-While, ASCAP/Taylor and Watts, BMI)  ROLAID, DOAN'S PILLS AND
命	25	7	(J. Mundy, P. White), Columbia 111305 (Baray, BMI/Honeytree, ASCAP)  RAISIN' CANE IN TEXAS—Gene Watson	歃	59	3	ALWAYS—Patsy Cline (I. Berlin), MCA 41303 (Irving Berlin, BMI)				PREPARATION H—Dave Dudley (M. Dudley, M.J. Harter), Sun 1154 (Shelby Singleton, BMI)
20	21	10	(J. Allen, D. Lay), Capitol 4898 (Joe Allen, BMI)  BRING IT ON HOME—Big Al Downing (A. Downing, W. Burdette, J. Martin), Warner Bros.	政	64	2	IN MEMORY OF A MEMORY—bohnny Paycheck (J. Paycheck, R. Pate), Epic 950923 (Bojan, BMI/Max Dayden, ASCAP)	86	NEW E	NTRY	SHE'S LEAVIN' (And I'm Almost Gone)—Kenny Price (J. McBee, R. Pennington, F. Lehner), Dimension 1010 (Almarie, BMI/Millstone, ASCAP)
由	27	6	49270 (Al Gallico/Metaphor, BMI)  WHEN—Slim Whitman (H. Bouwens), Epic/Cleveland International 9-50912 (Burning River, Two Peters, Blue Moon, BMI)	55	65	2	A PAIR OF OLD SNEAKERS—George Jones & Tammy Wynette (L. Kingston, G. Sutton), Epic 950930	歃	NEW E	NTRY	MEXICO WINTER—Bobby Hood (B. Moore, J. Mundy), Chute 015 (Baray, BMI/Honeytree, ASCAP)
2	30	4	I BELIEVE IN YOU—Don Williams (R. Cook, S. Hogin), MCA 41304 (Cook House, BMI)	56	22	12	(Hall-Clement/Flagship, BMI)  LOVE THE WORLD AWAY—Kenny Rogers (B. Morrison, J. Wilson), U.A. 1359	88	44	16	OVER—Leon Everette (J. Foster, B. Rice), Orlando 107 (PMS) (Jack & Bill, ASCAP)
23	33	4	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (W. Jennings), RCA 12067	血	77	3	(Southern Nights, ASCAP)  TEXAS BOUND AND FLYIN'—Jerry Reed (J. Reed), RCA 12083	89	53	16	TENNESSEE RIVER—Alabama (R. Owens), RCA 12018 (Buzzherb, BMI)
24	24	9	(Warner-Tamerlane/Rich Way, BMI)  THE BEDROOM—  Jim Ed Brown & Helen Cornelius	58	79	2	(Duchess/Guitar Man/Peso, BMI)  TUMBLEWEED—Sylvia	90	56	16	STAND BY ME—Mickey Gilley (J. Lieber, M. Stoller, B.E. King), Asylum 46640 (Rightsong/Trio/ADT, BMI)
			(R. Allison, R. Muir), RCA 12037 (Raindance, BMI; Ron Muir, ASCAP)	59	60	6	(K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI)  HOT SUNDAY MORNING—Wayne Armstrong	91	92	2	WHAT AM I GONNA DO?—Del Reeves (J. Foster, B. Rice), Koala 594 (April, ASCAP)
25	6	12	THAT LOVING YOU FEELING AGAIN—Roy Orbison & Emmylou Harris (R. Orbison, C. Price), Warner Bros. 49262	*	68	4	(A. Chapman, J. Tweel), NSO 57 (UA. ASCAP/Window, BMI)  LONG ARM OF THE LAW—Roger Bowling	92	63	6	LAND OF COTTON—Donna Fargo (J.M. Vest, D.W. Chamberlain), Warner Bros. 49514
26	9	11	(Acuff-Rose, BMI) IT'S TOO LATE—Jeanne Pruett	60	00		(R. Bowling, B.E. Wheeler), NSD 58 (ATV, BMI/Sleepy Hollow, ASCAP)	93	72	3	(Galleon, ASCAP)  TEARJOINT—Feron Young (D. Penn, D. Fritts), MCA 41292 (Dan Penn, BMI)
立	43	3	(Bourke, Dobbins, Wilson), IBC 10 (Chappell, ASCAP)  ON THE ROAD AGAIN—Willie Nelson (W. Nelson), Columbia 111351 (Willie Nelson, BMI)	TOT	NEW E	NTRY	SHE CAN'T SAY THAT ANYMORE—John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP)	94	73	5	FOR LOVE'S OWN SAKE—Roy Clark (C. Kelly, J. Didier), MCA 41288
28	31	8	IF THERE WERE NO MEMORIES—John Anderson (R. McCown), Warner Bros. 49275 (Sawgrass, BMI)	62	67	4	ROCK 'N' ROLL TO ROCK  OF AGES—Bill Anderson (C. Anderson, J. Abbott), MCA 41297 (Stallion, BMI)	95	74	5	(Bobby Goldsboro, ASCAP)  FIRST LOVE FEELINGS—Glenn Barber (B.A. Barber, G. Barber), Sunbird 7551
29	32	6	STARTING OVER—Tammy Wynette (B. McDill), Epic 9-50915 (Hall-Clement, BMI)	63	NEW E	HTRY	THE BOXER—Emmylou Harris (P. Simon), Warner Bros. 49551 (Paul Simon, BMI)	96	76	4	(Blue Moon, ASCAP)  COWBOY STOMP—Spurzz
30	35	6	WOMEN GET LONELY—Charty McClain (L. Rogers, R.C. Bannon), Epic 9-50916 (Warner- Tamerlane, Bill Black, Partnership, ASCAP)	血	70	4	COLD LONESOME MORNING—Johnny Cash (J.R. Cash), Columbia 1-11340 (House of Cash, BMI)	97	80	4	(F. Weller, B. Cason), Epic 950911 (Young World, BMI/Buzz Cason, ASCAP) RIDE, CONCRETE COWBOY.
血	41	4	I'M NOT READY YET—George Jones (T.T. Hall), Epic 950922 (Unichappel/Morris, BMI)	65	69	3	THE DEVIL STANDS ONLY FIVE FOOT FIVE—"Blackljach" Jack Grayson (T. Purvin, J. Grayson), Hitbound, 4504 (Temar,				RIDE—Roy Rodgers (C. Crofford, J. Durrill, S. Garrett), MCA 41294 (Peso/Duchess, BMI)
32	34	7	WHY NOT ME—Fred Knoblock (F. Knoblock, C. Whitsett), Scotti Bros. 518 (Atlantic), Flowering Stone/United Artists, ASCAP/Whitsett	66	66	7	ASCAP; Hinsdale; BMI)  FALLIN' FOR YOU—Jerri Kelly	98	83	4	I CAN HEAR KENTUCKY CALLING ME—Chet Athins
血	37	5	riowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)  SWEET SEXY EYES—Christy Lane (R. Jenkins), United Artists 1369	歃	NEW E	NTRY	(K. Freeman), Little Giant 026 (Kelly & Lloyd, ASCAP)  IF YOU EVER CHANGE YOUR MIND—Crystal Gayle	99	84	12	(B. and F. Bryant), RCA 12064 (House of Bryant, BMI)  GOOD LOVIN MAN—Gail Davies (C. Davies) Wasser Res. 4026.2
34	38	8	(Kevin Lee, Robchris, BMI)  WORKIN' MY WAY TO				(P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)  UNTIL THE BITTER END—Kenny Seratt	100	86	17	(G. Davies), Warner Bros. 49263 (Dickerson, Beechwood, Sister John, BMI)  DANCIN' COWBOYS—Bellamy Brothers
			YOUR HEART—Dickie Lee (L. Martine Jr.), Mercury 57027 (Ray Stevens, BMI)	68	NEW E	ATRY	(G. Dobbins, T. Daniels, S. Barrett), MDJ 1005 (Chappell, Intersong, ASCAP/Canadina, Pro-Cam)	100	00	1/	(D. Bellamy), Warner/Curb 49241 (Famous/Bellamy Bros., ASCAP)

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34	L	Chart	greatest proportionate upward prog- ress this week	_	<u>.</u>	Chart	
This Weel	Last Week	Weeks on	TITLE Artist, Label & Number (Dist. Label)	This Weel	Last Week	Weeks on	TITLE Artist, Label & Number (Dist. Label)
山	2	9	HORIZON Eddie Rabbitt, Elektra 6E-276	39	42	12	WAYLON AND WILLIE RCA AFL1-2686
2	1	17	URBAN COWBOY Soundtrack, Asylum DP 90002	40	32	8	WHERE DID THE MONE
3	3	14	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	41	35	138	Hoyt Axton, Jeremiah JH-5001 TEN YEARS OF GOLD
4	4	15	MUSIC MAN Waylon Jennings, RCA AHL1-3602		20		Kenny Rogers, United Artists UA-LA 835-H
5	5	13	SAN ANTONIO ROSE Willie Nelson and Ray Price,	42	36	10	GREATEST HITS  Larry Gatlin And The Gatlin  Brothers Band, Columbia JC 36
6	6	6	Columbia 36476  FULL MOON The Charlie Daniels Band,	43	38	49	STRAIGHT AHEAD  Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36
7	8	12	Epic FE 36571  HABITS OLD AND NEW Hank Williams Jr	血	67	2	PORTER AND DOLLY Porter Wagoner and Dolly Parto
8	7	16	Elektra/Curb 6E-278  ROSES IN THE SNOW  Emmylou Harris, Warner Bros.	45	53	14	YOUR BODY IS AN OUTLAW
•	13	2	BSK 3422 ELVIS ARON PRESLEY	46	46	20	Mel Tillis, Elektra 6E-271  THE WAY I AM
10	9	72	Elvis Presley, RCA CLP8-3699  GREATEST HITS  Waylon Jennings, RCA AHL1-3378	47	44	71	Merte Haggard, MCA 2339  BLUE KENTUCKY GIRL  Emmylou Harris, Warner Bros.
11	11	9	THAT'S ALL THAT MATTERS	48	40	18	SOMEBODY'S WAITING Anne Murray, Capitol SOO 1206
b	23	2	Mickey Gilley, Epic JE 36492  SOUNDTRACK  Honeysuckle Rose,	49	45	. 8	DOUBLE TROUBLE George Jones & Johnny Payche Epic JE-35783
13	10	22	Columbia S236752  GIDEON  Kenny Rogers, United Artists	50	62	23	LOVE HAS NO REASON Debby Boone, Warner/Curb BSK 3403
14	14	123	LOO 1935 STARDUST	51	52	34	ENCORE! Jeanne Pruett, IBC 1001
15	16	5	Willie Nelson, Columbia JC 35305  10th ANNIVERSARY The Statler Brothers,	52	48	16	MILLION MILE REFLECTIONS The Charlie Oaniels Band, Epic
6	18	4	Mercury SRMI 5027  I BELIEVE IN YOU  Don Williams, MCA 5133	53	49	19	JE 36751 LOVELINE
17	12	22	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	54	58	44	Eddie Rabbitt, Elektra 6E-181  CLASSIC CRYSTAL  Crystal Gayle, United Artists
18	19	44	THE BEST OF EDDIE RABBITT Elektra 6E 235	55	55	58	LOO-982  3/4 LONELY T.G. Sheppard, Warner/Curb
19	20	3	SOUNDTRACK Smokey And The Bandit 2, MCA 6106	56	50	49	JUST GOOD OL' BOYS
20	26	3	SMOOTH SAILIN' T.G. Sheppard,	57	64	75	Moe Bandy & Joe Stampley, Columbia JC 36202 THE OAK RIDGE BOYS
21	17	28	Warner/Curb BSK 3423 THERE'S A LITTLE BIT OF HANK IN ME	58	57	3	HAVE ARRIVED MCA AY-1135 DIAMOND DUET
22	21	92	Charley Pride, RCA AHL1-3548  THE GAMBLER Kenny Rogers, United Artists	59	51	16	Conway Twitty & Loretta Lynn, MCA 3190 THE BEST OF DON
23	15	24	UA-LA 934-H MILSAP MAGIC				WILLIAMS VOL. II Don Williams, MCA 3096
24	27	12	Ronnie Milsap, RCA AHL1-3563  FRIDAY NIGHT BLUES John Conlee, MCA 3246	60	HEW ER	STRY	VARIOUS ARTISTS Greatest Country Hits of the 70 Columbia JC 36549
25	24	25	LACY J. DALTON Columbia NJC 36322	61	66	5	JOHN ANDERSON Warner Bros. BSK 3459
26	22	44	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb	62	63 54	15 44	ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-358
27	29	25	6E-237 COAL MINER'S DAUGHTER	63	56	6	PORTRAIT Don Williams, MCA 3192 CACTUS AND A ROSE
8	25	51	Soundtrack, MCA 5107  KENNY  Kenny Rogers, United Artists	65	NEW ER	ITRY	Gary Stewart, RCA AHLI 3627  EVEN COWGIRLS GET TO BLUES
9	33	93	LWAK 979  WILLIE AND FAMILY LIVE Willie Nelson, Columbia	66	47	12	Lynn Anderson, Columbia JC 36 OUTLAWS
10	31	21	ASK ME TO DANCE	67	61	43	Waylon Jennings, RCA AFL1-132 WILLIE NELSON SINGS KRISTOFFERSON
1	28	14	Cristy Lane, United Artists LT 1023  A LEGEND AND HIS LADY Eddie Arnold, RCA AHL 1-3606	68	65	4	Willie Nelson, Columbia JC 361 IN MY DREAMS

# Chart

#### By SHARON ALLEN

Some country radio stations across the country agreeing with Billboard on the No. 1 song by Johnny Lee, "Lookin' For Love," are—WCOS-FM, Columbia, SC; WHIY-AM, Moulton, Ala.; WCOK-AM, Sparta, N.C.; KCLW-FM, Southfield, Mich. KEBC-FM, Oklahoma City; KTOW-AM, Tulsa; and KCKC-AM, San Bernardino, Calif.

Prime mover of the week is by RCA artist Sylvia. "Tumbleweed" is tumbling up the charts at the rapid pace of 21 notches to a starred 58. Also flyin' high is Jerry Reed's "Texas Bound And Flyin' " which moves from 77 to 57. Willie Nelson makes a 16 place move to starred 27, while Anne Murray moves 12 notches to starred 49. Hank Williams Jr. and Jerry Lee Lewis each move 11 places. Other prime movers include George Jones, Mel Tillis, Lacy J. Dalton, Johnny Paycheck, George Jones & Tammy Wynette, Waylon Jennings, Red Stegall, Willie Nelson & Ray Price, Don Williams, Tanya Tucker and Roger Bowling.

Chartfax stands corrected for stating that 'You Win Again' had never been on the Billboard Hot Country Singles chart until the recent release by Charley Pride. It was charted in February '80. by Jeris Ross.

National out-of-the-box breakouts: "Mexico Winter" by **Bobby Hood** (Chute), was added at KYNN-AM, Omaha; WFAI-AM, Fayetteville; WDOD-AM, Chattanooga; KHAK-AM, Cedar Rapids; CKLW-FM, Detroit; KOYN-AM, Billings; WHIM-AM, Providence; WDXB-AM, Chattanooga; WCBX-AM, Eden: WSDS-AM, Ypsilanti: KRAK-AM, Sacramento; WPCM-AM, Burlington; KRMD-AM, Shreveport, KFTN-AM, Provo and KFDI-AM Wichita.

"She's Leavin" (And I'm Almost Gone)" by Kenny Price (Dimension), was added on WFAI-AM, Fayetteville; WDOD-AM, Chattanooga; KOYN-AM, Billings; WHIM-AM, Providence; KTTS-AM, Springfield; KXOL-AM, Ft. Worth; WCBX-AM, Eden, NC; WSDS-AM, Ypsilanti, WKCW-AM, Warrington, Va.; KUZZ-AM, Bak-ersfield; KIXA-AM, Amarillo; WAXX-AM, Chippewa Falls, Wis.; WDEN-AM, Macon; KKYX-AM San Antonio; KFDI-AM, Wichita.

Bubbling Under the top 100: 101-Eddy Raven, "Another Texas Song," Dimension; 102-Cissy Spacek, "There He Goes," MCA; 103-Dawid Wills, "The Light Of My Life," UA; 104—
Maury Finney, "Lonely Wine," Soundwaves;
105—Foxfire, "What's A Nice Girl Like You
(Doing In A Love Like This)," Elektra.

Eddie Rabbitt's "Horizon" LP slides into the
No. 1 position on Billboard's Country LP chart.

"Porter And Dolly" is the prime mover with a jump of 33 to starred 44. "Razzy," by Razzy Bailey debuted at starred 38. "Various Artists," Greatest Country Hits of the '70s, entered at starred 60; at 65 is Lynn Anderson's "Even Cow girls Get The Blues.



"OPRY" DUO—Emmylou Harris sings harmony with Ricky Skaggs during his recent performance on the "Grand Ole Opry" stage. Harris surprised fans with her unannounced appearance.

# **WWL-AM Airing 'Douglas Roadgang**

NASHVILLE-The tenth anniversary Truckstop Tour, commemorating a broadcast decade for New WWL-AM nightly Orleans' "Charlie Douglas And The Road gang" show, started last month and will end Sept. 12.

Twenty five Truckstops Of America, ranging in location from Gallup, N.M., to Valdosta, Ga., are the sites for the three-hour country music show, broadcast live on WWL and a local copromoting station.

"What makes us unique is that we are making an extended truckstop tour showcasing live entertainment," explains Douglas. "Several stations do a couple of remote broadcasts from truckstops." Douglas has made two previous tours, in 1975 and 1976, using only remote broadcasts.

Headlining the nightly show are Mercury's Becky Hobbs, Kari's David Rogers, Sun's Dave Dudley and Door Knob's Kent Westberry. Accompanying Westberry are the Freightliners, a Nashville-based group. Backup vocal for all acts is Nashville artist Delilah McLane. Douglas is emcee.

Gene Watson, Billie Jo Spears, Hoyi

Axton and the Bellamy Brothers.

The Opry has also jumped on the "Urban Cowboy" bandwagon by

adding a mechanical bull for its cus-

NASHVILLE-Century VII, a

record production/promotion firm.

has relocated to 38 Music Square

West here. The company is now

equipped to handle duplication of

tape copies with the addition of two new TEAC Tascam stereo half-track

reel to reel machines. Phone: (615)

A two-hour remote broadcast from the truckstop restaurant, during which Douglas interviews performers and members of the audience, follows the free outdoor

"We're interested in participation," says Douglas. "WWL bears the total cost. We just ask our copromoting stations to help us broaden our market by inviting their listeners to attend the show."

Tessier Talent, Inc., Madison, Tenn,, is the promoter.

Broadcasts begin at 8 p.m. central time. Douglas has a national following, with the "Roadgang" tag referring to the truck drivers in his listening audience.

#### **Music Scramble** Tourney Slated

NASHVILLE-The seventh annual Nashville Music Scramble Golf Tournament will be held at Montgomery Bell State Park Sept. 22. The event is open to the entire music community.

An entrance fee of \$40 will be charged. Costs will cover green fees, carts, beer, cold drinks, a light lunch and an evening awards banquet. complete with prizes and entertainment.

Music industry personnel interested in participating in the tournament should contact John Mc-Cartney, tournament director, Billboard Magazine. Box 24970, Nashville 37202. (615) 748-8140. Entry deadline is September 19.

#### Billie Spears Hurt In Crash

NASHVILLE-United Artists' Billie Jo Spears suffered a mild concussion, a possibly fractured left arm, and multiple cuts, bruises and abrasions in a recent automobile accident in Nashville.

Hospitalized for one day, Spears was forced to cancel dates in Virginia and Pennsylvania, but was

able to make a tour of Scotland.

Preceding the accident, Spears had recently returned from a highly touted tour of the U.K., where she is the only female American country artist presently listed in the Top 100 British chart. Reportedly, Spears is receiving interest from several labels outside the U.S.

# Newsbreaks

tomers

GREENVILLE, N.C.-The Carolina Opry House here is celebrating its first year of operation, having chalked up a successful 12 months of country entertainment. The club features both national and regional country talent. Headliners performing at the Carolina Opry in the past year include Razzy Bailey. Johnny Paycheck, Ernest Tubb, Moe Bandy, Hank Williams Jr., T.G. Sheppard.

#### RCA Shove On 'Porter & Dolly'

NASHVILLE - "Porter And Dolly," the first new package from Porter Wagoner and Dolly Parton in more than four years, is being supported by a print-oriented RCA marketing program.

The label is supplying four-color point-of-purchase display items, including a two-foot by two-foot cover reproduction for retail.

Making Plans," the first single released from the duet LP, reached the number two slot on the Billboard Hot Country Singles chart.

255-0561 NASHVILLE - Nashville has been chosen the site for a convention of the board of directors of the National Music Publishers Assn. The executives will meet here Oct. 15 to discuss current programs and items of business, and the sessions are expected to draw major publishing representatives from around the

country. The date coincides with the annual country music festivities sponsored by the CMA and the "Grand Ole Opry." and the publishers will also attend many of the

shows and awards programs during their stay.

Riders In The Sky headlined the annual Record Bar convention in Hilton Head, N.C., recently after finishing an engagement at the Kentucky State Fair earlier in August. Upcoming for the Rounder Records group will be the Ar kansas State Fair in Little Rock later this month The Riders-who combine authentic western flavor with an original setting—also appeared on a regional network program titled "Live From The Kentucky State Fair" hosted by **Donna Fargo**.

In a current fact sheet sent out by the Statler **Brothers,** the following interesting tidbits appear: the Statlers have "consumed more than 1,000 Dr Peppers in the studio, have written 125 of the 188 songs they've recorded, used over 144 miles of recording tape, spent more than 43.800 hours together, and have explained the origin of the name 'Statler Brothers' more than 1.000 times.

When local favorite Billy Joe Shaver fell ill and was unable to make his two-night engagement at J. Austin's recently, Guy Clark and Danny Flowers immediately stepped in to fill the bill. Clark performed a fine set that was highlighted by the astounding guitar prowess of Shaver's young son Eddie. And the surprise of the evening was the debut solo of Don Williams' excellent backup band led by Danny Flowers. Flowers (who wrote "Tulsa Time" for Williams) fronted the four-piece group consisting of Biff Watson, David Pomeroy and Pat McInerney and they showed that with or without Williams, they know how to play great music. Singer Larry Willoughby also joined them onstage for a couple of tunes; Willoughby is Rodney Crowell's cousin and just completed an extensive road tour with Crowell's band, the Cherry Bombs. Isn't Rodney cutting some sides on Willoughby for future label deal?

Causing excitement in Nashville's neighbor to the south—Atlanta—is a band called the Sun-belt Millionaires. When caught at the Agora over Labor Day weekend, the band showed powerful musicianship and an unusual and intriguing variety within its material. Keep an eye out for this rock group as one of the hottest on the new Southern scene.

When Alabama headlined the Billboard Talent Forum in New York last week, the group became the first country band ever to play the prestigious convention. The RCA act also set a precedent when it became the first country group to sign with a label and send its debut release straight up to No. 1.

Bill Anderson and Stephanie Winslow enter tained more than 22,000 fans at KYNN-AM's re-cent Listener Appreciation Day in Omaha, Neb. Must have been a big stadium to hold that many country fans. . . . Loretta Lynn and her husband Mooney recently held their own "appreciation day" for members of the Nashville MCA Records staff. The Lynns hosted an outdoor barbecue on their Hurricane Mills ranch for label personnel, and Loretta mentioned that she's writing some new material for inclusion on her next LP.

Twenty-six-year-old newcomer Teri Gibbs, whose first record is "Somebody's Knockin'" on MCA, counts fishing and raising chickens among her hobbies. The pretty singer has been blind from birth but doesn't let that interfere with anything she does. For the last several years, Terri has been performing at a local nightspot in Augusta, Ga., and her new single will probably find her headlining much bigger clubs in the

#### **ZENITH TV** INTO COUNTRY

CHICAGO-The country craze sweeping the nation has reached its Zenith-tv, that is.

Zenith is introducing a new 12-inch diagonal black-and-white tv set for the outdoor market that capitalizes on the country mania.

Named the "Denver." the set is covered in simulated leather and highlighted with contrasting saddle stitching. It operates from either AC household current or the 12-volt DC system of an auto or recreational vehicle.

Zenith's promotional campaign for the receiver is expected to follow the country and western slant, with an accent on western.

bine Music. Speaking of Combine, it couldn't be much hotter: the company has "Lookin' For Love," "Up To Heaven" and "Love The World Away" scorching the top of the country charts.

Perky Diane Pfeifer opens a series 12 dates with Don Williams throughout Great Britain in November. . . . Leon Everette opened for Ray Stevens recently at a Juvenile Diabetes Founda

tion-sponsored concert in Sterling, Va. . . . and singer Jacky Ward is producing his sister, Linda, on a single entitled "Me And Tennessee"— which was penned by Linda's young daughter.

# **COUNTRY MUSIC** IT'S THE WHOLE WORLD!

In 1980, it's difficult to find a spot on the globe that hasn't turned on to country.

There's a solid and growing international appetite for country that's being fed by the explosive increase in its use in today's top box office attractions.

Markets that range from rural to metropolitan are strengthened by country's continued expansion in sydicated and network TV.

And that means that this year's Country Music Week will be a fantastic event.

Bloodline, Kenny Rogers' backup band, is set

to make its recording debut on United Artists, Bloodline is including two songs on its first al-

burn by Nashville writer Thomas Cain from Com

And that's exactly where Billboard's 18th Annual WORLD OF COUNTRY MUSIC will be with your message telling the world about the successes you're having on the super-fast country music track

You can count on your message getting through because the world of country music counts on Billboard every week... that's why it's always the first read and most quoted trade in the industry.

Billboard's WORLD OF **COUNTRY MUSIC** not only provides fascinating and thought-provoking in-depth coverage of country events of the year, it creates a major story of its own: the publication of Billboard's Country Music Awards to the top artists, labels and publishers.

Featured articles will

**COUNTRY MUSIC ARTISTS** Who's moving and in which direction.

**COUNTRY CROSSOVERS** 

It's a growing trend, but when does it stop being country? **COUNTRY IN THE MOVIES** 

How far will this amazing explosion go?

**COUNTRY RADIO** 

The growth is phenomenal and much of it's in the

RETAILING COUNTRY

How to keep the cash-flow flowing. **COUNTRY IN CANADA** 

Down home is big and getting bigger way up north. COUNTRY ALIVE

Live entertainment and its many lively venues.

COUNTRY THROUGH THE YEARS

Tracing the history of country music's success. THE SHAPE OF THE **INDUSTRY** 

A close look at the leading country music organizations, country music publishers, and country producers. Plus Billboard's expanded photo coverage. That's a big, big world of country out there, and Billboard spotlights it all.

So contact your Billboard account executive today to reserve YOUR special spot in the 18th ANNUAL WORLD OF COUNTRY MUSIC. It's the best way to reach out and touch the whole world of country!

BONUS DISTRIBUTION AT CMA WEEK IN NASHVILLE OCTOBER 14-18

# **BILLBOARD'S 18TANNUAL WORLD OF COUNTRY MUSIC**

ADVERTISING DEADLINE:

Billboard, \_\_\_\_\_

**ISSUE DATE:** 

SEPTEMBER 26

**OCTOBER 18** 

BILLBOARD

1980

13

SEPTEMBER

### General News

ONLY 4 VIDEOTAPES AIRED

# Little Rock On Lewis Telethon

LAS VEGAS-The Jerry Lewis Muscular Dystrophy Telethon over the Labor Day Weekend was once again weak in rock and trend material, despite staff efforts to expand musical directions this year.

A scheduled "Telethon Top 10"

with live introductions by Wolfman Jack had been trimmed to nine videotapes by show time, but only four clips actually aired.

The Village People, with the tele-

thon in 1978, led the videotape list with the performance of "Ready For The '80s." The other three acts in-cluded Blondie's "Heart Of Glass," Queen performing "Crazy Little Thing Called Love" and Larry Gatlin & Brothers with "All The Gold In California."

Cut from the final showing were the Bee Gees' "Too Much Heaven." Grace Slick's "Dreamin'," Michael Jackson's "Rock With You" and numbers by Rod Stewart and Paul McCartney & Wings. Insiders note that telethon staffers

have pushed for more youth-oriented material, citing widespread fund raising support from the 15-24

age group, but corporate sponsors have been hesitant to approve a major deviation from the traditionally successful MOR format.

"We chose the videotape approach because of the limitations of breaking into concert tours and the expense of bringing in large groups of people," says Dannette Herman. talent coordinator.

Another major problem is setting and striking substantial quantities of equipment with no time for technical rehearsals. "It's a good sign, however, that the younger performers are willing to help us," says Herman.

"It was one of the smoother productions we've ever had," states Lorna Luft, newly named national vice president of the Muscular Dystrophy Assn. Luft and husband Jake Hooker have been instrumental in luring rock and disco groups to the program. Luft has been active with the national telethon for eight years.

"It's too bad we couldn't get all of the rock on, but there was so much excitement generated by the live performers, and of course that's what we were trying for.'

CHICAGO (Salsa)

Horst Petzall, director of public health publication for the association and press coordinator for the telethon, adds that no research has ever been done on the source of pledges by age category.

"I think we need to know that and I've encouraged them to take a look at it, but we haven't done it yet. We do know that the phones ring when Jerry Lewis is making a direct appeal. it really doesn't matter if the act asks for the money. They provide the interest, but when Jerry asks that's

when the phones ring," says Petzall.
The 1979 telethon was seen by an estimated 100 million viewers. "Only 2%, about two million people. actually contributed," says Petzall. "Just think what we could do with an increase of only 1%. That's another \$10 million. With 214 stations. we already blanket the U.S. and Canada. We can't do anymore than



RADIO TALK—Howard Hessman left, Dr. Johnny Fever on tele vision's WKRP In Cincinnati, holds an informal news conference with Huey Lewis of Huey Lewis & the News, following the group's recent Los Angeles performance at the Whiskey.

# Survey For Week Ending 9/13/80 Billboard Hot Lotin LPS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Hey CBS 50302	1	HECTOR LAVOE El sabio Fania 572
2	JUAN GABRIEL Recuerdos Pronto 1076	2	EL GRAN COMBO Aqui no se sienta nadie Combo
3	BEATRIZ ADRIANA Adios y bienvenida Perless 2145	3	OSCAR DE LEON Liego actuo y triunfo TH 2079
4	VERONICA CASTRO Norteno Perless 2146	4	RAY BARRETO Reconstruccion Fania 552
5	VICENTE FERNANDEZ El tapatio CBS 20388	5	FANIA ALL STARS Fania 554
6	JOSE MARIA NAPOLEON Sin amor Raff 9077	6	W. COLON & I. MIRANDA Doble energia Fania 559
7	JOSE LUIS RODRIGUEZ Atrevete TH 2095	7	LUIS PERICO ORTIZ One of a kind New generation 7
8	CHELO Puros beleros Musart 1790	8	BOBBY VALENTIN Bronco 111
9	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	9	TIPICA DOMINICANA Bandera 1001
10	ROCIO JURADO Sra. Arcano 3485	10	CELIA CRUZ & SONORA PONCENA Geiba Vaya 84
11	LOS POTROS Perless 10049	11	CHEO FELICIANO Estampa Vaya 82
12	LA PEQUENA COMPANIA Boleros #2 Al 4824	12	J. PACHECO & D. SANTO

**NELSON NED** 

na vida Al 10501

NO. CALIFORNIA (Pop)

Week	Number (Distributing Label)	Week	Number (Distributing Label)
1	JULIO IGLESIAS Hey CBS 50302	1	HECTOR LAVOE El sabio Fania 572
2	JUAN GABRIEL Recuerdos Pronto 1076	2	EL GRAN COMBO Aqui no se sienta nadie Combo 2013
3	BEATRIZ ADRIANA Adios y bienvenida Perless 2145	3	OSCAR DE LEON Liego actuo y triunfo TH 2079
4	VERONICA CASTRO Norteno Perless 2146	4	RAY BARRETO Reconstruccion Fania 552
5	VICENTE FERNANDEZ El tapatio CBS 20388	5	FANIA ALL STARS Fania 554
6	JOSE MARIA NAPOLEON Sin amor Raff 9077	6	W. COLON & I. MIRANDA Doble energia Fania 559
7	JOSE LUIS RODRIGUEZ Atrevete TH 2095	7	LUIS PERICO ORTIZ One of a kind New generation 715
8	CHELO Puros beleros Musart 1790	8	BOBBY VALENTIN Bronco 111
9	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	9	TIPICA DOMINICANA Bandera 1001
10	ROCIO JURADO Sra. Arcano 3485	10	CELIA CRUZ & SONORA PONCENA Geiba Vaya 84
11	LOS POTROS Perless 10049	11	CHEO FELICIANO Estampa Vaya 82
12	LA PEQUENA COMPANIA Boleros #2 Al 4824	12	J. PACHECO & D. SANTOS Los distinguidos Fania 549
13	PEDRITO FERNANDEZ La mugrosita CBS 20387	13	CHOCOLATE Prefiero el son S.A.R. 1008
14	LOS HUMILDES Mas de le que merecias Fama 595	14	CONJUNTO CLASICO Los Rodriguez Lo mejor 807
15	RAPHAEL Y sigo mi camino Al 60149	15	MONGUITO EL UNICO S.A.R. 1001
16	EL GARRAFON Y SUS MONEDAS Farolito LAD 315	16	LOS VIRTUOSOS Discolor 8802
17	LOS BUKYS Profono 3024	17	ROBERTO TORRES
18	RAMON AYALA Ensename a olvidar Fredy 1165	18	WILLIE ROSARIO TH 2070
19	LUPITA DALESTO Inocente pobre amiga Orfeon 16044	19	PAPAITO S.A.R. 1009
20	LA MIGRA Amargo dolor Mar international 108	20	JOHNNY VENTURA Combo 2010
21	LOS PASTELES VERDES Solitario Luna 1053	21	CHAMACO RAMIREZ
22	LOS HURACANES DEL NORTE Luna 1049	22	ROBERTO ROENA Fania 557
23	LOS TUKAS Un adios CBS 20343	23	JUSTO BETANCOURT Fania 553
24	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594	24	JR. TOLEDO & GUILLO RIVERA Performance 1425

MARVIN SANTIAGO

#### **Weber Firm Unveils** Its 'Record Finder'

NEW YORK-MJ Weber Corp., a management consultant and filing system company in Cambridge, Mass., has unveiled Record Finder. a color-based labeling idea for rapid access to specific titles in an LP collection.

Housed in an LP-like jacket with a built-in guide, Record Finder contains four 934-inch by 141/8-inch label sheets, each in a different color, and four 81/2-inch by 11-inch index cards. Each label sheet has 30 plastic coated pressure-sensitive labels, totaling enough for up to 120 records. Price is \$8.95, with add-on label sets. each containing three new colored label sheets and three index cards, retailing at \$5.95.

The company is offering retailers a display box for counter presentation that features the slogan, "The Search Is Over."

#### Steinberg Speaker

NEW YORK-Irwin Steinberg, chairman and chief executive officer of PolyGram Record Operations U.S.A., speaks on the subject of "The Opportunities And Challenges Of The New Video Technologies" at a meeting Monday (8) of the Music and Performing Arts Lodge of B'nai B'rith. The meeting will be held at the Sutton Place Synagogue, 225 E.

46 48 3

49 50

NEW ENTRY

#### Billboard® Survey For Week Ending 9/13/80 These are best selling Adult Contemporary singles compiled from rad Char station airplay listed in rank order. ۶ Week Weeks 훒 Last. TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) 1 6 1

#### DON'T ASK ME WHY Site to al Columbia 1-11331 (Impulsive/April, ASCAP) NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI) SOMEONE THAT I USED TO LOVE 2 7 2 3 3 10 DRIVIN' MY LIFE AWAY Chaitt Flektra 46656 (DebDave/Briarpatch, BMI) Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP) 4 10 5 6 9 Warner Bros. 49508 (Rubicon, BMI) 6 16 4 XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI) LATE IN THE EVENING 7 9 6 Warner Bros. 49511 (Paul Simon, BMI) WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI) ALL OUT OF LOVE Air Supply, Aristo 0520 (Careers/BRM, BMI/Riva, PRS) 8 5 9 7 11 HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP) 13 7 10 12 11 12 SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP) 18 12 5 IESSE Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP) FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP) 13 15 11 14 8 16 MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI) Olivia Newton-John, Mon 41247 (2000). WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI) LOOK WHAT YOU'VE OONE TO ME Boz Scaggs, Columbia 1-11349 (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI) 15 35 2 16 24 3 17 10 8 TAKE A LITTLE RHYTHM 18 11 11 LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP) NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI) 14 18 19 20 25 17 STAND BY MF 21 16 Asylum 46640 (Rightsong/Trio, BMI) Mickey Gilley, Asylum 46640 (Kigntsong/Tito, Din MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP) 22 20 16 YOU'LL ACCOMP'NY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP) HOT ROO HEARTS Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI) WHERE OIO WE GO WRONG Frankie Vallie & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI) 23 26 5 24 27 6 25 19 13 30 UPSIDE OOWN Diana Ross (Chic, BMI), Motown 1494 THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Employa Harris Warner 26 5 21 27 11 Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI) George Benson, Warner Bros. 49505 (Rodsongs, ASCAP) LATE AT NICHT Finaland 1. 28 29 7 29 32 6 England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI) REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monosteri/April, ASCAP) 30 40 2 36 3 HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI) LOVE THAT GOT AWAY Firefall Atlantic 3670 (Warner-Tamerlane/F 31 32 23 11 LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI) MAKE A LITTLE MAGIC The Dirt Band, United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP) YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI) 33 22 11 34 31 11 Dr. Hook, Capitol 4000 LITTLE JEANNIE Stean John, MCA 41236 (Jodrell, ASCAP) 35 33 19 ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI) LOVE FANTASY The Philadelphia Luv Ensemble, Pavillion/CBS 6404 (United Artists/Fischoff, ASCAP) 36 34 17 37 28 17 10 38 37 000 Carl Klugh, United Artists 1355 (Capitol) (United Artists/carl niugh, Carl Niu Klugh, United Artists 1355 (Capitol) (United Artists/Earl Klugh, ASCAP) 39 38 13 40 45 2 41 39 17 Larry Graham, Warner Bros. 49221 (Irving/Medad, BMI) MY PRAYER 42 3 46 43 47 2 MY PRAYER Ray, Goodman & Brown, Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP) YOU AND ME Frank Sinatra, Reprise 49517 (Warner Bros.) (Unichappell/Begonia Melodies, Irving/Woolnough, BMI) 44 42 5 45 43 4

MINAGE Eric Troyer, Chrysalis 2445 (Red Admiral/Eric Troyer, BMI) OON'T YOU WANNA PLAY THIS GAME NO MORE Elton John, MCA 41293 (Jodrell, ASCAP/Beechwood, BMI)

Al Stewart, Arista 0552 (frabjous/Approcimate, BMI)

COULD I HAVE THIS OANCE
Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)

HEART OF MINE

mbia 1-11345 (Little Sacha/Street Sense, ASCAP)

Elton John, MCA 41230 MIDNIGHT ROCKS

\*\*Common Arista 0552 (Frabjous/Approcimate, BMI)

Oak Ridge Boys, MCA 41280 (Silverline, BMI)
THUNDER AND LIGHTNING

SEPTEMBER 13, 1980 BILLBOARD

#### 6 ALBUMS PLUS POLLINI ANTHOLOGY

### **DG Goes Heavily Contemporary** By ALAN PENCHANSKY

CHICAGO - Twentieth century classical repertoire takes on a leading role in the September Deutsche Grammophon release. Featured are six albums of modern composers' works in addition to a five-disk anthology of performances by pianist Maurizo Pollini.

The previously released Pollini recordings include the Grammy award-winning Bartok Second and Third Piano Concertos and the set carries a special \$8.98 per disk list price.

According to DG U.S. vice president Allison Ames, the modern music disks are grouped into one big release to counteract the tendency for contemporary literature to be overlooked when it appears in dribs and drabs.

Ames notes that Polydor affiliates in several countries are joined in integrally releasing the seven-album package "We're trying to strengthen each of the release's appeal by put-ting them together," she explains. "It's easy to lose a contemporary release when it's just one album in a slarge batch."

Another strategy is the use of the Pollini set as a headlining item. Included are Bartok, Boulez, Prokofiev. Nono, Schoenberg, Stravinsky and Webern performances.

Says Ames, "Like with everything else you need a superstar to sell diffi-cult repertoire. Pollini is probably the only artist today who sells considerable quantities of repertoire other people consider unsellable."

Five living composers' works, and music of Italian modernist Bruno Maderna who died in 1973, receive attention in the release.

German composer Karlheinz Stockhausen is represented with LPs containing "Sirius," for instruments and electronic sounds, and "Sternklang," written for five groups of performers. According to Ames. there is a "well-established and fa-natical" Stockhausen following to-

Japanese composer Toru Takemitsu's "Quatrain" and "A Flock Descends Into The Pentagonal Garreceive premiere recordings from Peter Serkin's group Tashi and the Boston Symphony Orchestra under Seiji Ozawa.

Ames says Takemitsu's "sensual" style gives the album a good chance for commercial success. "The Takemitsu would have a good chance of being picked up by the younger audience who are looking for some-thing new and different," she ex-plains. "This music is the most

Completing the collection is

#### "Coro," a large scale, densely textured composition of Luciano Berio performed by the Cologne Radio Chorus and Orchestra under the composer; the North German Radio Symphony Orchestra's performance of three Maderna pieces under Giuseppe Sinopoli's direction; and

The release is described in a special color leaflet that is being made available to dealers with emphasis on full-line classical outlets and college market stores. Ames says Poly-Gram regional classical specialists also will be working with an extra promotional album allotment to build store personnel's interest in the

works for two pianos of Ligeti and

Zimmermann recorded by Alfons

and Aloys Kontarsky.

new sounds.

# **High Court Will Decide**

• Continued from page 18 cations Act requires it to do-regulate in the public interest."

The Guild argued the central issue is "whether radio listeners have the right to fight to save their favorite station when it's the only one of its kind in the area."

The case is before the high court on a petition for certiorari review by the FCC and major broadcasters including ABC, CBS, Metromedia, NBC and the National Assn. of **Broadcasters** 

The Guild is joined in its action by seven other listener groups and friend of the court briefs have been filed by a coalition of 48 musical organizations including:

The Carnegie Hall Corp., Lincoln Center for the Performing Arts, the Metropolitan, New York City and Boston Operas, the New York and Los Angeles Philharmonics, the Boston Symphony and Philadelphia Or-chestras, the Mormon Tabernacle Choir, Jazzmobile and the Universal Jazz Coalition.

#### **Contract Hassle Halts Met Start**

NEW YORK-The opening of the Metropolitan Opera season Sept. 22 was placed in jeopardy last week when the rehearsal schedule was suspended following stalled contract talks between the Met and its orches

Union musicians were demanding a four-performance work week, a

condition which opera management said it could not meet. Five performances a week were called for in the prior contract.

The musicians are also asking for an increase in wages over the current base of \$525 a week. The most recent pact ran for three years, expiring this

# Nonesuch Records Ushers In Variable Pricing Policy

CHICAGO-A new "variable" pricing policy is being ushered in at Nonesuch Records as part of the label's campaign to reshape and up-grade its image.

According to Nonesuch topper Keith Holzman, there will be Nonesuch releases at three price points. including a new full price \$8.98 series. Standard Nonesuch releases carry a \$5.98 list price and there is also a soon-to-debut \$11.98 list digital series

Holzman, who took over the WEA label's reigns last winter, wants to shake Nonesuch's "budget" image and provide more prime bin retail exposure for key releases. The executive hastens to emphasize, however, that there won't be a radical wrenching of the label's established personality.

Holzman's diversification plan will be completed in September with arrival of three digital albums, part of a group of seven or eight Nonesuch digitals expected before year's end. The first three include Sequoia String Quartet performing Schoenberg's Second String Quartet; "American Music For Strings," played by the L.A. Chamber Orchestra, and the ambitious New York City Opens Kurt Weil! "Silver York City Opera Kurt Weill "Silver-

lake" recording.
"Nonesuch is as of September a full-line label," Holzman states.

The \$8.98 price point was originally looked at for digital product. but digital session costs are running at twice the expense of regular analog studio work. Holzman said. He also cites "current market conditions" and extensive upgraded postproduction quality control measures as justification for the \$11.98 pric-

"If we came out at \$8.98 digital we would be a budget digital," Holz-man explains. "There's no reason why we should be cheaper than oth-

ers.
"The fact that Nonesuch started

out at point "A" doesn't mean that 16 years later you can't have a change of philosophy," the executive adds.

The executive says digital albums are being pressed at WEA's Specialty and Allied facilities with a special vinyl formulation and greatly increased quality control sampling. There is also independent plating of the digital albums using Sheffield and Europadisk.

The first \$8.98 releases, shipped last month, are the medieval "Play Of Daniel" liturgical drama performed by the Clerkes of Oxenford. and Holst and Vaughan Williams wind music performed by the London Wind Orchestra, an ensemble of players drawn from leading London symphony orchestras.

Says Holzman. "\$8.98 is for those records we feel ought not to be marketed at \$5.98 and are not digitally recorded."

It's expected that the bulk of nondigital titles will continue to appear at \$5.98, the executive says, with only special items at the full-price

# Classical

FLUTE BONUS: DG is insuring a huge success with its digital recording of Mozart's "Magic Flute." The album is the first DG digital release and it boasts of leadership by Herbert von Karajan. But to draw even greater consumer attention a special bonus 12-inch 45 r.p.m. disk is being included in the three-record set. The release is set for October and only the first "few thousand" copies landed here will contain the special disk, DG informs. Contained on the record is Karajan's first-ever recording, a 1938 performance of the "Magic Flute" Overture. The overture's new digital recording, cut at the higher playing speed for comparison, is heard on



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# International

# **Uruguay Introducing Antipiracy Measures**

become signatory to the Geneva (1971) convention protecting phonogram producers against pi-

To consummate the move, as set forth in the ratification of the convention by the United Nations, Uruguay now needs to decide upon appropriate penalties for those convicted of piracy.

Members of the Uruguayan Record Council (Camara Uruguaya del Disco) are confident that the Ministry of Justice here will take the necessary steps.
Dr. Plinio Borggio, secretary of

the council, also notes that agreement has been reached which recognize the rights of phonogram producers between the Uruguayan Record Council, the Asociacion

#### Rare Motown

LONDON-Two previously unreleased Motown recordings figure as a key sales component of a new disk package for release in the U.K. Friday (5) via EMI Records.

This is a 21-single boxed set, featuring 40 Motown titles which have made the British charts over the past 13 years, plus the two unreleased items, coupled on one 45: Kim Weston's "Do Like I Do" and the Marvelettes' "Finders Keepers, Losers Weepers."

Other artists included are the Supremes, the Four Tops, Stevie Wonder, the Jackson Five, Jimmy Ruffin, the Temptations, the Miracles and Edwin Starr. The package is a

General de Autores and the Sociedad Uruguaya de Interpretes on the one hand, and the Asociacion Nacional de Broadcasters del Uruguay-of which 95% of the country's private radio and tv broadcasters are members-on the other.

The pact means that the broadcasters' body will pay increased royalties to composers, performers and producers. It spans five years, from Feb. 1, 1980.

The move is significant because it marks the first time that composers, performers and producers have worked together to assert their rights.

At the signing, the Uruguayan Record Council was represented by its vice president. Ricardo Gioscia, also president of the Latin American Federation of Phonogram Producers. Representing the Asociacion General de Autores was its presi-dent, Antonio Italiano, who fills the same post in the Consejo Panamericano of CISAC. The Sociedad Uruguyaya de Interpretes and the Asociacion Nacional de Broadcasters del Uruguay were represented by their respective presidents. Orlando Romanelli and Raul Fon-

Composers, performers and producers must deal individually with the broadcasters not affiliated with the Asociacion Nacional de Broadcasters del Uruguay. The agreement signed with the latter stipulates that the independents cannot receive more favorable treatment.

The recommendations will be executed via the Asociacion General de Autores, which has been handling composer and performer rights until

# and Euw... limited edition, priced ... mately \$59. ATV Northern Developing Auction Ties To EMI The is general. copyrights, it seems almost a fitting

ductions, the music production arm of ATV Northern Songs, has established an artist development arrangement with EMI Records here.
Under this deal. ATV Northern

will discover, nurture and produce fresh talent for exclusive release by EMI in Australia and throughout

The move marks a return to the EMI umbrella for ATV managing director, Chris Gilbey, who ran the a&r department of Albert Productions (distributed by EMI) between 1973 and 1977. "From my days at Alberts, I understand how EMI operates," says Gilbey, "and I know we will have a two-way exchange of expertise and experience."

The Parlophone label, in original design and color, will be revived at Gilbey's request, to carry ATV local productions.

"To my mind," explains Gilbey, "Parlophone is associated with a period of music that is exciting and invigorating-and that is how I see the product that we'll be producing for EMI.

"Also, as Northern Songs controls the majority of Lennon-McCartney

#### **Dutch Album**

AMSTERDAM-Dureco here has released an album featuring music composed and arranged by one of its own deputy managing directors, Dick Bakker, also a staff producer for the company.

gesture to revive what is generally seen as the Beatles' own label."

The ATV/EMI deal has come about as a result of a "new mood" evident at EMI under the new leadership of Peter Jamieson. "I've known Peter for some years," says Gilbey, "and I think he's one of the brightest hopes of the record indus-

try.
"Since coming to Australia, he has given EMI a distinct change in image and success rate. Having the top three singles would not have been probable for the company a couple of years ago. Now the Australian operation is one of the most successful

in the EMI group."

Conditions of the agreement will allow ATV Northern full use of all EMI facilities, with the production company retaining full control of its

The first issue from the new pact will be "Two Single Beds," a third single from Edith Bliss, who has switched over from the now-defunct Go label.

 ATV Northern Songs recently presented EMI with a "gold box" to commemorate the highest global sales of the 13-LP "Beatles Collection." It has reportedly sold more 25,000 units, representing 325,000 actual albums—denoting more than six platinum awards in

Released internationally as an extremely limited edition run, the set was placed on full release status in Australia during 1979.



NEW SERIES—Carlo Fontana, left, managing director of Italy's Fonit-Cetra, works with Andrea Luca Seifert, general manager of liquor firm Martini & Rossi, on plans for the "Martini Concerts" radio broadcasts, spanning 25 years of classical music history, which will form the focus of a new record line from Fonit-Cetra featuring opera singers. First product is expected in Octo-

# **Difficult Times For East African Marts**

NAIROBI-The past 18 months of oil price hikes, stringent budgets and failure of the seasonal rains have meant severe belt-tightening for Kenyans, and the people to feel it soonest have been record com-

The effect of the unfriendly weather upon neighboring nations has further aggravated the situation. and driven Kenya's music trade into

at least a temporary recession.
In past years, the Kenyan sound a fusion of Zairean rhythms and local ethnic sounds-has become extremely popular all over Africa. At one time, the business done by record companies on export fat out-stripped that of the local market. A ingle would sell 30,000 copies. and there have even been some massive hits which touched 50,000 or 60,000 units over an extended pe-

The incentive for local producers was a reasonably lucrative market,

### Stiff Goes For Inelco

AMSTERDAM-Dutch independent Inelco is to distribute Britain's Stiff Records in Holland and Luxembourg. Barclay will continue handling the line in Belgium.

During its three years with Dureco, Stiff had a number of Dutch chart successes with Lene Lovich, Ian Dury, Madness and others.

First releases under the new deal, effective Sept. 8, will be albums by U.S. artist Joe "King" Carasco and American new wave band the Plasmatics, and a single from Madness. The controversial Plasmatics, who recently had a London concert banned, have already caused a storm here, thanks to the video promotion clip for their single "Baby Butcher."

The clip was due to be shown on weekly television show "TROS Top 50," but station head Cees Baay banned it at the last minute, arguing that it contained too much sex and violence.

Wim Van Der Linden, freelance director of "TROS Top 50" over the last 2½ years, was fired because of the incident, which received a great deal of media coverage.

providing a good living by local standards.

Added to this was the fact that Kenyan musicians are particularly prolific, and under the aegis of some local producers, churned out song after song for very little monetary re-

The obvious consequence of such flood of releases was the bankruptcy or closure of some of the companies. Many of the independents were able to skip out of the market leaving great debt but no recourse for creditors.

In addition, there's been the difficulty brought about by the inclement weather. Without rains, the smallholders didn't have the regular supply of maize with which to make maizemeal, the staple diet of most Kenvans.

Since all harvests failed, there's been a rush on strategic supplies, an ensuring lack of maizemeal and panic buying of large stocks provided by the U.S. and aid programs. Available cash for records has been at a low point.

These factors have combined with rampant piracy, which all record companies are now trying desperately to control. Despite the diminutive record market, disk prices are low-but cassette prices are lower still, and these offer a serious threat to regular trade for the future.

Kenya's tribulations have their parallel in other areas. With tea prices falling. Malawai has had serious balance of payments problems, resulting in restrictions on imports. Zambia, too, until recently throttled by an inefficient outlet for its copper through Tanzania, has experienced similar problems.

Tanzania, seeing the detrimental effects of socialism, has gone from bad to worse, and blamed Kenya for it. Uganda, brought to its knees by Amin, has been unable to buy anything to eat, much less records. Liberia has been struck by chaos and violent change.

The story differs all over, but adds up to one thing: loss of export markets for Kenyan music.

Lastly, the Benga revolution—the taking by storm of all African markets by the Kenyan Benga soundhas outplayed itself, and now the

(Continued on page 63)

# **China Shows** By Japanese

nese singer-songwriter who scored last year with "Kanpaku Sengen." was scheduled to perform concerts in Beijing (Peking) this past week-end (6-7). It marks the first major shows by a Japanese in China since World War II.

Sada's date will commemorate the reopening of a 2,700-seat hall in the Chinese capital.

The concert is a by-product of the television documentary that Sada is making about the Yellow River in China. This is a joint production of the Sada Kikaku Co., to which Sada is signed, and the central organization which controls ty broadcasts in

A representative of the latter happened to hear Sada's concert when he visited Japan in June this year. and approached the artist with the proposal for a joint production.

The 30-man staff going to China is all Japanese, and about 30 tons of equipment, including lights and audio equipment, is being taken to film

the documentary.

The concert will be filmed by the Chinese and broadcast over television there. Sada Kikaku will also videotape the date for later screening on Japanese tv.

# **Puschnig: New** Talent Vital

By MANFRED SCHREIBER

VIENNA-Industry-wide creative stagnation is at the root of record business problems, according to Erhart Puschnig, new general manager

of Phonogram. Austria.

And he adds: "We have to force through the discovery of new talent in all parts of the world. We have to do a great deal more to encourage real creativity."
Puschnig, 39, joined the Poly-

Gram group three years ago as manager of its record service here, and recently succeeded Gerald Jacobs as head of Phonogram's Austrian divi-

Now he plans to expand first national repertoire, looking for cooperative deals with influential partners such as the Austrian Radio and Television Corporation. But, by way of warning, he says: "We have to be more careful than ever about ensuring profitability for each release. If market prospects are doubtful, then product won't get release.

"It adds up to a two-headed situation. on the one hand we want to give new artists the opportunity to show off their talent. On the other hand, we have to think in terms of

profit and show extreme caution.
"I listen to every tape submitted from a new talent and work out a kind of mental action paper, using such criteria as creativity and artistic

"Then we check out potential demand and assess whether there is likely to be a market for the product outside Austria. But a more positive approach to the creative side off our industry is vital if we are to pull out of the recession worldwide."

#### **Newstreet Promo**

LOS ANGELES-Videoit Productions have been retained by Aztec Productions to produce a video promo for Newstreet, whose upcoming single, "Better Run," will debut via Australia's Laser Records.

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# Record, Tape Sales Decline In Germany

By WOLFGANG SPAHR

HAMBURG—Record and tape sales in Germany for the first half of this year amounted to 80.8 million units, a decline of just 1% compared with the corresponding period in 1979.

When those statistics are broken down into first and second quarters, the 3% gain in sales in January-

# **Czech Covers Make Charts**

PRAGUE – Foreign copyright material in local cover versions is making deep inroads at the moment on the Czech charts.

Among the titles on the hit parade are "Needles and Pins" sung by Vaclav Neckar, sub-publishing rights from Metric Verlag; "Lucky" by Marie Rottrova, rights from Arabella, and "Hot Stuff" by Hana Zagorova, from Meisal.

A Supraphon single from local artist Pavel Bobek featuring "Lucille" (ATV) and "Lay Down Beside Me" (Jack Music) has been in the charts for more than six months, with sales over 150,000, but the most successful single of all is a Czech-Italian duet by Hana Zagorova and Drupi called "Encounter" and written by J. Klempir during Drupi's visit to Prague. This too has been in the charts more than six months with sales estimated at 160,000.

March (compared with last year) is more than offset by a 7% fall (representing 2.6 million units) in April-June.

From January to June, the German industry sold 4% more albums and 6% less cassettes than during the same period last year, with pop album sales up by 16% and pop cassettes sales up 9%.

Television-advertised records had a 38% share of the full-price market during the first six months, and 66% of the cassette market. The losers are low-price and budget releases, with only 38% of the market now, compared with 45% in the first half of 1979.

Another declining configuration is classical music, with 4.7 million albums sold January-June, roughly 500,000 less than in the first half of last year.

In this year's second quarter, the industry was 13% down in single sales (22.6 million units) or 1.9 million less singles sold than in the same three months of 1979.

The first-half figures, therefore, break down to 22.6 million singles, 42.2 million albums and 16 million cassettes.

Now there are industry moves to reduce cassette prices to bring them below those of records, around the \$7 to \$8 mark. Additionally, industry executives are looking for some kind of curb on blank tape sales to slow down the home taping business.



Warm Welcome: Fans show their enthusiasm for the Southern All Stars during the recent Japan Jam 2 at the Yokohama stadium.

### 2nd Japan Jam Attracts Crowds In Good Weather

TOKYO—There have been at least 20 outdoor musical events in Japan this summer, but only Japan Jam 2 was considered successful. Poor weather affected the other events, and patrons stayed away in droves

Massy Hayashi, director of Van Planning Inc., which sponsored Japan Jam 2, notes, "We were fortunate that we only had a little rain during the two days the event was staged at the Yokohama Baseball Stadium Aug. 16-17, while there was sunny weather for the show at the Mt. Rokko Artificial Snow Ski Slope Aug. 19."

Hayashi continues, "We had 20,000 people in the Yokohama stadium Aug. 16, and 25,000 the following day. Last year, the average age of attendees was between 20 and 22, but this year it was nearer 18. The fans weren't as noisy as they were at Japan Jam 1 at Enoshima Beach.

"The ones who made money at the Yokohama stadium were those who

sold vinyl capes when it started to rain."

The concert marked a first-time appearance here for the Atlanta Rhythm Section, Hayashi notes, but the band proved popular. More familiar names on the bill, including Cheap Trick and Japan's own Spectrum and Southern All Stars, were all greeted enthusiastically.

The Mt. Rokko event drew 12,000 and the Van Planning executive says he was surprised that it attracted older-aged fans.

Hayashi originally projected an attendance of 30,000 per day for the Yokohama show, but admits that figure was overambitious. "Next year, we'll have to find a big sponsor, like a major confectioner or beer company, to help us fill the stadium." Japan Jam 2 will be held in the same venue.

Hayashi feels the economic recession was partly responsible for most other outdoor musical events drawing only 1,000 to 1,500.

# Price Increases Seen As Inevitable In Switzerland

By PIERRE HAESLER

ZURICH—The Swiss record industry, with national inflation running only at four percent annually, has been cushioned against the effects of world economic recession. But now there are unmistakeable signs that record and tape prices here will finally rise.

With inflation comparatively so small, local distribution and marketing costs have increased only slightly. And parallel imports, because of a strong Swiss franc, have not permitted unjustified retail price increases.

But it's expected that inflation will rise to five percent this year. Additionally, the Swiss franc has lost strength against the U.S., the pound sterling and the German mark.

And if parallel imports are no longer an industry preoccupation, there are other worries. Certainly, an increase in local costs will mean a wholesale price increase of around three percent, according to estimates by the Swiss Record Distributors Assn.

So Swiss consumers will be facing up to a retail price of \$13 per album, though the industry is aware that price increases could follow the usual pattern and lead to lower sales volume and an upturn in the amount of home taping done.

In fact, the distributors intended upping prices by just one percent as from Aug. I this year, but the move was scrapped following representation by the Swiss Record Retailers Assn., which argued that any plans on the pricing front should be coordinated with them.

However, it's accepted that a realistic increase at retail, covering all new costs, would be nearer 10 percent. Instead, a store level increase of five percent seems assured for Switzerland from Jan. 1, 1981.

Market share statistics for the first half of this year in singles show CBS out front with 18.7% followed by EMI (17.5%) and Ariola (15.3%). In albums, Polydor dominated the scene with 22.9%, followed by Ariola (16.7%) and CBS (14.8%).

# Scandinavia Jazz Given Push In U.K. By Pick Up

LONDON—A campaign to promote contemporary Scandinavian rock and jazz-rock music in the U.K. is being launched by the Copenhagen-based Pick Up label, with the release of six albums by Swedish, Finnish and Danish groups.

Under the banner "Scandinavia

Under the banner "Scandinavia Tune," Pick Up is giving the albums extensive media promotion through Danish freelance writer Martin Riel, who has been calling upon press and radio people to drum up interest in the music.

Says Riel, "No doubt some people will find it strange that we have decided to make this attempt when the record industry is at such a low ebb, but our timing is a calculated risk based on our market research."

#### Lear Sells Out

BELGRADE—First major disco act to visit Yugoslavia since Boney M two years ago, is Amanda Lear, who played two concerts recently in Split and Zagreb.

Although the critics were not enthusiastic, both concerts were sold out, and even official Yugoslav press agency Tanjug reported the shows. Record company RTB Belgrade released Lear's album "Diamonds For Breakfast" to coincide with the

Pick Up later plans to make calls on 250 selected record stores in the U.K. to introduce the albums to retailers

The first batch of releases feature the Swedish group Kornet; the Danish jazz-Latin band Ariel; the Danish experimental group Thermaenius; the Danish funk-rock band Skunk Funk; a band led by Finnish bassist and pianist Pekka Pohjola; and the Finnish band JTB, led by guitarist Jukka Tolonen with a special guest appearance on keyboards by WEA artist Joachim Kuhn.

All the albums are on the Pick Up label except for that of Pekka Pohjola, which bears the Dit It logo of the Love Kustannus company of Finland.

The albums are being distributed in the U.K. by Projection Records of Leign-on-Sea. Essex, whose sales manager. Dave Lawrence, describes the venture as "an act of faith based on dedication to music of a very high order." Projection will be importing finished product.

Pick Up plans to release a further batch of six albums in Britain in the spring. The albums have a dealer price of \$6.50, and will probably retail at between \$10.40 and \$10.64.

# International Briefs\_

- LONDON—After 14 years on the board of the International Federation of Producers of Phonograms and Videograms, Len Wood, longserving EMI executive, has resigned, but has been unanimously elected vice president emeritus by his 16 board colleagues. Wood, for three years (1973-76) president of IFPI and five (1968-73) as chairman of the council, announced his decision at the Federation's recent board meeting in Amsterdam. At the same conclave, Bhaskar Menon, chairman and chief executive of the Capitol/EMI/United Artists group, was co-opted on the board to replace Wood.
- LIMA—Dutch multinational Philips has sold its 49% stake in veteran Peruvian record company El Virrey, after long and complex negotiations. Majority holding is now in the hands of Enrique Brener, who is also responsible for the company's management. The sale is thought to be for economic reasons, including a good price offered to Philips by the Peruvian interests. Virrey will continue to handle the PolyGram record labels in this market, including Philips, Mercury, Polydor, Deutsche Grammophon, RSO and Casablanca.
- DUBLIN-The 15th Castlebar International Song Contest, set for Oct. 6-11, will feature 11 British songs among its final list of 36 entries (27 in the song section, nine in the orchestral category). Castlebar, Ireland's longest-running song fest. will be presenting prize money totalling \$20,000 to winners and runners-up, including a \$12,000 first prize in the song section. The 36 entries in the contest have been selected from a total of 1,800 received from 29 countries. As well as Britain, Holland, Ireland, Bulgaria, Canada, Iceland, France, Czechoslovakia, West Germany, Gibraltar, Norway, Poland, Yugoslavia and the U.S. have songs in the final, which will be given live coverage by local television and radio.
- SYDNEY-The Australian recording industry's second annual "Golden Stave" luncheon, held at this city's Sebel Town House, has raised \$8,000 for the Paraplegic & Quadriplegic Assn. of New South Wales. This figure will attract a fourto-one government subsidiary of \$40,000. The \$30-per-plate event was organized by Chris Gilbery (ATV Northern), Peter Hebbes (Festival Music), Ross Barlow (Poly-Gram), Jack Argent (Leeds Music), John Brommell (Rondor Music) and Theo Tambakis (K-tel). Television's John Singleton addressed the gathering as host-cum-comic. Olivia Newton-John telexed her best wishes, along with a donation of \$1,000. Other contributing expatriates included Steve Kipner and Marty Rhone
- LONDON-Impresario Michael White, the man behind the "Rocky Horror Show" movie, has started work on a new rock film entitled "Urgh." Budgeted at \$1.75 million, the project features acts like Police, the Stranglers and U.S. shock rock outfit, the Dead Kennedys among the 30 bands involved. There is no plot line or presenter, merely a string of musical performances. White is well known for his activities in London's theater land, but says the high costs and risks make him keener to put his money into relatively inexpensive films.

   AMSTERDAM—The victory
- AMSTERDAM—The victory of Dutch cyclist Joop Zoetemelk in this year's Tour de France race has prompted a disk with a difference

(Continued on page 61)



### International **Briefs**

• Continued from page 60

from Polydor Holland. Titled "Dutch Cycle Successes," the album features radio reports from as far back as Arie Van Vliet's sprint world championship in 1938. The first copy has been presented to Zoetemelk, but in view of the enormous popularity of the sport in Europe, Polydor is hoping for more than mi-

nority appeal sales.

• NAIROBI-The popularity of Zairois music in East Africa was underlined recently by the presentation to the Orchestra Les Mangalepa of a gold disk, representing sales in this area of more than 60,000 units of the single, "Nyako Konya," written by Kabile Kabanze. The band, composed totally of Zairois musicians, is living and working in Kenya, partly because of the collapse of the record industry in Zaire, and party because of its popularity as a live attraction at night spots in this country. Contracted to Phonogram (East Africa), the Orchestra Les Mangalepa is one of the two top Zairois acts that have eclipsed the sounds of local bands with its brand of lively rhythms and rich harmony. Making the gold disk presentation was Kenya's assistant minister of foreign affairs, the Hon.

• VIÉNNA—Performers from 10 nations are contesting the third Carinthia International pop festival to be held Friday through Sunday (12-14) in Villach, with its Golden Carinthia trophy and \$3,000 prize money. They are Susan Aviles. (West Germany), Uwe Jensen (East Germany), Roberto Vecchini (Italy). Dream Express (Belgium), Sammy Clark (Lebanon), Ricki Gal (Luxembourg), Alain Brice (France), Rusty Lohengreen (Austria), Rafael Ferrer (Spain) and Zalatny Sarolta (Hungary). The event is organized jointly by Profil Promotions, the Austrian Broadcasting Corp, the city of Villach and the county of Carinthia. Austrian Television will record the entire event. transmitting the final evening live. Judges included Eurovision winner Johnny Logan, who will also be a star guest along with Richard Clay-derman and Austria's Ludwig

• LONDON-Following termination of EMI's license with Fantasy/Stax, RCA has taken over U.K. distribution of the catalog. In order to maintain a practical release schedule for the fall, RCA will initially operate the license agreement through its existing contract with Milestone/Prestige, and release only selected new product. It's hoped to develop a full and independent licensing deal later. Says RCA deputy managing director, John Howes. "Fantasy/Stax and RCA want to work together, especially in view of the success Milestone/Prestige has had in the U.K. under RCA license. Both companies, though, want to see solid and concise scheduling, and will develop and negotiate a full agreement very shortly." Future releases will include new product by Sylester, the Fat Larry Band, Fever and Idris Muhammed. Former product manager for Fantasy/Stax at EMI, Bob Fisher, continues as U.K. consultant to the U.S. com-

• SINGAPORE-The changeover of Singapore's government-controlled television and broadcasting station into a statutory board augurs well for the music business. local industryites say. There has already been a noticeable increase in the number of music-oriented programs on one of the only two tv (Continued on page 62)

# Rock Cont Rock Contest Launched

LONDON-A nationwide rock contest designed to unearth Britain's latent musical talent has been launched here under the slogan "Battle of the Bands."

Promoter Steve Lishman says: "Everyone moans about the sorry state of the industry, yet ironically there's probably more talent about now than ever. It's just that the record companies haven't plugged into it properly. People say we need a new Beatles, and we feel this is the best way of finding them."

Lishman's ambitions are far from modest. He sees this year's national contest as the forerunner of first a European event, and then a worldwide Battle of the Bands with television coverage to match.

Prizes offered include \$7.000 cash and a record deal with guaranteed album release. Submissions have been invited from bands wishing to enter the 12 regional heats scheduled for November, six contestants at each. The final is set for London's Rainbow Theater.

Only amateur and semi-pro bands with no record or publishing deals are eligible, but entrants are free to play anything from heavy metal to jazz-funk. A panel of music industry personalities will judge the heats, and Lishman is working for press, radio and tv coverage.

Music," "Anthology of Bulgarian Folklore."

launched marking the 1,300th anni-

versary of Bulgaria. Many Balkan-

ton releases have won international

Balkanton has strong relations

with Melodiya in Russia and with

other record companies in Eastern Europe. Over the next five years, a

plan for the enlargement and mod-

ernization of the operation will be brought into effect, and yearly output should reach 15 million units.

Recently a special series was

### **Bulgarian Label Prepares Major Expansion Plans** Great Composers," "New Bulgarian

awards.

MOSCOW-As Bulgaria's Balkanton record company embarks on major expansion plans, its director, the composer Alexander Iossifov, has published a history of his country's record industry in Melodiya's quarterly magazine here.

The first manufacturing facility was set up in Bulgaria in 1931. equipped with two manually operated presses. Recordings and masters were made in Bucharest and Berlin, then brought to Bulgaria.

By 1944, several small companies had been established, the biggest being Simonavia. After the war ended Melodiya was set up for disk manufacture, then in 1950 the stateowned enterprise Radioprom and finally in 1952 a specialist record operation, Balkanton.

Output initially was about 150,000 units a year, climbing to 610,000 by 1961. Soon after the company moved to modern premises with up-to-date recording and press-ing equipment, and in 1969 began making stereo albi ms.

Today, Balkanton releases about 200 titles a year. Regular series include "Achievements of World's Musical Culture," "Portraits of

## **Buses Used** For Promo

LONDON-The thousands of double-decker buses, long a feature of British national life, could provide a valuable new medium for record promotions, according to a local company Sounds In Motion.

Its offer to record companies is that for roughly \$450 they can get 63,000 plays a week on an initial 300 buses in 10 major cities. The claim is that the scheme reaches a potential two million audience at a cost per thousand comparable with that of the independent local radio stations.

The Sounds In Motion system, promoted here by Neon Marketing & Communications, is being pushed to concert promoters and record retailers as well as record companies. New managing director of Sounds In Motion, which features mainly light pop and MOR, through to light classical music, is Bob Green, former head of the long-established Pearl and Dean agency.

A record can be played, on the top deck only of the buses, for roughly \$1.50 a week, played twice in an

The hour-long tapes come through eight high fidelity speakers providing, say Sounds In Motion, "a sound similar to that of the very highest quality in-car stereo sys-(Continued on page 62)

# Phantom Label Set By Aussie Retailer

SYDNEY-"For two years, I've operated a record store which only sells the music that I and my friends like. Now I have a record label which records and releases the same sort of music." So says Australian Dare Jennings, young proprietor of Phantom Records, a fledgling rock empire.

Proclaiming itself to be "the big beat in the heart of the vinyl jungle, Phantom operates a unique and invaluable specialist record outlet in Sydney's inner city.

The store carries vintage rock and current new wave, with a strong emphasis on tough, energetic "garage rock.

Twice yearly, staffer Jules Normington treks across America to secure many thousands of rare '60s rock singles by such cult attractions as the Shadows of Knight, the Gants and? and the Mysterians. Such stock is swiftly snapped up by a loyal core of customers as soon as it appears in the racks.

Apart from the retail store, Phantom presents concerts and, of late, has launched a record label to carry young bands which fall within its spheres of taste.

So far, there have been four single releases, in full color sleeves. presenting the Passengers, Surfside 6, the Flaming Hands and Shy Imposters. A 12-inch EP of the Visitors is being readied for release.

The disks are notable for above-

average (for independents) production and excellent presentation. Though only stocked by other, selected specialist rock outlets, the singles appear on store counters in a striking clear perspex embossed holder bin.

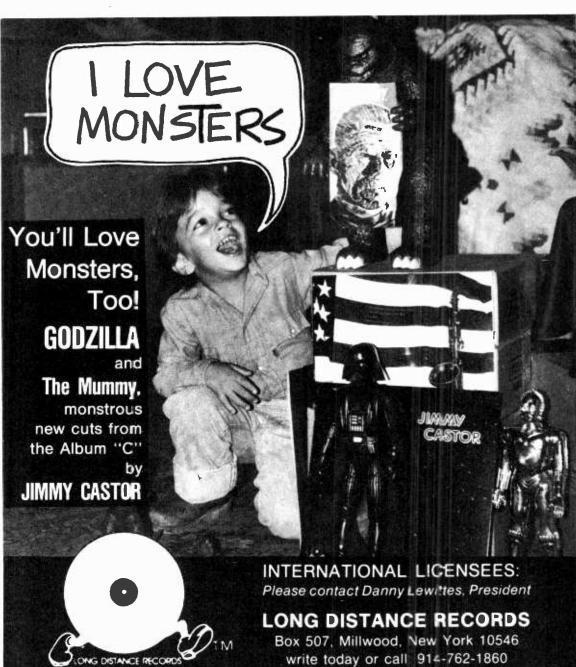
"All we care about is the record," says Jennings. "I guess we have that old-time naive attitude of 'if the record is good enough, people will

"It doesn't bother us that we don't have full scale distribution and gold sales and chart placings. Our main ambition is to have people of similar taste to us automatically buying anything on the Phantom label because they know it will be good.'

Indications are, however, that such an idyllic low-key mode of operation may not be able to continue-Phantom may be forced to become successful. Already major record companies and distributors are sniffing around, and the major Sydney retail chain, Palings, has begun to take stock.

Phantom has also moved to expand its own horizons with the leasing of a single by Stiv Bators from the Los Angeles Bomp label. It hopes to follow on with other selected license deals.

In certain areas, the Phantom Records label resembles the Chiswick label in England, which grew out of Ted Carroll's Rock On specialist store in London. In certain areas, the Phantom



WARSAW-Main task of the International Jazz Federation when it holds its fourth general assembly here on Oct. 25 will be to find a way of resolving the conflict between the IJF itself and its American offshoot. the IJF Inc., founded by former general secretary Jan Byrczek.

The assembly, which will be held within the framework of the Warsaw Jazz Jamboree, will also have to outline a realistic program for its future activities.

The Federation's problems began when its Byrczek left the general secretariat, at that time located in Vienna, and moved to New York to set up what was apparently intended to be an IJF branch office. However, it soon became apparent that the New York office was behaving like an independent organization. Eventually it severed all contact with the IJF board.

At the third IJF general assembly held in Ljuljana, Yugoslavia in June last year, a new board was elected for one year only and given the task of examining the conflict between the IJF and the IJF Inc. and presenting proposals for a solution

"We have looked carefully at all the possibilities," says IJF president Lubomir Doruzka, "and we believe the only realistic solution is to accept the existence of two independent organizations. In future it should be possible for the two bodies to cooperate in certain areas, although for the moment this presents difficulties because of certain unsettled obligations arising from Byrczek's distri-bution of the IJF magazine "Jazz Forum" in previous years."

In view of this situation, the Polish export company cancelled its contract with Byrczek for the distribution of "Jazz Forum" and the Polish Jazz Society, the original publisher of the magazine, signed a Few contract with the IJF. The magazine, a bimonthly publication printed in three language versions (English, German and Polish), is the organ through which the IJF has most effectively established its identity in-

The board of the IJF intends to present to members at the fourth general assembly a program which involves the Federation becoming an umbrella organization on much the same lines as UNESCO's International Music Council, of which the IJF is a member. Membership of the council is seen as conferring a certain prestige and making contacts with national authorities easier.

The program also provides for coordination of the IJF's activities in line with the general program of the council, thus creating conditions "for the increased acceptance by national cultural authorities of the

value and significance of jazz mu-

Further principal tasks of the IJF. the board suggests, should be to work for the inclusion of jazz music in the curricula of educational institutions and a wider and better-informed coverage of jazz music in the media. Through its member organizations, the IJF should involve itself in the active promotion of jazz by engaging in jazz production and distribution, especially in territories where this is not adequately undertaken by commercial agencies.

Through its collective member organizations, the IJF now represents some 30,000 jazz musicians, organizers, educators and listeners, most located in Europe; but delegates from the United States, Australia and India are expected at the general assembly.

"If the assembly accepts the new proposals," says Lubomir Doruzka, 'I feel that the new board to be elected in Warsaw should have members with clearly defined and decisive functions, expecially those from countries where jazz life is particularly active and well developed and there are strong jazz organiza-

#### **Bus Promo**

• Continued from page 61

The musical program is intercut with commercials covering a range of product. An "attitude" research study on the buses already involved showed, it is claimed, that there was a 94% acceptance level, only 6% of the passengers feeling it should be completely withdrawn.

# Venezuela's TH Expands **Via Talent Acquisition**

CARACAS-In a swift and surprising move, Discos TH of Venezuela has not only renewed its contract with Jose Luis Rodriguez and his manager, Hector Masselli, for a further three years, but has also secured a five-year deal with Puerto Rican star Danny Rivera, recently sued by Graffiti Records for \$1 mil-

Negotiations with Rodriguez and Masselli were conducted by TH president Willhem Ricken, general manager Carlos Vidal, artists and repertoire manager Oscar Serfatty and Discos TH's general manager on the U.S., Tony Moreno.

Talks stretched over eight months, during which time other labels made substantial offers to Masselli for his artist, whose career has taken off in the past few months.

"I want our record company to help Jose Luis attain the international status I believe is due to him," comments Masselli. "Audiences in countries where we've recently toured reaffirmed the worth of my artist, and I believe that we're in a position to demand that he's promoted accordingly."

Masselli, Rodriguez and Discos TH executives celebrated the new pact at the Macuto Sheraton Hotel in Caracas.

Rodriguez' popularity was further affirmed when he was decorated Aug. 2 by the president of Venezuela, Dr. Luis Herrera Campins, for his artistic achievements and for the positive image he's given the country abroad. The ceremony was nationally broadcast on television.

The same day, Rodriguez per-

formed in concert at the Qaracas Hilton, and on the following day, in the Poliedro.

Discos TH's acquisition of Danny Rivera, Puerto Rican singer also thought to have considerable international potential, came about when the singer's former label, Graffiti Records, dropped its lawsuit against him and sold his contract to TH, for an unspecified amount.

TH bought the five albums that Rivera recorded with Graffiti, including "Para Decir Adios" with Eydie Gorme.

Freed from his old contract, Rivera also signed with TH in Puerto Rico, which immediately issued a new single by the artist, "Cada Vez Otra Vez"

#### **Hendrix Set**

AMSTERDAM-Polydor Holland has released the 11-album box set manufactured by Polydor Germany and commemorating guitarist Jimi Hendrix, who died Sept. 18 ten vears ago. The set contains all his official recordings for Polydor.

And along with it, Polydor-Holland is putting out a single album compiled for the Benelux territories by product manager Tom Steenbergen, under the title "The Legendary Jimi Hendrix." This will be pushed in the marketing campaign for the box set, and contains greatest hits like "Hey Joe," "The Wind Cries Mary" and "All Along The Watchtower," all of which appeared on a special EP released by Polydor in

### International Briefs

• Continued from page 61

channels. "We're going to benefit from this," comments Jimmy Wee, general manager of WEA Records. People who watch these shows will want to buy records of the artists.' Acts recently seen on tv here include Elvis Costello, Manhattan Transfer, Boney M, Bob Marley and the Wailers, Anne Murray, Splitz Enz, Leo Kottke, Sailor and Joan Armatrading. Some of these artists were once frowned upon in Singapore because of their long hair, which the government used to associate with drugs. Executives of the station have also met with industry executives to see how all parties concerned can work together to provide better musical programs. According to sources, the station intends to secure more such programs from abroad. It has also set up an artist liaison unit to bring popular stars for tv appearances in Singapore from the U.S., Britain, Hong Kong and Taiwan.

• LONDON-Ariola band Sky has given the company a series of impressive firsts, indications of the classical rock outfit's increasing international success. Its second re-lease, "Sky 2," has become the first double-album this year to go platinum in the U.K. market (600,000 units). It's also Ariola's first platinum disk here. Sky's first LP was a chart-topper in this market, and both disks are platinum in Australia (50,000 units). The band has toured in both territories, and Ariola expects its European trek this month to have the same effect on disk sales in the countries visited. Already "Sky has reached the top five in Holland, top 10 in West Germany and top 20 in Sweden. Next stage will be an assault on the U.S. market.

# **CBS Steps Out With Russell In Charge**

By GLENN A. BAKER

SYDNEY-For the past five years or more, CBS Records has been dubbed the "sleeping giant" by Australian industryites. Ten months ago, Paul Russell set about reversing this somnambulist image.

Russell, former English court lawyer, Led Zeppelin attorney, CBS U.K. director of business affairs and Records International vice president of administration, was dispatched to Australia to drag the local operation from also-ran status to the top three. In his first six months, he awoke the beast, and

now he's prodding it into action.
Within days of his arrival, Russell was expressing strong and positive views about the local recording and music industry, and his ardour does not so far seem to have been damp-

"The inner structure of the music

business here has a much greater degree of sophistication than I expected," he explains. "I'm impressed by the 'farm system' for bands. The pub/club scene is so healthy that good bands can work their way from rung to rung in fairly short space of

time.
"This is because the kids really know their rock'n'roll. There is an incredible degree of awareness at the grass roots level.

"I was staggered the first time I saw Mi-Sex, but the next night, I saw Cold Chisel, then the Angels, then Jimmy and the Boys, and they were all truly outstanding. These bands are ready to take on the world, they have an incredibly professional approach and can compete with any-

"I came here knowing there would be some acts that I could help develop, but I didn't realize until I got here just how exciting it would be. I really believe that this talent has a place in the overall world market."

As head of 700 staff, Russell has imbued a greater sense of localized responsibility into his far-flung branch offices. "We are a long way from the flagpole. In England, I saw Dick Asher maybe four to five times a year, but down here it's different, we rarely have any visits from senior CBS executives.

give a lot more autonomy to the state offices.

strategies down Perth's throat; they

know what sells over there a lot better than anyone at head office does Dan Fogelberg is a good example. Perth has turned him into a major artist; we haven't done that in the east yet. I want to make our branches more than just sales offices.

The most outward sign of the Russell regime has been a drastic "loosening up" process in a once-staid CBS. From the sight of Russell at steamy rock dives clad in denims, to a completely overhauled relationship with the media, to a suddenly enthused staff. CBS has shed its winter skin.

Russell cautiously admits the extent of his influence. "A company gets to the point where it has to be more musical, more sophisticated. We're enjoying unprecedented success at the moment, and success gives one a confidence to try new ideas.

"I agree that I've made this company a lot more musically orientated and a lot more promotionally conscious. Our thrust is now directed more toward the consumer than the retailer because you have to stomp pretty hard to get your message

Russell's first concerted promotion campaign was "Rocktagon," an eight-edge 10-inch disk sampler of eight prominent CBS acts, international and local. It was responsible for generating at least gold (and usually platinum) for each artist featured, as a result of an extensive all-media campaign.

Promotional staff at each branch office have been beefed up considerably, and Russell has introduced a press department, artist relations department and field promotions department. Commitment to local recording has also been enlarged, though such has not been evident.

However, Russell is insistent that, "We will sign every artist that we think we can sell records with-up to a limit of about ten acts at any one time. I'm into rock'n'roll personally, and the greatest joy I have is to break good new bands."

For all his air of excitement, Russell has injected a note of foreboding into his dealings with the industry, notably retailers and media. At a gala product launch earlier this year, he detailed a "scenario for 1983" in which videodisks, sold through supermarket chains, have captured the mass home entertainment market away from record retailers, who are relegated to selling little more than blank tape, which is used to capture full album broadcasts on FM radio.

Record prices have risen 40%, goes the scenario, rock stations have switched to "beautiful music" formats and most album releases are television-advertised compilations.

This doomsday prophecy, directed at retailers, was intended to rally them into action against blank tape sales and towards the breaking of new artists. Russell claimed that a national chart for consumer usage, the introduction of respectable rock awards and greater retail awareness of product would help avert the ca-

To this end, CBS has aligned itself with Rolling Stone magazine to create a chart for display in stores, and also actively supported the TV Week/Countdown Rock Awards in

# **Guitarist Gallagher Ejected**

SYDNEY-Declaring it to be "the most disgusting incident of my 15 years on the road." Irish rock guitarist Rory Gallagher and his band were ordered out of the Wrest Point Casino in the city of Hobart recently. capital of the island state Tasmania.

Gallagher, who was staying at the Wrest Point Hotel, ventured into the casino after a sellout Hobart concert, dressed in cordurov jeans and a suit coat-the fullest extent of rock for-

Security officers descended upon him in the casino bar and insisted that he was inappropriately dressed.

He called for the manager, who reinforced the edict, abusing Gallagher and calling him an "obnoxious little bastard.'

The exceedingly gentle guitarist was so upset over the ejection that he flew out of Tasmania ahead of schedule and rested on the tropical Queensland coast.

The Gallagher tour was a success beyond expectations. Tumultuous receptions were extended at 11 SRO concerts, causing the guitarist to pledge a return in 1981. Radio has placed "Philby" on high rotation, a single completely ignored on original release some months ago.

"Which is not to say that I don't have full support in every action I take. It means that I have to originate a lot of policy to suit this unique market, and one such policy is to

"I mean, I can't ram promotional

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#### BRITAIN

rtesy of Music Week) As of 9/6/80

		SINGLES
This	Last	
Week	Weel	(
1	2	START, Jam, Polydor
2	1	ASHES TO ASHES, David Bowie,
		RCA
3	.5	FEELS LIKE I'M IN LOVE. Kelly

FEELS LIKE I'M IN LOVE, Kelly Martie, Calibre 9 TO 5, Sheena Easton, EMI EIGHTHDAY, Hazel O'Connor, A&M I DIE YOU DIE, Gary Numan, Beggars Banquet TOM HARK, Piranhas, Sire/Hansa THE WINNER TAKES IT ALL, Abba, CBS

SUNSHINE OF YOUR SMILE. Mike

CISS
SUNSHINE OF YOUR SMILE, Mike
Berry, Polydor
DREAMIN', Cliff Richard, EMI
CAN'T STOP THE MUSIC, Village
People, Mercury
BANK ROBBER, Clash, CBS
MODERN GIRL, Sheena Easton, EMI
UPSIDE DOWN, Diana Ross, Motown
OOPS UPSIDE YOUR HEAD, Gap
Band, Mercury
GIVE ME THE NIGHT, George
Benson, Warner Bros.
IT'S ONLY LOVE/BEYOND THE
REEF, Elvis Presley, RCA
ALL OVER THE WORLD, Electric
Light Orchestra, Jet
OH YEAH, Roxy Music, Polydor
IT'S STILL ROCK 'N' ROLL TO ME,
BIIly Joel, CBS
MARIE MARIE, Shakin' Stevens, Epic
A WALK IN THE PARK, Nick Straker
Band, CBS
FUNKIN' FOR JAMAICA, Tom
Browne, Arista
PARANOID, Black Sabbath Marne

23 16 Browne, Arista PARANOID, Black Sabbath, Nems I WANT TO BE STRAIGHT, Ian

Dury, Stiff ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros. BEST FRIEND/STAND DOWN MARGARET, Beat, G-Feet 27

PRIVATE LIFE, Grace Jones, Island YOU GOTTA BE A HUSTLER, Sue Wilkinson, Cheapskate SLEEP WALK, Ultravox, Chrysalis 30 31 32 33 34 35 UNITED, Judas Priest, CBS I OWE YOU ONE, Shalamar, Solar CIRCUS GAMES, Skids, Virgin 33 32 38 MAGIC, Olivia Newton-John, Jet I GOT YOU, Split Enz. A&M SUMMER FUN. Barracudas.

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FLESH AND BLOOD, Roxy Music, Polydor DRAMA, Yes, Atlantic GIVE ME THE NIGHT, George Benson, Warner Bros. BACK IN BLACK, AC/DC, Atlantic BREAKING GLASS, Hazel O'Connor, A&M XANADU, Soundtrack, Jet GLORY ROAD, Gillan, Virgin I JUST CAN'T STOP IT, Beat, Beat CAN'T STOP THE MUSIC, Soundtrack, Mercury SKY 2, Sky, Ariola I AM WOMAN, Various, Polystar OF THE WALL, Michael Jackson, Epic

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Warnmr Bros.
MANILOW MAGIC, Barry Manilow. Arista
BAT OUT OF HELL, Meat Loaf,
Epic/Cleveland Intl.
ELVIS ARON PRESLEY, Elvis

Presiey, RCA
UPRISING, Bob Marley & Wailers, 27 Island LIVING IN A FANTASY, Leo Sayer,

LIVING IN A FANTASY, Leo Sayer, Chrysalis REGGATTA DE BLANC, Police, A&M PETER GABRIEL, Charisma WHEELS OF STEEL, Saxon, Carrere HIGHWAY TO HELL, AC/DC, Attantic 29 30 31 32 24 25 35 37

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37 NEW IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC, Atlantic NOW WE MAY BEGIN, Randy Crawford, Warner Bros.

A, Jethro Tull, Chrysalis
McVICAR, Roger Daltrey, Polydo

**WEST GERMANY** 

K
XANADU, Olivia Newton-John &
Electric Light Orchestra, Jet
MATADOR, Garland Jeffreys, A&M
FUNKYTOWN, Lipps Inc., Casablanc
THE WINNER TAKES IT ALL, Abba, Polydor BOBBY BROWN, Frank Zappa, CBS NO DOUBT ABOUT IT, Hot Chocolate, Rak
TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor UPSIDE DOWN, Diana Ross, Motown D.I.S.C.O., Ottawan, Carrere MIDNITE DYNAMOS, Matchbox, 9 10 Magnet
SANTA MARIA, Oliver Onions, 11 10 Polydor TEN O'CLOCK POSTMAN, Secret 12 12

Service, Strand FREU DICH BLOSS NICHT ZU 13 13 FRUH, Gitte, Global MATIANA, Gibson Brothers, Polydor FIRE ON THE WATER, Orlando Riva 14 15 Sound, Ariola
COULD YOU BE LOVED, Bob Marley 16 20 & Wailers, Island SEXY EYES, Dr. Hook, Capitol YOU'RE OK, Ottawan, Carrere ES GHET UM MEHR, Howard 11

Carpendale, EMI SANTA MARIA, Roland Kaiser, 21 Hansa WE ARE THE POPKINGS, Chilly, 21 23 YOU AND ME, Spargo, Papagayo YOU'LL ALWAYS FIND ME IN THE

KITCHEN, Jona Lewie, Stiff LITTLE JEANNIE, Elton John, Rocket 26 25 DER NIPPEL, Mike Krueger, EMI WO WARST DU, Chris Roberts, Jupiter
EMOTIONAL RESCUE, Rolling 27 15 Stones, Rolling Stones
BOAT ON THE RIVER, Styx, A&M

DANN HEIRAT DOCH DEIN BUERO,

ALBUMS
20 GREATEST HITS, Hot Chocolate, XANADU, Soundtrack, Jet BACK IN BLACK, AC/DC, Atlantic EMOTIONAL RESCUE, Rolling Stones, Rolling Stones UPRISING, Bob Marley & Wailers, 5

THE GAME, Queen, EMI TRAEUMEREIEN, Richard Clayderman, Telefunken KOMM MIT AUF GROSSE FAHRT, Freddy Quinn, Polydor THE WALL, Pink Floyd, Harvest

THE WALL, Pink Floyd, Harvest UNMASKED, Kiss, Casablanca SKY 2, Sky, Ariola DIANA, Diana Ross, Motown SHEIK YERBOUTI, Frank Zappa, CBS FLESH AND BLOOD, Roxy Music, CORNERSTONE, Stvx. A&M

DER NIPPEL, Mike Krueger, EMI WONDERLAND BY NIGHT, Bert Kaempfert, Polydor ZAUBER DER KARIBIK, Goombay Dance Band, CBS VIVA ITALIA, Adriano Celentano, 12 19

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Brothers, Philips
WAKARETEMO-SUKINAHITO, Los
Indos & Sylvia, Polydor
AISHUU DATE, Toshihiko Tawara,

Canyon KURUTTA KAJITSU, Alice, Polystar HOW MANY II KAO, Hiromi Go, CBS/Sony PURPLE TOWN, Junko Yagami, Discomate

Discomate
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DANCING AMERICAN, Sheril Lad. 20 NEW

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GYAKURYU, Tsuyoshi Nagabuchi, Toshiba-EMI SQUALL, Seiko Matsude, Toshiba-2

EMI
VIII, Alice, Polystar
FIRST, Toshihiko Tawara, NAV
ACT I, Monta & Brothers, Philips
SOLID STATE SURVIVOR, Yellow

Magic Orchestra, Alfa FUSHICHO DENSETSU, Momoe

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Orchestra, Alfa
LIBRA, Machiko Watanabe, CBS/ 10 NEW 11

Sony
WOMAN AND I, George Yanagi &
Rainy Wood, Warner-Pioneer
NICE SHOT, Sadao Watanabe, Flying 12 MAGIC, Hiromi Go, CBS/Sony

MAGIC, Hiromi Go, CBS/Sony XANADU, Soundrack, Jet TOKI-NO-NAI-HOTEL, Yumi Maysutohya, Toshiba-EMI BIG SUNSHINE, Hideki Saijo, RVC MOMOE DENETSU, Momoe Yamaguchi, CBS/Sony YAMATO YO TOWANI, Soundtrack,

THE GAME, Queen, Elektra HOW'S EVERYTHING, Sadao Watanabe, CBS

**AUSTRALIA** 

MOSCOW, Ghenghis Khan, Image WHAT I LIKE ABOUT YOU, Romantics, Epic FUNKYTOWN, Lipps Inc., Casablanca MAGIC, Olivia Newton-John, Jet CAN'T STOP THE MUSIC, Village People, RCA SHANDI, Kiss, Casablanca XANADU, Olivia Newton-John/ Electric Light Orchestra, Jet FALLIN' IN LOVE, Rocky Burnette, EMI

EMI YOU'VE LOST THAT LOVIN' FEELING, Long John Baldry & Kathi Mac Donald, EMI America HELP, John Farnham, WBE CAN'T HELP MYSELF, Flowers,

Regular EMOTIONAL RESCUE, Rolling 12 Stones, Rolling Stones TURNING JAPANESE, Vapors, 13 United Artists
I ONLY WANT TO BE WITH YOU, 14 11

Tourists, 7 Records
DOWNHEARTED, Australian Crawl, 12 15 EMI IT'S HARD TO BE HUMBLE, Mac 16 16

Davis, Casablanca MODERN GIRL, James Freud & Radio Starts, Mushroom WHEN I'M WITH YOU, Sparks, 19 17 17 18

Virgin LITTLE JEANNIE, Elton John, Rocket STOMP, Brothers Johnson, A&M

ALBUMS

XANADU, Soundtrack, Jet CAN'T STOP THE MUSIC, Soundtrack, RCA EAST, Cold Chisel, WEA
THE BOYS LIGHT UP, Australian Crawl, EMI GLASS HOUSE, Billy Joel, CBS STARDUST, Willie Nelson, CBS EMOTIONAL RESCUE, Rolling Stones, Rolling Stones HOLD OUT, Jackson Browne, 8 Asylum
UNMASKED, Kiss, Casablanca
FLESH AND BLOOD, Roxy Music, 9 10

Polydor
MIDDLE MAN, Boz Scaggs, CBS
BACK IN BLACK, AC/DC, Albert
21 AT 33, Elton John, Rocket
1980: THE MUSIC, Various, EMI/
WEA
ME, MYSELF, I, Joan Armatrading, 14 NEW

A&M THE GAME, Queen, EMI DARK ROOM, Angels, Epic GIVE ME THE NIGHT, George 17 16 18 NEW

Benson, Warner Bros. HATS OFF STEP LIVELY, Jo Jo Zep 17 & Faicons, Mushroom HELLO OLD FRIEND, James Taylor, 20

www.americanradiohistory.com

**ITALY** 

(Courtesy Germano No As of 9/2/80 SINGLES

LUNA, Gianni Togni, Paradiso/CGD-NON SO CHE DAREI, Alan Sorrenti, EMI EMI
OLYMPIC GAMES, Miguel Bose,
CBS/CGD-MM
STELLA STAI, Umberto Tozzi, CGD-MM AMICO, Renato Zero, Zerolandia/ AMICO, Renato Zero, Zerolandia/
RCA
10TO VOGLIO BENE, Roberto
Soffici, Cetra/Fonit Cetra
COBRA, Rettore, Ariston/Ricordi
CANTERO PER TE, I Pooh, CGD-MM
IL TEMPO SE NA VA, Adriano
Celentano, Clan/CGD-MM
IN ALTO MARE, Loredana Berte,
CGD-MM
MESSAGE IN A BOTTLE, Police,
A&M/CGD-MM
CALL ME, Blondie, Chrysalis/
PolyGram 11 12 CALL ME, Bionoe, Chrysalis/
PolyGram

SCENE DA UN AMORE, Riccardo
Fogli, Paradiso/CGD-MM
INNAMORATI, Toto Cotugno,
Carosello/Ricordi
BUONA NOTTE BUONANOTTE,
Mina, PDU/EMI
COMING UP, Paul McCartney,
Parlophone/EMI
TI CHIAMI AFRICA, Enzo Avallon
WEA 13 16 WEA MONKEY CHOP, Dan-I, Island/ Ricordi DOLCE URAGANO, Gianni Bella **19 NEW** CGD-MM FUNKYTOWN, Lipps, Inc.,

**HOLLAND** 

20 NEW

THE WINNER TAKES IT ALL, Abba, Polydor ROCKIN' THE TROLLS, BZN, Mercury
UPSIDE DOWN, Diana Ross, Motow
XANADU, Olivia Newton-John &
Electric Light Orchestra, Jet
PETER GUNN, Emerson Lake &
Palmer, Ariola
D.I.S.C.O., Ottawan, CNR
HELA-DI-LADI-LO, Dolly Dots, WEA
HEAD UP TO THE SKY, Spargo,
Inelco/VIP

Inekco/VIP COULD YOU BE LOVED, Bob Marley & Wailers, Island ALL OVER THE WORLD, Electric Light Orchestra, Jet

ALBUMS XANADU, Soundtrack, Jet THE VERY BEST OF TRINI LOPEZ,

K-tel
IN CONCERT, Emerson Lake &

Palmer, Ariola EMOTIONAL RESCUE, Rolling Stones, Rolling Stones HEY, Julio Iglesias, CBS 16 ZONNIGE TOP 40 HITS, Various,

EMI DIANA, Diana Ross, Motown MAYWOOD, Maywood, EMI THE LAST DANCE, Various, Arca GREATEST HITS, BZN, Mercury

**SWEDEN** (Courtesy GFL) As of 8/27/80

This Last ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma THE WINNER TAKES IT ALL, Abba, 2 Polar
FUNKYTOWN, Lipps Inc., Casablanca
UPSIDE DOWN, Diana Ross, Motown
SIX RIBBONS, Jon English, Frituna
XANADU, Olivia Newton-John &
Electric Light Orchestra, Jet
IDON'T WANNA GET DRAFTED,
Emple 7anna CBS Frank Zappa, CBS SUN OF JAMAICA, Goombay Dance 8

Band, CBS ONLY LOVE, Duane Loken, Mariann CALL ME, Blondie, Chrysalis ALBUMS DIANA, Diana Ross, Motown EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
UPRISING, Bob Marley & Wailers, 3 Island TONARSDROMMAR, Noice, Sonet DEN LJUSNANDE FRAMTID, Magnus

Uggla, CBS MOT ALLA VINDAR, Jon English, Frituna XANADU, Soundtrack, Jet GYLLENE TIDER, Parlophone LIGHTS IN THE NIGHT, Flash & The

Pan, Mercury KRAMGOA LATAR 8, Vikingarna,

**SPAIN** 

tesy El Gran Musical) As of 8/30/80

This Last HEY, Julio Iglesias, CBS SUN OF JAMAICA, Goombay Dance Band, CBS
FUNKYTOWN, Lipps Inc., Casablance
TE AMARE/DON DIABLO, Miguel Bose, CBS
CLARIDAD, Umberto Tozzi, Epic
COULD YOU BE LOVED, Bwb Marley & Wailers, Island COMING UP, Paul McCartney, Parlophone
AN ENGLISHMAN IN NEW YORK, 8 9

ATT ETGLISHMAN IN NEW YORK, Godley & Creme, Polydor GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola MARTIAN HOP, Rocky Sharpe & Replays, Movieplay 10 NEW ALBUMS
HEY, Julio Iglesias, CBS
MIGUEL Miguel Bose, CBS
ELDISCO DE ORO DE EPIC VOL. II,

Various, Epic UPRISING, Bob Marley & Wailers, Island
EN ENCUENTRO, Triana, Movieplay
GRACIAS POR LA MUSICA, Abba,

Columbia EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
TIEMPO DE OTONO, Jose Luis, Perales FUNKYTOWN, Lipps Inc., Casablanca VIVA TEQUILA, Tequila, Zafiro

**DENMARK** 

Last

This Week 1 XANADU, Olivia Newton-John & Electric Light Orchestra, Jet WEEKEND, Earth & Fire, Royton FUNKYTOWN, Lipps Inc., Casabianca THE WINNER TAKES IT ALL, Abba, Polar NON SO CHE DAREI, Alan Sorrenti,

Sonet
SUN OF JAMAICA, Goombay Dance Band, CBS MARIANA, Gibson Brothers, Mariann I'M ALIVE, Electric Light Orchestra,

ANOTHER BRICK IN THE WALL. Pink Floyd, Harvest MIDNITE DYNAMOS, Matchbox, 10 NEW

ALBUMS XANADU, Soundtrack, Jet SMOELFIADE, Johnny Reimar og

Smoelferne THE WALL, Pink Floyd, Harvest THE GAME, Queen, EMI BOELLEBOB OG DE ANDRE, Hornum Skole, Fagot SUN OF JAMAICA, Goombay Dance 6 LINIE 3, Linie 3, Medley
REALITY FILLS FANTASY, Earth &

Fire, Royton NON SO CHE DAREI, Alan Sorrenti, SAADAN SET, Barnses Venner, 10 NEW

> SOUTH AFRICA rtesy Springbok As of 9/6/80 SINGLES

PARADISE ROAD, Joy, RPM MORE THAN I CAN SAY, Leo Sayer, Chrysalis
CALL ME, Blondie Chrysalls
DOWN THE MISSISSIPPI, Barbara Ray, EMI DON'T MAKE WAVES, Nolans, Epic

DON'T MARE WAVES, NOBBS, EDIC I SEE A BOAT, Boney M, Gallo SPACE INVADERS, Player, WEA CAN'T STOP THE MUSIC, VIllage People, CCP TAKE THAT LOOK OFF YOUR FACE,

Marti Webb, Polydor 8 BOAT ON THE RIVER, Styx, A&M

African Marts

• Continued from page 58

sounds of zaire and Tanzania are hitting the airwaves in preference.

It was always agreed that for such a small market, the volume of releases was at a ludicrous level, but few foresaw the combined problems arriving so quickly. The market generally has been considerably reduced, and business in records is a fraction of previous years.

All this has had one good effect, however, Kenya's only factory, East African Records, has never had such a fast turnaround time on pressings.

# Fine For A&M In Canada Over Price Maintenance

TORONTO-A&M Records of Canada was convicted in local court Aug. 5 for practicing retail price maintenance from 1970-78, contrary to amendments in the Combines Investigation Act, and was fined \$35.000 for one count and suspended on nine separate counts.

In a written statement, Judge Honsberger stated that A&M profited as a result of a cooperative advertising policy that provided subsidies to leading local retailers, provided they advertised A&M product at prices not lower than dealer cost.

If the advertised cost was below the then dealer cost, there would be no payment on coop advertising and this marked a contravention of section 31 of the Combines Act which deals with pricing.

The court case, which has been tied up for two years, brought in Sam Sniderman who operates the Sam the Record Man stores as a key defense witness. In Sniderman's case, he stated that the advertising policy of A&M had no impact on his business, that he would make his marketing plans independent of the policy.

From A&M's records, the Sam's chain received advertisng credits of \$20.764 on purchases of \$671,934 in 1976; the following year a credit of \$28,643 on \$744,087; in 1978, \$12.333 on \$712,246.

Court records show that A&M's national business doubled from 1975 to 1978 to \$12.5 million with a

net income climbing from \$300,000 to nearly one-million dollars.

An A&M letter produced in court by Crown Attorney Robert Hubbard outlined the company's advertising policy for retailers. In part, it stated, "A&M must not be advertised at its normal everyday cost. Such conditions cheapen the image of our product. Failure to comply with these conditions would result in forfeiture of any advertising monies contributed by A&M."

In handing down judgment, the judge noted that the law had been broken by A&M, but that he doubted that the company was aware of the breach, that it had in no way tried to hide its policy or shown favouritism to large or small accounts in administering its policy.

The judge also noted that when it was first pointed out that the policy violated the section within the Combines Act that the firm had immediately complied with the law.

"Regardless of size of impact, there is no doubt that the policy was working and effective right across the spectrum of A&M's customers—from Sam the Record Man, the "big guy," to Paikin's Melody Lane: the "little guy." There was an inducement to raise advertised prices which in fact were raised. It is admitted that by virtue of the nature of the market for records in Canada, advertising is one of the most important marketing tools utilized at both the distributor and retailer level.

## Musical Gets OK Over \$\$

TORONTO—"Indigo," a smashhit black musical starring Salome Bey, has made Canadian history by becoming the first theatrical production in the country to win Ontario Securities Commission approval to raise money from the public for a Broadway show.

The producers are now out to raise slightly more than one million dollars (Canadian) to cover the costs of the Broadway opening. The plan is to sell 230 individual limited partnership units at \$5,000 each with proceeds going to mount the U.S. version.

Executive producer Howard Matthews claims this is the first time that anyone in Canada has attempted to raise money in this manner. "Raising money this way is fairly common in the film business, but no one has ever tried to do it with a theatrical production in Canada."

The show, which spans American black music from the plantation days through today, has had two exceptionally successful runs at the Basin Street Cabaret in the city, and has played to nearly 75.000 people with over a quarter-million dollars grossed in the first run at the 200 seat facility.

Matthews and fellow producers Vivienne Muhling. Dennis Strong and David Paquet, have signed people for the Broadway production, anticipating full response to the share program.

# Ansell: Radio Regulation Is The Foe Of Creativity

OTTAWA—AM radio broadcasters are determined to break out of the grip of detailed government regulation of programming which stifles creativity, according to John Ansell, Canadian Assn. of Broadcasters' (CAB) vice-chairman for radio.

Ansell, president of CJVI Victoria, was commenting on a 50-page CAB paper, sent to the Canadian Radio-Television and Telecommunications Commission, which documents an exhaustive study by the association of AM radio regulations.

It is the first time in recent years that the CAB has submitted a major study on AM radio regulations to the commission, and the document is also one of the strongest statements against regulations yet laid before the regulatory body by the broadcast association.

"Regulatory change is long overdue." Ansell said. "Radio should be unrestricted in its ability to inform and entertain within the limits of the law and good taste and in realistic response to public demand ... we are stressing this message to the commission."

The paper warns that regulatory control makes radio a potential tool of government, without using the word "propagandistic."

There are 28 recommendations set out in the CAB paper for changes in or elimination of specific regulations of the CRTC. The proposals also call for more "sunset clauses" than exist in the current set of regulations so

that the appropriate ones die when they become illogical for the times.

Key items in the CAB document include new discussion and consideration of a revision on the CRTC Canadian content regulations for AM stations and a new regulatory framework that will enable AM radio broadcasters to reach for the "desired excellence of the '80s."

Specific recommendations on AM regulations put forward in the CAB dossier include: programs logs; release of tapes to the public; certain advertising prohibitions; advertising in the body of a news broadcast; value of articles or money to be "awarded" for contests; advertising content and advertising in general; offensive promo campaigns; advertising of liquor, beer, et cetera; food and drug ad. procedure; advertising to children; Canadian content in music; rebroadcasting; chain broadcasting; filing of returns; and foreign language broadcasts.

#### Music Movies

TORONTO—The 5th annual Festival of Festivals, staged here recently, gave record companies a solid boost in promoting and exposing soundtracks, with no less than nine films introduced in the "New Music" segment, including the Sex Pistols' autobiographic "The Great Rock'n'Roll Swindle" and Bette Midler's "Divine Madness." The fest held ticket prices to \$25 for the nine

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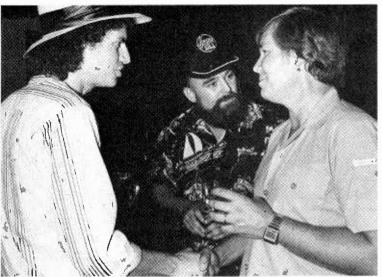
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HALL MARK-Artist Jimmy Hall, left chats with CBS branch executives dur ing the label's recent Nashville listening party heralding Hall's debut solo Epic LP, "Touch You." Hall, formerly lead singer with Wet Willie, is seen here visiting with Drew Ponder, center, CBS Memphis sales manager, and Barry Mog, right, label branch manager for the Memphis area.

# Lewis' Producer: Best Telethon Ever

LAS VEGAS-More than 70 music acts, supported by comedians, actors and sports figures, joined Jerry Lewis at the Sahara Hotel's Space Center to raise \$31 million for the Muscular Distrophy Assn.

This 15th telethon was the most successful todate and marks the 15th consecutive increase in pledges.

"We presented more stars than in any previous Muscular Dystrophy Assn. telethon," notes Bob Considine, producer.

Lewis managed to pull off a minor diplomatic coup by presenting both Johnny Carson and Wayne Newton live, delicately separated by 20 hours of programming. Carson and Newton are reputedly at odds with each other; their most recent skirmish was in competitive bidding for the troubled Aladdin Hotel.

Although one weakness that worried insiders when early figures appeared to lag behind 1979 action, was that New York city missed the potent Carson and Frank Sinatra opening segment with Aretha Franklin. WNEW traditionally joined the marathon telecast at the start of the second segment, which was led by a dance number from "Oklahoma." New York, however, finally closed with major gains over previous years.

Other worries included the state of the economy and the relatively narrow MOR style of the show. Country material, visible in previous tele-thons, was notably lacking while many of the rock videotapes were cut to favor live performers when time was pressing.

Ed McMahon joined Lewis for the eighth year as anchorman, sharing the podium with a variety of celebrity cohosts. Lou Brown directed the 32-piece staff orchestra, at times sharing the baton with Lewis and Sahara entertainment director Jack Eglash.

Other musical ensembles included Ray Anthony, Dick Stabile and Count Basie. The Basie appearance was a videotape repeat from a 1977 telethon.

Leading the pop performers with live remotes from Atlantic City, New York and Los Angeles were Frank Sinatra, Sammy Davis Jr., Liza Minnelli and Barry Manilow.

Other contemporary selections were included by vocalists Lorna Luft, Joey Heatherton, Vic Damone, Lola Falana, Andy Williams, Lainie Kazan, Mel Torme, Abbe Lane, Barry Williams, Peter Marshall & the Chapter Five, Buddy Greco. Quint Holmes, Neil Sedaka, Eliana Pittman, Marlene Ricci, Dondino, Freddie Bell, Allen Campbell, Rene Simard, Barbi Benton, Love All The People, the Letterman, Julius La-Rosa, Marvin Hamlisch, Robert Guillaume, Gary & Sandy, Tony Bennett, Florence Henderson, Ben Vereen and Wayne Newton.

Jazz was represented by Buddy Rich and his 14-piece band and Sam Butera and the McDonald Jazz

Rock acts included Blondie, Queen and Cornell Gunther & the Coasters. R&B was represented by Aretha Franklin, who opened with "Respect," then showcased "United Together" from her Sept. 15 album release of the same title. Irene Cara and Virginia Capers also appeared.

Disco was most powerfully represented with a flashy production number by the Tropicana dancers from the Follies Bergere. Maureen McGovern lipsynced "Bottom Line" and Donny & Marie Osmond sang "Last Dance."

The Village People videotape of "Ready For The '80s" and several winning acts from the Roller Skating Rink Operators Assn. also aired.

Musical segments from Broadway shows "Peter Pan" and "Westside Story" and custom produced dance numbers from "Oklahoma!," "A Chorus Line" and "Fiddler On The Roof" were shown, along with the Sahara girls, the hotel's in-house chorus line. Variety performers who sang included Jerry Lewis, Danny Thomas, Fred Travelena, Bob Anderson, Mother Goose/Eve Smith and the Hot Stuff Puppets.

TIM WALTER

#### **AGAC Schedules** 3 More Sessions

NEW YORK-The American Guild of Authors & Composers has listed its September ask-a-pro speaker lineup. The Thursday noon sessions here were kicked-off by producer Joel Diamond (4) to be followed by rock video producer John Goodhue (11), Richard Palmese, vice president of East Coast promo-tion for Arista (18) and Eileen Rothchild, vice president of RSO Publishing (25).

Held at the Guild's headquarters

at 40 W. 57th St., entrance to the sessions can be reserved by calling

(212) 757-8833.

# Just Like Old Times? Palladium **Brings Back Big Bands For 40th**

By DAVE DEXTER JR.

LOS ANGELES-A lot of fond and sweetly nostalgic memories will be generated here next month when the Hollywood Palladium celebrates its 40th birthday anniversary.

Tommy Dorsey's flashy big band with a skinny kid named Frank Sinatra opened the place in the fall of '40, a perilous time in the nation's history when a devastating war was about to be fought in Africa, Europe and the South Pacific.

Maurice M. Cohen headed up a syndicate of business men who financed the Palladium, which cost almost \$1 million to construct. But it was tall, balding Earl Vollmer who ran the place, kept the customers happy, listened to employes' beefs and directed the two big bouncers who discreetly kept out of sight.

All those folk are gone now. Fred Otash is the 1980 manager. And with its radio wires long pulled, the once ornate Palladium these days caters mainly to private parties, conventions and the like.

But for seven nights, Oct. 27 through Nov. 2, the old ballroom will light up again, showcasing a

# Georgia's Celebration Sept. 13-21

ATLANTA-The third annual Georgia Music Week will begin Saturday (13) in the Atlanta area with nine days of music-related festivities scheduled throughout the state.

Announced in a proclamation by Gov. George Busbee at the state capitol recently, Georgia Music Week features rock, jazz, country, r&b, classical and bluegrass. Most events are free and all are open to the public.

A major expansion in the week's activities this year is the estab-lishment of talent contests in a number of cities, including Atlanta, Macon, Rome and Columbus. These contests are being sponsored by local radio stations, and finals will be held with winners determined during Georgia Music Week.

Other major events planned include the Atlanta Songwriters Assn. showcase at Mama's Country Showcase Monday (15), the buffet with Georgia Artists set for Wednesday (17) at the Century Hotel, and the Atlanta Pops concert at Stone Mountain Sunday (21).

Highlighting the week's events will be the Hall of Fame Awards banquet at the Atlanta Hilton Hotel Saturday evening. This year, the prestigious Georgy awards, which recognize and honor contributions to the state's musical heritage, have been expanded to include three separate categories: performer, nonperformer and posthumous.

Live entertainment at the banquet features Georgia artists Billy Joe Royal, Alicia Bridges and Joe South. A number of local, state and national personalities are expected to attend, and the event is being televised for the first time live throughout the state via the educational tv network.

Tickets for the banquet are \$25 and may be obtained from Gail Shaw at (404) 971-8195. glittering lineup of big bands. Mel Torme will serve as emcee.

"A Tribute To Tommy Dorsey" is to launch the birthday bash at the Sunset Blvd., dance emporium with the orchestras of Freddy Martin. Tex Beneke and Bill Tole alternating on the Pally's spacious band-

Sharing the stand that night will be Connie Haines, who also sang with the Dorsey band in the 1940s; the Pied Pipers, a vocal group which at one time featured Jo Stafford: and the Modernaires, long attractions with Glenn Miller. The Pipers and the Modernaires are, of course, not the same singers who worked 40 years ago. But they sing the same old

Les Brown's band with Butch Stone and Jo Ann Greer take over the Tuesday (Oct. 28) festivities along with Lionel Hampton's band, Herb Jeffries, the one-time Duke Ellington baritone and screen actor; Johnny Desmond, the singer; pianist Johnny Guarnieri and the local Bill Tole orchestra.

For Wednesday (29) the Palla-dium will host a television special, with talent yet to be signed.

Thursday's (30) attractions will be headed by Bob Crosby and his Dixielanders, with Eddie Miller's tenor saxophone; Alvino Rey, his guitars and orchestra with the singing King Sisters; baritone Andy Russell, who once played drums in the old Gus Arnheim band; Kay St. Germaine, a perky brunet singer with Anson

Weeks, and intermission music by the Tole orchestra.

Buddy Rich and his big band and a selected combo of jazz stars are to entertain Friday (31).

Saturday (Nov. 1) is still a mystery, to be built around a "Great Stars of Movie Musicals" theme.

Concluding the anniversary Sunday (2) will be Harry James, his trumpet and orchestra, always a favorite at the Palladium in the old days when Helen Forrest was his prized singer and his records were in virtually all of the country's 400,000 jukeboxes.

The Palladium's dance floor accommodates 6,000 dancers-if they all hug each other tightly—and its parking lot holds 2,000 cars.

Gordon B. Kaufman was the architect. The place was designed to contain three separate cocktail bars, seating at tables for about 1,000 patrons and what was then a modern, scientifically designed kitchen which could provide eats for thousands.

Sunday matinees were popular, a must for musicians, songpluggers, trade paper writers, bookers and agents. CBS broadcast the Palladium bands throughout the 48 states as frequently as 12 half-hours a

week.

The Palladium celebration week is being produced by Paul Werth in association with Dennis Bass Proassociation with Dennis Bass Productions. Tickets will cost \$20 each night in advance, \$25 at the door.

And it all ties in, of course, with the Los Angeles Bicentennial cele-

#### SOME GO BACK TO 1904

# 10-Disk Album Quotes 193 Celebrities

NEW YORK-Columbia Special Products and CBS News have put together a 10-record set, "The CBS Library Of Contemporary Quotations," which contains 417 historical quotes by 193 famous personalities from 1904 to the present.

The set, which will be sold directly by Columbia Special Products to radio stations, documentary producers and news organizations for \$350. will also be made available to retailers who wish to sell it to the public.

The disks are pressed on special high definition, "ultra quiet" virgin vinyl, and are accompanied by a 140-page transcript and index where every quote is reprinted. All the quotes are the actual voices of the historic personalities, recorded at the time the quotes were made.

Some of the voices on the set include Eugene Debs in 1904 and Thomas Edison in 1908, as well as quotes by Idi Amin, William Jennings Bryan, Albert Einstein, Adolf Hitler, the three Kennedy brothers, Nikita Kruschchev, Malcolm X., Joseph McCarthy, Lee Harvey Os-wald, Eleanor, Franklin and Theo-dore Roosevelt, Babe Ruth, the Shah of Iran, the Duke of Windsor and others.

The project took two years of research, says John Franks, director of special services for Columbia Special Projects. The set was compiled by Martin Werber and Ed Hopi. Executive producer was Joe Bellon.

### It's 85 Years For Lyricist Tobias

NEW YORK-Harry Tobias, lyrricist on such standards as "Miss You." "It's A Lonesome Old Town" and "Sail Along Silv'ry Moon." cele-brates his 85th birthday Thursday

Tobias, whose first song, "National Sports," was published in 1911, has also been associated with ASCAP for 58 years, one year longer than his marriage of 57 years.

Still active, Tobias formed his own publishing company, Tobey Music, with his brothers Charlie and Henry 26 years ago. Warner Bros. Publications is the company's outlet

Tobias has collaborated with al-

most 100 composers in his career, including Ray Henderson, Haven Gil-lespie, Al Sherman, Walter Donaldson, Albert Von Tilzer, Al Lewis, Maceo Pinkard, Bing Crosby and his own brothers.

His collaborations have been re-

corded by some of the industry's top recording stars over the years.
Among the hundreds of artists who have cut Tobias songs are Frank Sinatra, Bing Crosby, Margaret Whiting, Gene Autry, Al Martino, Nelson Riddle, Andre Kostelanetz, Ella Fitzgerald, Tommy Dorsey, Jack Jones, Joe Alexander, Fred Waring, Ray Conniff Singers, Chet Atkins, Phoebe Snow, Nat King Cole, Lena Horne and Benny Goodman.

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Sunshine Records, the recording wing of the Sunshine Group production company, formed by producer and Group president Walter Kahn. Address: 800 S. 4th St., Philadelphia 19147. (215) 755-7000.

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# **N.Y.'s Princess** Looks To New & Untried Talent

NEW YORK-Broadway's Princess Theatre is instituting a new policy under which it will provide a showcase for both professional and up-and-coming young entertainers on those nights when it is not hosting a Broadway show.

When the plan is instituted in mid-October it will make the theatre the first Broadway house to offer such a program.

The showcase will be produced by Peter Mailon, president, Counterpoint Concerts and vice president TVI Records, and Steven Goldberg of the Princess Theatre. It will feature acts ranging from rock groups to dance troupes, comedians and magicians.

The showcase will he hosted by entertainment celebrities and, according to Goldberg, will provide everything needed for the performer to put on a show. This will include backup band, promotion and publicity. The theatre will also provide patrons, whom it expects will include agents, managers and record label a&r personnel, with program flyers and free wine and cheese. Press kits and audio and video recordings of a performance can be requisitioned by the artist.

Acts desiring to be showcased will be asked to take part in an open audition. "This is designed to insure that only artists of the highest calibre are allowed on the showcase," states Goldberg. Goldberg.

Selected artists will be asked to  $\vec{\omega}$ pay a performance fee of \$100. They will them be allowed to perform for about 15 minutes in concert with about eight or 10 other artists.

The showcase will be open to the public, and an admission fee of about \$10 will be charged.

1980 BILLBOARD

The 500-seat Princess Theatre has had a colorful history on Broadway where it was originally the Latin Casino. Later it fell on hard times and became a porno movie house. Its most recent show as a legitimate theatre was the imported British musical,"Fearless Frank" with Niall **Tiohin** 

#### Kenny Rogers' Special Sold To 100-Plus Outlets

LOS ANGELES-A six-hour "Kenny Rogers Radio Special" produced by TM Special Projects, a division of Dallas-based TM Companies, has been picked up by more than 100 stations throughout the country, according to Ron Nickell, vice president of TM Companies and general manager of TM Special Projects.

The special, for which Rogers spent more than eight hours being interviewed in the past four months. deals with his career from the late '50s with a group called the Scholars to the present.

Stations buying the special include: WMAQ-AM, Chicago; KSFO-FM, San Francisco; WIMJ-AM, Milwaukee; WRKO-AM, Boston; KSLQ-FM, St. Louis; CKLW-FM. Detroit; WTBC-AM. Indianapolis; WIIK-FM, Cleveland: WAKY-AM. Louisville: WOXI-AM. Atlanta; KSTP-AM, Minneapolis; KXA-AM, Seattle; and KVIL-AM, Dallas.

# Billboard's B

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Number of LPs reviewed this week 35 Last week 27

Survey For Week Ending 9/13/80

Pop

Produced by Van Morrison, Henry Lewy. Morrison's last effort was a statement of his rekindled Christianity. With this effort he has chosen to move from simply making statements to telling tales about life in general. He returns to the bluesjazz-rock fusion style he helped pioneer a decade ago and seemed lost among the Irish Gaelic folk influences on the last set. There are only three songs per side so each cut is more of a mini-epic than a standard song. Pee Wee Ellis on woodwinds and Mark Isham on trumpet and flugelhorn are outanding. Morrison has a loyal following. **Best cuts:** "Wild Honey," "Satisfied," "Spirit.

B-52'S-Wild Planet, Warner Bros. BSK3471. Produced by Rhett Davies, B-52'S. From the breaking glass opening of "Party Out Of Bounds" to the eerie siren's call ending "53" Miles West Of Venus," this followup to last year's hot debut LP builds upon the group's trademarked brand of teenage suburban funk and danceable insanity. Again, the quintet shuffles Fred Schneider's deadpan vocals, conceptually surreal lyrics, surf music, 1960's Motown/Phil Spector pop charm and an anarchic spirit into a winning hand. This LP is more consistently high quality than the previous set and the bass/drum patterns are more pronounced in the mix. This is a cinch for hot rotation in rock-oriented discos.

Best cuts: "Devil In My Car," "Party Out Of Bounds," "Private Idaho," "Give Me Back My Man."

SHAUN\_CASSIDY-Wasp, Warner Bros. BSK3451. Produced by Todd Rundgren. Cassidy is trying to tear away his teen idol image by using new wave material, getting Rundgren to produce and using Utopia as a backup band. The results are mixed, with the sound of LP being superb yet Cassidy's vocals don't seem to be suited to the genre. On the less well-known material, such as the pop "So Sad About Us" or the electronically funky "Shake Me, Wake Me," Cassidy comes off well but on such well-known songs as Mott The Hoople's "Once Bitten, Twice Shy," Talking Heads' "The Book I Read" or Bowie's "Rebel Rebel," it is hard not to remember

**Best cuts:** "So Sad About Us," "Shake Me, Wake Me," retending," "Cool Fire."

ROCK JUSTICE, EMI-America SWAK17036. Produced by Bob Heyman and Mike Varney. These 11 songs are from the Marty Balin-directed rock'n'roll musical "Rock Justice." Recorded both live at the Old Waldorf in San Francisco and instudio. Most of the tunes are high powered rock with the exception of a few such as the manager's lament, "Loved That Boy," which is half-spoken and half-sung to a mild rock backing and "Love Beat," a disco-tinged tune sung by the disk

**Best cuts:** "Not Happening," "Testify," "Take It Off The pp," "You're Such A Part Of Me."



ROSE ROYCE—Greatest Hits, Whitfield (Warner Bros.).
Produced by Norman Whitfield. This nine-member outfit has been a consistent hitmaker since coming to national attention with the theme from "Car Wash" in 1976. This 14-song set is divided into two distinct moods: a dancing side and a romancing side. All cuts are highly palatable and go down easy. There's something to please everyone though the haunting "Love Don't Live Here Anymore" really stands out. The group has achieved much pop and r&b success over the

Best cuts: "Love Don't Live Here Anymore," "Car Wash," "Wishing On A Star," "I Wanna Get Next To You."

BRASS CONSTRUCTION-Six, Liberty/United Artists, LT1060. Produced by Jeff Lane. This nine-piece band churns out listenable funk that appeals to soul fans. The lyrics suggest partying and the beat demands it, although the mixture of strings, horns and smooth rhythms aren't forced, as in some cases. This is moodier than a lot of other music in this tegory, sort of introspective disco/jazz. **Best cuts:** "Working Hard Every Day," "We Can Do It."



BARBARA MANDRELL-Love Is Fair, MCA MCA 5136. Produced by Tom Collins. One of Nashville's most sophisticated exports, Mandrell sounds even more ready this time out for pop/MOR airplay. The arrangements are chic and contemporary, though there's still an occasional run at the country, as evidenced by such frivolities as "Crackers." With backup help from musicians like Pete Bordonali, David Briggs, Bobby Og-din, Larrie Londin and Tony Migliori (on synthesizer), Man-

drell brings off another slick foray aimed at crossover formats.

Best cuts: "Coming On Strong," "Love Is Fair," "Long
Time No Love," "My Bonnie Lies Over And Over."

MARGO SMITH-Diamonds & Chills, Warner Bros. BSK 3464. Produced by David Barnes. From outside stunning cover to inside contents, this album is a quantum and spectacular leap for Smith—and she pulls off her change in both image and sound with perfect polish. Concentrating on smooth pop material with well-directed production balancing between crossover and country, Barnes has effected a total transformation vocally in this artist that is most appealing Framed by classically simple yet sleekly contemporary arrangements, Smith shifts from her former traditional country inflections into a lightly sultry updated style that is comfortably engaging. Musicianship and singing alike are deserving

Best cuts: "He Gives Me Diamonds, You Give Me Chills,"
"Every Little Bit Hurts," "Any Way That You Want Me," "I
Just Can't Say No To You."

WILLIE NELSON-Family Bible, MCA Songbird MCA3258. Produced by Willie Nelson. Nelson performs a set of basically traditional gospel songs backed beautifully by his sister Bob-bie on piano. The arrangements are extremely simple, with the emphasis balanced effectively among Nelson's vocals, the keyboards that swing from backup to upfront, and some lowkeyed guitar work by Nelson, Recorded at Autumn Sound in Garland, Tex., the album also features two songs written by

**Best cuts:** "Stand By Me," "It Is No Secret (What God Cano)," "Family Bible."



SYLVESTER-Sell My Soul, Fantasy F9601. Produced by Harvey Fuqua, Sylvester. Sylvester's fifth album for Fantasy contains primarily frisky disco tunes with funky overtones, all but one of which exceed four minutes in length. He also incorporates some gospel here as on "Sell My Soul," the title track and one of the best on the LP. The alto sax and flugelhorn solos on this tune are particularly notable. Sylvester departs from disco and mellows out on "Change Up" and the soulful ballad "My Life Is Touching You." Strings and horns throughout lend the music a smoothness and sophistication.

Best cuts: "Sell My Soul," "I'll Dance To That," "Cry Me A



CODE BLUE-Warner Bros. BSK3461. Produced by Code Blue, Nigel Gray. Code Blue, an L.A.-based threesome, has come up with 11 solid rock'n'roll tunes on this, its debut album. The group has added spice to the LP by mixing in some diverse musical formats, from the ska of "Burning Bridges, to the easy rock of the ballad "Face To Face," to the harder rock of the opening cut "Whisper/Touch," to the kinetic punk-inspired "Somebody Knows." Bassist Gary Tibbs, formerly of Roxy Music, is the latest addition to the group, joining guitarist/lead vocalist Dean Chamberlain and drummer Randall Marsh just in time to record on this LP.

Best cuts: "Whisper/Touch," "Face To Face," "Where I

"The Need."

THE ROMEOS-Rock And Roll And Love And Death, Columbia NJC36544. Produced by David Paich, Tom Knox. This quintet from central Louisiana is far from the Southern dunice from central Coulsiana is far from the Southern boogie band stereotype. It plays spirited r&b-laced rock that falls somewhere between the icy pop of the Cars and freewheeling rock of "Sticky Fingers" period Rolling Stones. Jerry Honigman's vocals are full of confidence as they swagger from cut to cut and the songwriting is uniformly strong. Nine of the 10 compositions are interestingly. of the 10 compositions are infectiously uptempo. The one slower song, "Run Your Life Away," has a distinct blues edge. With Toto members David Paich, Bobby Kimball and Steve Porcaro participating, the listener is assured of a lustrous but

not overwhelming sheen.

Best cuts: "Desire," "Tell Me, What Can I Do," "Seriously
Affected," "I Won't Believe You Again," "Let Go Tonight."

FRED KNOBLOCK—Why Not Me, Scotti Brothers SB7109. Produced by James Stroud. Knoblock came out of nowhere with his top 30 title cut. The rest of the material on his debut LP is filled with middle-of-the road ballads in the folk/pop vein. The singer/composer has a pleasant voice and his songs are simple love tunes augmented lush arrangements. Knoblock gets ample backing from the musicians he's assembled well as effective backing female voices.

Best cut: "Why Not Me."



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GAMMA-Gamma 2, Elektra 6E288. Produced by Gary Lyons, Ronnie Montrose. Hard rock guitarist Ronnie Montrose comes

up with what may be the breakthrough LP for his band Gamma, with this effort that combines crisp playing, good writing, and solid production that recalls Deep Purple at its best. This five-man group should fit right into the heavy-metal revival. **Best cuts:** "Mean Streak," "Dirty City," "Something In The Air," "Mayday."

CARLENE CARTER-Musical Shapes, Warner Bros. BSK3465. **Produced by Nick Lowe.** Carter's natural inclination is towards country with a rock slant, and not the other way around. Her mostly original repertoire ranges from punchy rockabilly to thick country. She pairs up with Dave Edmunds on the solid country duet "Baby Ride Easy," easily one of the LP's most listenable cuts. "I'm So Cool" bears the Nick Lowe pop/rockabilly stamp. She's backed by the flawless musicianship of Rockpile. **Best cuts:** "Cry," "Baby Ride Easy," "Appalachian Eyes," "Foggy Mountain Top," "Too Proud."

AVERAGE WHITE BAND-Volume VIII, Atlantic SD19266. Produced by David Foster, Arif Mardin. In the early part of its career, AWB was more outwardly influenced by hot, uptempo 1960's soul. The band gradually moved to a more slick, though no less pleasing, sound that is in the Earth, Wind & Fire/Tavares league. This shift is evident on this collection by the sextet's old label. Side one contains four previously unreleased cuts (all from the latter period) and side two has five best known AWB songs, all from the more earthy early and mid-periods. **Best cuts:** "Kiss Me," "Pick Up The Pieces," "A Love Of Your Own," "Love Gives, Love Takes Away," "Cut The

KORGIS-Dumb Waiters, Asylum 6E290. Produced by the Korgis and David Lord. This is another new English synthe-sizer pop band. Though only three musicians are shown on the cover they get a little help in the studio, as they use no less than nine various keyboard instruments to create what is really a rather spare sound. The music, with its high vocals and pretty melodies, recalls early Yes more than contemporary techno-pop hands. Best cuts: "Silent Running." "Intimate," "Perfect Hostess," "Dumb Waiters."

STATUS QUO-Now Hear This, Riva RVL7402. Produced by **Pip Williams.** This durable quartet has been churning out hard rock for years, and they seem to have a loyal following. It's basically good timey blues served with plenty of thump ing bass. Teen appeal, mostly, although AOR programmers can cull a few tunes with wider appeal. **Best cuts:** "Living On An Island," "Shady Lady," "Runaway

DONNY HATHAWAY-In Performance, Atlantic SD19278. Produced by Arif Mardin, Jerry Wexler. These six tunes were re-corded at the Troubadour, the Bitter End and Carnegie Hall and are fine examples of the late singer's style. The live qual-ity is particularly appealing, and the musicians are first rate. Perfect for adult contemporary and easy listening formats. especially those with an r&b orientation. **Best cuts:** "I Love You More Than You'll Ever Know," "To Be Young, Gifted And

HELEN REDDY-Take What You Find, Capitol S00-12068. Produced by Ron Haffkine. Reddy's latest LP finds her team ing with the guiding force behind Dr. Hook, which is the hit singles machine of the late-'70s and early '80s as Reddy was in the early-and-mid '70s. The sound is funkier and harder-edged than we've come to expect from Reddy, as she tackles such tough topic matter as "Killer Barracuda." But there are also melodic, midtempo MOR-geared tracks like "All I Really Need Is You," a Shel Silverstein gem. **Best cuts:** latter song, Take What You Find," "Last Of The Lovers.

VARIOUS ARTISTS-The Sounds Of Asbury Park, Visa VISA7014. Produced by Ken Viola. Bruce Springsteen and Southside Johnny are not the only artists ever to play in Asbury Park, N.J. There is a whole local music scene there and this compilation album includes some of the best of the rest. Here are songs by the Lord Gunner Group, Sonny Kenn & Friends, Ken Viola & Friends, Paul Whistler, Kog Nito and the Geeks, and Lisa Lowell. The musicians overlap from band to band, but what is amazing is how much the Springsteen sound is a part of all these bands. Best cuts: Pick your choice.

GLENN MILLER'S ORCHESTRA-The Complete, Vols. 6 & 7 covering 1940-41. RCA Bluebird AXM25570-25569. Produced by Frank Driggs. Here are 64 songs by one of the most popular dance bands ever. There are too many dull Ray Eberle vocals, perhaps, but an occasional "Ida" or "String Of Pearls" pop out to show how musically powerful the lowa trombonist and his troupe could be. Sound is no less than remarkable, considering the dates of recording. A must for the older big band filbert, and there are still many around. Best cuts: those

#### soul

**ZAPP-Warner Bros, BSK3463. Produced by Roger Troutman, Bootsy.** Roger Troutman, the mastermind of Zapp, is a talented guitar player but the material here is too weak for this asset to shine as brightly as it should. Side one is pedestrian funk. Side two is markedly better with the jazzy mid-tempo ballad "Be Alright" setting an example for what the rest of this LP could have been. "Coming Home" is a doo-wop/funk mix that works. Best cuts: Those mentioned.

#### country

JOHNNY PAYCHECK-New York Town, Epic JE36496. Produced by Billy Sherrill. Paycheck's vitality as a performer is effectively captured on this album recorded live at the Lone Star Cafe. Clean production enhances this superb package, accented by old favorites such as "Me And The I.R.S." and "Take This Job And Shove It." **Best cuts:** Those cited, plus "In Memory Of A Memory," "New York Town," "She Thinks I Still

VARIOUS ARTISTS-My Country, America, RCA AHL13776. Various producers. This patriotic potpourri features Bobby Bare, Jerry Reed, Dolly Parton, Chet Atkins, Jeannie Hodges, Eddy Arnold, Dottie West, Danny Davis & the Nashville Brass and Willie Nelson. A nice blend of vocal and instrumental cuts, ranging from West's "Country Sunshine" to Davis' "From Dixie With Love." All cuts previously recorded, except Hodges' "A Letter From Jeannie." Best cuts: Take your pick.

JOANNE BRACKEEN-Ancient Dynasty, Tappan Zee (Columbia) JC36593. Produced by Bob James, Joe Jorgensen. Bass, drums and saxophone accompany Brackeen's distinctive Steinway designs, some of which are odd enough to require repeated spinnings to appreciate. Her LP includes only five songs, all originals. Joe Henderson's saxophone is as listenable as Brackeen's piano. **Best cuts:** "Beagle's Boogie," "Remembering.

SAMMY PRICE-Fire, Classic Jazz (MMO) JA77. Produced by Disques Black And Blue. Pianist Price is one of the many American jazzmen who enjoyed greater recognition abroad than at home. This LP was recorded in 1975 in Paris and contains a collection of boogie woogie tunes mostly written by Price. The music is smooth and effortless. **Best cuts:** Your

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison: reviewers: Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

# **Trial Underway**

when he told undercover agents the illegal product was in many large retail outlets, including Goody's

Verner, on the other hand, took the stand and testified that he had purchased \$100,000 worth of illegal tapes from Tucker, and another \$300,000 worth through BCF Tapes, a factory in Bohemia, L.I., where the illegal cartridges were allegedly assembled.

Many of the titles involved in these transactions are among those mentioned in the indictment against Goody and its two chief executive

The most dramatic witness at the trial was Verner's alleged former girlfriend, Vilardi, who claims she went to the Federal Bureau of Investigation after learning that Verner, who she says she was living with, was married to another woman.

Another witness, Maureen Moran, testified on Tucker's behalf in a defense effort to prove that he didn't intentionally commit perjury.

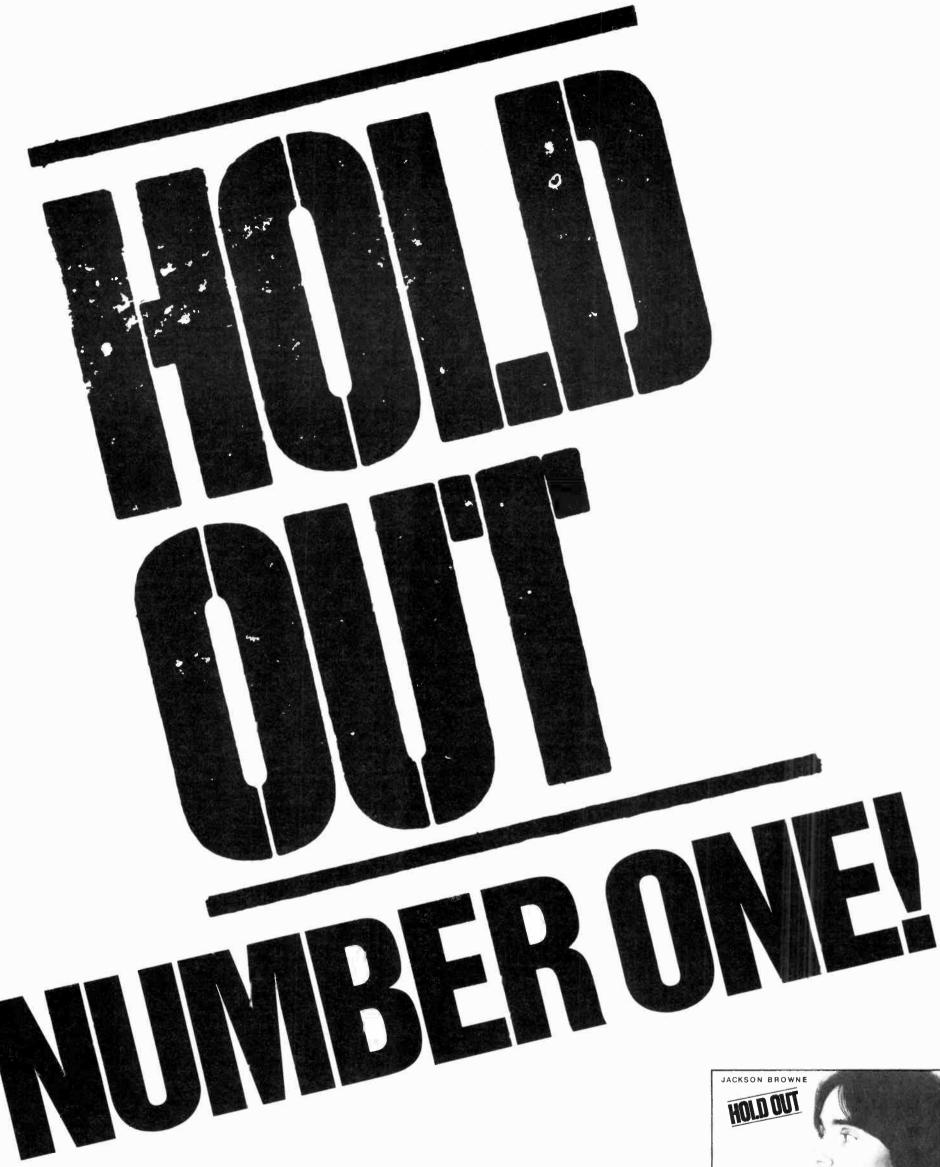
#### Kiddie Records

• Continued from page 15

"The Wonderful World of Straw-berry Shortcake," based on a char-acter owned by American Greeting Cards and used by General Mills.

Peter Pan has developed a new 99-cent "Peter" and "Pan" series, to be introduced soon via six releases.

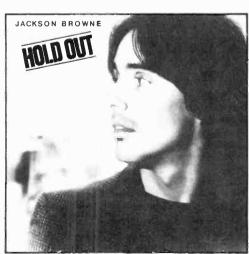
And Massler of A.A. Wonderland indicates that the label will gear more product towards the toy industry, with releases that offer coloring books and games. Added to this is the label's first venture into Spanish language product (translations from existing catalog) and a new line of kiddie religious albums, mainly geared for sales in the South and Southwest.





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JACKSON BROWNE



# Billboard's R Survey For Week Ending 9/13/80 Number of singles reviewed this week 101 Lost week 103 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 photocopyring, recording, or otherwise, without the prior written permission of the publisher.



DIANA ROSS—I'm Coming Out (3:54); producer: Bernard Edwards, Nile Rodgers; writers: B. Edwards, N. Rodgers; publisher: Chic BMI. Motown M1491F. Ross follows the No. 1 pop, soul and disco hit with this upbeat romp, which is already climbing the charts. It's an exuberant and near-irresistible track

COMMODORES—Heroes (3:56); producers: James Anthony Carmichael, the Commodores; writers: L. Richie, D. Jones; publishers: Jobete/Commodores Entertainment ASCAP. Motown M1495F. The title track and second single from the group's latest album follows "Old Fashion Love," which reached the top 20. "Heroes" is an easy rocking ballad highlighted by pretty acoustic guitar which backs the fluid recals.

DIRT BANO—Badlands (3:44); producers: Jeff Hanna, Bob Edwards; writers: J. Hanna, R. Carpenter, R. Hathaway, J. Fadden; publishers: Le-Bone-Aire/Vicious Circle ASCAP. United Artists UAX1378Y. The Dirt Band follows its top 30 hits "An American Dream" and "Make A Little Magic" with this rousing mainstream pop-rock number which should have wide appeal to Top 40, AOR and adult contemporary formats.

ALI THOMSON—Live Every Minute (3:45); producers: Ali Thomson, Jon Kelly; writer: Ali Thomson; publishers: Rondor/Almo ASCAP. A&M 2260. This second single from Thomson's debut album is similar to his top 15 hit, "Take A Little Rhythm." This is a spirited pop tune with a positive message enhanced by Thomson's smooth, if nondescript vocals.

DAVID BOWIE—Ashes To Ashes (3:35); producers; David Bowie, Tony Visconti; writer: David Bowie; publishers: Bewley Bros./Fleur BMI. RCA JH12078. Tight rock rhythms lay the groundwork for the nuance-rich melody of this former No. 1 U.K. hit. Bowie culminates past phases with subtle word plants and the melding of rock and dance beats.

#### recommended

KANSAS—Hold On (3:45); producer: Kansas; writer: K. Livgren; publishers: Don Kirshner/Blackwood BMI. Kirshner ZS94291 (CBS).

**LEO SAYER—More Than I Can Say (3:40);** producer: Alan Tarney; writers: Curtis, Allison; publisher: Warner-Tamerlane BMI. Warner Bros. WBS49565.

MAYNARD FERGUSON—It's My Time (3:43); producer: Bert deCoteaux; writer: N. deCoteaux; publisher: Music Montage BMI. Columbia 111367.

DAVE DAVIES—Imaginations Real (3:03); producer: Dave Davies; writer: Dave Davies; publisher: Dabe PRS. RCA

HAZEL O'CONNOR—Will You? (2:57); producer: Tony Visconti; writer: Hazel O'Connor; publishers: Albion c/o Bandier-Koppelman/Famous ASCAP, A&M 2267.

**SEA LEVEL—School Teacher (3:19);** producers: Sea Level, Sam Whiteside; writers: R. Bramblett, B. Pridyen; publishers: Stoned Individual/Hungry Child BMI. Arista AS0559.

YELLOW MAGIC ORCHESTRA—Behind The Mask (3:35); producer: Haruomi Hosono; writers: Chris Mosdell, Ryuichi Sakamoto, Yukihiro Takahashi; publishers: Alfa/Almo ASCAP.

FRANK STALLONE—Case Of You (3:05); producer: Harry Nilsson; writer: Joni Mitchell; publisher: Joni Mitchell BMI. Scotti Brothers SB603 (Atlantic).

GREGG ARRELL-Oo it Ali Again (2:48); producer: Gregg Ar-

rell; writer: Gregg Arrell; publisher: Robyn ASCAP. MCA 41316.

SILENCERS—Modern Love (3:18); producers: Bob Clear mountain, Silencers; writers: W. King, C. Capiole; publisher: Cactus Industries ASCAP. Precision ZS99802 (CBS).

LIVE WIRE—Don't Bite The Hand (3:34); producer: Simon Boswell; writer: Mike Edwards; publishers: Irving BMI/Rondor. A&M 2265.

TIGERS—Make-Up Girl (2:55); producers: Tony Jacks. Alvin Clark; writers: Al Price, Tony Jacks; publisher: Tuff Turkey Toons BMI. A&M 2266.

GOOGIE & TOM COPPOLA—Joyous Flame (3:13); producer: Jerry Peters; writers: G. Coppola, T. Coppola; publisher: Shine Your Light ASCAP. Columbia 111361.

ROBBIN THOMPSON BAND—Brite Eyes (3:48); producer: Ken Brown; writer: Robbin Thompson; publishers: Out There/ Creative ASCAP. Ovation OV1157A.

**LEON HAYWOOD—Daydream (3:32);** producer: Leon Haywood; writer: Leon Haywood; publisher: Jim-Edd BMI. 20th Century-Fox TC2469.



#### recommended

JACKIE MOORE—Love Won't Let Me Wait (3:54); producer: Bobby Elli; writers: B. Eli, V. Barrett; publishers: Friday's Child/Mighty Three BMI. Columbia 111363.

CHUCK JACKSON—Let's Get Together (3:30); producer: Luther Dixon; writers: L. Dixon, C. Stone; publishers: Ludix/Rastanuva/Tammi/Irving BMI. EMI-America P8056 (Capitol).

LENNY WILLIAMS—Ooh Child (3:50); producer: Steve Duboff; writer: Stan Vincent; publishers: Kama Sutra/Sleeping Sun BMI. MCA 41306

VERNON BURCH—Fun City (3:54); producer: James Gadson; writers: V. Burch, H. Redmond Jr., J. Rey; publishers: Rick's/Sand B (Rightsong ADM) BMI. Chocolate City CC3211 (Casablanca)

BUSTA JONES—Impulse Reaction (3:41); producer: Busta Jones; writers: B. Jones and R. Forlenza; publishers: Alber Inc./Home Base/Gaucho BMI. Spring SP3014. (Polydor).

BELINDA WEST—Seabiscuit In The Fifth (3:59); producers: Rob Galbraith, Bruce Dees; writer: R. Galbraith; publishers: Mad Lad/ATV BMI. Panorama JH12094 (RCA).

AURRA—When I Come Home (3:38); producers: Steve Washington, Charles Carter, Tom Lockett; writers: M. Adams, S. Arrington, C. Carter; publishers: Red Aurra/Lucky Three BMI. Dream D70357 (Salsoul).

CORNELL—Move On The Groove (4:42); producer: Cornell Tubbs; writers: Cornell Tubbs, Sharon Tubbs; publisher: Rubbssongs ASCAP, Bosssound BS7318.



ALABAMA—Why Lady Why (2:59); producers: Harold Shedd/Larry McBride/Alabama; writers: T. Gentry-R. Scott; publisher: Millhouse, BMI. RCA JB12091. A magnetic performance showcases powerful front vocals by Randy Owen and hot lead guitar lines from Jeff Cook. The ballad is an effective followup to "Tennessee River."

TANYA TUCKER-GLEN CAMPBELL—Oream Lover (2:56); producer: Jerry Crutchfield; writer: Bobby Darin; publishers: Screen Gems-EMI/Hudson Bay, BMI. MCA 49323. This 1959 rock classic gets a vibrant workout from this energetic new twosome. Tucker's gutsy, gritty style is a perfect match for Campbell's voice, and the guitar lines scorch through the production like fire, riding a powerful percussion track.

JOHNNY RODRIGUEZ—North Of The Border (3:42); producer: Billy Sherrill; writers: S. Davis-B. Sherrill; publisher: Algee, BMI. Epic 950932. Another in a procession of Mexicanflavored Rio Grande-inspired midtempo outings. Rodriguez gives his usual smooth balladeer's vocal performance.

CAROL CHASE—Regrets (3:13); producer: Norbert Putnam; writer: B. Wyrick; publisher: Intersong, ASCAP. Casablanca NB2301. This is Chase's first go-round with producer Putnam. The ballad allows the artist freedom to display her husky-tinged vocal talents on a song that could get adult contemporary airplay as well as country.

REX ALLEN JR.—Drink It Down, Lady (2:45); producers: Rex Allen Jr., Norro Wilson, Curtis Allen; writer: Sonny Throckmorton; publisher: Tree, BMI. Warner Bros. WBS49562. Percussion paves the way on this number which benefits from Allen's steady performance. Cranked-up bass, electric guitar, keyboards and fiddles combine for a unique instrumental sound.

BRENDA LEE-Broken Trust (3:44); producer: Ron Chancey; writer: Jimbeau Hinson; publisher: Goldline, ASCAP. MCA 41322. A powerful matchup of singer and song gives Lee a potent new release. Fiddles and guitar introduce the catchy chorus.

MUNDO EARWOOD—Can't Keep My Mind Off Of Her (3:03); producers: Jay Collier-Jimmy Darrell; writer: Raleigh Squires; publisher: Sabal, ASCAP. GMC 111A. Crafty percussion creates a smooth intro for this vehicle showcasing Earwood's vocal talents. Crisp, effective guitar work interfaces with keyboards, bass and fiddles.

BOBBY BARE—Food Blues (2:30); producers: Bobby Bare-Bill Rice; writer: Shel Silverstein; publisher: Evil Eye, BMI, Columbia 111365. Another off-the-wall lyrical gem from Shel Silverstein gets an enthusiastic ride from Bare. The uptempo foray into the hidden dangers of eating is heavy on drums, guitars, piano and bass.

#### recommended

**LOUISE MANDRELL-Love Insurance (2:53);** producer: Buddy Killen; writers: R.C. Bannon/J. Schweers; publishers: Warner-Tamerlane, BMI/Chess, ASCAP. Epic 950935.

STEPHANIE WINSLOW—Baby, I'm A Want You (2:33); producer: Ray Ruff; writer: David Gates; publisher: Colgems-EMI, ASCAP. Warner-Curb WBS49557.

HOYT AXTON—Where Did The Money Go (3:20); producer: Hoyt Axton; writers: Mark Dawson/Hoyt Axton; publisher: Lady Jane, BMI. Jeremiah JH1008.

JAN GRAY—No Love At All (3:36); producers: Ken Laxton/Bob Witte; writer: Wayne Carson Thompson/Johnny Christopher; publishers: Screen Gems EMI/Rose Bridge, BMI, Paid PAD106.

CAPITOLS—A Little Ground In Texas (2:51); producer: Joe Bob Barnhill; writer: Bobby Fischer; publisher: Bobby Fischer, ASCAP, Ridgetop RO 1080.

LEGARDE TWINS—Daddy's Makin' Records In Nashville (2:58); producers: Ron Jeffreys/Sy Rosenberg; writer: Paul D. Clements; publisher: Baghdad, ASCAP. Invitation AG101.

BRYTE SISTERS—We Might Find Something Beautiful Tonight (2:24); producer: Gene Kennedy; writer: Doug Barnes; publisher: Chip'N'Dale, ASCAP. Door Knob DK80136.

MARTY COOPER—A Little Bit Country, A Little Bit Rock'N'Roll (2:52); producers: Marty Cooper/Al Capps; writer: M. Cooper; publisher: Martin Cooper, ASCAP. Unlimited Gold ZS91419.

JERRY WALLACE—If I Could Set My Love To Music (3:03); producer: Gene Kennedy; writer: Dave Hall; publishers: Door Knob/Think Gold, BMI. Door Knob DK80134.

BILLY WALKER & BARBARA FAIRCHILD—Love's Slipping Through Our Fingers (Leaving Time On Our Hands) (2:37); producer: Billy Walker; writers: Walker/Riggs; publisher: Best Way, ASCAP. Paid PAD107.

WYNN STEWART—Heartbreak Mountain (2:40); producer: Joe Johnson; writer: Gary McCray; publishers: Roz Tense/Big Swing, BMI. 4 Star 8001.

MICHAEL CASEY—I'm Just The Leavin' Kind/Saviour Of My Natural Life (4:31)/(4:01); producer: Mike Borchetta; writer: Jim West/David Loggins; publishers: Mike Borchetta/ATV, BMI/Bibo, ASCAP. MBP MBP1990.

BOB DUNCAN—Our House Will Rise Again (2:52); producer: Charles Underwood; writers: Bob Duncan/Don Lee; publishers: Right Song/Underwood, BMI. Firstline FL5707.

JOHNNY DUNN—The Taking Kind (2:36); producer: Henry Strzelecki; writers: S. Linard/Ralph Compton; publisher: Copper, ASCAP. F&L FL504.

PAUL SCHMUCKER—I'm Amazed (2:49); producer: Barry La-Boy; writers: G. Weber/J. Leinenweber; publishers: Foster Cammeron. SESAC/Fort Wayne, ASCAP. Star Fox SF19802.



TANYA TUCKER & GLEN CAMPBELL—Dream Lover (2:56); producer: Jerry Crutchfield; writer: Bobby Darin; publishers: Screen Gems-EMI/Hudson Bay BMI, MCA 41323.

**ENGELBERT—Don't Touch That Dial (2:42);** producer: Joel Diamond; writers: R. Henry, B. Singer; publisher: Silver Blue ASCAP. Epic 950933 (CBS).

PERRY COMO—Not While I'm Around (3:14); producer: Mike Berniker; writer: Stephen Sondheim; publishers: Revelation/ Riftin ASCAP, RCA JB12088

CAROL CHASE-Regrets (3:13); producer: Norbert Putnam, writer: B. Wyrick; publisher: Intersong ASCAP. Casablanca NB2301.



#### recommended

JUDY CHEEKS—Starting Again (On A New Love Affair) (3:47); producer: Thor Baldursson; writers: Thor Baldursson, Russelll Stone; publisher: Baldursson ASCAP. Dream D70356 (Salsoul)

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.

# 3 Movie Soundtracks In Top 10 Chart

• Continued from page 3

While four singles from "Xanadu" have hit the top 20, six "Urban Cowboy" singles have thus far cracked the Hot 100. In addition to Johnny Lee's "Looking For Love" at number eight, there's Kenny Rogers' "Love The World Away," which peaked at number 14; Joe Walsh's "All Night Long," which hit 19; Mickey Gilley's "Stand By Me," which crested at 22; Boz Scaggs' "Look What You've Done To Me," up 10 points this week to 29; and Anne Murray's "Could I Have This Dance," up nine spots to 72.

The total of charted "Urban" sin-

The total of charted "Urban" singles could ultimately swell to nine; Bonnie Raitt's "Don't It Make Ya Wanna Dance" was issued last week; Jimmy Buffett's "Hello Texas" and Bob Seger's "Nine Tonight" are due in the next couple of weeks.

Rogers' single was on UA, Scaggs' is on Columbia. Murray's is on Capitol and Seger's will "probably" be on Capitol, but the other five have appeared on Full Moon/Asylum. It had originally been announced that all but Rogers' would be on Asylum.

The "Úrban" singles achievement is dwarfed by only one soundtrack in recent years: "Saturday Night Fever," which had seven singles simultaneously in the top 50 in April 1978. These were the Bee Gees' "How Deep Is Your Love," "Stayin' Alive" and "Night Fever;" Yvonne Elliman's "If I Can't Have You," the Trammps' "Disco Inferno," Tavares' "More Than A Woman" and K.C. & the Sunshine Band's "Boogie Shoes."

The simultaneous top 10 album postings of "Urban Cowboy." "Fame" and "Xanadu" marks the

first time in two years that thre soundtracks have crowded into the top 10. RSO achieved the feat for five straight weeks in August-September 1978 with "Saturday Night Fever," "Grease" and "Sgt. Pepper's Lonely Hearts Club Band."

#### For the Record

LONDON—In the story head-lined "Reversionary Rights Rule Shocks Publishers" (Billboard, Aug 9, 1980), Geoffrey Heath of Heath Levy Music U.K. was quoted as saying there were similarities between the rights ruling and the Tony Macauley case against Shapiro Bernstein. In fact, Heath Levy Music represents Shapiro Bernstein in the U.K., and the quote should have referred to Macauley's case against the U.S. Schroeder publishing com-

# Tuncupon Music (ASCAP) by Marty Arbunich Label's first two releases

formed by president Jean Roberson. Firm has four cuts on Donn Thomas' new Word LP, "Live Wire." Address: 1302 Division St., Nashville 37202. (615) 327-4744.

General Music, Inc. and Petoskey Publishing, Inc. (BMI) founded by presidents Gordon Prince (General Music) and Johnny Powers (Petoskey Publishing). The former company will function as a production, consultancy and record brokerage firm. Petoskey will obtain copyrights and arrange demo sessions. Address: 3007 E. Eight Mile Road, Warren, Mich. 48091. (313) 756-8890.

War Bride Records, a subsidiary of Solid Smoke Records, established

by Marty Arbunich and Rico Tee. Label's first two releases are by Roy Loney & the Phantom Movers and Holly Stanton. Address: P.O. Box 22372, San Francisco 94122. (415) 731-0500.

Landslide Productions launched by Mark Perthal as a management and booking company. First signing is rock act Southern Wind. Address: 268-B Rocco Drive, Harrisonburg, Va. 22801. (703) 433-1365.

Mother Music, Inc., a firm specializing in management, publishing and production, formed by Broadway producer Jon Cutler and associate Robin Conant, who is a producer of the first Atlanta International Pop Festival. Address: 1501 Broadway, New York 10036. (212) 840-2200.

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# \*Chart Bound

HOLD ON—Kansas Kirshner 9-4291 (CBS) MORE THAN I CAN SAY—Leo Sayer Warner Bros. 49565

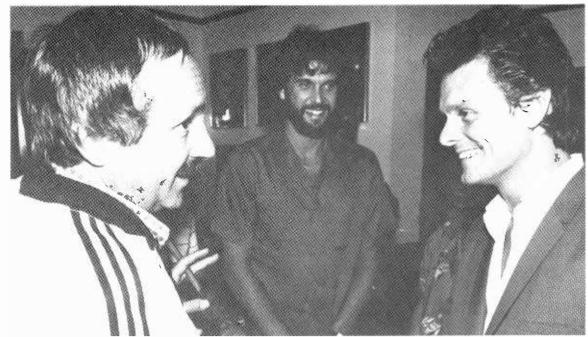
ing, of th	or othe e publis	rwise, w sher.	without the prior written permission						R		SEE TOP SINGLE PICKS REVIEWS, Page 70
THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
食	1	10	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494 WBM	由	37	10	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson	68	71	4	GIRL, DON'T LET IT GET YOU DOWN-0'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, TSOP 9-4790 (CBS)  CLM
M	4	14	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520 CPP	36	14	16	(Stevie Wonder), S. Wonder, Motown 1490 CPP  MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045 CPP	血	78	2	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351  CPP
3	3	11	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic)  CPP	37	20	13	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams,	位	80	2	TOUCH AND GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47039 WBM
A	5	14	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034 WBM	38	44	6	Motown 1489 CPP HOW DO I SURVIVE—Arry Holland (Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884 ABP/BP	71	73	3	LEAVING L.A.—Deliverance (Deliverance & Peter Kirsten), P. Janz, K. Janz, Columbia 1-11320
5	2	14	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507 WBM	130	41	. 8	(Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884 ABP/BP FIRST TIME LOVE—Livingston Taylor (Jeff Baxter & John Boylan), P. Alger, P. Kaminsky, Epic 9-50894 B-3	血	81	2	COULD I HAVE THIS DANCE—Anne Murray (Jim Ed Morman), W. Holyfield, B. House, Capitol 4920  CPP/B-3  TURN IT ON AGAIN—Genesis
THE STATE OF	7	11 6	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Qwest/Warner Bros. 49505  CPP  LATE IN THE EVENING—Paul Simon	10	51	5	WHO'LL BE THE FOOL TONIGHT—Larsen-Feiten Band	73			(David Hentschel & Genesis), Banks, Collins, Rutherford, Atlantic 3751 WBM
4	10	10	(Phil Ramone), P. Simon, Warner Bros. 49511 WBM  LOOKIN' FOR LOVE—Johnny Lee	41	28	14	(Tommy Lipuma), B. Feiten, Warner Bros. 49282 TAKE A LITTLE RHYTHM—Ali Thomson	74 75	79	13	TULSA TIME/COCA!NE—Eric Clapton (Jon Astley), D. Flowers, RSO 1039  MY GUY/MY GIRL—Amii Stewart & Johnny Bristol
4	23	5	ANOTHER ONE BITES THE DUST-Queen	42	34	14	(Ali Thomson & Jon Kelly), A. Thomson, A&M 2243 CPP/ALM  JO JO—Box Scaggs				(Barry Leng & Simon May), W. Robinson, R. White, Handshake 7- 5300 (CBS)
血	13	13	(Queen), Deacon, Elektra 47031 CPP  DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656 CPP	43	36	13	(Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281 WBM  MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway,	16	88	2	I'M COMING OUT—Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, M. Rodgers, Motown 1491 WBM
11	11	14	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091  CLM	4	50	6	R. Carpenter, United Artists 1356 WBM DON'T YOU WANNA PLAY THIS GAME NO	血	HEW E		DREAMING—Cliff Richard (Alan Tarney), A. Tarney, L. Sayer, EMI-America 8057
由	27	10	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnik), K. Loggins, Columbia 1-11317 WBM		25	10	MORE—Elton John (Clive Franks & Elton John), E. John, T. Robinson, MCA 41293  WBM	78	48	18	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664 CPP/B-3
13	6	17	MAGIC — Olivia Newton-John (John Farrar), J. Farrar, MCA 41247 CPP/ALM	45	35	12	WHY NOT ME—Fred Knoblock (James Stroud, D. Barrett), F. Knoblock, C. Whitsett, Scotti Bros. 518 (Atlantic)	79	55	8	DON'T MISUNDERSTAND ME— Rossington Collins Band (Gary Rossington, Allen Collins & Barry Harwood), A. Collins, D. Krantz, B. Harwood, MCA 41284  WBM
M	17	10	YOU'RE THE ONLY WOMAN—Ambrosia (Ambrosia & Freddie Piro), D. Pack, Warner Bros. 49508 WBM	46	52	6	RED LIGHT—Linda Clifford (Michael Gore & Gil Askey), M. Gore, D. Pitchford, RSO 1041 WBM	80	- 89	2	YOU SHOOK ME ALL NIGHT LONG-AC/DC
W	16	12	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221 CPP/ALM YOU'LL ACCOMP'NY ME—	47	42 56	8	YOU BETTER RUN—Pat Benatar (Keith Olsen), F. Cavaliere, E. Brigate, Chrysalis 2450 B-3 OUT HERE ON MY OWN—Irene Cara	由	NEW EN	IRY	(Robert John Lang), Young, Young, Johnson, Atlantic 3761  WITHOUT YOUR LOVE—Roger Daltrey (Jeff Wayne), B. Nicholis, Polydor 2121  B-3
M			Bob Seger & The Silver Bullet Band (Bob Seger & The Silver Bullet Band), B. Seger, Capitol 4904 WBM	49	43	21	(Michael Gore), M. Gore, L. Gore, RSO 1048  SHINING STAR—Manhattans	82	NEW E	ITRY	WALK AWAY—Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer,
山山	26	6	XANADU — Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285  ABP/BP	50	60	3	(Leo Graham), L. Graham, P. Richmond, Columbia 1-11222 WBM  MIDNIGHT ROCKS—A Stewart (Al Stewart & Chris Desmond), A. Stewart, P. White, Arista 0552	83	85	3	Casablanca 2300  LOLA—The Kinks (Ray Davies), R. Davies, Arista 0541  CHA
19	19	7	ALL OVER THE WORLD—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41289  BOULEVARD—Jackson Browne	由	58	5	THE LEGEND OF WOOLEY SWAMP—The Charlie Daniels Band	84	53	8	FIRST BE A WOMAN—Lenore O'Malley (Michaele & Lana & Paul Sebastian), Michaele, L. Sebastian,
			(Jackson Browne, Greg Ladanyi), J. Browne, Asylum 47003 (Elektra) WBM				(John Boylan), C. Daniels, T. Crain, J. Marshell, C. Hayward, F. Edwards, T. DeGregorio, Epic 9-50921	85	65	9	P. Sebastian, Polydor 2055 CLM  UNDER THE GUN—Poco (Mike Flicker), P. Cotton, MCA 41269 WBM
20	22	9	HOT ROD HEARTS—Robbie Dupree (Rick Chudacoff & Peter Bunetta), B. LaBounty, S. Geyer, Elektra 47005  ABP/BP/CPP	53	59	7	I'M ALMOST READY—Pure Prairie League (John Ryan), V. Gill, Casablanca 2294 CLM FOOL FOR YOUR LOVING—Whitesnake	100	NEW EN		LIVE EVERY MINUTE—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2260 CPP/ALM
直	24	7	DON'T ASK ME WHY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11331 ABP/BP				(Martin Birch), Coverdale, Marsden, Moody, Mirage 3672 (Atlantic) WBM	87	66	5	TRUE LOVE WAYS—Mickey Gilley (Jim Ed Norman), N. Petty, B. Holly, Epic 9-50876 B-3
22	8	16	TAKE YOUR TIME—S.O.S. Band (Sigidi), H. Clayton, Sigidi, Tabu 9-3522 (CBS) CPP/ALM	55	62 45	5	GAMES WITHOUT FRONTIERS—Peter Gabriel (Steve Lillywhite), P. Gabriel, Mercury 76063  MISUNDERSTANDING—Genesis	183 -	NEW EN		IF YOU SHOULD SAIL—Nielsen/Pearson (Richard Landis), R. Nielsen, M. Pearson, Capitol 4910 RUNNING BACK—Eddie Money
23	25 12	13	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869  LET MY LOVE OPEN THE DOOR—Pete Townshend	33	63	6	(David Hentschel & Genesis), Collins, Atlantic 3662  LET ME BE YOUR ANGEL—Stacy Lattisaw	90	NEW EN	-4	(Ron Nevison), R. Bryan, Columbia 1-11325 CPP/ALM ANGELINE—The Allman Brothers Band
25	29	7	(Chris Thomas), P. Townshend, Atco 7217 (Atlantic)  JESSE—Carly Simon				(Narada Michael Walden), N.M. Walden, B. Hill, Cotillion 4601 (Atlantic) WBM	91	77	18	(The Allman Brothers & Lawler & Cobb), D. Betts, M. Lawler, J. Cobb, Arista 0555  STAND RY MF—Mickey Cillary
26	30	6	(Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518 WBM NEVER KNEW LOVE LIKE	57 58	57 61	5	LATE AT NIGHT—England Dan Seals (Kyle Lehning), D. Seals, R. Van Hoy, Atlantic 3674  CHA/B-3  I HEAR YOU NOW—Jon and Vangelis	92	76	14	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640  B-3  EMPIRE STRIKES BACK—Meco
			THIS BEFORE—Stepahnie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA)  B-3	100	64	4	(Vangelis), J. Anderson, Vangelis, Polydor 2098  MY PRAYER—Ray, Goodman & Brown (Vincent Castellano), J. Kennedy, G. Boulanger, Polydor 2116	93	82	21	(Meco Monardo, Tony Bongiovi, Lance Quinn), J. Williams, RSO 1038  COMING UP
血	33	8	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra)  CLM	100	75	3	(Vincent Castellano), J. Kennedy, G. Boulanger, Polydor 2116  WHIP IT—Devo (Devo) M. Mothersbaugh, G.V. Casale, Warner Bros. 49550  CHA				(Live At Glasgow)—Paul McCartney & Wings  (Paul McCartney), P. McCartney, Columbia 1-11263  B-3
28	40	2	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503 WBM/ABP-BP	由	67	4	GOOD MORNING GIRL/STAY AWHILE—Journey (Geoffrey Workman & Kevin Elson), S. Perry, M. Schon,	94	98	2	THE BREAKS—Kurtis Blow (J.B. Moore & Robert Ford Jr.), J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons, Mercury 76075
20	39	4	LOOK WHAT YOU'VE DONE TO ME—Box Scaggs (Bill Schnee), B. Scaggs, Columbia 1-11349  WBM	台	68	4	Columbia 7-1212 CPP THUNDER AND LIGHTNING—Chicago (Tom Dowd), R. Lamm, D. Seraphine, Columbia 1-11345 CPP	95	95	12	I CAN'T LET GO—Linda Ronstadt (Peter Asher), C. Taylor, A. Gorgoni, Asylum 46654 (Elektra) ABP/B-P
30	31	9	HOW DOES IT FEEL TO BE BACK— Daryl Hall & John Oates (Daryl Hall & John Oates), J. Oates, RCA 12048  CLM	台	69	3	REBELS ARE WE—Chic (Nile Rodgers & Bernard Edwards), N. Rodgers, B. Edwards.	96	96	1	ROCK IT—Lipps Inc. (Steven Greenberg), S. Greenberg, Casablanca 2281  THEME FROM
31	32	9	HEY THERE LONELY GIRL—Robert John (George Tobin), E. Shuman, L. Carr, EMI-America 8049	曲	70	4	Atlantic 3665 WBM  I GOT YOU—Split Enz (David Tickle), M. Finn, A&M 2252 CPP	31	NEW EA	THE STATE OF THE S	THE DUKES OF HAZZARD—Waylon Jennings (Richie Albright), W. Jennings, RCA 12067  CPP
自由	38	8	NO NIGHT SO LONG—Dionne Warwick (Steve Buckingham), R. Kerr, W. Jennings, Arista 0527  WOMAN IN LOVE—Parks Control of the Cont	由	72	4	SWITCHIN' TO GLIDE—The Kings (Bob Ezrin), D. Diamon, A Zero, Elektra 47006	98	83	19	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043 B-3
34	15	17	WOMAN IN LOVE—Barbra Streisand (B. Gibb), B. Gibb, R. Gibb, Columbia 1-11364  IT'S STILL ROCK AND ROLL	166	74	3	CAN'T WE TRY—Teddy Pendergrass (Teddy Pendergrass & John R. Faith), R. Miller, K. Kirsch, P.I.R. 9-3107 (CBS)  CPP	99	HEW E		I'VE JUST BEGUN TO LOVE YOU—Dynasty (Leon Sylvers III), W. Shelby, R. Smith, Solar 12021 (RCA)
1			TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276 ABP/B-P	67	46	20	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236 WBM	100	90	23	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621 B-3
	The same	and the same								Jan 10 yo	

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 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

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All Out of Love (Careers/BRM, BMI/Riva, PRS)	2	Don't You W No More ( Beechwoo
BMI)	18	Dreaming (A ASCAP)
BMI)  Another One Bites The Dust	90	Drivin' My Li Briarpatch
(Queen/Bachwood, BMI) Boulevard (Swallow Turn, ASCAP)	9	Emotional Re ASCAP)
Can't We Try (Stone Diamond, BMI)	66	Empire Striki Bantna, B
Could I Have This Dance (Vogue &	93	Fame (MGM, First Be A W
Maple Hill/Welk Music Group/ On His Own/BMI)	72	Of Bandie ASCAP)
Cupid (Kags/Sumac, BMI) Don't Ask Me Why (Impulsive/	78	Fool For You Whitesnak
April, ASCAP) Don't Misunderstand Me (Moonpie,		ASCAP) Games Witho

## General News



DREAM MEETING—RSO president Al Coury, left, and Rich Fitzgerald, senior vice president and general manager, greet Dreamland artist Michael Des Barres at a reception hosted by Dreamland at a recent convention in Los Angeles for the entire national RSO field sales and promotion team.

### BUT IT'S COSTLY

# Retailers See Progress In Combatting Pilferage

• Continued from page 1

stresses that while the pilferage rate is not increasing it is still 'unacceptable."

According to Aaronson the Goody chain is trying to determine the cost-effectiveness of an electronic tagging system, now in place at one outlet. "We'll have a really good feel for it by the and of October or early November," he says. Living with pilferage may turn out to be cheaper than installing the system throughout the chain.

Goody now relies on uniformed and undercover personnel and employe training in spotting potential shoplifters. Internal theft is dealt with mainly through careful screening of potential employees.

Other stores here rely on a combination of visible muscle and lie-detector tests for staff to combat the problem, and they claim the extra expenses have paid off. Theft has not been eliminated, but dealers call it progress when they can hold the rate steady in the face of higher record prices, a bad economy and rising crime in general.

"You're never going to stop the kid who steals a 45 or LP," says Record Hunter owner Jay Sonin, "but we think we've licked the pros." Professional shoplifters may steal upwards to 40 albums at a time for resale.

Sonin says his non-uniformed guard "can handle 10 guys if he has to. He's most effective in keeping junkies and undesirables out of the store in the first place."

Sonin's policy is to prosecute every case, "no matter how long it takes, no matter how many times we have to go to court. We literally humiliate anyone we catch stealing. We photograph them and make sure everyone in the store gets to see who they are."

The effect of the humiliation on the shoplifter? "They don't seem to care at all. It's nothing to them."

A major store in Times Square also uses the strongarm method. The store manager says there are three plainclothes guards on duty at peak periods.

"They're a deterrent, if nothing else," he says, adding that prosecutions are rare. "What's the point?

They're out on the street in a couple of days."

Although the security is non-uniformed, the store manager terms it "obvious. These are really big guys. They threaten pretty good. I've seen them literally throw shoplifters out on the street with a big warning not to come back."

Although no firm conclusions can be drawn, less drastic security measures have been less effective for the 31-store TSS/Record World chain. Roy Imber, president of Elroy Enterprises, which services the outlets, says that theft on total store volume has increased from the 1%-2% range to the 2%-3% area.

The retailer says security devices on tapes, bringing them out of glass-covered displays, didn't work for "the way we run our operation," nor was there a significant increase in tape sales, as advocates of open tape displays have suggested.

"We've relied mainly on help to deter theft," Imber says, though employe pilferage still accounts for about 50% of TSS/Record World losses. Imber indicates that he is above average in the number of assistants hired to assist customers, claiming a simple "Can I help you?" is a formidable deterrence, but that constant education of store managers and other personnel is required. A benefit, he adds, is employe discounts that offer product to them at close to cost, and other benefits. "We also have good prospective employe interview systems."

Imber profiles three pilferage types, the employe, the shoplifter who takes the goods home for his own use and the "professional," who hopes to sell goods to others.

Imber has also made use of an outside security consultant, who checks the stores from time to time.

Internal theft has been "licked" with a series of carrot-and-stick methods at Disc-O-Mat and Record Hunter. Both stores use surprise polygraph tests on their employes.

"I'll have the whole store tested tomorrow and then bring them all in the next day for another test," says Disc-O-Mat manager Dave Saf. "It's not done on any regular basis."

Other measures at Disc-O-Mat require employes to leave their bags

with the manager, and the regular inspection of the trash.

In addition to the polygraphs, Record Hunter also lets employes buy all product at cost, according to Sonin. He also offers a reward to workers for providing information on theft. But Sonin says the biggest factor in preventing internal theft is the fact that he has one store and is there every day.

"This can't be the case when you have a big chain," he says. Sonin claims internal theft at his store is "virtually zero."

Ben Karol reports that he will not use a polygraph on his employes. "We don't think it's fair." he says. A series of incentives to motivate employe helps them resist temptation, Karol believes, but he adds that "there is no incentive you could give a dishonest person and make him honest."

New employes at King Karol are carefully questioned about their attitudes regarding the reporting of thefts by fellow workers. "We try to explain that it's in their own best interest to report internal theft," says Karol. He adds that information from staff members pointed to virtually all cases of internal theft that have been uncovered.

#### TM's Country Adds 3 Marts

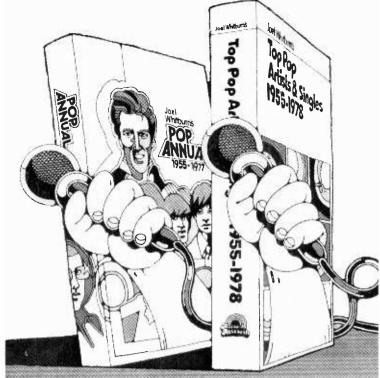
LOS ANGELES — Cleveland's WSKW-FM, Denver's KYGO-FM and New Orleans' WNOE-FM recently began programming the TM country format developed by TM Programming, a subsidiary of the Dallas based TM Companies.

TM Country is a pre-programmed format geared toward 25-49-year-olds. It is customized for each market with an emphasis on music, says Mike Farrell, director/consultant.

Mike Farrell, director/consultant.

More than 60 stations throughout the country have converted their programming to this format and all have reported increased Arbitron rating, according to Lee Bayley, vice president and general manager of TM Programming.

TM Companies is a broadcast service group with production, special projects and programming divisions.



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# Nothin' Matters And What If It Did

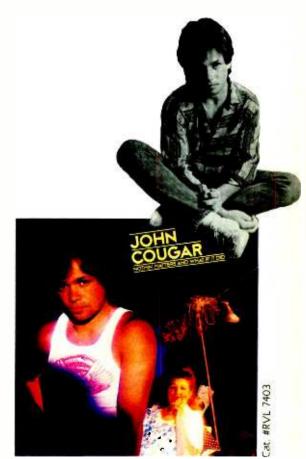
# JOHN COUGAR

Contains the new single "This Time" R-205.

JOHN COUGAR AND THE ZONE on tour with THE KINKS:

September 9: Fieldhouse—Univ. of Cinn./Cinncinati, Ohio September 10: Gardens/Louisville, Kentucky September 12: Stanley Theater/Pittsburgh, Pennsylvania September 13: Richfield Coliseum/Cleveland, Ohio September 14: Convention Center/Indianapolis, Indiana September 19: Memorial Hall/Kansas City, Missouri September 20: Kiel Opera House/St. Louis, Mo.

Black and White Photo by Lynn Goldsmith, Inc.





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		Chart	Market Research Dept. of Billboard.						Chart	STAR PERFORMER—LPs registering greatest proportion-						Chart			1	
EEK	WEEK	on Ch	ARTIST	5	ž	ETTE	WEEK	WEEK	5	ate upward progress this week.	5	š	ETTE	WEEK	WEEK	5	ARTIST	Σ	Š	CASSETTE
THIS WEEK	LAST W	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	THIS ¥	LAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	THIS	LAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASS
-	2	9	JACKSON BROWNE				120	44	7	MAZE				*	77	6	CHICAGO			
			Hold Out Asylum 5E-511 (Elektra)	8.98	8.98	8.98				Joy And Pain Capitol ST-12087	7.98	7.98	7.98				Chicago XIV Columbia FC 36517	8.98	8.98	8.98
2	1	9	THE ROLLING STONES Emotional Rescue	8.98	8.98	0.00	37	37	17	CAMEO Cameosis	7.98	7.98	7.00	72	72	11	KIM CARNES Romance Dance			
3	3	18	Rolling Stones COC 16015 (Atlantic) SOUNDTRACK	8.98	0.30	8.98	1	41	4	Chocolate City CCLP 2011 (Casablanca) ASHFORD & SIMPSON	7.98	7.38	7.98_	73	74	14	ROBBIE DUPREE	7.98	7.98	7.98
			Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	15.98	15.98	15.98				A Musical Affair warner Bros. HS 3458	8.98	8.98	8.98	/ "		•	Robbie Dupree Elektra 6E-273	7.98	7.98	7.98
4	4	9	QUEEN The Game	0.00	0.00	0.00	愈	NEW E	HTRY	YES Drama				74	75	22	VAN HALEN Women And Children First	<b>A</b>		
4	5	14	DIANA ROSS	8.98	8.98	8.98	40	40	6	Atlantic SD 16019 EODIE MONEY	8.98	8.98	8.98	75	65	10	Warner Bros. HS 3415 THE MOTELS	8.98	8.98	8.98
			Diana Motown M8-936M1	8.98	8.98	8.98				Playing For Keeps Columbia FC 36514	8.98	8.98	8.98	/3	03	10	Careful Capitol ST 12070	7.98	7.98	7.98
4	6	31	CHRISTOPHER CROSS Christopher Cross	7.98	7.98	7.98	41	32	18	SOUNDTRACK The Empire Strikes Back	12.00	12.00	12.00	76	76	40	PINK FLOYD The Wall	<b>A</b>		
7	7	15	SOUNDTRACK	7.36	7.30	7.30	1	49	8	RSO RS-2-4201 TOM BROWNE	13.98	13.98	13.98	77	67	15	Columbia PC 2-36183  JOAN ARMATRADING	13.98	13.98	13.98
			Fame RSO RX-1-3080	8.98	8.98	8.98	_			Love Approach Arista/GRP GRP 5008	7.98	7.98	7.98	<i>''</i>	6/	15	Me, Myself, I	7.98	7.98	7.98
A	8	6	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	8.98	8.98	8.98	43	34	22	BOZ SCAGGS Middle Man	8.98	8.98	8.98	78	79	10	CARLY SIMON Come Upstairs			
9	9	26	BILLY JOEL	<b>▲</b>	0.30	0.30	44	30	8	CHIC	0.70	0.30	0.30			2	Warner Bros. BSK 3443	7.98	7.98	7.98
_			Glass Houses Columbia FC-36384	8.98	8.98	8.98	_			Real People Atlantic SD 16016	8.98	8.98	8.98_	70	88	2	VARIOUS ARTISTS Winners I&M 1-017 (RCA)	7.98	7.98	7.98
1	12	10	SOUNDTRACK Xanadu MCA MCA 6100	9.98	9.98	9.98	食	55	3	THE O'JAYS The Year 2000	8,98	8.98	8.98	80	80	9	ALABAMA My Home's In Alabama		,,,,,	
11	11	6	THE CHARLIE DANIELS	5.50	3,30	3.30	46	47	8	POCO	0.30	0.30	0.30			-	RCA AHL1-3644	7.98	7.98	7.98
			Full Moon Epic FE 36571	7.98	7.98	7.98	<u> </u>			Under The Gun MCA MCA-5132	7.98	7.98	7.98	81	81	26	JOURNEY Departure Columbia FC 36339	<b>▲</b> 8,98	8.98	8.98
由	17	2	THE CARS	7.50	,,,,,	7.50	血	53	10	Horizon	7.98	7.98	7.98	由	90	3	POINTER SISTERS	0.00	0.50	0.50
	12		Panorama Elektra 5E-514	8.98	8.98	8.98	1	54	22	AMBROSIA	7.50	7.30	7.30				Special Things Planet P-9 (Elektra)	7.98	7.98	7.98
W	13	4	AC/DC Back in Black Atlantic SD 16018	8.98	8.98	8.98				One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98	面	91	4	RICK JAMES Garden Of Love Gordy G8-995M1 (Motown)	8.98	8.98	8.98
山	14	12	THE KINKS One For The Road	0.50	0.00	0.50	49	51	7	RODNEY DANGERFIELD No Respect	7.98	7.98	7.98	84	84	17	EMMYLOU HARRIS	0.70	0.30	0.70
	15	10	Arista A2L 8401	12.98	12.98	12.98	50	50	6	Casablanca NBLP-7229 BOB MARLEY &	7.30	7.30	7.36	Ļ			Roses In The Snow Warner Bros. BSK 3422	7.98	7.98	7.98
W	15	10	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	8.98	8.98	8.98				THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)	7.98	7.98	7.98	血	93	7	CAMERON Cameron	7.98	7.98	7.00
16	16	4	PAT BENATAR		0.00	0.00	51	38	10	JEFF BECK	7.50	7.00	7100	86	45	10	Salsoul SA-8535 (RCA) THE CRUSADERS	7.38	7.30	7.98
	10		Crimes Of Passion Chrysalis CHE 1275	8.98	8.98	8.98				There And Back	8.98	8.98	8.98				Rhapsody And Blues MCA MCA 5124	8.98	8.98	8.98
政	18	4	TEDDY PENDERGRASS TP P.LR. FZ 36745 (CBS)	8.98	8.98	8.98	童	58	7	DYNASTY Adventures In The Land Of Music				87	87	13	BLACKFOOT Tomcattin'	7.00	7.00	7.00
18	10	27	BOB SEGER & THE SILVER BULLET BAND	<u> </u>	0.00	0.00	53	43	12	Solar BXL1-3576 (RCA)	7.98	7.98	7.98	88	98	2	DEVADIP CARLOS SANTANA	7.98	7.98	7.98
			Against The Wind Capitol S00-12041	8.98	8.98	8.98	53	43	13	AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98				The Swing Of Delight Columbia C2-36590	9.98	9.98	9.98
19	19	18	PETE TOWNSHEND Empty Glass	•			54	42	8	DAVE DAVIES Dave Davies				89	46	8	HERB ALPERT Beyond	7.00	7.00	7.00
	59	2	Atco SD 32-100 (Atlantic) SOUNDTRACK	7.98	7.98	7.98		96	2	RCA AFL1-3603 MINNIE RIPERTON	7.98	7.98	7.98_	90	92	16	A&M SP 3717 ELTON JOHN	7.98	7.98	7.98
720			Honeysuckle Rose Columbia S2-3672	13.98	13.98	13.98	55	30	-	Love Lives Forever Capitol SOO 12097	8.98	8.98	8.98				21 At 33 MCA MCA 5121	8.98	8.98	8.98
血	26	2	PAUL SIMON One Trick Pony				56	56	55	MICHAEL JACKSON Off The Wall	. 🛦			91	95	15	WAYLON JENNINGS Music Man	•	7.00	7.00
-	29	5	Warner Bros. HS 3472 SOUNDTRACK	8.98	8.98	8.98		66	11	Epic FE-35745  STACY LATTISAW	8.98	8.98	8.98	92	82	14	RCA AHL1-3602  BLACK SABBATH	7.98	7.98	7.98
22			McVicar Polydor PD-1-6284	8.98	8.98	8.98	到	00	•	Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	7.98	7.98	7. <b>9</b> 8				Heaven And Hell Warner Bros. BSK 3372	7.98	7.98	7.98
23	21	21	GENESIS Duke	•			1	64	14	DEVO Freedom Of Choice				93	97	19	CHANGE The Glow Of Love			
4	28	5	DARYL HALL & JOHN OATES	8.98	8.98	8.98	59	62	48	Warner Bros. BSK 3435 PAT BENATAR	7.98	7.98	7.98	*	102	5	RFC RFC 3438 (Warner Bros.) WHITESNAKE	7.98	7.98	7.98
			Voices RCA AQL1-3646	8.98	8.98	8.98				In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	М			Ready An' Willing Mirage WTG 1976 (Atlantic)	7.98	7.98	7.98
由	27	6	DIONNE WARWICK No Night So Long Arista AL 9526	8.98	8,98	8.98	60	60	10	BLUE OYSTER CULT Cultosaurus Erectus	7.98	7.98	7.98	95	99	14	WILLIE NELSON & RAY PRICE San Antonio Rose			
26	39	18	AIR SUPPLY	0.30	9.30	0.30	61	61	23	JERMAINE JACKSON	7.35	7.36	7.36	96	94	39	Columbia JC 36476 SOUNDTRACK	7.98	7.98	7.98
	22	12	Lost In Love Arista AB 4268	8.98	8.98	8.98	_	07		Let's Get Serious Motown M7-928R1	7.98	7.98	7.98				The Rose Atlantic SO 16010	8.98	8.98	8.98
27	22	13	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848	7.98	7.98	7.98	童	85	3	MICHAEL HENDERSON Wide Receiver Buddah BDS 6001 (Arista)	7.98	7.98	7.98	血	117	26	WILLIE NELSON Stardust	7.00	7.00	7.00
28	20	12	S.O.S. The S.O.S. Band	•			由	109	2	L.T.D. Shine On	7.50	, , , , ,	, ,50	98	101	45	Columbia JC 35305 TOM PETTY & THE	7.98	7.98	7.98
	31	4	Tabu NJZ 36332 (CBS) ELVIS PRESLEY	7.98	7.98	7.98	64	67	12	ROXY MUSIC	7.98	7.98	7.98		•		HEARTBREAKERS Damn The Torpedoes	0.00	0.00	0.00
29	<b>J</b> 1		Elvis Aron Presley RCA CLP8-3699	69.95	69.95	69.95	04	3/	12	Flesh And Blood Atco SD 32-102 (Atlantic)	7.98	7.98	7.98	99	83	27	Backstreet 5105 (MCA) LINDA RONSTADT	8.98	8.98	8.98
30	24	12	SOUNDTRACK The Blues Brothers				65	68	5	ATLANTA RHYTHM SECTION The Boys From Doraville		*					Mad Love Asylum 5E-510 (Elektra)	8.98	8.98	8.98
*	35	4	Atlantic SD 16017 THE ALLMAN BROTHERS BAND	8.98	8.98	8.98	66	52	20	Polydor PD-1-6285  STEPHANIE MILLS	8.98	8.98	8.98	100	70	22	MANHATTANS After Midnight	7.00	3.50	
M			Reach For The Sky Arista AL 9535	8.98	8.98	8.98	- 30	52	2.0	Sweet Sensation 20th Century T-603 (RCA)	7.98	7.98	7.98	101	100	18	Columbia JC 36411 SCORPIONS	7.98	7.98	7.98
32	23	12	COMMODORES Heroes				67	69	15	BENNY MARDONES Never Run Never Hide							Animal Magnetism Mercury SRM 1-3825	7,98	7.98	7.98
33	33	13	Motown M8-939M1 LARRY GRAHAM	8.98	8.98	8.98	68	71	34	Polydor PD 1-6263 PRETENDERS	7.98	7.98	7.98	102	NEW EI	1117	AL STEWART AND SHOT IN THE DARK			
			One In A Million You Warner Bros. BSK 3447	7.98	7.98	7.98		•		Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98				24 Carrots Arista AL 9520	8.98	8.98	8.98
34	25	20	ERIC CLAPTON Just One Night	13.00	12.00	13.00	血	78	3	SPLIT ENZ True Colours	7.65	7.60	7.00	103	48	14	PAUL McCARTNEY McCartney II	•		815.7
35	36	6	THE CHIPMUNKS	13.98	13.98	13.98	70	73	9	THE DIRT BAND	7.98	7.98	7.98	104	63	10	Columbia FC 36511  BOB JAMES	8.98	8.98	8.98
			Chipmunk Punk Excelsior XLP 6008	7.98	7.98	7.98				Make A Little Magic United Artists LT 1042	7.98	7.98	7.98				H Tappan Zee/Columbia JC 36422	7.98	7.98	7.98
4	STAF	RPE	RFORMERS: Stars are awarde	d on the T	op LPs & T	ape chart	base	d on t	he fo	llowing upward movement. 1-	10 Strong i	ncrease ir	sales / 11	-20 L	Jowa	d mo	vement of 4 positions / 21-30	Upward m	ovement o	of

STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

# Midwest Bands Rely Upon Independent 45s

• Continued from page 6

me to move their 45s on Pink Records," Bimstein continues. "But I don't think I have the time. It's more work than I thought it would be and it's taking too much time away from

The Immune System, another lo-cal new wave act, has sold 2,000 copies of its independently produced single.

"An independent 45 has to be done well to succeed," says Ro Goldberg, the Immune System's svelte lead singer. "There are so many 45s around, you really have to make your product stick out. It has to grab someone's attention. It has to be slick and it has to be professional.

The Immune System formed its own corporation and publishing companies to facilitate promotion of

its product.
"An independent single is one way to get your name spread around," adds George Siede, Im-mune System's guitarist. "For a long time, club owners in Chicago felt there was no market for new wave music. But when these records are in the stores and selling, then the owners realized there was a market for live new wave."

It's not just the new wave groups that are recording and producing 45s. Paul Switzer, front man for Pocketwatch Paul and his Rhythm Rockets, a traditional, horn-oriented r&b act, recently produced on independent 45, for many of the same reasons that prompted new wave acts to record their own singles.

"You can play every club in the Midwest, but if someone wants to know what you sound like on record. it's nice to be able to show them,' says Switzer.
Switzer ha

Switzer had 1,000 copies of his single pressed and many of them were sent to record companies and radio stations. The remaining 45s were sold at clubs where Switzer was working, sometimes out of the trunk

"I've had good response to the record," Switzer says. "Everything considered, it was a good idea. As a matter of fact, we're going into the studio in a few weeks and cut a couple more sides."

Robin McBride, whose VU label recently released a 10-inch 45 by Bohemia, feels that the independent single phenomenon is still on the

upswing.
"As the majors keep cutting back on their operations, you'll see more groups paying their own way into the studio," McBride says. "For many of them, especially new wave groups, the independent 45 is the first step in a long process of finding a major label."

Wax Trax, a local record outlet, probably carries the Midwest's largest stock of independently produced 45s. While Wax Trax is selective about the out-of-town 45s it handles. it has a policy of carrying any independently produced 45 made by a local act, according to Jim Nash, owner of Wax Trax.

"I feel it's sort of a civic duty to carry a lot of local product," says Nash. "Besides, local acts sell very well."

Wax Trax carries 25 to 30 local titles in stock, with five to 50 units per title.

"We sold some 1,000 units of the Skafish single when it came out," Nash says. "We also had the original independent version of 'Rock Lobster,' the 45 by the B-52s. The song

was later remixed and put on the B-52s debut album when they were signed by Warner Bros.'

Another aspect of the independent 45 phenomenon is the effect it is having on the recording studios in this city.

"We've recorded 15 independent singles in the last year," says Steve Cuniberti of Acme Studios. "We released three last month. The groups were Navostrau, the Dynagrooves and the Ventilators. The groups that come to us are generally novices when it comes to studio work. They come in cold and we try to be as helpful as we can.
"We even make them a deal on

pressing the disks," Cuniberti adds.
"Most groups want 1,000 records and we can get them what they want for about \$500. I think the word gets around that Acme bends over backwards to help these groups and they just keep coming to us."

Cindy Rowe, of Streeterville Stu-

dios, feels that the independent 45s are helping to keep many of the smaller studios afloat.

"There have been maybe 50 independent 45s recorded in this city in the last year," Rowe speculates. "That may not sound like much, but when you consider that each hour of studio time is worth \$50 to \$100 and the average single takes five to 15 hours to record, that adds up to quite a bit of income. Independent 45s have paid quite a few electric bills in

#### P'Gram's Rock **Department 1st** For Big Label

• Continued from page 10

record in its first two weeks. Once we have formulated how we will approach the release we will do a certain amount of prepromotion with radio by distributing advance cassettes, putting together a program involving tipsheets, preplanning select advertising campaigns, and generally meeting with all support func-

"The key here is to make use of every available resource, including clubs, concerts, word-of-mouth. marketing and other such tools to maximize impact. The essence will be to go beyond Top 40. Look at acts like Rush, which approach platinum status without the benefit of an AM

hit.
"For the first time artists and record companies will hear about AOR crossovers, and experience Top 40 radio asking how a record is doing on AOR charts. We will force radio to deal with rock music by keeping our acts so visible that it becomes attractive for them to reconsider their positions," he concludes.

\* \* \* Some rock'n'roll doings on television:

• The Pop Network, a "maverick" cable tv network is premiering with "The Pop Show," a half-hour program devoted to the specialized audience not reached by the major networks or cable tv systems. Organized by Clifford Friedland, the new network will be made available to cable systems around the country in stereo, featuring live musical per-formances and privately produced video from clubs with such acts as the Pretenders, Michael Jackson, Marianne Faithful, Charlie Daniels and others. It debuts this month on Manhattan Cable.

• Bob Welch will host "Holly-

# Lifelines

Girl, Morgan Ann, to Diane and Ken Caillat Aug. 26. Father is recording engineer/producer for Fleetwood

Girl, Lindsay Erin, to Katie and David Gillon in Nashville Aug. 27. Father is a singer/songwriter; mother is executive secretary to MCA's Nashville president Jim Fogelsong.

Girl, Rita Ann, to Candyce and Roman Marcinkiewicz Aug. 11 in Miami. Father is Northeast promotion manager for MCA Records in

Boy, D'Arcy, to Patricia and David Farrell in Toronto Sept. 3. Father is Billboard's Canadian correspondent.

### Marriages

Karen Carpenter, singer, to Thomas Burris, real estate developer, in Beverly Hills Aug. 31. They now are honeymooning in Mexico and Bora Bora.

**Howard Gorbis, salesman for CBS** Records, to Randi Rose in Los Angeles Sept. 7.

#### **Deaths**

Jimmy Forrest, 60 composer of "Night Train" and for many years a celebrated jazz tenor sax soloist, in Grand Rapids Aug. 26.

Stan Worth, 48, pianist, singer and composer who was long a member of the American Federation of Musicians Local 47, Sept. 1 near Ojai, Calif. He was flying with a Navy pilot in a World War II biplane when it stalled and crashed. He is survived by his widow, Anita, and two daughters, Giovanna and Nicolette.

Frank Holland, 62, Aug. 30 in Boston. He was a distribution executive who joined Decca Records in 1947 as a salesman. In 1955, he worked with Mutual Distributing until it was sold to Transcon in 1968. Later he worked in Los Angeles and Hartford, Conn. He left the industry in 1973. Survivors include his widow, Jean, and three children.

Theodore Kapneck Sr., 75, chairman of the board of Raymond Rosen & Co., Aug. 24 in Abington, Pa. The firm was the nation's largest distributor of RCA Victor records until it dropped the line several years ago. He is survived by his widow, Ruth; a sister, a son and five grandchildren.

F. Ginger Sharkazy, 62, leader of the Sharkey Brothers Orchestra, Aug. 20 in Allentown, Pa. A saxo-phonist, he led the band for many years and is survived by his mother, his widow, two daughters, a stepdaughter, a sister and two brothers.

wood Heartbeat," a new half-hour syndicated show now being sold to commercial stations around the country. It will feature live musical guests, promo films, and visits to Hollywood nightspots. It premieres

Sept. 15.

"America's Top 40," hosted by Casey Kasem, has been renewed for 26 weeks beginning Nov. 3. It is seen on 90 stations, reaching 75% of U.S. households.

Closeup

LAWLER & COBB-Men From Nowhere, Asylum 6E279. Produced by Mike Lawler, Johnny Cobb.

Take 30 keyboard instruments, mix in a pair of ambitiously creative artists with total production freedom, add a tiny supporting cast of background musicians and douse with liberal splashes of rock'n'roll, r&b and soul.

The result? "Men From Nowhere," an aptly-titled eclectic album written, produced and per-formed by Mike Lawler and Johnny Cobb, two young Nashville-based talents.

Cobb's roots run deep in Memphis mainstream blues and rockstyled r&b; nine years of his career were spent singing, playing bass and keyboards for Ronnie Milsap (who is himself no slouch when it comes to churning out funky r&b). Lawler, another rock and soul renegade, cut his musical teeth playing keyboards behind James Brown.

"Men From Nowhere" is a technically-crafted concept LP that manages to sidestep preening self-indulgence and cops a certain amount of commerciality with no loss of technique or colorful tonality.

Sharing the limelight on this project is a vast and dazzling array of assorted keyboards-several of which were actually prototypes when first utilized by Lawler in the studio. The Korg Poly-S was used to create all the string fills; an Omni II did the same for the LP's brass and horn parts. But many other keyboard-related instruments were also used. with the result that electronic components fashion the full spectrum of orchestration needed to fill every groove of this album.

Only drums, percussion, a few isolated guitar leads and some background vocals were added to supplement Cobb's outstanding solo vocal performances and Lawler's fine keyboard work. Once simple rhythm tracks were laid down. Lawler and Cobb spent hours in the studio layering overdub upon overdub, meshing electronic harmonies, filling every available spare track with multitextured musical fabrics.

"Love At First Sight." which kicks off the album and sets the pace, is a high-spirited rocker that begins with a deceptively fragile intro, then immediately launches into its pulsing r&b grooving, lashed by Cobb's singing and a powerful backup chorus.

"Saved By Love." with its Stevie Wonder-flavored synthesizer bass beat and funk-steamed temperature, and "Ready Or Not"-the LP's first single-sparkle with hot electronic fireworks molded into seething bluesy-rock patterns. "Reddy Or Not" gets extra salting from the combined background harmonies of Sherry Cobb. Thomas Cain and Orsa Lia, and its arrangement brings on memories of Robert Knight's yesteryear classic, "Everlasting Love."

"What You Don't Know (Won't Hurt You)" is a lilting number dressed up in smart rockin' reggae clothes. J.J. Cale drops by to add his inimitable guitar breaks throughout, assisted by Fred Newell on rhythm guitar and Mark Morris on percus-

"Living Under The Gun," contains no fewer than 120 separate in-strumental and vocal tracks, a measure of the precision engineering and exacting electronics that Lawler and Cobb experimented with to complete "Men From Nowhere."

"I Get Off On You" flies on rapidflowing percussion knit with something best described as evidence of Moog modality linked to Eastern/



Lawler & Cobb: Electronic euphoria with rock 'n' roll hijinks.

Oriental harmonies. And "My Love (Will Find You)" soars into spacedout far-flung fantasy orbits sliced by Cobb's searing vocal dynamics.

All nine of the cuts on this LP are headlong rushes into a realm where keyboards simulate every form of instrument with astonishing facility, where rock, r&b and soul are interwoven with uncanny ease and where the expected ends up being the un-expected. KIP KIRBY expected.

# **Nugent Discusses** Importance Of **Live Appearances**

• Continued from page 3

growth of cable hasn't replaced live local tv. Nugent said he, too, was working on his own video projects. but that video will never replace the excitement of a live concert.

Stein, in his speech, pointed out that the music business is entertainment, something that is important in New York where tourism, at \$4 billion a year, is now the biggest indus-

Stein said the New York Music Task Force and the proliferation of new clubs is an indication of the growth of music in the city. He promised to do all he can to help music, noting that there is no amuse-ment tax in New York City.

As for the entertainment complex that he hopes will be built in the next five years, Stein said he hopes a hotel could be a part of it, making it that much more easier for musicians to do their work.

"You know there is a recession going on because you can't see as many satin jackets," remarked one Forum participant, reflecting on its business-like atmosphere.

There were sessions on how to break new artists through media other than radio, on facility costs and the politics of live shows, on how to achieve that big sellout date, and how participants in the talent game: the artists, managers, agents, etc., can work to help, and not hurt each other. There were also smaller one-to-one lunches and nine concurrent sessions where participants could speak freely to each other, and create future business contacts (detailed coverage and photos of the panels will appear in a forthcoming

For entertainment on the first two nights there were Huey Lewis & the News (Chrysalis), Alabama (RCA), Point Blank (MCA), Carolyn Mas (Mercury), the Bus Boys (Arista), Monarch (Jack Utsick Presents), and Love Affair (Radio Records).

Gallagher was the host at the final night's awards banquet.

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C C	novrio	ht 160	LPs & TAP 80, Billboard Publications, Inc. No.	part of this	avalle ston	OSITION 185-200 may				*	SU	IGGESTED PRICE	LIST					SUG	GESTED L	st
mean the p	orodu s ele rior *	ctron ritten	ic, mechanical, photocopying, reco permission of the publisher.  Compiled from national retail	imitted, in ar ording, or ot	ny torm or by therwise, wit	any hout	WEEK	WEEK	s on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.  ARTIST	×	ACK	CASSETTE	WEEK	WEEK	s on Chart	ARTIST	M.	TRACK	CASSETTE
		Chart	stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of			ш	E	LAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASS	THIS	LAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TR	CASS
THIS WEEK	LAST WEEK	Weeks on	Brilboard. ARTIST Title Label, Number (Dist, Label)	ALBUM	6-TRACK	CASSETTE	_	120	11	ALI THOMPSON Take A Little Rhythm A&M SP 4803 TED NUGENT	7.98	7.98	7.98	169	159	25	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
105	MÉW E	_	MELISSA MANCHESTER For The Working Girl				13/	140	10	Scream Dream Epic FE 36404	8.98	8.98	8.98	170	179	3	AMY HOLLAND Amy Holland			
105	122	4	Arista AL 9533 SOUNDTRACK	8.98	8.98	8.98	138	128	10	AL DI MEOLA Splendido Hotel Columbia C2X 36270	9.98	9.98	9.98	171	161	17	Capitol ST-12071  ALICE COOPER	7.98	7.98	7.9
107	124	2	Caddyshack Columbia JS 36737	7.98	7.98	7.98	139	139	11	CHEAP TRICK Found All The Parts		-		172	151	22	Flush The Fashion Warner Bros. BSK 3436 BILLY JOEL	7.98	7.98	7.98
100	124	3	WILLIE NELSON Willie Nelson And Family Live Columbia KC-2-35642	11.98	11.98	11.98	140	132	23	Epic 4E-36453 (10-inch) FRANK SINATRA	4.98						The Stranger Columbia JC 34987	7.98	7.98	7.98
108	119	40	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98	141	142	2	Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)  LARRY CARLTON	20.98	20.98	20.98	政.	REW	ESTRY	MINK DeVILLE Le Chat Bieu Capitol ST-11955	7.98	7.98	7.98
109	110	15	CAROLE KING Pearls—Songs of Goffin & King						_	Strikes Twice Warner Bros. BSK 3380	7.98	7.98	7.98_	血	196	2	THE STATLER BROTHERS 10th Anniversary	7.00	7.00	7.00
110	89	72	Capitol S00 12073 WAYLON JENNINGS	8.98	8.98	8.98	142	143	6	THE ENGLISH BEAT I Just Can't Stop It Sire SRK 6091 (Warner Bros.)	7.98	7.98	7.98	175	176	4	Mercury SRM-1-5027  RAMSEY LEWIS	7.98	7.98	7.98
111	111	4	Greatest Hits RCA AHL1-3378 ORIGINAL CAST	7.98	7.98	7.98	143	146	7	A TASTE OF HONEY Twice As Sweet	7.00	7.00	7.00	176	149	13	Routes Columbia JC 36423 SPINNERS	7.98	7.98	7.98
			Evita MCA MCA-2-11003	8.98	8.98	8.98	血	152	4	Capitol ST-12089  JON & VANGELIS Short Stories	7.98	7.98	7.98				Love Trippin' Atlantic SD 19270	7.98	7.98	7.98
112	116	18	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98	虚	156	4	Polydor PD-1-6272  LE ROUX	7.98	7.98	7.98	177	177	3	MICKEY GILLEY That's All That Matters Epic JE 36492	7.98	7.98	7.98
血	NIA II	-	JETHRO TULL				146	147	28	Up Capitol ST 12092	7.98	8.98	7.98	血	189	2	VARIOUS NARRATIVE The Adventures Of Luke			
114	104	22	Chrysalis CHE 1301 FATBACK	8.98	8.98	8.98			20	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	8.98	8.98	8.98	120	10000	according.	Skywałker RSO RS-1-3081 GROVER WASHINGTON JR.	7.98	7.98	7.90
115	105	22	Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98	血	188	2	THE JOHNNY VAN ZANT BAND No More Dirty Deals Polydor PO-1-6289	7.98	7.98	7.98		- Control of the Cont		Baddest Motown M9-940A2	9.98	9.98	9.98
113	103		Mouth To Mouth Casablanca NBLP 7197	7.98	7.98	7.98	148	136	15	LUCIANO PAVAROTTI Pavarotti's Greatest Hits				180	169	328	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
116	123	20	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98	149	127	24	PAT TRAVERS BAND	15.98	15.98	15.98	181	187	7	TIM WEISBERG Party Of One			
117	86	14	NATALIE COLE Don't Look Back	7.30	7.30	7.30	150	150	32	Crash And Burn Polydor PD 1-6262 THE CLASH	7.98	7.98	7.98	182	173	28	MCA MCA-5125 VAN HALEN	7.98	7.98_	7.9
118	103	13	CAPITOL SY 12079  CHAKA KAHN	7.98	7.98	7.98				London Calling Epic E2 36328	9.98	9.98	9.98	183	174	7	Van Halen Warner Bros. BSK 3075 HENRY PAUL BAND	7.98	7.98	7.98
			Naughty Warner Bros. BSK 3385	7.98	7.98	7.98	古	162	2	AMERICA Alibi Capitol SOO 12098	8.98	8.98	8.98				Feel The Heat Atlantic SD 19273	7.98	7.98	7.98
119		8	BARRY WHITE Barry White's Sheet Music Unlimited Gold FZ 36208 (CBS)	7.98	7.98	7.98	152	154	4	SEA LEVEL Ball Room	0.50			184	145	26	SPYRO GYRA Catching The Sun MCA MCA-5108	8.98	8.98	8.98
120	133	5	THE KINGS Are Here	7.00	7.00	7.00	153	138	14	SOUTHSIDE JOHNNY & THE	7.98	7.98	7.98	血	at the		DAVID GRISMAN Quintet '80			
121	108	4	LYNYRD SKYNYRD	7.98	7.98	7.98				ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98	1			Warner Bros. BSK 3469 GAMMA	7.98	7.98	7.98
122	168	2	One More Time For The Road MCA MCA-2-801 SOUNDTRACK	8.98	8.98	8.98	154	155	92	KENNY ROGERS The Gambler	7.00	7.00			Mental	acrospin.	Gamma 2 Elektra 6E-288 ULTRAVOX	7.98	7.98	7.98
			Smokey And The Bandit 2 MCA MCA-6101	9.98	9.98	9.98	虚	165	3	United Artists UALA 934  STEVE HACKETT Defector	7.98	7.98	7.98	_			Vienna Chrysalis CHR 1296	7.98	7.98	7.98
123	112	13	ROCKY BURNETTE The Son Of Rock And Roll EMI-America SW 17033	7.98	7.98	7.98	156	157	15	Charisma CL-1-3103 (Mercury) ROCKIE ROBBINS	7.98	7.98	7.98	血	***		MARTHA AND THE MUFFINS Metro Music Virgin VA 13145 (Atlantic)	7.98	7.98	7.9
124	126	23	KENNY ROGERS Gideon	<b>A</b>				160	- 12	You And Me A&M SP-4895	7.98	7.98	7.98	189	195	3	TORONTO Lookin' For Trouble			
125	115	48	United Artists L00-1035  EAGLES	8.98	8.98	8.98	15/	160	13	HANK WILLIAMS JR. Habits Old And New Elektra/Curb 6E-278	7.98	7.98	7.98	100	1		LARSEN-FEITEN BAND	7.98	7.98	7.9
126	130	10	The Long Run Asylum SE-508 PLEASURE	8.98	8.98	8.98	158	158	8	CURTIS MAYFIELD Something To Believe In	7.98	7.98	7.98	191	192	2	Larsen-Feiten Band Warner Bros. BSK 3468 ASLEEP AT THE WHEEL	7.98	7.98	7.98
	$\perp$		Special Things Fantasy F-9600	7.98	7.98	7.98	159	113	16	RSO RS-1-3077  GLAOYS KNIGHT & THE PIPS	7.30	7.30	7.30	_			Framed MCA MCA-5131	8.98	8.98	8.98
127	118	18	GRATEFUL DEAD Go To Heaven Arista AL 9508	8.98	8.98	8.98	-			About Love Columbia JC 36387	7.98	7.98	7.98	192	193	51	KENNY ROGERS Kenny United Artists LWAK-979	<b>▲</b> 8.98	8.98	8.98
128	106	16	JUDAS PRIEST British Steel					163		THE CARS Elektra 6E-135	7.98	7.98	7.98	193	178	9	THE CHARLIE DANIELS BAND Volunteer Jam VI			
129	131	11	JOHNNY GUITAR WATSON	7.98	7.98	7.98	161	121	32	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98	194	183	19	Epic KE-2-36438  MICHAEL FRANKS  One Bad Habit	13.98	13.98	13.98
120	125	15	Love Jones DJM 31 (Mercury)	7.98	7.98	7.98	102	172	3	THE DELLS I Touched A Dream	7.09	7.09	_	195	197	7	Warner Bros. BSK 3427 MECO	7.98	7.98	7.98
	135	12	GENE CHANDLER 80 20th Century T-605 (RCA)	7.98	7.98	7.98	163	153	6	20th Century T-1017 (RCA)  JOHN KLEMMER Magnificent Madness	7.98	7.98	7.98				Meco Plays Music From The Empire Strikes Back RSO RO-1-3086	5.98	5.98	5.98
1	141	7	ONE WAY FEATURING AL HUDSON				164	167	13	KISS	7.98	7.98	7.98_	196	184	22	ISLEY BROTHERS Go All The Way	<b>A</b>		
132	134	33	One Way Featuring Al Hudson MCA MCA-5127 THE B-52'S	7.98	7.98	7.98				Kiss Unmasked Casablanca NBLP 7225	8.98	8.98	8.98	197	171	10	T-Neck FZ 36305 (CBS)  DOOBIE BROTHERS	8.98	8.98	8.98
			THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98		114	10	BOB DYLAN Saved Columbia FC 36553	8.98	8.98	8.98	198	180	23	Best Of The Doobie Brothers Warner Bros. BSK 3112 MICKEY MOUSE	7.98	7.98	7.98
133	137	21	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98	165	Min I	1112	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)	8.98	8.98	8.98				Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98
	144	5	THE VAPORS New Clear Day				101	175	3	JOHN PRINE Storm Window				199	191	26	BOB SEGER & THE SILVER BULLET BAND Live Bullet			
135	125	48	United Artists LT-1049 BLONDIE	7.98	7.98	7.98	168	148	17	Asylum 6E-286 (Elektra)  BLOW FLY	7.98	7.98	7.98	200	170	5	Capitol SKBB-11523  JAMES BROWN	7.98	7.98	7.98
			Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98				Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7.98				Live/Hot On The One Polydor PD-2-6290	11.98	11.98	11.98
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URBAN ELTON—Elton John, decked out in chic cowboy attire, performs at the Palomino Club in North Hollywood during a recent party MCA sponsored honoring the 10th anniversary of Elton's American debut.

# Neil Bogart To Keynote Billboard Gospel Parley

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Chicago; Vic Perrotti, president of Rainbow Promotions; Chris Christian, a top independent producer/ artist and Joe English, artist on Refuge Records and formerly drummer in Paul McCartney & Wings.

The eight panels which have been set by Bill Moran, forum director, include seminars on pop labels moving into the gospel field, secular television and radio formats embracing gospel music and pop advertising, merchandising and marketing concerns handling gospel product.

Other panels will focus on similarities and differences in producing pop and gospel records, the potential of the gospel copyright and ways

of building a gospel act into international prominence.

Set to chair the various panels are attorney Al Schlesinger, manager Jack Glickman, Jim Fogelsong, president of MCA's Nashville division; Frances Preston, vice president of BMI; Lou Fogelman, president of Music Plus; Pierre Cossette, president of his own television production company; David Benware, president of his own broadcast consultant firm; and Moran.

Registration is \$335, regular rate, and \$250 for students, panelists and spouses. Registration at the door will be \$35 higher.

More information can be obtained from Salpy Tchalekian, Bill-board's conference director, in the magazine's L.A. office.

#### DIGITAL FIRMS

# Soundstream May Merge With DRC

• Continued from page 1

advanced editing system for digital audio.

Digital Recording Corp., founded in 1971, has an exclusive license on the "Battelle" technology for high density digital information storage, which uses a laser beam and photo sensitive storage medium. The company has been involved in videodisk development.

Development of a high density storage system for small and medium sized computers using the Battelle technology also is planned by DRC-Soundstream

DRC-Soundstream.

A \$5 million stock offering, tendered to support the new venture, is being underwritten by Sherwood Securities Corp., Jersey City, N.J.

Sources at Soundstream say the

venture will provide a needed capital infusion in addition to a link-up with the required technology for consumer digital audio system.

The cooperative move is one Stockham is known to have sought for several years, sources indicate.

The newly proposed venture will continue to provide digital recording services to record labels through Stockham's Salt Lake City-based Soundstream organization.

Soundstream organization.

Heading DRC-Soundstream reportedly will be Stockham, serving as president, and James T. Russell, Battelle system inventor, as vice president.

According to the DRC-Soundstream prospectus, \$605,000 of proceeds will go toward the new firm's acquisition of Soundstream, including payment of Soundstream debentures. The prospectus also earmarks \$750,000 to beef up the digital record service arm of Soundstream, with part of the sum going for construction of two additional editing facilities.

The \$5 million offering is expected to permit production of limited quantities of stereo digital audio players within two years. It points out, however, that large scale manufacture of the units may require arrangements with larger outside companies

The "key" to the company's program, according to the prospectus, is the development of the digital software and the method for its mass manufacture.

DRC-Soundstream says videodisk development work is being dropped due to "prevailing uncertainty in the marketplace with respect to similar video products and the anticipated high cost of market entry."

The DRC-Soundstream technology is claimed to permit 40 minutes of high quality stereo audio to be contained on a twelve-inch square area, or less than the size of a three by five card.

# Distribs Set By Reflection Records

NEW YORK—Reflection Records announces its distribution list: Malverne in New York, Progress Records throughout the Midwest, Schwartz Bros. in Washington and Philadelphia.

In the South and West distributors are: Associated, California Record Distributors, Pacific Record Distributors. Bib, Stan's Tara and Tone. Current releases are Jeree Palmer's "Love Child," Ronnie Gee's "Captivity" and new wave group T. Roth and Another Pretty Face, "Face

# **InsideTrack**

Bob Fead out for two weeks visiting prospective independent label distributors for his forthcoming Alfa Records. Word is that Fead is not seeking money out front, but is canvassing the field to find those who will go allout in promoting product. Label is reportedly being bankrolled by Alfa of Japan, which coincidentally is A&M licensee for that country. When A&M pacted with Alfa (Billboard, Oct. 28, 1978), a provision called for A&M to reciprocally release Alfa product here. Best example recently has been the Yellow Magic Orchestra, issued on A&M's Horizon label. Album made the charts in March, as did the single, "Computer Games." Other Alfa acts scheduled for a global push are Sheena and the Rokkets, Yutaka Yokokura and Osamu Kitajima. Alfa has a Los Angeles phone number (557-1930) and its earlier reported real estate buy is now established as being off the corner of Santa Monica and Fairfax in West Hollywood. Fead did not answer phone calls made to the Alfa office as of deadline.

A rumored label deal which involved Clive Fox, Mike Curb and Lenny Scher backed by Japanese yen was denied by Fox and Curb. Curb, California's lieutenant governor, said it's "less rather than more" as far as his activities in the industry are concerned because of a stringent political schedule that restricts his outside business activity. Tom Bonetti, who was fulltime as Curb's general manager, is now on a consultancy basis. Curb noted. Another rumor that the Osmond Family was negotiating with Japanese labels was shelved by a company spokesman. He said that Merrill Osmond and Osmond business mentor Karl Engemann just returned from Nippon, where they concentrated on tv possibilities, as far as he knew.

Speculation is that the next addition to the Neil Bogart executive roster at Boardwalk Records will be Dick Sherman, who joined Casablanca Records more than six years ago. Sherman, when contacted, would not comment. ... Mike Coolidge, who holds the distinction of serving in the same capacity industrywise for more than 25 years, West Coast CBS record/tape manufacturing sales chief, is bedded in intensive care at Sherman Oaks Community Hospital, which was probing a possible heart attack at presstime. Hospital is withholding calls until Coolidge's condition stabilizes. ... Mike Colestock informs Track that the 1.5 million units of cutout albums used by Zody's in its mammoth sale (Billboard, Sept. 2, 1980) came from Amcan Music. ... At presstime, Larry Hagman, the evil "J.R." of "Dallas" tv notoriety, was in the throes of negotiating a recording deal through Charlie Fach, the former Phonogram-Mercury execturned Nashville manipulator. Hagman is a veteran singer. His mother is Mary Martin.

Jack Mesler, long Pickwick branch manager in Atlanta, will be out for a couple weeks, as doctors watch his progress with an as yet undiagnosed infection. . . . The important 300-plus executives meeting held by CBS Records stressed the need to work in a stronger artist-song orientation. The giant emphasized the need to break more new acts at the Florida conference. . . . Reluctance on the part of vendors to cut off accounts who are overextended spells from the poor return they are getting from firms which have tried the Chapter XI bankruptcy reorganization methodology. A check of the

Wallichs Music City bankruptcy file showed creditors eventually got \$275,000. When the Los Angeles retail chain filed in March 1977, they listed liabilities of \$1.6 million. A check of the bankruptcy proceedings of Record Merchandising shows dual bank accounts of approximately \$300,000 in mid-June, the last such statement in the file. The local independent distributorship listed its liabilities at approximately \$4.5 million. It appears that optimistic expectations from the sale of assets of Odyssey Records and Tapes, currently in bankruptcy litigation in the Bay area, will come in under \$1 million when that estate is finally adjudicated. The liabilities were originally listed at around \$11 million-plus.

At its two meetings, WEA executives made the following annual national awards: branch, New York; branch manager, Pete Stocke, Philadelphia; sales manager, Fred Katz, Cleveland, and Bill Perasso, San Francisco; buyer, Lonnie Pleasants, Atlanta; special projects coordinator, Jack Klotz, Atlanta; operations manager/controller, Jerry Smityh, Atlanta; marketing coordinator, Paul De-Gennaro, New York; r&b field merchandiser, Rufus Greene, Philadelphia; field merchandiser, Charlie Cates, Cleveland; singles specialist, Blanche Young, Cleveland; media specialist, Rosemary Pierce, Philadelphia; and credit manager, Al Westphal, New York.

A quilt made of autographed satin squares which carry the personal signatures of more than 60 major acts is being raffled on behalf of the Muscular Dystrophy Assn. through a link with the Music Plus stores throughout Southern California. Raffle tickets, available at the 22-store chain, are \$1 each. The quilt, assembled by Beth and Judi Howard of Thousand Oaks, is appraised at \$5,000. The pillows that go with the bed cover are autographed by Linda and Paul McCartney, Ron Wood and Debbie Harry.... Steve Backer, who helped launch Arista's jazz lines six years ago, is reported leaving for an independent career. Backer figured in Arista's acquisition of Savoy, GRT, Novus and Freedom imprints as label's director of jazz a&r.

Two major one-stops in the New York area, Record Shack and Double B Records & Tapes, are holding meetings with vendors over credit matters. Thursday (4) Record Shack cancelled a meeting it had slated for Monday (8) in favor of individual face-to-face talks with creditors. . . . The recent decision by fugitive Abbie Hoffman to surrender himself to authorities unexpectedly increased play on the Sweet's current 45, "'60s Man," programmed by many radio stations in conjunction with the latest on one of the "Chicago Seven."

Capitol's **Pat Purcell**, away from her Hollywood Tower desk for the first time in nine years, is recovering from major surgery at St. Joseph Hospital in friendly Burbank. But she says she'll be back in the Tower by mid-October.

Southern California music industry graduates of New York's DeWitt Clinton High School are meeting Sunday (14) to form a local chapter of the school's alumni association. The gathering is set for 1-5 p.m. at the home of Mort Kron in La Canada, outside L.A. Information about the meeting can be obtained from Mort or Marie Kron at 213 790-3215 or Lewis Aaronson, 213 645-8670.

# **CBS Seeks 2nd Supreme Court Ruling On TV's Music Licensing**

Continued from page 1

The case centers on CBS performance royalty payments which were frozen in 1969, when the legal battle began, at a level considered to be an interim rate pending resolution of the dispute. CBS versus ASCAP at all has become a closely watched litigation because industry observers have feared that rejection of the blanket license in the case of network television could threaten the entire established structure of music performance licensing.

CBS froze its performance royalty payments to ASCAP at \$4.32 million a year in 1970. In March 1978, CBS stopped paying any performance royalties to ASCAP when an earlier appeals court decision held that the blanket license was in effect illegal unless a per use license was also made available. That ruling was subsequently overturned by the Supreme Court in returning the case to the lower court.

Recently, CBS quietly resumed

payments to ASCAP, handing over close to \$9 million in royalties plus interest as interim license fee for the use of ASCAP's music for March 1978 through February 1980. According to ASCAP, CBS has been making monthly payments since February but a retroactive rate adjustment must still be worked out once the court case reaches resolution.

BMI has been receiving regular payments from CBS all along at a frozen rate of \$1.7 million annually until a temporary adjustment in January 1979, granted BMI an additional \$900.000 per year. BMI will also seek retroactive rate adjustments as soon as a ruling on the Supreme Court petition comes down. Both organizations plan to seek compensation for factors such as inflation and interest charges.

Industry insiders believe that CBS

has little hope of persuading the Supreme Court to hear this case for a second time. "The Supreme Court hears maybe 50 out of thousands of cases presented," says Ted Chapin, BMI general counsel, "the fact that they've already heard this case makes the percentages even more unlikely."

Even if the Supreme Court did agree to hear the case, Chapin points out, that decision would result in the high court sending the case back down to appeals court or even to the district court level.

Whatever happens, Chapin predicts, that final resolution of the case will be a long time coming. If CBS loses this one, the performance rights organizations could still be forced to re-argue for retroactive rate adjustments in district court unless CBS agrees to sit down and negotiate.

CBS officials would make no comment on their pending petition to the Supreme Court. ASCAP plans to summit a brief in opposition to CBS' petition within 30 days of CBS' filing.

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