MCA Distributing Goes Outside For 1st Line

By ED HARRISON

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

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

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

(Continued on page 57)

NAB Conference Examines '80s AM

By ADAM W. HITE

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

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

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

(Continued on page 19)

CBS-A&M Latin License

By MIKE HENNESSEY

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

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

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

(Continued on page 33)

Austria 1st Nation To Tax Blank Tape Sales

This story prepared by Peter Jones and Mike Hennessey in London

VIENNA– Austria has passed legislation imposing a statutory levy on blank tape, although it is not expected to yield more than 1.5 cents per cassette.

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

(Continued on page 66)

Historic U.K. Decision

By MIKE HENNESSEY

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

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

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

(Continued on page 66)

HISTORIC U.K. DECISION

Reversionary Ruling Affects 40,000 Songs

Austria 1st Nation To Tax Blank Tape Sales
A MUSICIAN OF MANY MOODS.

A ARTIST OF INFINITE DIMENSION.

A NEW ALBUM WITH JUST A TOUCH OF MAGNIFICENT MADNESS.

JOHN KLEMMER

Magnificent Madness

His first album on Elektra Records and Tapes.

Produced by Stephan Goldman and John Klemmer
for John Klemmer Productions
Direction: Gary Borman Management
Talent Forum Restructures For 6th Meet
LOSDANESFRank Bara-
ton of Premier Talent: Bill Graham of Bill Graham Presents; Steve Jen-
ner, International Creative Manage-
ment; Barry Fey, Fidelity Promotions; Don Dempsey, Epic Records and Jim Halley, the Jim Halley Co., are among the industry giants taking part in Billboard's sixth annual In-
ternational Talent Forum.
Set for Sept. 3-5 at the Sheraton Center Hotel in New York, the For-
um has been completely re-
structured.
A major departure from previous Forums will be the inauguration of small workshops designed to give more individual attention to the needs of conference. A host of in-
dustry leaders will head these work-
shops.
Also for the first time, record re-
tailers and radio programmers will be an integral part of the meeting. In addition, video and the inter-
national market will be high on the agenda.
In an effort to maximize live talent profiles, the NARM's Alliance of Recording Merchandisers is teaming into the Talent Forum with its "Give The Girls Of Music A Chance" program.
NARM executives will be on hand with an audio/visual (tai) at a lady talent session, which is part of the agenda.
Because of the importance of art-
ists, (Continued on page 14)

Future Discussed Of Gospel Radio
BY GERRY WOOD
DALLAS—The problems and po-
entialities of religious music radio received center stage attention here July 18-20 at the National Gospel Radio Seminar.
Ironically, most of the problems are those felt by the secular music in-
dustry: lack of promotion dollars, poor label/record company commu-
nication and promotion, low quality graphics, and questionable roster decisions.
The seminar's 114 registrants were treated through 18 workshops that touched such topics as air promotion, format creation, Christian music programming, record production, image-building and a power-
house panel that pitted the broad-
casters against leaders of the record labels. The session at the Dunlay Dallas Hotel was the most produc-
tive.
Moderated by Azron Brown of (Continued on page 19)

Mobile Disco Market Fast Becoming Solid Business
BY RACRIFF JOE
NEW YORK—The mobile disco market, at one time considered a sec-
dary source of disco entertainment in this country, is fast becoming a solid business.
The shift in emphasis to mobiles is developing primarily as a result of the softness of the U.S. economy, and the growing tastes which are increasing in sophistication, according to the slack and attracting audiences dis-
placed by changes in their favorite mobiles.
The mobile disco operator today bears little resemblance to his record hop counterpart of a decade ago. He has evolved into a total showman with a variety packages designed to fill the needs of a wide range of age and special needs increasingly geared to the mobile market; special dance demonstration and instruction; and special.png
**New Releases:**

- **Handshake Hopes for CBS Resolve** by Iris Lichtman

**In This Issue**

| CLASSICAL | 37 |
| CLASSICALLY CRAFTED | 56.57 |
| CONTINUOUSLY COUNTRY | 46 |
| GOSPEL | 33 |
| INTERNATIONAL | 32 |
| JAZZ | 32 |
| PUBLISHED | 34 |
| RADIO | 18 |
| SOUND BUSINESS/VIDEO | 38 |

**DISTRIBUTION DEAL**

**Handshake Hopes for CBS Resolve** by Iris Lichtman

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

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

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

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

Meanwhile, Handshake has moved its temporary quarters in the city at Hansa to permanent offices in the penthouse of 25 W. 56th St., while Joel Newman, director of West Coast operations, has established offices at 8304 Beverly Blvd. in Los Angeles.

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

**In the News**

**Northern California**

**Marketing**

At Licorice Pizza’s Gendale, Calif.-based buying department, there has been a shakeup. Steve Macon Lassinger is tapped as buyer manager. He was a WEA buyer; Chris Desauteix is now the singles buyer. Affiliated with the chain since 1974, she was most recently manager of the Upland, Calif., store. Bill Metz, a regional buyer, moves up as general merchandise buyer. He has worked in warehouse operations for five years.

**Publishing**

Rick Smith exits as April-Blackwood’s vice president and general manager in New York. Smith joined the CBS Records publishing wing in 1977 and was promoted to his last post in 1978. No replacement has been named. . . . Mike McDonald, former CBS Records’ executive director of East Coast’s EMI and Bell Records, has been appointed vice president of artist development and director at Elektra Records. McDonald will be responsible for the EMI, A&M, and Bell Records artists, as well as EMI’s new President of the label’s EMI/Records. Also, Terri Ross is now disco coordinator. She was a member of the r&b promotion department. . . . Didier C. Deutsch joins RCA as administrator of pop publicity in Los Angeles. He was previously served in a variety of functions including product manager for Tappan Zee and producer of Broadway original cast recordings for CBS. . . . David Carpin is named producer for RCA in New York. Previously, he headed his own firm, Carpin Productions. . . . Larry Thomas is capped video sales representative for the Los Angeles/Las Vegas market for WEA. He has worked 2½ years as a field merchandise. . . . Valerie Hampton is now assistant to the national promotion director for Philadelphia International. . . . Stephen Peeper joins Elektra/A&R in Los Angeles as editorial manager. He held the same position at Capitol in Los Angeles. . . . Ray Cook, A&R buyer, has joined the singles department, as well. Bill Metz, former A&R buyer, moves up as general merchandise buyer. He has worked in warehouse operations for five years.

**Related Fields**

James S. Twedt II moves up in the newly-created post of group vice president of consumer products of International Jensen Inc., the parent firm of Jensen Sound Labs in Sherill Park, Ill. An employee with the company for five years, he was most recently responsible for the design and engineering of the car- radio and audio products group. . . . At General Entertainment Corp., in New York, Glen Hart is named vice president of marketing and sales for the Fox West Coast, where he was president of Allied Industries. Also, Bill Bell takes over as vice president of Disney, where he is the president of the West Coast operations division. . . . At TDK Electronics in Chicago, Jack Pender is now assistant Midwest regional sales manager. He comes from New York, where he was regional sales manager for Fuji Magnetic Tape. . . . Jay Bergen has been tapped as product planning manager for Sharp Electronics in Paramus, N.J. He was national sales manager at B.C./Amet in Westbury, N.Y. . . . Shane O’Neill takes over as director of public relations at Audio-Technica U.S. in Stow, Ohio. He served in the same capacity for Koss Corp. in Milwaukee.

**FCC REVIVES DEBATE ON FM QUAD SYSTEMS** by Jean Callahan

WASHINGTON—Just when you thought it was safe to forget about FM quad, the Federal Communications Commission has revived the hotly-contested concept, which seeks a rule to allow FM stations to transmit on four channels instead of two. In a 5-4 vote Tuesday, the FCC (17), the commissioners agreed to ask for public comment on whether two-channel FM stereo is a viable system or to adopt a general standard and let the marketplace determine which is best.

Unlike the pending AM stereo inquiry, the FCC is leaning toward the latter, an aide of Commissioner Eldon B. Smiley said. Several companies, including RCA Corp., CBS, Inc., General Electric, Zenith and Quadcast Systems, Inc., have developed Quadraphonic systems which are mostly incompatible. If the FCC does adopt a specific system for FM quad, it will most likely choose one proposed by RCA and QSI which are compatible. Three distinct quadrophonic methods remain under consideration: discrete, semi-discrete, and matrix. Selection of a specific system would speed up quadrophonic's development, the commissioners agreed.

In its notice seeking public comments, the FCC states “Quadraphonic broadcasting would not create significant programming and technical interference that currently allowed with monophonic or stereophonic signal transmission and the existence of quadrophonic broadcasting would have a minimal effect on proposals to reduce FM channel spacing.”

The National Quadraphonic Ra

**FOCUS ON FM QUAD SYSTEMS** by Jean Callahan

WASHINGTON—Just when you thought it was safe to forget about FM quad, the Federal Communications Commission has revived the hotly-contested concept, which seeks a rule to allow FM stations to transmit on four channels instead of two. In a 5-4 vote Tuesday, the FCC (17), the commissioners agreed to ask for public comment on whether two-channel FM stereo is a viable system or to adopt a general standard and let the marketplace determine which is best.

Unlike the pending AM stereo inquiry, the FCC is leaning toward the latter, an aide of Commissioner Eldon B. Smiley said. Several companies, including RCA Corp., CBS, Inc., General Electric, Zenith and Quadcast Systems, Inc., have developed Quadraphonic systems which are mostly incompatible. If the FCC does adopt a specific system for FM quad, it will most likely choose one proposed by RCA and QSI which are compatible. Three distinct quadrophonic methods remain under consideration: discrete, semi-discrete, and matrix. Selection of a specific system would speed up quadrophonic's development, the commissioners agreed.

In its notice seeking public comments, the FCC states “Quadraphonic broadcasting would not create significant programming and technical interference that currently allowed with monophonic or stereophonic signal transmission and the existence of quadrophonic broadcasting would have a minimal effect on proposals to reduce FM channel spacing.”

The National Quadraphonic Ra

**FOCUS ON FM QUAD SYSTEMS** by Jean Callahan

WASHINGTON—Just when you thought it was safe to forget about FM quad, the Federal Communications Commission has revived the hotly-contested concept, which seeks a rule to allow FM stations to transmit on four channels instead of two. In a 5-4 vote Tuesday, the FCC (17), the commissioners agreed to ask for public comment on whether two-channel FM stereo is a viable system or to adopt a general standard and let the marketplace determine which is best.

Unlike the pending AM stereo inquiry, the FCC is leaning toward the latter, an aide of Commissioner Eldon B. Smiley said. Several companies, including RCA Corp., CBS, Inc., General Electric, Zenith and Quadcast Systems, Inc., have developed Quadraphonic systems which are mostly incompatible. If the FCC does adopt a specific system for FM quad, it will most likely choose one proposed by RCA and QSI which are compatible. Three distinct quadrophonic methods remain under consideration: discrete, semi-discrete, and matrix. Selection of a specific system would speed up quadrophonic's development, the commissioners agreed.

In its notice seeking public comments, the FCC states “Quadraphonic broadcasting would not create significant programming and technical interference that currently allowed with monophonic or stereophonic signal transmission and the existence of quadrophonic broadcasting would have a minimal effect on proposals to reduce FM channel spacing.”

The National Quadraphonic Ra

**FOCUS ON FM QUAD SYSTEMS** by Jean Callahan

WASHINGTON—Just when you thought it was safe to forget about FM quad, the Federal Communications Commission has revived the hotly-contested concept, which seeks a rule to allow FM stations to transmit on four channels instead of two. In a 5-4 vote Tuesday, the FCC (17), the commissioners agreed to ask for public comment on whether two-channel FM stereo is a viable system or to adopt a general standard and let the marketplace determine which is best.

Unlike the pending AM stereo inquiry, the FCC is leaning toward the latter, an aide of Commissioner Eldon B. Smiley said. Several companies, including RCA Corp., CBS, Inc., General Electric, Zenith and Quadcast Systems, Inc., have developed Quadraphonic systems which are mostly incompatible. If the FCC does adopt a specific system for FM quad, it will most likely choose one proposed by RCA and QSI which are compatible. Three distinct quadrophonic methods remain under consideration: discrete, semi-discrete, and matrix. Selection of a specific system would speed up quadrophonic's development, the commissioners agreed.

In its notice seeking public comments, the FCC states “Quadraphonic broadcasting would not create significant programming and technical interference that currently allowed with monophonic or stereophonic signal transmission and the existence of quadrophonic broadcasting would have a minimal effect on proposals to reduce FM channel spacing.”

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

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

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

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

On Visa Records & Tapes
Marketed by JEM Records, Inc.
General News

SBA Vowing 'Media-Firms' Loan Prohibit Rule Redraft

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

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

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

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

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

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

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

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

"Widow Jones" LOS ANGELES - Barbara Eden's single of "Widow Jones" will be released by Plantation Records of Nashville, who recently took the NBC-TV series "Harper Valley PTA" begin airing. The single, written by Tom T. Hall, is from the "Harper Valley PTA" movie soundtrack. Eden starred in the film.

23RD GRAMMYS WILL GIVE OUT 60 AWARDS

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

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

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

Companies have been requested by the National Academy of Recording Arts and Sciences to enter on these forms a limited number of what they consider their outstanding creative products released during the first half of the Grammy Awards eligibility period, Oct. 1, 1979 through March 31, 1980.

Forms need to arrive in the Academy's national offices by Aug. 8.

Musicians Omnipresent In Presidential Race

By ROMAN KOZAK

NEW YORK- With Frank Sinatra offering at least moral aid to Ronald Reagan, James Taylor and rock 'n' rollers raising money for Teddy Kennedy, there is plenty of music in the air as the 1980 presidential campaign heads into the stretch.

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

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

The Democrats, meanwhile, expect very little music at their convention, set to open in Seattle in two weeks. The only musical act to appear will be the Peter Duchin Orchestra, to "inaugurate the next president of the U.S."

A Democratic National Committee spokesperson.

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

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

Chicago Beatlefest

CHICAGO—WYRT-FM deepjay Terri Heick will be the master of ceremonies for the fourth annual Midwest Beatles fans convention, Friday and Saturday (8 & 9) at the Palmer House hotel. Mark and Carol Lapidos are producers of the Beatlefest.

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

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

Thank you for bearing with us.
IRON MAIDEN have spearheaded the recent surge of head-bangin' rock in the U.K. and have a proven smash LP that packs a starry-eyed punch!

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

Available On Capitol Records & Cassettes

Give the gift of music.
A NEW STAR

YUUKO SHIBUYA'S

NEAREST SINGLE & ALBUM

"MADE IN JAPAN"

from

JAPAN

IF INTERESTED FOR
FOREIGN TERRITORIES
PLEASE CALL

THUNDER MUSIC INC.

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

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

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

www.americanradiohistory.com
HEAVY COMPETITION

Vegas Shows' Prices Slashed

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

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

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

Meanwhile, the Sands has made an across the board $5 cut, from $23 and $20 to $18 and $15. “This was done about six weeks ago,” states a hotel spokesman, “both to remain competitive with other hotel pricing and to counter decreased head counts.”

The exception is singer Wayne Newton who continues to be sold out at every show” for the 625 capacity room. His $24.50/$25 minimums will be raised when he returns in August, but the extent of the increase is not yet known.

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

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

The Hilton has also done well holding crowds and prices steady at $22 and $21 with a weekday late show of $14.50. That policy has been in effect for some time. “We don’t change prices around, up, down and sideways,” states entertainment director Dick Lane.

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

BOOKERS GET AFM'S NEW UNION PACT

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

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

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

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

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

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

This smashing 2 br., 2 ba. home has skylighted foyer, formal living room with mantel fireplace, adjacent formal dining room, gourmet kitchen with Wolfe range and pantry, library with fireplace. Hardwood floors, high ceilings, dramatic lighting throughout. Mirrored display alcoves for the art collector. Master suite with 270° views, private balcony and patio. Master bath with large dressing area and 9 ft. marble tub. Patios, views and balconies surround this home. Full security system. Adjacent lot with room to build included. $469,500. 10% assumable loan.

Mikki Wood
ALVAREZ, HYLAND & YOUNG
(213) 278-0300

**ATTENTION:** BIG BAND ENTHUSIASTS

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

Please contact us*

**ATTENTION:** MEDIA AND CONSUMER PRESS

(TELEVISION, RADIO, NEWSPAPERS, MAGAZINES, ETC.)

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

**ATTENTION:** RADIO STATIONS

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

**ATTENTION:** BAND LEADERS

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

**THANKS:** MERV GRIFFIN

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

**THANKS:** HUGH DOWNS

... for the great “BIG BANDS ARE BACK” piece on your “20/20” TV show.

**THANKS:** PUBLIC BROADCASTING STATIONS

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

**THANKS:** FRANK SINATRA

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

**THANKS:** DJs & PROGRAM & MUSIC DIRECTORS

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

**PLEASE CONTACT:**

RAY ANTHONY, PRES.
BIG BANDS 80s
9288 KINGLET DRIVE
LOS ANGELES, CALIF. 90069
(213) 858-1980
For the six months, earnings were up 22% to $12,960,000 or $1.12 per share. That compares with $10,596,000 or $1.03 per share in the same period last year.

Revenues for the first six months rose 11%, from $81,372,000 to $93,144,000.

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

For the quarter, profits amounted to $29,835,000 from $11,784,000, or $2.61 per share, compared with $2.53 for the same period last year.

Ed R. Gramm, president of Storer, said：“We are excited about the new activity of our company's radio divisions and are committed to expanding our presence in the cable television industry.”

For the quarter, earnings were up 34% to $24,821,000 or $2.17 per share, compared with $18,409,000 or $1.61 per share in the same period last year.

Storer attributes the increase in profits to higher sales and reduced costs, resulting in a higher net margin for the quarter.

For the year, revenues were $405,430,000, up 46% from $270,903,000 in the same period last year. This compares with an increase of 49% in revenue in the previous year.

Storer attributes the increase in revenues to a combination of new revenue streams and improved performance in existing operations.

For the quarter, the company reported earnings of $24,821,000 or $2.17 per share, compared with $18,409,000 or $1.61 per share in the same period last year. This compares with an increase of 6% in earnings in the previous year.

Storer attributes the increase in earnings to improved performance in its radio division, as well as growth in its cable television operations.
AMERICAN NOISE

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

Contains the single,

"Take It All."

Produced by Gary Ladinsky
On Planet Records and Tapes

© 1980 Planet Records. Distributed by Elektra/Asylum Records © A Warner Communications Co.
Oahu Studio Plan Generates Protest

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

In 1974, Honolulu’s City Council approved plans for developers to build a “moderate-income” apartment complex consisting of about 62 units and developed by Real Estate Finance Corp. But only 18 of those units were built as of 1977. Sunset Development, an affiliate of Real Estate Finance Corp., then requested a “minor modification” in the original plan.

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

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

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

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

ALREADY IN CHICAGO

Firm Expands City-Sponsored Events

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

WHO MAKES AND PRINTS RECORD SLEEVES

321 PEARL STREET
Scranton, PA. 18505
(717) 346-1751

KEYSTONE PRINTED SPECIALTIES

LP DISCOUNT AT PATHMARK

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

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

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

WANTED CHIEF ENGINEER

$50,000 to $100,000 Caliber. Luxury 24 Track Studio

Sound of the Art—Live in—Pool—Health Insurance Deals—Equity Building Bonuses—Must have active clientele. All inquiries confidential.

Call Kevin Misevis (914) 634-2446

Deny Tucker Dismissal Re: Perjury

By RICHARD M. NUSSER

NEW YORK—A federal judge has dismissed Tucker’s alleged tape duper George Tucker’s motions to dismiss perjury charges against him on the grounds that Tucker’s alleged perjury “substantially affected” the grand jury investigation into alleged campaign finance violations.

The result was a verdict against Sam Goodly Inc. and its two top officers. In an action, U.S. District Court Judge Thomas C. Platt decided Friday that he was presenting Tucker’s argument to the validity of government claims that Goodly et al. were guilty of stealing stolen goods under federal racketeering statutes.

The most significant development was Platt’s decision ordering the Recording Industry Assn. of America to turn over nearly 100 confidential reports concerning alleged counterpart feuding on the wholesale and retail levels.

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

Platt’s delay means the Goodly trial won’t get underway as scheduled for September. Originally he was expected to have an opinion ready before he went on vacation Monday (28). Platt noted, however, that this may have been delayed in some complex legal issues, some of which have not been tested in court before.

Platt’s decision in the Tucker case paves the way for bringing Tucker to trial on charges that he lied to the grand jury he knew a key government witness only as “a friend,” rather than as a “business associate” to whom, the government says, he sold allegedly illegally duplicating machines.

Tucker may appeal Platt’s decision. Platt says he is expected to be called to testify as a prosecution witness in the Goodly trial, with possible damage to the government.

The release of information maintained for the Tate trial on NMMPA and AGAC’s request for the questionnaires which constitute the raw data behind the Cambridge Research Institute’s record order or on RIAA’s request that NMMPA release financial data on the publishing business.

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

L A S T E R "National Sales Representative of New York" 532 Broadway, New York, N.Y. 10012

Breakin’ Big! "DO YOU LIKE THAT FUNKY BEAT" by Kool Kyle The Star Child

NEW RAP LANGUAGE: Spoolie Gee & The Treacherous Three

ENJOY RECORDS

LOUISIANA—A series of five "Glen Campbell And Friends" musical specials, sponsored by International Home Entertainment, Inc., to cable television systems and selected syndication outlets.

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

Terry Hughes produced and directed each of the five specials which ran 50 minutes. Musical arrangements are by Dennis McCarthy.

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

Production of a live musical special with Jerry Lee Lewis is planned for September.
The Statler Brothers are celebrating their 10th anniversary with Mercury records with a brand new album of 10 perfect songs, including "Charlotte's Web," the hit single from the movie, "Smokey & the Bandit 2." "The Statler Brothers 10th Anniversary." It's one album that's a perfect 10.

Produced by Jerry Kennedy

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

DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.

www.americanradiohistory.com
L.A. - By the time "Xanadu" has its nationwide premiere Aug. 8, MCA Records president Bob Sner figures that everyone in the U.S. will have heard of "Xanadu" six to eight times.

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

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

In addition to "Magic" and the Electric Light Orchestra's top 20 "I'm Alive," the second ELO tune, "We Could Have Come About," the second ELO tune, "We Could Have Come About," has been in the top 100 since Newton-John's week's Hot 100 at 61. Newton-John's follow-up of the title track comes this week. Already placed in her third single, "Suddenly," a duet with Cliff Richard.

"We should have come with a double package," notes Lee Kramer, Newton-John's manager, "but we felt if the singles that were released this week were to be re-issued, all B-sides will contain mu-
(Continued on page 66)

Rock 'n' Rolling

Allmans Release LP Followin Settlement

BY ROMAN KOZAK

NEW YORK - Following an out-of-court settlement with Capitol Records, the Allman Brothers Band has come from the studio with a new LP, "Heeey Baby," which Aria is rush releasing next week. Arista has signed the band to a long-term worldwide contract. According to Steve Landers, the bass man, the Allman Brothers catalog is still the subject of negotiation between Capitol and its various creditors. It is expected that once the bankruptcy proceedings are over, PolyGram will retain control of the Allman's catalog.

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

The new Allman lineup includes original members Gregg Allman, Dickey Betts and Butch Trucks with Johniy Johon, Da-

NEW YORK - Schirmer Books is releasing a 197-page catalog of Bob Dylan's "unreleased recordings," ranging from tapes featuring Dyl-

Ovation Targets Video Promotion

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

According to David Webb, Ova-
tion's A&R director, video exposure through retail, in nightclubs and through theatrical distribution will be sought. Video material is to be based on several songs from the de-
but album, excluding lead cut "I Am A Citizen."

The Chicago-based group is de-
considered one of the hottest in a new rock mold. Material is penned by lead singer Donn Marier, whose brother Ken Marier is the manager and in charge of video pro-
duction.

Group's Ovation contract was lanced with a video tape of "I Am A Citizen," directed by Ken Marier.

Explain Webb, Everything they write they feel stands on its own as a song but also is part of a larger con-
cept which involves video.

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

Production of the LP is being completed here at Streeterville stu-
dio. Activity then will shift to a video production house to capture the same material in both dimen-
sions.

"After the album is done we'll de-
cide which songs to use as video ve-
hicles." Webb rebuked. "Their vide-
tape definitely had everybody from the president of the company to the woman who answers the phones ex-

Two Toms - Entertainer Tom Jones meets Los Angeles Mayor Tom Bradley backstage at the Greek Theatre following the performance there. The Greek is owned by the city.

Catalog Documents Unreleased Dylan

NEW YORK - Schirmer Books is releasing a 197-page catalog of Bob Dylan's "unreleased recordings," ranging from tapes featuring Dyl-

Lowe & Willchart Suit Goes To L.A.

LOS ANGELES - Producer/com-
poser/artist Nicholas D. Lowe's suit against Willchatt Music has been transferred to Federal District Court here from its former New York venue.

The complaint contends that Jerry Perenchio's Willchatt Music, the de-
tendant, failed to properly "exploit commerci-
antly" seven of Lowe's composi-
tions. Charging breach of his ex-
clusive pact, Lowe wants the songs returned.

The seven tunes in contention are "Ballad Of A Has Been Beauty Queen," "Hymn To Me," "Lady Constant," "Mayfly," "Rock & Roll Women," "Shining Brightly" and "What Do You Suggest."

Five of the tunes are already in the public domain and the other two were never copyrighted.

The catalog's opening is the lawsuit that Lowe's suit over his songs he was making.

The lawsuit was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.

In a related development, Perenchio through his lawyer, Donald Gerber, said that Lowe had his songs that he copyrighted after 1979.

The complaint was filed in the late '70s.

The case is Lowe v. Willchatt Music, No. 82-2065.
For nearly a decade, Atlanta Rhythm Section has stood for all that's best in American rock and roll. And with tracks like "Cocaine Charlie", "Next Year's Rock & Roll" and "Try My Love", Atlanta Rhythm Section is at their peak on their new album, "The Boys From Doraville".

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

Early in 1981, RCA will begin the marketing and distribution of 200,000 videodisk machines throughout the U.S. This will represent a significant expansion of the videodisk Investigative National and has already generated heated discussions in the music industry as to its future impact on the record buying public.

There are those who hail the new step as salvation for the record business. There are those who predict a quick and easy demise for the 78 rpm records. But as the two sides are in this view, that the music videodisk is an opponent of, or even a threat to, the record industry. This is a common graph record. They are both saying that the two forms are morall enumerated. However, it is true that record stores are in the 1940s and 1950s those who drew the battle lines between television and radio to do you if you could see pictures? Who would want to sit in front of a television set and put up the mobility one hour taking a radio so the beach, or of being able to do housework while still listening to programs? Yet television and radio both flourished after a period of adjustment to where the audience, habits and profits have reached record levels. There were those who said that the televising of local sports events such as baseball and football would substantially decrease live attendance. Despite some bumps along the way, television served to create a larger audience for the sports, and live attendances in both sports has reached new highs despite the televising of many home games through network or cable outlets.

One of the great innovations of the videodisk is the ability to watch a full-motion picture anywhere, anytime and without picture or sound. With a videodisk, you can create your own personal collection of your favorite films. The videodisk allows you to watch your favorite films in the comfort of your own home, without the limitations of television or radio.

However, the videodisk industry has faced some challenges. The industry has struggled with the issue of compatibility between different brands of videodisk players and recorders. This is a challenge that the music industry has also faced in the past. But the videodisk industry has been successful in solving this problem through the development of standard formats.

The videodisk is not the final step in the music business. However, it is a significant step forward for the music industry. The videodisk provides a new platform for artists to reach their fans and connect with their audience. It allows for a new level of creativity and expression that was not possible with traditional media.

In conclusion, the videodisk is not the final step in the music business. It is a significant step forward for the industry and provides a new platform for artists to reach their fans. However, the music industry must continue to adapt and evolve in order to remain competitive in the digital age.

Don Kirshner, "It is not a mutation, but another step in a long line of advances.

The videodisk represents a new and potentially important addition to our entertainment spectrum. It is not a mutation, but another step in the long line of advances we have made to accommodate each other and to disseminate knowledge, culture, and taste. The leaders and artists of the music industry, who have watched and participated in this growth, will not be afraid of this new step but will welcome the challenge.

Don Kirshner, whose "Rock Concert" series is beginning its ninth year on television, is a chairman of Don Kirshner EntertainmentLAN.
THE WINNING NUMBER:
21 YEARS OF EXPERIENCE FROM BILLBOARD'S FULL DECK!

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

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

OUR PAYOFF TO YOU:
Delivered: 46,000+... to every Billboard subscriber worldwide.
Displayed: And sold at every major industry convention internationally
Purchased: By potential customers actively looking for products and services through BILLBOARD's offices around the globe.

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

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

Contact your nearest BILLBOARD representative today!

Advertising Deadline: August 8, 1980
Issue Date: September 20, 1980

Billboard

DEAL ME IN FOR A WINNING HAND...

Please have a BILLBOARD sales representative contact me to supply:
☐ Additional Information  ☐ Assistance preparing advertisement*

Name ___________________________ Company ___________________________
Street __________________________ City/State/Zip _______________________
Phone Number __________________ Type of Business ___________________

*Advertising copy can be accepted in writing or on the phone with your instructions as to type size, etc.
NO REVAMP DECISION YET

Heftel Takeover of WUTF-FM Remaining Big Question Mark

By ALAN PENCHANSKY

CHICAGO — Heftel Broadcasting’s takeover of New York City’s WUTF-FM is hoovering over the Big Apple pop radio scene. It may play like a huge question mark. Yet with official transfer of the soft rock format station now only about six months away, no final format re- 

vamp decision has been reached.

This time last year, Heftel presi- 
dent Tom Hoyt, interviewed here at the six station wcbq’s headquarters. Hoyt rejects the pat suggestion that WUTF will be modeled after the 

chain’s highly successful Burkhan- 

Abrams consulted Chicago Opera- 

tion, WLUP-FM. And the execu- 

tive even sees a distinct possibility that there will be no revamping at all.

“People in New York who read this are going to say ‘he’s lying through his teeth,’” related Hoyt.

“But I’m not. WUTF has been doing a good job. Its business in growing, the station has excellent core numbers and there’s good ratings in the Nas- 

sau/Suffolk book.”

“I don’t want to say we’re just go- 

ing to throw in a random band throw anything out there,” Hoyt adds.

“If I had to decide today, given the format, what stations, I wouldn’t change anything.”

Stations in Indianapolis, Boston and Philadelphia may be two of the stations of the Heftel chain. Chain earnings for 1980 are expected to exceed $15 mil- 

lion.

The company began an expan- 
sion push in 1978 at which time headquarters were established here in the John Hancock center alongside 

studios of promotion-oriented WLUP.

Hoyt isn’t discounting the po- 

sibility of additional station acquisi- 
tions if the right deals come along. However, the company wants to maximize present holdings at this time.

“With the sale of San Diego (KJQY-FM) and the acquisition of the New York station that gives us six FMs and two AMs,” Hoyt explains, “I’m sure 

that as the opportunities develop we would consider adding another major market FM.”

“But the growth has been so fast that our efforts to increase our capi- 

tal base,” Hoyt has been spending two and 

three days per week in New York 

putting together the Federal Com- 

munications Commission required 

ascertaining file for the station takeover. The deadline for the transfer is 

January 1981.

WBRE-AM-FM Changes Format

WILKES BARRE, Pa. — John Schwartz and Don Wilks, new owners of WBRE-AM-FM here, plan both new call letters and a format change to the present all-news simulcast outlets.

The changes will be made just as soon 

as the Federal Communications Commission approves the $850,000 purchase of the station. The AM will become WCRZ and will carry the 

syndicated nostalgic MOR format the “Music Of Your Life,” while the FM side will go into an adult con- 
temporary format with live jocks.

Schwartz and Wilks own stations in 

Massachusetts and North Caro- 

lina.

http://www.americanradiohistory.com

Radio Programming

NO REVAMP DECISION YET

Heftel Takeover of WUTF-FM Remaining Big Question Mark

By ALAN PENCHANSKY

CHICAGO — Heftel Broadcasting’s takeover of New York City’s WUTF-FM is hoovering over the Big Apple pop radio scene. It may play like a huge question mark. Yet with official transfer of the soft rock format station now only about six months away, no final format re-vamp decision has been reached.

This time last year, Heftel presi-delent Tom Hoyt, interviewed here at the six station wcbq’s headquarters. Hoyt rejects the pat suggestion that WUTF will be modeled after the chain’s highly successful Burkhan-Abrams consulted Chicago Opera.tion, WLUP-FM. And the executive even sees a distinct possibility that there will be no revamping at all.

“People in New York who read this are going to say ‘he’s lying through his teeth,’” related Hoyt.

“But I’m not. WUTF has been doing a good job. Its business is growing, the station has excellent core numbers and there’s good ratings in the Nassau/Suffolk book.”

“I don’t want to say we’re just going to throw in a random band throw anything out there,” Hoyt adds.

“If I had to decide today, given the format, what stations, I wouldn’t change anything.”

Stations in Indianapolis, Boston and Philadelphia may be two of the stations of the Heftel chain. Chain earnings for 1980 are expected to exceed $15 million.

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

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

“With the sale of San Diego (KJQY-FM) and the acquisition of the New York station that gives us six FMs and two AMs,” Hoyt explains, “I’m sure that as the opportunities develop we would consider adding another major market FM.”

“But the growth has been so fast that our efforts to increase our capital base,” Hoyt has been spending two and three days per week in New York putting together the Federal Communications Commission required ascertaining file for the station takeover. The deadline for the transfer is January 1981.

WBRE-AM-FM Changes Format

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

The changes will be made just as soon as the Federal Communications Commission approves the $850,000 purchase of the station. The AM will become WCRZ and will carry the syndicated nostalgic MOR format the “Music Of Your Life,” while the FM side will go into an adult contemporary format with live jocks.

Schwartz and Wilks own stations in Massachusetts and North Carolina.

http://www.americanradiohistory.com

Radio Programming

NO REVAMP DECISION YET

Heftel Takeover of WUTF-FM Remaining Big Question Mark

By ALAN PENCHANSKY

CHICAGO — Heftel Broadcasting’s takeover of New York City’s WUTF-FM is hooving over the Big Apple pop radio scene. It may play like a huge question mark. Yet with official transfer of the soft rock format station now only about six months away, no final format re-vamp decision has been reached.

This time last year, Heftel president Tom Hoyt, interviewed here at the six station wcbq’s headquarters. Hoyt rejects the pat suggestion that WUTF will be modeled after the chain’s highly successful Burkhan-Abrams consulted Chicago Operation, WLUP-FM. And the executive even sees a distinct possibility that there will be no revamping at all.

“People in New York who read this are going to say ‘he’s lying through his teeth,’” related Hoyt.

“But I’m not. WUTF has been doing a good job. Its business is growing, the station has excellent core numbers and there’s good ratings in the Nassau/Suffolk book.”

“I don’t want to say we’re just going to throw in a random band throw anything out there,” Hoyt adds.

“If I had to decide today, given the format, what stations, I wouldn’t change anything.”

Stations in Indianapolis, Boston and Philadelphia may be two of the stations of the Heftel chain. Chain earnings for 1980 are expected to exceed $15 million.

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

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

“With the sale of San Diego (KJQY-FM) and the acquisition of the New York station that gives us six FMs and two AMs,” Hoyt explains, “I’m sure that as the opportunities develop we would consider adding another major market FM.”

“But the growth has been so fast that our efforts to increase our capital base,” Hoyt has been spending two and three days per week in New York putting together the Federal Communications Commission required ascertaining file for the station takeover. The deadline for the transfer is January 1981.

WBRE-AM-FM Changes Format

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

The changes will be made just as soon as the Federal Communications Commission approves the $850,000 purchase of the station. The AM will become WCRZ and will carry the syndicated nostalgic MOR format the “Music Of Your Life,” while the FM side will go into an adult contemporary format with live jocks.

Schwartz and Wilks own stations in Massachusetts and North Carolina.

NO REVAMP DECISION YET

Heftel Takeover of WUTF-FM Remaining Big Question Mark

By ALAN PENCHANSKY

CHICAGO — Heftel Broadcasting’s takeover of New York City’s WUTF-FM is hooving over the Big Apple pop radio scene. It may play like a huge question mark. Yet with official transfer of the soft rock format station now only about six months away, no final format re-vamp decision has been reached.

This time last year, Heftel president Tom Hoyt, interviewed here at the six station wcbq’s headquarters. Hoyt rejects the pat suggestion that WUTF will be modeled after the chain’s highly successful Burkhan-Abrams consulted Chicago Operation, WLUP-FM. And the executive even sees a distinct possibility that there will be no revamping at all.

“People in New York who read this are going to say ‘he’s lying through his teeth,’” related Hoyt.

“But I’m not. WUTF has been doing a good job. Its business is growing, the station has excellent core numbers and there’s good ratings in the Nassau/Suffolk book.”

“I don’t want to say we’re just going to throw in a random band throw anything out there,” Hoyt adds.

“If I had to decide today, given the format, what stations, I wouldn’t change anything.”

Stations in Indianapolis, Boston and Philadelphia may be two of the stations of the Heftel chain. Chain earnings for 1980 are expected to exceed $15 million.

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

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

“With the sale of San Diego (KJQY-FM) and the acquisition of the New York station that gives us six FMs and two AMs,” Hoyt explains, “I’m sure that as the opportunities develop we would consider adding another major market FM.”

“But the growth has been so fast that our efforts to increase our capital base,” Hoyt has been spending two and three days per week in New York putting together the Federal Communications Commission required ascertaining file for the station takeover. The deadline for the transfer is January 1981.

WBRE-AM-FM Changes Format

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

The changes will be made just as soon as the Federal Communications Commission approves the $850,000 purchase of the station. The AM will become WCRZ and will carry the syndicated nostalgic MOR format the “Music Of Your Life,” while the FM side will go into an adult contemporary format with live jocks.

Schwartz and Wilks own stations in Massachusetts and North Carolina.

http://www.americanradiohistory.com
Radio Programming

LATEST REPORTS

Arbor Survey研究 Kansas City, Providence, Upstate N.Y., Ohio

NEW YORK -- Kansas City, Providence, and markets across Ohio and upstate New York are among the areas covered by the latest Arbor Reports.

Other markets included in this latest batch of reports include Loxahatchee, Fort Lauderdale, and Columbus.

KANSAS CITY -- Country formatted WMMF has edged into first place with an 11.7 share, beating out beautiful WKKU-FM, which slipped to an 11.2 from a 12.7 in the fall. WDAS is down from 12.0 in the fall. But the station rose up from the 8.2 start in the year.

Contemporary WHB-FM is showing steady gains. The station is up 1.3 share and 8.5 points in the fall, and 6.2 share and 13.9 points in the fall. WDAS is now competing with a contemporary that has been cutting into his share for two years. The station is up 0.5 share and 3.5 points in the fall.

WMMF has climbed from 3.8 share in play to 5.8, but this is not the fall of the 5.6 fall of last year. Station president of WMMF, AOR formatted WQRM-FM is up from 5.4 a year ago and 3.6 fall to 6.7. Contemporary WWOS-FM is up from a 9.0 year ago and 1.5 in the fall to 2.2.

CINCINNATI -- WOR-LMV FM has made a recovery from its slump to regain top position in the market. The station held 9.5 share in the fall and has now moved up to 11.2 share for the station had a 11.6.

Down 51, the second place second to Top 40 WKQX, which has fallen from 10.1 in the fall to 7.1 year ago.

WE FM has grown in audio.

The station scored a 9.1, up from 9.1 in the fall and 7.5 year ago. AOR WKU FM is not doing very well, as the station's fall share dropped to 4.5 from 7.1 in the fall.

COLUMBUS -- WXH Y FM is the top station in this market with a 12.5 share, up from 7.8 a year ago, but down a share from the 12.7 it scored in the fall.

Top 40 WQX-FM, which was the market leader a year ago, has taken 13.5 share, has a 11.6 share, up from its fall figure of 10.1. MOR WWIT-AM is down to 10.0 from 12.1 a year ago and 14.1 in the fall. MOR WBMS is also down to 6.0 from 7.1 a year ago and 8.0 in the fall. Black WMBK is down to 3.2 from 2.3 a year ago and 2.5 in the fall.

DAYTON -- WJKM FM still has this market tuned up. The MOR station has a 12.6 share, while the beautiful FM has a 17.8 share.

AOR WJKE is making a comeback with a 9.9 share after falling to 8.1 in the fall. Over a year ago, the 12.0 a year ago. Contemporaries WJOS-FM has grown to 7.0 a share, up from 6.4 in the fall and a mere 2.17 a year ago.

Black WHFJ-FM has fallen from 5.2 a year ago and 5.6 in the fall to 7.7.

ROCHESTER, N.Y. -- This market is dominated by beautiful ERG and WFMQ-FM together holding a 27.2 share. Country WSRO/AM is up from a year ago and 1.7 in the fall to 5.0. AOR WCMC is up from 2.5 a year ago and 3.3 in the fall to 4.9. Adult contem- porary WOSU-AM is up from 6.6 in the fall and 5.6 in the fall and 4.3 year ago.

SACRAMENTO -- California's state capital is dominated by AOR KZSF-FM, which has a 15.4 share, which moves it fourth among Beautiful FM.

WJEA-FM is up from 7.2 in the fall and 5.4 a year ago.

(Continued on page 23)

GIRAFFE DRAWS: The WAFF-FM Worcester, Mass., mascot draws the winning ticket for a stereo system during a night at the Lincoln Greyhound Park dog track sponsored for listeners by the station, “GIRAFFE” as he is known in Josiah Tours, of the New York City.

While WAFF’s Gostin Vadasz gets ready to announce the winner.

Gospel Programs Get Attention At Seminar

Continued from page 3

Cincinnati, the panel pitted religious record industry executives against their sometimes-agonizing role in the business.

“You must be the first and happy manipulator of this product that you don’t care any more,” said William Walker’s XYYZ AM, Houston, addressing the panel of record executives that included Phil Blower, director of the record division for Zondervan Records. Bob Mackenzie, president of Paragon Associates, Nashville; Billy Ray Hear, president of Sparrow Records, Canoga Park, Calif.; Stan Moser, senior vice president, Word Records, Waco, Tex.; and Warren Blank, executive senior vice president, the Benson Co., Nashville.

Walker’s comment was an “illuminated and puz- zled over an apparent lack of communication and ‘articulated’ possessions systems. He suggested starting a radio and record label dialog, adding, “There’s a more progressive bunch of guys in religious radio—don’t ignore them.”

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

Mosie Allen of KBKN-AM, Den- ver, bemoaned the attack to the quality of LP cover jackets and producers. “There’s a sore thing going down—album covers that are horrendous and a lack of producers that know what they’re doing.”

To help solve the problems, Mackenzie suggested a “snooz- ing” of early copy letters to all executives involved.” The success stories in our company come totally from radio,” commented the Para- gon chief.

“One of the biggest problems at Benson is our failure to have a dia- log with you people,” admitted Cowert. “We’re directing a huge portion of our energy to this issue.

“Most of the phones calls I receive are people saying, ‘I have the right to ask you to give you quality, you need to give us quality.’ I have to hear once of our music. But radio has improved dramatically in the last three or four years, and so have the record companies.”

Bill Simon, WGSR-FM, Fi- mytyr. Fla., quizzed the label execs about a possible trend in the field of MOR-oriented product.

“Not everybody can program this (Continued on page 33)

NAB Looks At ‘80s AM

Continued from page 1

Days of WSDR-AM, Sterling, Ill., and Bruce Marr of KVJ-AM Seattle, Washington, the news and personality faculty at the University of Illinois.

Most AM stations have adopted the attack to the quality of LP cover jackets and producers. “There’s a sore thing going down—album covers that are horrendous and a lack of producers that know what they’re doing.”

To help solve the problems, Mackenzie suggested a “snooz- ing” of early copy letters to all executives involved.” The success stories in our company come totally from radio,” commented the Para- gon chief.

“One of the biggest problems at Benson is our failure to have a dia- log with you people,” admitted Cowert. “We’re directing a huge portion of our energy to this issue.

“Most of the phones calls I receive are people saying, ‘I have the right to ask you to give you quality, you need to give us quality.’ I have to hear once of our music. But radio has improved dramatically in the last three or four years, and so have the record companies.”

Bill Simon, WGSR-FM, Fi- mytyr. Fla., quizzed the label execs about a possible trend in the field of MOR-oriented product.

“Not everybody can program this (Continued on page 33)

Radio Programs

Radio Programs

Radio Programs

Radio Programs

Radio Programs

Radio Programs

Radio Programs

Radio Programs
Pacific Southwest Region

**TOP ADD ONS:**

- **CHRISTOPHER CROSS** - Sailing (WB)
- **KIM CARREAU** - Doctor My Eyes (Capitol)
- **BILLY JOEL** --selling Out (Live)
- **JACKSON BROWNE** - Running On Empty (MCA)
- **GENESIS** - Mammal (Atlantic)

**BREAKOUTS:**

- **BILLY JOEL** --selling Out (Live)
- **JACKSON BROWNE** - Running On Empty (MCA)
- **GENESIS** - Mammal (Atlantic)

Pacific Northwest Region

**TOP ADD ONS:**

- **BILLY JOEL** --selling Out (Live)
- **JACKSON BROWNE** - Running On Empty (MCA)
- **GENESIS** - Mammal (Atlantic)
- **SACRAMENTO** - My Day (Capitol)
- **KIM CARREAU** - Doctor My Eyes (Capitol)

**BREAKOUTS:**

- **BILLY JOEL** --selling Out (Live)
- **JACKSON BROWNE** - Running On Empty (MCA)
- **GENESIS** - Mammal (Atlantic)

Midwest Region

**TOP ADD ONS:**

- **BILLY JOEL** --selling Out (Live)
- **JACKSON BROWNE** - Running On Empty (MCA)
- **GENESIS** - Mammal (Atlantic)

**BREAKOUTS:**

- **BILLY JOEL** --selling Out (Live)
- **JACKSON BROWNE** - Running On Empty (MCA)
- **GENESIS** - Mammal (Atlantic)
JAIL BIRD—WLC-AM deejay Smokey Rivers, in handcuffs, recently spent seven days in jail for a station-sponsored muscular dystrophy promotion which raised almost $800. Rivers was “arrested” on the air during his morning shift and taken to a specially constructed “cell” in Nashville’s Hickory Hollow Mall.

WZXR-FM Relies on Research

- Continued from page 18

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

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

“We check with our consultant, who gives his opinion of the song based on his personal opinion and what other program directors and music directors around the country think.

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

“Hopefully the image of our station is that it’s the hub of rock & roll culture in the Midsouth. It’s first and foremost a music station spaced with information about rock, and the personality of our announcers.

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

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

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

“We learned from a newspaper story that Furry was broke and kind of loused his guitar. We gave him a party for his 88th birthday and raised more than $3,000.” Rock 103 opened a bank account for Lew with the funds and gave him regular checks of $100.00.

According to Owens it was the best program the station has ever promoted because it was not only fun but it helped someone. The station has held other outdoor concerts raising as much as $20,000 for various charities. But Lewis’ event was special to Owens because “it was a cause we were familiar with.”

It seems to be that personal touch that makes Owens’ motto work. “Rock 103-WZXR-Memphis – the Rock’n Roll control for the Midsouth.”

Hoyt Speaks

- Continued from page 18

fact that he might have jeopardized the hostages.

Adds Hoyt, “I think Steve is very aware of his impact. He’s also particularly aware that as his show airs in different markets he involves more listeners and more licenses. Someone who can make a more conspicuous impact as Steve’s isn’t going to please everyone all the time.”

Hoyts says the Dahl program will figure in plans for WTMM only if the New York station is converted to AOR. “If we went AOR it’s a very simple conclusion that Steve Dahl would be very involved in our AOR planning.”

Though Hettie’s biggest growth has been with AOR, Hoyts stresses that the company is not strictly geared to youth appeal radio.

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

WHO RUNS THE HEFTEL SHIP?

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

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

WCUA-FM’s Voices Air On Rival WZZD

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

The unique promotion even has the blessings of the rival outlet, WZZD-AM, since the latter has been sold to the Communication Corp., which is changing WZZD’s urban rich flavored format to religious programming.

Four spots were recorded that featured different WCUA-FM jock bidding WZZD listeners to “say goodbye to Wizzard 100” and begin listening to WCUA’s “Sound of the City.”

The spots were done by morning personality Bob Novak, with vocals byroupes such as Sonny & Cher and Brook Benton.

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

KSJO-FM Sticks To Hard Rock

Director Hansen Denies Soft Rock Switchover Rumors

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

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

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

Says Hansen, “We’re not playing less now even though we’re not adding new groups like we used to. But there is good new stuff like Berry Oakley and Viva Beast which we’re still adding because it sounds good.”

To help pick up the stack of new releases, KSJO is programming about 15% more oldies or about 1/3 oldies groups per hour. “Our ear is more open to the upper half of the 18-34 demographic than in the past,” states Hansen. “This is re-

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

Listeners are encouraged to stop by the station and pre-purchase promotional items even though they are available in retail stores.

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

San Jose: KSJO’s traditional rival is KOME-FM, the perennial ratings leader.

ED HARRISON

For the Record

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

woody handling a Saturday morning show.

KSJO-FM’s Lisa Novak asks Capitol’s Sammy Hagar a question during a live on-air interview.

KSJO-FM, San Francisco's #1 station, recently sold to the Communications Corp., which is changing WZZD’s urban rich flavored format to religious programming.

The unique promotion even has the blessings of the rival outlet, WZZD-AM, since the latter has been sold to the Communication Corp., which is changing WZZD’s urban rich flavored format to religious programming.

Four spots were recorded that featured different WCUA-FM jock bidding WZZD listeners to “say goodbye to Wizzard 100” and begin listening to WCUA’s “Sound of the City.”

The spots were done by morning personality Bob Novak, with vocals byroupes such as Sonny & Cher and Brook Benton.

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

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

Listeners are encouraged to stop by the station and pre-purchase promotional items even though they are available in retail stores.

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

San Jose: KSJO’s traditional rival is KOME-FM, the perennial ratings leader.

ED HARRISON

For the Record

DENVER—Top 40 KIMN-AM is in second place in the April-May Arbitron with a 7.7 share of the listening audience. This up from 6.8 in the fall and 6.5 a year ago.
NEW YORK — Jimmie Fink, who was dropped from his midday position on WLIF-FM New York July 1 is back, by popular demand, according to the DJ.

But he’s not working full-time yet. “We’re still negotiating,” he says. Fink is working with WLIF-FM, along with filling-in. Last week he worked Pat St. John’s 2 to 6 p.m. shift while St. John took some time off while his wife had a baby girl. The baby, Karen, was born Wednesday (16).

Mike McVay has resigned as program director of WAKY-AM Louisville. The long-time programmer has not been named for a top position at the station. The successor has not been named for WLIT-FM New York. He comes from WWWE-AM (3 WE) Cleveland where he held the same position. Dade is working with a Cleveland based band called the Constant Band.

Bob Rich is out as p.d. at KHTZ-FM Los Angeles. Rich, who hopes to lodge a change in the LA area comments. “Even though I was given less than a year under somewhat undesirable conditions, I built another winter, unloaded a great deal and staff and developed an excellent sounding station.” Rich previously was p.d. at KLOKO-FM New York and KFMB-FM (B-100) San Diego. His assistant, Jim Conner, is serving as interim p.d.

Bubbling Under The HOT 100

100. CANT HE TRY? Feddy Pendarvis, P.I.G. R 31090 (CBS)
91. NEVER GIVE UP! Al Lavernal, Warner Bros. R 89249 (Warner Bros)
82. THIS TIME, France Joff, Putrid 8013 (Putrid)
74. DREAMS, Grace Sink, RCA 12061 (RCA)
67. YOUR PRECIOUS LOVE, Stan Bishop & Yvonne Ellman, Warner Bros. R 49513 (Warner Bros)
57. TURN ON YOUR LIGHT, in Transit, RCA 2054 (RCA)
46. GIVE IT TO YOU RCR, Radio Hits 212 (RCR)
39. YOU’RE GOOD FOR ME, Luke Winsor B 89249 (Ms. Theophilus)
31. HOLD TIGHT, Jimmy Spirovec, Warner Bros R 49527

Bubbling Under The Top LPs

21. AUGUST HINSDALE, Night Flight, Dream DRK 19801 (Morty)
22. EPRICH, Metal Rendezvous, Atlantic OLM 3109 (Atlantic)
23. BEST OF STYX, Epic ALC 31597
24. THE ENGLISH BEAT, Just Can’t Stop It, Epic ALC 31590 (Epic)
25. IRON CITY HOUSEWIVES, Have A Good Time, RCA RPL 3593 (RCA)
26. BRINDO, I Do, You Torto, Passport PB 9845 (Passport)
27. MIKE OLDFIELD, Airfield, Virgin VG 11341 (Atlantic)
28. JOHNNY MATHIS, Different Kinda Different, Columbia O 30595
30. CAROLYNE WATTS, Hold On, Mercury SRI 3841

Radio Programming

Vox Jox

BY DOUG HALL

Bob Rich, radio manager at WKSIX-AM Raleigh, N.C., has left the station and is looking for new challenge in a small to medium market. Bob has been in broadcasting for 20 years. Jennifer Lear has been named station manager at WZDA-AM Philadelphia. She moves up from office manager at the station, which just switched to an inspirational format.

Former piano player for Bill Haley and the Comets, Joey Welz, has joined WJMV-AM, Punta Gorda, Fla., as music director. Welz began a new station in the old format and does a show called “Million Dollar Man.”

Bob Rich is the new music director at KANC-AM Anchorage. He succeeds Rick Wing, who left the station.

CBS Radio vice president for FM stations Bob Colleen. Colleen, a former studio chief at WJZ-AM New York, has been named p.d. at WBBG-AM New York. He comes from WWWF-AM (3 WE) Cleveland where he held the same position. Dade is working with a Cleveland based band called the Constant Band.

Bubbling Under The HOT 100

100. CANT HE TRY? Feddy Pendarvis, P.I.G. R 31090 (CBS)
91. NEVER GIVE UP! Al Lavernal, Warner Bros. R 89249 (Warner Bros)
82. THIS TIME, France Joff, Putrid 8013 (Putrid)
74. DREAMS, Grace Sink, RCA 12061 (RCA)
67. YOUR PRECIOUS LOVE, Stan Bishop & Yvonne Ellman, Warner Bros. R 49513 (Warner Bros)
57. TURN ON YOUR LIGHT, in Transit, RCA 2054 (RCA)
46. GIVE IT TO YOU RCR, Radio Hits 212 (RCR)
39. YOU’RE GOOD FOR ME, Luke Winsor B 89249 (Ms. Theophilus)
31. HOLD TIGHT, Jimmy Spirovec, Warner Bros R 49527

Bubbling Under The Top LPs

21. AUGUST HINSDALE, Night Flight, Dream DRK 19801 (Morty)
22. EPRICH, Metal Rendezvous, Atlantic OLM 3109 (Atlantic)
23. BEST OF STYX, Epic ALC 31597
24. THE ENGLISH BEAT, Just Can’t Stop It, Epic ALC 31590 (Epic)
25. IRON CITY HOUSEWIVES, Have A Good Time, RCA RPL 3593 (RCA)
26. BRINDO, I Do, You Torto, Passport PB 9845 (Passport)
27. MIKE OLDFIELD, Airfield, Virgin VG 11341 (Atlantic)
28. JOHNNY MATHIS, Different Kinda Different, Columbia O 30595
30. CAROLYNE WATTS, Hold On, Mercury SRI 3841

New On The Charts

ERIC TROYER

“Mirage” 92

Aerosmith’s long-time producer Jack Douglas has worked with Eric Troyer on his self-named debut album on Chrysalis, including this first single. Billy Joel, who di-rected the works of Heat Wave and Cheryl Lynn, stepped in as producer for the remainder of the LP. Troyer polished up his vocal chords as a backup singer for various heavyweights, including John Lennon, Aretha Franklin, Barbra Streisand, and Barbra Streisand on their respective projects.

Collaborating on Troyer’s album, among others, are: guitarists Dave Brown, who played on Billy Joel’s “2nd Street” and “Glass Houses,” and Bono of the Edge, who played on the Edge’s “The Joshua Tree.”

In New York, Troyer is managed by Carol Free of Home Run Management, (212) 753-9450.

Arbitron

Continued from page 19

FM Quad Debate

Continued from page 4

dio Committee first requested approval of FM quad nearly 10 years ago. In 1974, the Committee was close to $8 million to conduct tests resulting in 4,900, pages of docu-mentation submitted to the FCC. The slow progress of FM quad approval seems to have taken its toll on broadcasters’ enthusiasm for the technology, making the FCC’s latest move somewhat anticlimactic.
ADD-ON'S – The four key products added to the radio stations included, as determined by station personnel.

REQUEST/PLAYAIR – The four products registering the greatest listener interest and airplay, as determined by station personnel.

BREAKOUTS – Billboard Chart Deal. Summary of Add Ons & Requests/PlayAir information to reflect greatest product activity at regional and national levels.

Western Region

Top Add-Ons:

**CHARLIE DANIELS BAND** - Full Moon (Epic)
**MCVICAR** - Soundtrack (Polydor)
**EDDIE MONEY** - Playing For Keeps (Columbia)
**WHITESNAKE** - Ready, Aim, (Rolling Stone)

Top Requests/PlayAir:

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

Midwest Region

Top Add-Ons:

**EDDIE MONEY** - Playin’ For Keeps (Columbia)
**WHITESNAKE** - Ready, Aim (Rolling Stone)
**JACKSON BROWNE** - Hold Out (Asylum)

Top Requests/PlayAir:

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

Southwest Region

Top Add-Ons:

**WHITESNAKE** - Ready, Aim (Rolling Stone)
**EDDIE MONEY** - Playing For Keeps (Columbia)
**JACKSON BROWNE** - Hold Out (Asylum)

Top Requests/PlayAir:

**ROLLING STONES** - Emotional Rescue (Rolling Stone)
**PETE TOWNSHEND** - Empty Glass (Atco)
**QUEEN** - The Game (Atco)

Northeast Region

Top Add-Ons:

**CHARLIE DANIELS BAND** - Full Moon (Epic)
**MCVICAR** - Soundtrack (Polydor)
**EDDIE MONEY** - Playing For Keeps (Columbia)
**WHITESNAKE** - Ready, Aim, (Rolling Stone)

Top Requests/PlayAir:

**ROLLING STONES** - Emotional Rescue (Rolling Stone)
**JACKSON BROWNE** - Hold Out (Asylum)
**PETE TOWNSHEND** - Empty Glass (Atco)

National Breakouts

**CHICAGO** - No Rain (Columbia)
**THE VAPORS** - Star (Mercury)
**JEFFERY TESLER** - Terms & Conditions (Capitol)

**CHARLIE DANIELS BAND** - Full Moon (Epic)
**MCVICAR** - Soundtrack (Polydor)
**EDDIE MONEY** - Playing For Keeps (Columbia)
**WHITESNAKE** - Ready, Aim, (Rolling Stone)
**DARRELL DE LUCIA** - Sunday Afternoon (Asylum)
**JACKOB BROWN** - Hold Out (Asylum)
**PETE TOWNSHEND** - Empty Glass (Atco)
**QUEEN** - The Game (Atco)

**CHARLIE DANIELS BAND** - Full Moon (Epic)
**MCVICAR** - Soundtrack (Polydor)
**EDDIE MONEY** - Playing For Keeps (Columbia)
**WHITESNAKE** - Ready, Aim, (Rolling Stone)
**DARRELL DE LUCIA** - Sunday Afternoon (Asylum)
**JACKOB BROWN** - Hold Out (Asylum)
**PETE TOWNSHEND** - Empty Glass (Atco)
**QUEEN** - The Game (Atco)
Counterpoint

Moore Gets Interest In N.Y. Studio
By JEAN WILLIAMS

LOS ANGELES Singer Melba Moore recently became a partner in a 24-track recording studio presently being built on the premises which her father,音, Hus Production, in New York. Although the studio will initially be a 24-tracks, it will reportedly be upgraded next year to 48-tracks. The studio will not only be used by Moore, for all of her future recordings, but it will be open for commercial use.

According to a source close to the project, Moore will not only manage and cut demo without it coming to them a leg and leg.

Mother, who is usually involved in several projects at the same time, recently completed television commercials for her music-published cassette label run 500 Franks for Melba Moore. The commercials, which are set to be aired nationally, in September, will feature popular New York announcer Frankie Crocker.

Crocker plays the recording of Moore’s producer in the commercials.

And in another area, the singer is having her hand as producing with Bruce Hawes and Victor Carstensen her newest EP with album titled, "Cinder. The LP is set for release this week.

**

Stanley Clarke, presently on a world tour, was reported injured by falling fans during his visit in Ny, At concerts in Mica and Rome with fans are said to have forced Clarke and his band to have police secure their vehicles.

As Clarke and troopers were set to move on to London’s Alexander Palace, site of the Chic at Radio-Film Festival, he stated that the facility had been burned to the extent the festival had to cancelled.

**

Black radio has lost one of its pioneers, Leroy Garrett.

Garrett, 66, the first black to open a station in Alabama, WEUP-AM in Huntsville March 20, 1958, died last week of a heart attack. When Garrett and Viola opened the doors of WEUP, there reportedly were only three other black station owners in the U.S.

He originally received his broadcasting training at WVOK, AM in Birmingham, where he was a gospel announcer. He continued with his gospel show at WEUP, until his health began to fail about five years ago.

About three months ago Garrett became seriously ill and was hospitalized. We had been home from the hospital approximately two weeks before he died.

Services were scheduled for Sunday (27) at the 1,000-seat WEUP Auditorium.

Garrett is survived by his wife, Viola, who will continue as head of the station, and four children.

**

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

30

Billboard~Hot Soul Singles

<table>
<thead>
<tr>
<th>Week</th>
<th>Last Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Single (Label/Publisher)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>14</td>
<td>ONE IN A MILLION YOU:Gary Graham</td>
<td>(Melos), Warner Bros. 4217 (Sony Music)</td>
<td>34 35 7</td>
</tr>
<tr>
<td>3</td>
<td>16</td>
<td>TAKE YOUR TIME:6:56-Soul</td>
<td>(Gwen Guthrie)</td>
<td>64 2 4</td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td>UPSIDE DOWN:George Benson</td>
<td>(Atlantic)</td>
<td>43 5 9</td>
</tr>
</tbody>
</table>
| 5    | 11        | DANCY
| 6    | 8         | LOVE
| 7    | 4         | LOVE
| 8    | 1         | LOVE
| 9    | 6         | LOVE
| 10   | 10        | LOVE
| 11   | 8         | LOVE
| 12   | 5         | LOVE
| 13   | 2         | LOVE
| 14   | 6         | LOVE
| 15   | 3         | LOVE
| 16   | 1         | LOVE
| 17   | 2         | LOVE
| 18   | 3         | LOVE
| 19   | 4         | LOVE
| 20   | 5         | LOVE
| 21   | 6         | LOVE
| 22   | 7         | LOVE
| 23   | 8         | LOVE
| 24   | 9         | LOVE
| 25   | 10        | LOVE
| 26   | 11        | LOVE
| 27   | 12        | LOVE
| 28   | 13        | LOVE
| 29   | 14        | LOVE
| 30   | 15        | LOVE
| 31   | 16        | LOVE
| 32   | 17        | LOVE
| 33   | 18        | LOVE
| 34   | 19        | LOVE
| 35   | 20        | LOVE
| 36   | 21        | LOVE
| 37   | 22        | LOVE
| 38   | 23        | LOVE
| 39   | 24        | LOVE
| 40   | 25        | LOVE
| 41   | 26        | LOVE
| 42   | 27        | LOVE
| 43   | 28        | LOVE
| 44   | 29        | LOVE
| 45   | 30        | LOVE
| 46   | 31        | LOVE
| 47   | 32        | LOVE
| 48   | 33        | LOVE
| 49   | 34        | LOVE
| 50   | 35        | LOVE
| 51   | 36        | LOVE
| 52   | 37        | LOVE
| 53   | 38        | LOVE
| 54   | 39        | LOVE
| 55   | 40        | LOVE
| 56   | 41        | LOVE
| 57   | 42        | LOVE
| 58   | 43        | LOVE
| 59   | 44        | LOVE
| 60   | 45        | LOVE
| 61   | 46        | LOVE
| 62   | 47        | LOVE
| 63   | 48        | LOVE
| 64   | 49        | LOVE
| 65   | 50        | LOVE
| 66   | 51        | LOVE
| 67   | 52        | LOVE
| 68   | 53        | LOVE
| 69   | 54        | LOVE
| 70   | 55        | LOVE
| 71   | 56        | LOVE
| 72   | 57        | LOVE
| 73   | 58        | LOVE
| 74   | 59        | LOVE
| 75   | 60        | LOVE
| 76   | 61        | LOVE
| 77   | 62        | LOVE
| 78   | 63        | LOVE
| 79   | 64        | LOVE
| 80   | 65        | LOVE
| 81   | 66        | LOVE
| 82   | 67        | LOVE
| 83   | 68        | LOVE
| 84   | 69        | LOVE
| 85   | 70        | LOVE
| 86   | 71        | LOVE
| 87   | 72        | LOVE
| 88   | 73        | LOVE
| 89   | 74        | LOVE
| 90   | 75        | LOVE
| 91   | 76        | LOVE
| 92   | 77        | LOVE
| 93   | 78        | LOVE
| 94   | 79        | LOVE
| 95   | 80        | LOVE
| 96   | 81        | LOVE
| 97   | 82        | LOVE
| 98   | 83        | LOVE
| 99   | 84        | LOVE
| 100  | 85        | LOVE
| 101  | 86        | LOVE
| 102  | 87        | LOVE
| 103  | 88        | LOVE
| 104  | 89        | LOVE
| 105  | 90        | LOVE
| 106  | 91        | LOVE
| 107  | 92        | LOVE
| 108  | 93        | LOVE
| 109  | 94        | LOVE
| 110  | 95        | LOVE
| 111  | 96        | LOVE
| 112  | 97        | LOVE
| 113  | 98        | LOVE
| 114  | 99        | LOVE
| 115  | 100       | LOVE

Copyright 1969, Billboard Publications, Inc. No part of this publication may be reproduced, translated in any medium, or transmitted in any form, or by any means, electronic, mechanical, photographing, recording, or otherwise, without the prior written permission of the publisher.

AUGUST 2, 1970 BILLBOARD
Leon Huff Becomes A Piano Man
Philadelphia International Co-Owner Cuts Eclectic LP
By JAY WILLIAMS

LOS ANGELES—Why after a number of years as a successful business- man, could a Philadelphia record company label want to become a recording artist?

Philadelphian International Recor ds co-owner Leon Huff has done just that—become a recording artist with an upcoming LP, "Here To Create Music."

"I like to play piano," says Huff. "I've been doing it as long as I can remember. I always wanted to try to experience some with new sounds. Then I decided to make a project out of it and it just grew." He notes that he began writing the tunes included in the album quite some time ago. Why didn't he give the tunes to Philadelphia International's artists to record?

"I was trying to keep myself and the exception of Dexter Wansel and the structure of most of the songs didn't really call for vocalist." Huff maintains "Here To Create Music" is different from anything ever released on Philadelphia International.

"In the first place the album is mostly instrumental. But more importantly it includes tunes ranging from reggae-styled to jazz to Latin to MOR music to rock n' roll. Huff, who takes a more creative as opposed to administrative role at the label says, "I've been immersed in the other side of my writing and production skills."

As an accomplished pianist, he has garnered vocal assistance on a couple of cuts from other Phil adelphians including Kenny Gamble. Huff's penchant for everything from area performing to organizing the O'Jays, the Jones Gang, and the Whispers has been an influence on Huff's writing and production skills.

The first act Jones will produce is Ebonoe Webb, an eight-piece band that has released two albums for King Records in Tokyo.

"I know we're coming in at a particularly bad time with inflation effects and the like," says Anthony Taylor, manager of Ebonoe Webb. "We've waited and this is the kind of deal that we've been looking for." Huff says. Dr. Cecil Hale, the Capitol vice president and Don Zimmermann, the label's president, also endorsed the record deal.

Ebonoe Webb is the second signing for Unsound Productions, which is owned with the Bar Kays. Unsound's first act, Kwick, was signed to EMI-America last spring. The band is Capitol's second act consisting of Terry Bartlett, Barrett Brown, William Sumlin and Vicci Williams. The group will release a first single. "Let This Moment Be Forever" and its first album, "Kwick." For 20 years now the Bar Kays and Leon Huff has been backing Kwick at its tours with Cofi Funk Shu.

"The Bar-Kays are funny," says Allen Jones, who produces the Mer cury act. "They are all about having a good time. Kwick is young. Its ap

UNSound Productions Company Tie To Capitol, Jones Will Produce
By ROSE CLAYTON

MEMPHIS—Capitol has pared with Unsound Productions here to develop acts under Allen A. Jones, producer of the Bar-Kays for 15 years.

Bob Young, vice president of business affairs for Capitol says, "We are depending on a local producer to recognize talent prior to us."

The first act Jones will produce is Ebonoe Webb, an eight-piece band that has released two albums for King Records in Tokyo.

"I know we're coming in at a particularly bad time with inflation effects and the like," says Anthony Taylor, manager of Ebonoe Webb. "We've waited and this is the kind of deal that we've been looking for." Huff says. Dr. Cecil Hale, the Capitol vice president and Don Zimmermann, the label's president, also endorsed the record deal.

Ebonoe Webb is the second signing for Unsound Productions, which is owned with the Bar Kays. Unsound's first act, Kwick, was signed to EMI-America last spring. The band is Capitol's second act consisting of Terry Bartlett, Barrett Brown, William Sumlin and Vicci Williams. The group will release a first single. "Let This Moment Be Forever" and its first album, "Kwick." For 20 years now the Bar Kays and Leon Huff has been backing Kwick at its tours with Cofi Funk Shu.

"The Bar-Kays are funny," says Allen Jones, who produces the Mercury act. "They are all about having a good time. Kwick is young. Its ap

peal is to the 14-25 age market and is designed for dancing but it also love music, an act with most self-contained groups don't have."

One factor that Jones and his acts all have in common is their background at Stax Records where they were involved in what had become known as the Memphis Sound. Jones' credits as a producer for Stax include "Hard To Handle" for Otis Redding, "The Bees Knees" for Isaac Hayes, and works by Johnny Taylor, the Emotions, the Staples Singers, Al Green and many others.

The Bar-Kays comprised the Stax rhythm section, and Kwick, formerly known as the Newcomers, provided the vocals. Ebonoe Webb members played on sessions at both the old Stax and the new Stax when it affiliated with Fantasy Records. Says Taylor. "Ebonoe Webb is a group folded, I always felt the factions in Memphis music that were still here would come back. It was the same as Stax's that's a legend and it's gone. William Brown and Robert Jackson, the engineers who worked with them are now with Ardent where we will be recording."

Jones does not plan to limit the acts he will produce for Capitol to local talent. "In working with Otis Redding," he says, "I became more interested in certain perspectives. I have to be very careful about selecting acts. I have to respect what they are doing and try to capture their natural folk. "I want to stay small," Jones continues. "Because I like to work with very small groups where the vocals are different. It's like an actor living different roles. When I'm with Kwick, I'm young."

Unsound recently bought the old Onyx Studio, which will house the Bar Kays and the new Memphis International, which handles bookings for Unsound's artists plus Rufus and Chaka Khan.

"We took out all the recording equipment," Jones says. "We are very satisfied with Ardent's facilities and plan to continue recording there. We will use our studio to develop routines and for rehearsals."

"Creativity is my expertise," says Jones, "who has produced three consecutive gold albums on the Bar-Kays. "And now I feel more confident in business matters. Having an attorney that is knowledgeable in the music industry has been a relief to me. Now I can feel to continue with cap."}

Attorney Jim Zumwalt handled both recording deals for Jones and is vice president of national business affairs for Unsound. Members of Ebonoe Webb include: Isaac Hayes, drums, Thomas Brown, guitar and background vocals; Greg Davis, keyboards; Charlie Lucas, percussion and lead vocals; Ronnie Cole, trumpet and lead vocals; Lynn Thomas, keyboards and lead vocals; Steve Potts, drums and Kenny Ray Coleman, bass.
Diversity Key To the 14th Montreux Jazz Festival

All Previous Attendance Records Broken

By MIKE HENNESSEY

Metro Detroit, Michigan — The 14th Montreux International Jazz Festival, which ended July 20 after a 13-day panorama of music of all kinds from all over the world, proved, if nothing else, that diversity pays dividends — both to the performers and the audience. 

Organizer Claude Nobs, whose policy has always been to present the broadest possible spectrum of music, excelled himself this year, it’s acknowledged, and delivered a program which, despite the festival’s title, had almost as much non-jazz as jazz.

But in catering for the widest possible variety of musical tastes, Nobs insured full houses for most of the concerts. The festival got off to an impressive start with more than 15,000 persons attending the opening weekend. Santana, in magnificent form, was the chief attraction, and the group had the Friday night entirely to itself.

But the Brazilian night which featured Baby Consuelo and Gal Costa, Papi Gomes and Valdo Benz was also a memorable one, and was followed Sunday by an evening of reggae and African music with Jimmy Cliff, Miriam Makeba and the African congo, Tokoto Asians, which put on a colorful and highly acclaimed weekend.

The joyful spirit carried over into the International Jazz Festival, with Catholics and Protestant churches holding a special service on Sunday, in which the St. Andrew's gospel group singer Marion Williams and musicians from Marvin Gaye's band participated.

Monday was Detroit night, in honor of Motor City, which will be the scene of the first Montreux/Detroit International Jazz Festival Aug. 29 to Sept. 1. The evening featured outstanding performances by Marvin Gaye and Betty Carter and a roasting set by the Warehouse Movers.

More American college and university big bands were presented the following night.

And for the rest of the week, the diversity of the programming was almost overwhelming. The Brecker Brothers, Stanley Clarke and Janene Scharf; blues, rock and music from around the world, presented by B.B. King, Van Morrison and Passport with Klaus Doldinger; ska rhythms from Jamaica, Tips Jo Zep and the Falcons; and the Specials; then new wave music with the Damned and Rockpile with Dave Edmunds and Nick Lowe.

Saturday night, featured “Rock of the Eighties,” with the Boomtown Rats, the Original Minus, the Invisible Bodies and was another complete sellout.

The following day, Bastille Day, was devoted to its French-speaking artist from around the world; the stridently exoteric Diane Dufresne from France was featured solo, and the singer Georges Raoul, Paris-born of Martinique descent; the lively Swiss rock band Rockycache; and the French group Electric Callas.

Jazz and blues dominated the last seven Beatles night with a night sponsored by MPS Records featuring phenomenological trombonist Albert Mangelsdorff, with pianist Franz-Jurry-Clark on buss and Ronald Shannon Jackson on drums; French vanguard, a lineup with a group, and the Mel Lewis Orchestra.

The principle of the jazz segment of the Festival was a Drum Summit presentation July 17 presided over by with benign authority by the invincible Art Blakey. This consisted of a totally improvised and continuous set by Blakey, Chico Hamilton, Billy Higgins, Herbie Hancock and Michael Carvin and Japanese percussionist Sen Amano plus special guest soloists Dick Dudley Lockwood on electric violin.

The Chico Hamilton Sextet which followed produced some of the most material from Hamilton's Elektra album. “Nomed” is a consistently exciting drummer and a man with a flair for experimentation, but his use of the voice of Kathleen Adair as a front line instrument in his quartet and gave a certain sameness to the selections.

The superlative musicianship, combining tight ensemble playing with a formidable array of soloists, the most notable being the Octet, fresh from its triumph at the North Sea Festival, took a major share of the honors.

(Continued on page 54)

Big Names, Small Crowds

Atlantic City Event Takes Hot July Bath

By MAURIE OORDEKEN

Atlantic City, N.J.—Jazz festival promoter Elize STREET Jr., who said he didn’t have a last minute selling out the July 4 holiday weekend to take a bath. He got one by just staying inside. It didn’t rain.

In the Hall he presented the second annual Atlantic City Jazz Festival with four days of concerts on July 4-7. With about two dozen of the top jazz names on the boards, it was an artistic and cultural success. But bomb financially.

Approximately 40,000 tickets were printed—10,000 seats for each of the three evening and Saturday afternoon performances—but Street said that fewer than 15,000 tickets were sold. Last year’s festival, held outdoors at the resort’s Gardner’s Basin, drew about 21,000 for four performances.

Street was hoping to at least match last year’s attendance, because this year he had money up from Schmidt’s Beach as a sponsor. Tickets were priced $21, $18 and $15 for the evenings, and every seat at $15 for the Saturday matinee.

Street, who is involved in promotion activities, are based in Baltimore, where his wife, Estelle, is involved in his operations. The festival had a budget of $245,000. He said $200,000 was put up by sponsor C. J. Leas and Associates Inc., of Philadelphia, while the remaining $45,000 came from his pockets.

Most of his performers were stay performers. Other costs included rental of Convention Hall, rental of jazz films and sound equipment were supposed to be shown between sets but never made it to the screen and for police protection and ambulance service.

The biggest bomb was Saturday afternoon, which was to be a tribute to the late tenor saxophonist Gene “Jug” Ammons. In spite of such stalwarts as Woody Herman, Damita Jo and George Shearing, there were only several hundred people in the cavernous Convention Hall—and seats sold for only about 200 tickets were sold.

Dexter Gordon, who was billed, didn’t show because of a dispute caused by a disco band, the Machine, and Bootie Barnes, a jazz group out of Philadelphia.

Best attendance was Saturday night (5) when the hall was a little better filled by a lineup that included Nancy Wilson, Roy Ayers, Stan Getz (who cut his set short because of the sound systems), Ramsey Lewis, Stanley Turrenne and Gerry Mulligan (whose band was run by an alcoholic assistant).

The barn-like convention Hall was much less than half-filled for the opening concert (3) that offered Ray Charles, McCoy Ervin, Herb Ellis, Woody Shaw and Carmen McRae.

Street said Friday night (4), with the hall only half full, brought on Ella Fitzgerald, Dave Brubeck, Oscar Peterson, Dizzy Gillespie, Buddy Rich, Mongo Santamaria and Mel Torme.

Tough week was looking for 8,000 persons each night instead of the 5,000 average he got, his Street said he has not discouraged and he’s already looking forward to another next summer.

His future will be a lot different the next time around. Instead of the July 4 weekend, Street is now throwing in terms of an earlier June date or a last August date.

While the resort is generally jammed with people for the holiday weekend, there were many other distractions between the gambling casinos and the beach, in addition to the number of attractions in the New Jersey Symphony Orchestra on the beach and a giant fireworks display.

Calif. Concord Festival Aug. 8-10

LOS ANGELES—Concord Jazz label artists, buffered with a cast of other names, will highlight the 1980 Concord Jazz Festival Aug. 8-10 at the pavilion in the Bay area suburb.

Carl Jackson, a Concord, Calif., resident and founder of the long-time three-day summer event, will again host.

On Friday (8) evening, the Cal Tjader Sextet with Roger Glenn, the Monty Alexander Quartet featuring Othello on steel drums and the L.A. Four will perform.

The next night, Herb Ellis, Cal Collins, Ray Brown, Jack Hanna, Ernestine Anderson, Ted Nash, Dave McKenna, Bob Mintz, Scott Hamilton, Warren Vache, Eiji Kitamura and Woody Herman, work. The last concert will split up into four different groups.

Featured the final evening will be Jazz Legends, with George Shearing and Brian Torff and Soundscapes ’80, a 46-piece jazz choir from Ed Sullivan’s TV show, and the New College College, directed by Frank DeMiero. Tickets range in price from $5 to $12.50.

Gospel Music Asn's annual awards result in "five songs winning the same awards every year."

He was answered by Jim Myers, president of the Gospel Music Asn. and a vice president of SESAC in New York. Myers revealed that the organization is establishing an ad hoc committee to review guidelines for awards. The Gospel Music Asn. also plans some programs to boost the merchandising of gospel music, said Myers.

The fast-moving panel was typical of the seminars' composite of productive sessions that featured a keynote address by Mike Sear, owner, president and general manager of WAEC-AM, Atlanta; a discussion of image building by the National Brown, Jr. of Deedem Inc., New York; and a speech by Rodney Snell, president of Sonoma Conferences; and two roundtable discussions.

Jim Black, seminar chairman, guided the conversational effectively, ending with a poignant call for progress in expanding the significance and attendance of future seminars.

The seminar announced its first station of the year award winners: WSKY, Ft. Myers, won in the $25,000-100,000 category; and WKBV-AM, Dallas, won in the $100,000-1,000,000 category.

The bonus award was also well represented with a stunning performance by Cynthia+Clayson at a Zondervan Records luncheon. The new show and talent climaxed the July 19 banquet. The show featured the impressive talents of Wayne Benson, Milk, and Honey Records; Micki, Fuhrman, DaySpring Records; Rick Foster, Bread and Honey Records; Kylie Murden, Light Records; and James Ward, Lamb & Lion Records.

The ending of the seminar also marked the beginning of the 31st annual Christian Bookellers Association convention at the Dallas Convention Center. That convention began July 20 and ran through Thursday (24).

Some 8,000 registrants attended the convention that featured workshops, special sessions for authors and musicians and an exhibit area that recalled the glory of NARM. Business on the convention floor appeared brisk, with an upbeat mood on the religious book-selling and record selling businesses.

### Star Song Concert

NASHVILLE—Star Song Record of Pasadena, Tex., has an unlimited national distribution offer. Available through the Christian bookstore network, the "One Free With Four" offer is one free Star Song album with the purchase of four of the label's LPs priced between $9.98-$9.99. Marketing of the coupon plan kicks off at the upcoming Christian Bookellers Association Convention at the Dallas Convention Center.

Among those music industry figures taking part in the sessions or entertainment were Jim Williams of Singspiration Music, Dallas, home, MCA, a family, and a vice president of SESAC in New York. Myers revealed that the organization is establishing an ad hoc committee to review guidelines for awards. The Gospel Music Asn. also plans some programs to boost the merchandising of gospel music, said Myers.

The fast-moving panel was typical of the seminars' composite of productive sessions that featured a keynote address by Mike Sear, owner, president and general manager of WAEC-AM, Atlanta; a discussion of image building by the National Brown, Jr. of Deedem Inc., New York; and a speech by Rodney Snell, president of Sonoma Conferences; and two roundtable discussions.

Jim Black, seminar chairman, guided the conversational effectively, ending with a poignant call for progress in expanding the significance and attendance of future seminars.

The seminar announced its first station of the year award winners: WSKY, Ft. Myers, won in the $25,000-100,000 category; and WKBV-AM, Dallas, won in the $100,000-1,000,000 category.

The bonus award was also well represented with a stunning performance by Cynthia+Clayson at a Zondervan Records luncheon. The new show and talent climaxed the July 19 banquet. The show featured the impressive talents of Wayne Benson, Milk, and Honey Records; Micki, Fuhrman, DaySpring Records; Rick Foster, Bread and Honey Records; Kylie Murden, Light Records; and James Ward, Lamb & Lion Records.

The ending of the seminar also marked the beginning of the 31st annual Christian Bookellers Association convention at the Dallas Convention Center. That convention began July 20 and ran through Thursday (24).

Some 8,000 registrants attended the convention that featured workshops, special sessions for authors and musicians and an exhibit area that recalled the glory of NARM. Business on the convention floor appeared brisk, with an upbeat mood on the religious book-selling and record selling businesses.

### 'My Tribute' Lexicon Topper

NASHVILLE—Pianist Dino's "My Tribute" has set all time sales record for Lexicon Music of 30,000 copies, according to publisher vice president Carl Seal.

"We don't know where it will end, but sales figures have skyrocketed, encouraging us to make new product available from present and future releases," he continued. Dino's newest piano album, "Dino Piano Stylings," has just been released by Lexicon Music, presenting the pianist's take on songs from plays and movies; it ranges in style from country and MOR to old church favorites.

"Amazing Grace," "God Of Our Fathers," "Reach Out To Jesus," "Lily Of The Valley," "For Those Tears I Died" and "Every Time I Feel The Spirit."
The Lynyrd Skynyrd Lives In Rossington Collins

By GERRY WOOD

Lynyrd Skynyrd. The failure, the frustrations, the deaf ears and closed doors were the staple diet of this group—the fate of most neophytes in the music busi- ness—until something clicked. Hits like “Sweet Home Alabama” paved the way for a guided existence of eight gold and seven platinum albums.

“Streets Survivors” was the name of their group. Ronnie Van Zant and Allen Collins, Gary Rossington and Ronnie Van Zant survived those lean years and later joined forces with two more Jacksonville talents, Billy Powell and Leon Wilkeson.

Lynyrd Skynyrd. The potential of Southern rock in the 70’s.

GLOBUS, MISS. (UP)—at least six persons were confirmed dead and as many as seven may have died in the crash last night of a twin-engine propeller-driven airplane carrying Lynyrd Skynyrd rock group to a concert in Louisiana. . . . Jeffrey Wall, a member of the Gillsburg Volunteer Fire Department and who located the scene three members of the band had scrambled out of the plane and gone to a quarter mile away for help. “They were in pretty bad shape. One of them had some chest bleeding and the other two had bled all over,” Wall said.

The tragedy sent journalists to the files for the latest Lynyrd Skynyrd biography from MCA Records. The last paragraph of the bio gained an ironic twist: “Once again Lynyrd Skynyrd find themselves poised on the brink of reaching a new level of success. They’re playing better than ever, and more people than ever before are flocking to their shows and buying their records. They’ve come a long way in only three years, and now there seems to be no stopping them now.”

A plane in distress, clipping pine trees and plowing nose-first into a hardwood thicket, stopped them. But it was too late. Too late to save anyone.

With Billy Powell picking the pi- ano, the joyous keyboard chords of Lynyrd Skynyrd lived again, and the echo grew louder with the contribu- tions of Rossington, Collins and Wilkeson.

However, the new group, in a su- premo compliment to its taste and to the memory of their late col- leagues, did not do a re-hash of the Skynyrd songs. Instead, it blazed a new trail, in a new style, that was so different it used a female lead. Dale Krantz is a ballyard goth singer in the Tracy Nelson/Grace Slick mold. The band got off the band’s first MCA LP, “Any- time, Anywhere. Anywhere.” It took only the second song, “Misery Loves Company,” to earn a standing ovation.

The 90-minute show that followed a strong performance by the Mer- cy group Ronin, keyed in on a dozen prime candidates for singles. All were sung by Krantz until “Don’t Misunderstand Me” gave her a chance to rest her weary pipes. Searing electric guitar riffs ignited the song.

“In Memory Of Ronnie Van Zandt” proclaimed one of the ban- ners hanging from the balcony. It became prophetic.

In a tremendous demonstration of good taste and confidence in its own musical direction, the band did not include even one Skynyrd song in its show—until it was time for an en- core. The band was called back to the stage by a rousing and prolonged 10-minute ovation. The last song, however, was pulled from one of the favored Skynyrd songs, “Free Bird.” The song once featured lead vocals by Van Zandt.

On this magic night, the band turned it into an instrumental. It might have been the group’s intensity, it might have been the improvisation, it might have been momentum, it might have been something else. But I heard it. And I heard it loudly. I heard Ronnie Van Zandt’s voice. The only words for the song came in the middle. “Don’t forget to tell Zandt version of “Free Bird.”

Powell later admitted that when it came time to write the new lead part, “I looked over for Ronnie—and he wasn’t there.”

If the surviving Skynyrds told Billboard that they felt Van Zandt’s presence not only in the Fox Theatre, but in the audience, the audience confirmed it.

The eerie instrumental version of “Free Bird” was electrifying. And, to some extent, it was a send-off of a band in tribute to the memory of the past and the living and dying it wrought. It also paved the road to the future.

Unsung in Quality

GLOSSY

PHOTOS

100% POSTERS

125.00

CUSTOM

COLOR PRINTS

$12.95

150 COLOR POSTERS

$8.95

200 COLOR POSTERS

$6.95

300 COLOR POSTERS

$4.95

500 PHOTO POSTERS

$2.50

1,000 PHOTO POSTERS

$1.95

10,000 PHOTO POSTERS

$1.00

w w w . a m e r i c a n r a d i o h i s t o r y . c o m

Talent Forum. A party at the Fox Theatre in Atlanta following the Rossington Collins Band’s national tour kickoff brings together, from left; Al, Gary, Hammond and MCA Records executive Bob Siner.

AUGUST 2, 1980 BILLBOARD

Hot Club Of Philly Chooses Canned Punk

PHILADELPHIA—Music has been silenced at the Hot Club, the city music club which was the first to bring new wave bands here and has been the punk rock rallying point.

After all the many bands playing the room in steady procession, the Hot Club permitted a new wave band, Factory, who had asked that playing live music at the facility was a violation of apparent zoning laws.

After months of wrangling, Judge Eugene Geifland, in Court of Com- com mission, judge, accepted an agreement reached by Carroll with his neighbors that while the Hot Club is permitted to open, it will do so without live music.

The neighbors had complained of noise, drug solicitation, parking problems and vandalism to the city’s Dept. of Licenses and Inspections. The department’s investigation found numerous violations in fire, building and licensing codes. While code violations were corrected, it still left Carroll faced with the fact that the neighborhood is zoned R-10 residential, which prohibits live music.

Carl Carpollo’s request for a zoning vari- ation allowing the club to continue was denied and he will appeal the decision to the courts. Meanwhile, the Hot Club, licensed as a restaurant and bar, will stay open while Carroll hopes either “an administrative decision permitting live music” will be found by his attorney.

A couple of things have not changed; the one-on-one linchpin and the evening talent showcases. Talent showcases are still held the first two evenings of the Forum. To- date, three acts have been selected.

The Talent showcase will be topped off with an awards banquet. Details concerning the awards banquet will be announced shortly.

For additional information re- garding the Talent Forum and/or registration of contestants, Toch- ian- dian or Nancy Falk at Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif., 90069, 213-273-7040.

Details of the Hot Club will be announced on page 95.

The Good Music Agency Inc.

1470 WILSHIRE BLVD.

(122) 310-0770

THE SHOW FOR BUILDING

THE SHOW FOR BUILDING

BOSTON ROCK CLUB OPENS

BOSTON—Channel One, for- merly the old Showboat cabaret/restaurant, opened here recently as a rock club with Gemini Concerts Inc. handling bookings.

The 150-s decorations also has what developer Frank Russo calls an “enormous” dance floor. Russo plans a mixture of rock, R&B, country, new wave and pop entertain- ment, and says he’s involved as a limited partner with club owners. John Hooras and Joe Sissine. The room, he says, may be scaled down to 900 seats, depending on the act. Dancing will be encouraged, also depending on the act.
SOLD OUT!

The Osmonds

WISH TO THANK
FRANK BLAINE LTD.

and those PROMOTERS listed below for an absolutely
FANTASTIC AUSTRALIAN/ASIAN TOUR!

<table>
<thead>
<tr>
<th>PROMOTERS</th>
<th>DATES</th>
<th>CITY</th>
<th>RESULTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Itikim Bhalasna</td>
<td>May 22-24</td>
<td>Bangkok</td>
<td>3 Sold Out Performances</td>
</tr>
<tr>
<td>Messa Silva &amp; Yap</td>
<td>May 26-27</td>
<td>Kuala Lumpur</td>
<td>2 Sold Out Performances</td>
</tr>
<tr>
<td>Ching Imperial</td>
<td>May 29-31</td>
<td>Manila</td>
<td>3 Sold Out Performances</td>
</tr>
<tr>
<td>Ralph Lynch &amp; Ron</td>
<td>June 2-10</td>
<td>Melbourne &amp; Sydney</td>
<td>Originally scheduled 5 performances Extended to 12 Sold Out Shows</td>
</tr>
<tr>
<td>Keeschen</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Geoff Hardie &amp;</td>
<td>June 12</td>
<td>Singapore</td>
<td>1 Show, 28,000 Seats Sold</td>
</tr>
<tr>
<td>Johnny Young</td>
<td>June 14</td>
<td>Genting Highlands</td>
<td>2 Sold Out Performances</td>
</tr>
<tr>
<td>Bunny Bosco</td>
<td>June 16-18</td>
<td>Taiwan</td>
<td>6 Sold Out Performances</td>
</tr>
<tr>
<td>Paul Feng</td>
<td>June 21-23</td>
<td>Hong Kong</td>
<td>4 Sold Out Performances</td>
</tr>
<tr>
<td>Frank Blaine</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

and all of the associated sponsors in each area

THANKS FOR A GREAT TOUR!!
Delay Of Show Sparks Riot At Atlanta Rhythm Section Concert

By JOHN MEINO

PITTSBURGH - It was intended to be the first in a series of outdoor concerts and wound up being the last.

A recent Sunday night rock concert at a stadium near Franklin Park, Pa., a community 65 miles north of here, ended prematurely, touching off a disturbance that resulted in an estimated $40,000 worth of damage.

The concert, held at the Tri-City Speedway, was to have featured the Atlanta Rhythm Section (aka, the Trains). Headliners for the East, the Iron City Housewokers and a local group, Fronds.

Friend and the Housewokers appeared but the trouble began when Head East was scheduled to take the stage.

A brief storm knocked out power and, according to Speedway owner Nick Kusich, the show was halted by Jeff Jackson, stage manager for the Atlanta Rhythm Section.

“The Atlanta Rhythm Section owned the power equipment that was being used,” Kusich says. “It re- fused to let the show continue. The group said it was too dangerous because there was water on the stage after the rain. It refused to make any announcement to the crowd, even on the sound truck, and that’s what started it.”

Approximately 5,000 people paid $9 and $12 to see the show. A $9.50 premium was charged on advertisements promising a show “rain or shine.” Some of the diehard fans staying late to watch the show ended without a performance by either headlining group with no explanation.

According to one state trooper, “the place went crazy.” Sound and lighting equipment was knocked over and set on fire, as were musical instruments.

Head East’s drums were broken and a piano was overturned, the legs broken and the keys torn off.

Several state police officers were called in, along with 35 officers from various local departments and firemen.

Frank E. Davis, owner of a company that leased the lights for the show said four stage lights were destroyed along with tools and other equipment.

“According to Davis, the lights off a scaffold,” says Davis.

“We also lost meters and other equipment. Our truck was badly damaged and our people were scared to death.”

Davis adds that his employees reported they were told the show would not continue even if parts of electrical equipment was checked.

“Then we should have taken all night,” says Davis.

The crowd was finally dispersed with the aid of fire hoses. There were no serious injuries.

According to Kusich, it was the final Speedway rock show.

“Please got our people out and we’re done now,” he says. “It’s a bad situation.”

Those feelings were echoed by Davis. “We’ve never liked outdoor rock concerts,” he says. “In 40 years we’ve never had anything like this happen. I can assure you we’ll never do one again.”

One concertgoer summed up this feelings this way after paying $10 and failing to see either headliner: “All we heard were two local bands you won’t hear in a bar for $1 a cover charge.”

Talent In Action

Burt Bacharach/Spinners

MGM Grand Hotel, Las Vegas

David appeared on the way.

What initially seemed as an odd coupling of performers turned into a delightful, smooth set July 6, as the two acts sharing the stage were the Classics of Bacharach/Spinners included in the repertoire.

Bacharach opened the show with this “Girl’s In Love With You,” in which he supplied his vocals by his stylized piano playing. He also sang on “Randolph Hands Falling Off My Head” that left the audience in tears during a medley of Bacharach/Spinners compositions including “I’ll Never Fall In Love Again.”

The crowd pleased included “One Last Bell To Answer,” “Puttin’ On The Style,” “Do You Know The Way To San Jose” and “Ain’t We Got Me.”

The Spinners joined Bacharach orchestral for the finale which included “Reach Out For Me,” “Always And Forever,” “To Remember Me” and “What The World Needs Now Is Love.”

In the Spinners’ 40-minute set, the veteran group got the crowd moving with their energetic stage movements and retro-motif motif. Early in the set, the Spinners performed their number two hit “I Want To Be Your Guy” and followed it with a medley of “gold” featuring “Then Came You.” “I’ll Be Around.”

MANHATTAN TRANSFER/Spyro Gyra

Greek Theatre, Los Angeles

Admission, $12 to $20.

Except for Jesus Saffozz’s duetsss in a performance on a peak in the audience again a little later in the show, the two acts were the theme of the concert.

The Manhattan Transfer’s tasty melange of harmonies were accentuated in a capella rendition of “Love Me Too Much.”

The band’s back-up took a walk during this mid set number, then the singer did the spin off the studio and replaced the studio instrumental piece which followed.

His keyboard man Grunes Gardosky also

“One Of A Kind (Love Affair),” “Games Playmen” and “Rubbish Man.”

Lead singer and keyboard player the crowd for making the song the lastest Singin’ Spl inter and completed “Cupido.”

Other songs included “I Shot The Sheriff” and “The Socks.”

The Manhattan Transfer’s “Tell Me” and “1 0’Clock Train” was the biggest hit of the show.

Among those numbers which also drew responses from the crowd (an interesting melding of young and old) were “Jealous On The Line.”

The Manhattan Transfer also closed out this tour. It’s final concert in Seattle this week.

The group closed its current Atlantic disc, “Twilight Zone,” for an encore number following a costume change.

Opening act Spyro Gyra was also impressive in its hour-long set. Instrumentally, the six-piece ensemble was told, particularly the group of drumming of Colman Hawkins’ immortal for saxophone solo of “Bobby’s Bar.”

At the end of the set was a tribute to the late Eddie Jefferson.

“Among those numbers which also drew responses from the crowd (an interesting melding of young and old) were “Jealous On The Line.”

The group closed its current Atlantic disc, “Twilight Zone,” for an encore number following a costume change.

Opening act Spyro Gyra was also impressive in its hour-long set. Instrumentally, the six-piece ensemble was told, particularly the group of drumming of Colman Hawkins’ immortal for saxophone solo of “Bobby’s Bar.”

At the end of the set was a tribute to the late Eddie Jefferson.

“The Manhattan Transfer also closed out this tour. It’s final concert in Seattle this week.

The group closed its current Atlantic disc, “Twilight Zone,” for an encore number following a costume change.

Opening act Spyro Gyra was also impressive in its hour-long set. Instrumentally, the six-piece ensemble was told, particularly the group of drumming of Colman Hawkins’ immortal for saxophone solo of “Bobby’s Bar.”

At the end of the set was a tribute to the late Eddie Jefferson.

Among those numbers which also drew responses from the crowd (an interesting melding of young and old) were “Jealous On The Line.”

The Manhattan Transfer also closed out this tour. It’s final concert in Seattle this week.

The group closed its current Atlantic disc, “Twilight Zone,” for an encore number following a costume change.

Opening act Spyro Gyra was also impressive in its hour-long set. Instrumentally, the six-piece ensemble was told, particularly the group of drumming of Colman Hawkins’ immortal for saxophone solo of “Bobby’s Bar.”

At the end of the set was a tribute to the late Eddie Jefferson.

Among those numbers which also drew responses from the crowd (an interesting melding of young and old) were “Jealous On The Line.”

The Manhattan Transfer also closed out this tour. It’s final concert in Seattle this week.

The group closed its current Atlantic disc, “Twilight Zone,” for an encore number following a costume change.

Opening act Spyro Gyra was also impressive in its hour-long set. Instrumentally, the six-piece ensemble was told, particularly the group of drumming of Colman Hawkins’ immortal for saxophone solo of “Bobby’s Bar.”

At the end of the set was a tribute to the late Eddie Jefferson.

Among those numbers which also drew responses from the crowd (an interesting melding of young and old) were “Jealous On The Line.”

The Manhattan Transfer also closed out this tour. It’s final concert in Seattle this week.

The group closed its current Atlantic disc, “Twilight Zone,” for an encore number following a costume change.

Opening act Spyro Gyra was also impressive in its hour-long set. Instrumentally, the six-piece ensemble was told, particularly the group of drumming of Colman Hawkins’ immortal for saxophone solo of “Bobby’s Bar.”

At the end of the set was a tribute to the late Eddie Jefferson.

Among those numbers which also drew responses from the crowd (an interesting melding of young and old) were “Jealous On The Line.”

The Manhattan Transfer also closed out this tour. It’s final concert in Seattle this week.

The group closed its current Atlantic disc, “Twilight Zone,” for an encore number following a costume change.

Opening act Spyro Gyra was also impressive in its hour-long set. Instrumentally, the six-piece ensemble was told, particularly the group of drumming of Colman Hawkins’ immortal for saxophone solo of “Bobby’s Bar.”

At the end of the set was a tribute to the late Eddie Jefferson.

Among those numbers which also drew responses from the crowd (an interesting melding of young and old) were “Jealous On The Line.”

The Manhattan Transfer also closed out this tour. It’s final concert in Seattle this week.

The group closed its current Atlantic disc, “Twilight Zone,” for an encore number following a costume change.

Opening act Spyro Gyra was also impressive in its hour-long set. Instrumentally, the six-piece ensemble was told, particularly the group of drumming of Colman Hawkins’ immortal for saxophone solo of “Bobby’s Bar.”

At the end of the set was a tribute to the late Eddie Jefferson.

“We also lost meters and other equipment. Our truck was badly damaged and our people were scared to death.”

Davis adds that his employees reported they were told the show would not continue even if parts of electrical equipment was checked.

“Then we should have taken all night,” says Davis.

The crowd was finally dispersed with the aid of fire hoses. There were no serious injuries.

According to Kusich, it was the final Speedway rock show.

“We also lost meters and other equipment. Our truck was badly damaged and our people were scared to death.”

Davis adds that his employees reported they were told the show would not continue even if parts of electrical equipment was checked.

“Then we should have taken all night,” says Davis.

The crowd was finally dispersed with the aid of fire hoses. There were no serious injuries.

According to Kusich, it was the final Speedway rock show.

“We also lost meters and other equipment. Our truck was badly damaged and our people were scared to death.”

Davis adds that his employees reported they were told the show would not continue even if parts of electrical equipment was checked.

“Then we should have taken all night,” says Davis.

The crowd was finally dispersed with the aid of fire hoses. There were no serious injuries.

According to Kusich, it was the final Speedway rock show.
A BILLBOARD SPOTLIGHT

MINING GOLD FROM THE SILVER SCREEN

By ED OCHS

Halfway through 1980, it looks like the "Year of the Soundtrack." The high water marks are everywhere. With "Saturday Night Fever" and "Grease" only a backdrop, a fresher rock-country breeze has blown new life into the record business. The movies, meanwhile, will be seeing a lot more of music's Shep Gordon, Irving Azoff, Snuff Garrett and Bruce Bird, Bette Midler, Willie Nelson, Paul Simon, the Eagles, the Who, Elton and Barbra Streisand.


The question is not whether Hollywood is ready for the music business, but is the music business ready for Hollywood? The response of some soundtrack experts is that the music business is not only ready for Hollywood, it is Hollywood. However, the truly successful marriage of a good movie and good music has proven as difficult a task as docking in space. More and more, the film industry is turning to the record industry for star power at the box office, going after names in music to sell movies, even make movies, to bring people into the theaters.

While the stage is set for an explosion of No. 1 soundtrack singles--Blondie's "Call Me" and Bette Midler's "The Rose" already having performed the feat within six months--behind the soundtrack curtain, the talent behind the talent is sifting through next year's campaigns.

In a second story office off Sunset Blvd. in Hollywood, the capital of the movie music movement, a solo figure slowly turns the pages of a script. An actor studying for a part? In a manner of speaking, yes. Listening for the music between the lines, Bruce Bird, president of Casablanca Records, is reading scripts for their musical moments. This day he's re-reading "King Of The Mountain," a magazine article turned rock'n'roll movie about teenage drag racers, which opens in Japan in September, February '81 in the U.S.

"I'm reading scripts constantly so I can see which artists are best for the soundtracks. Right now I'm reading three different scripts and trying to gear up for next year," says Bird from his perch at the Casbah.

The music business may remember 1980 as the year the two giants meshed again, turning the record industry upside down and inside out in pursuit of the perfect marriage between music and movie. Recording stars are making movies, movie stars are making records, record company presidents are reading scripts, and songwriters are writing movies. Records are becoming movies, movies becoming records.

Bird believes a prime reason for the burst is today's "better music. There's a lot better music—it's definite—a well-run lot better music these days in motion pictures than before. The record companies are more involved in putting the artists on the soundtracks, and the movie producers realize that they can make extra revenue by cutting good artists and good songs in the movie, and that the record companies are going to get behind it and push it even harder.

Records and films are getting so much closer through (Continued on page M-3)
TWO GOLD SINGLES

FROM THE
GOLD SOUNDTRACK
FEATURING OLIVIA NEWTON-JOHN AND ELECTRIC LIGHT ORCHESTRA

AND NOW...TWO MORE
GREAT NEW SINGLES FROM THE MUSICAL FANTASY OF ALL TIME!

XANADU
OLIVIA NEWTON-JOHN / ELECTRIC LIGHT ORCHESTRA
Produced by Jeff Lynne

ALL OVER THE WORLD
ELECTRIC LIGHT ORCHESTRA
Produced by Jeff Lynne

MOVIE OPENS AUGUST 8

A spectacular event
that will transport
you beyond your dreams

www.americanradiohistory.com
In 1995, the flames of a revolution were being fanned in darkened theaters throughout the Western world. According to reports, the merging of rock music and film in “Blackboard Jungle” was to be effective, that pan meltdown resulted in viewing audiences from Brooklyn to London. Asis were scenes of spontaneous dancing and sex that were never seen in existence before.

Bill Haley and the Comets’ “Rock Around the Clock” — the song which triggered the tumultuous response — may seem tame today when compared to the surly swagger of the Bee Gees “Saturday Night Fever” or the raucous brutality of the Sex Pistols in “The Great Rock ’n Roll Swindle.” Back in the days of “I Like Ike” buttons and Rosemary Clooney appearing at the White House, the spiked and embooned atom bomb had been dropped on Main Street, U.S.A.

Since that effective use of rock and visuals in the mid-1950s has been a pattern that’s been followed. However, it wasn’t until the 1970s that rock was used in mainstream films with any regularity. Until this time, a film with a rock hero was 1) a cheap movie in “Get It, Git It, Goliath” or “Don’t Knock The Rock,” 2) a star vehicle with little more than a rudimentary plot as with the Elvis Presley or Beach Boys use of rock, 3) a cheap cut-out use of rock, “It is a natural progression,” notes Rick Eaker, music producer for “The Hollywood Knights.” Along with partner Michael Ochs, he has worked on in our films which believe rock into Bengtson, Crisalsis’ Animal House and “American Hot Wax.” On the drawing boards for him is a jazz score for a film version of “Dick Tracy” and a rock and country score for the upcoming “Fire On The Mountain.”

“Younger directors are getting the reins,” Eaker continues. “They’re raising the rock. Sometimes, the rest of music is a bit foreign to them.”

Steve Wax of Alive Enterprises, and musical coordinator for both projects, “Up The Academy” adds, “It’s a remarkable about life. Right now, a good part of life for many people involves rock’n’roll.”

OCTOBER 14, 1979 BILLBOARD

Bette Midler in "The Rose.

...and release six major motion pictures and a simultaneous soundtrack which is being used in films of all kinds. In the 1980s, audiences have had or will have “Up The Academy,” “Roadie,” “Urban Cowboy,” “Hollywood Knights,” “Saturday Night Fever,” “Rock & Stop The Music,” “Divine Madness,” “Times Square,” “The Blues Brothers,” “American Pop,” “Flashback,” “The Iodmacher,” “One Trick Pony,” “Candy,” “Foes,” “Fame,” and “Younger” and “Kandu” and “Braking Glass.”

“Basically, I think most of these rock films are the results of sheer greed,” comments Bill Oakes, who assisted in coordinating the music for “Saturday Night Fever” and "Roadie" and who is associate producer of Robert Shipgwood’s upcoming "Times Square," which incorporates rock, “Greed” and example. Steve Wax of Alive Enterprises, and musical coordinator for both projects, “Up The Academy” adds, “It’s a remarkable about life. Right now, a good part of life for many people involves rock’n’roll.”

MUSIC AND THE MOVIES

Mining Gold

● Continued from page M-1

soundtracks, says Bird, and from the standpoint of the record business, it’s a welcome move. “You’re getting the expecta- tion of a film that might have a $4 million budget for advertis- ing alone. A $4 million budget for a record company to spend on an album—you’d be out of business quick. But for a sound- track they can do it.”

On "The Empire Strikes Back," 20th Century Fox spent $10 million in the first few weeks alone. RSO allocated another $1 million.

The Casablanca/Allan Carr connection was willing to spend upwards of $8 million in advertising on "Can’t Stop The Mu-

sic" with the Village People to make sure it got through those crucial first weekends. The film opened in June to mixed re- views. “We’re beating up our campaigns also. We’re not just riding the film companies’ big budget. It certainly does mean when you have $4 million pushing a record that’s tied in with your LP,” observes Bird.

Bird vividly remembers how Donna Summer leaped from "Thank God It’s Friday" onto the world stage with "Last Dance." He remembers Giorgio Moroder’s pulsating music for the surprising "Midnight Express": what a great success "All That Jazz" was, and still is, as a film and a soundtrack—even without a single: how the Ritchie Family labeled "Give Me A Break" from "Can’t Stop The Music." But like a platinum-hunting Hemingway, Bird readily admits he’s looking to land "The Big One.

A hit single from the soundtrack is the best advertising a movie can get, and it’s often erroneously referred to as a free ad.

“For a film company,” says Bird, “if I can get a record played on the air from a movie, that’s a three and a half min- ute plug they can’t buy. That’s promotion in the record company really going out and really doing their job. The more exposure you get the better off you are, I mean, that’s natural.”

Casablanca’s close working relationship with PolyGram Pic- tures (formerly Casablanca Filmworks) helps to account for the reel-to-reel ease with which movies and music flow to- gether. “We have a meeting every Monday. We’ll go over the scripts and the artists, we want our artists and associa- tion. Well go over the trade numbers to see who’s hot.”

To support “Can’t Stop The Music” at retail, Bird has lined up tie-ins with companies outside the movie-music alliance, including Toyota, Minolta (and film co-star Bruce Jenner), the National Dairy Assn. and Baskin Robbins, among others. In the movie there’s an all-white milk commercial musical num- ber, “Do The Shake,” and the milk people are filming a real AUGUST 2, 1980 BILLBOARD

(a Billboard Spotlight)

Meat Loaf and Deborah Harry in “Roadie.”

25 Years After ‘ROCK AROUND THE CLOCK’

By CARY DARLING

...life commercial with the Village People. Baskin-Robbins will cook up a new ice cream, as Casablanca attempts to turn summer into a season-long campaign for “Can’t Stop The Music.” Also out this summer will be a “Straight ahead, sound of the movie” soundtrack to “Final Countdown.”

For Bird, soundtracks are like a happy marriage. “The people who are putting music in the mu- sic industry are the same type people—very creative. Once they started getting together, you started to see your giant soundtrack albums.” For Bird, the new soundtracks are a natural progression. "Can’t Stop The Music" is “like a nice marriage, the crea- tive people in movies and the creative people in the record in- dustry.”

Is the music industry staking into the face of a soundtrack explosion? “Definitely yes. It looks like there’s going to be two or three huge soundtrack records this summer, and I think one of them is going to be a ‘Saturday Night Fever’ again . . . for quite a while.”

One of those very creative people in the music business by Bird’s standards is Alex O’Rear, owner of Enterprises. Alex manages Alice Cooper and Blondie, who appear in the Alive production of “Roadie,” starring Meat Loaf, and they joint acts Puddy Pendergrass and YvonneElliman on the successful “Roadie” soundtrack on Warners. Hits singles launched from the double album include the movie’s main theme, “Everything We Do Is for You” by Cheap Trick (writ- ten by the band especially for a key line in the movie), Eddie Rabbit’s “Drinkin’ My Life Away,” Teddy Pendergrass “Can’t We Try” and the Roy Obison & Emmylou Harris, “Tha...
Country music's recent explosion into the celluloid arena has been alternately called the latest post-"Saturday Night Fever" gimmick and part of a national yearning for simpler, more traditional songs and stories.

Musicologist, the director who brought Loretta Lynn's life to the silver screen in "Coal Miner's Daughter," has termed the surge of country music films as "the flavor of the month."

"We scored because we were among the first," Buddy Killen, president of Tree International, labels that point of view as garbage and hogwash. This just is the beginning of the country film wave.

Basically this tug-of-war is irrelevant. Longitude depends on quality and no one can predict that. What's important is that right now the movie makers' mantra for popular music has overturned its big guns to country. The result: the sounds, sights and stars of country music are being exposed as never before.

Films based on and/or using country music are not a new phenomenon. "Ode To Billy Joe," "Harper Valley P.T.A.", "W.W. And The Dixie Dancing" and "Nashville" attest to that. What's new is the trend in using big budget country films being produced, emphasis on soundtracks to go along with and help them, and the emerging popularity of country music for "Times Square," "Graffiti," and "Hollywood Baskets." These are used for different reasons:

- To help raise the image of country music.
- To help raise the image of the film.
- To help the composer to underscore.
- To help raise the image of the artist.

"I think breaking the image of country music is something we're really going to want to do in the next couple of years," says Steve Narcott, producer and snuff Garrett's freelance writer based in L.A.

"That way, the music becomes special to the movie. It makes the soundtrack special. Otherwise, you'll end up with an oldies package," he explains.

In "Up The Academy," a parody of military school life inspired by the book and the comic book, Wax uses two un
known acts-Cheeks and Blow Up. "You have to cast the movie music like the actors," he believes. "Those acts fit the films and, we wanted to do something special and use real people."

Eaker, on the other hand, feels uncomfortable in using unknown or little-known acts to evoke an era, as in "Hollywood Baskets." "We feel the message is lost that way. You can't confuse the audience," he maintains. "It can get too confusing as they try to figure out what the songs is and what the lyrics are."

Morial, in "Can't Stop The Music," uses his now perfected style on the soundtrack which includes the Village People, the Ritchie Family and David London. "You have to give the people what they want," comments Morial of the style, and inclusion of the Wailers Village People favorite "YMCA." in the collection. "But, in Can't Stop The Music! I do songs which have lyrics and melodies you can whistle and are not just disco beat."

"Rock Justice" differs from the other projects in that it is on video and is, for lack of a better term, a rock opera sometimes in the tradition of "Tommy" and "Jesus Christ Super Star." The band consists of 10 people who gathered for a trial or for not having a hit record. Written by Balin and Bob Hayman, it features various San Francisco Bay area musicians from different bands. In most cases, there have been varying degrees of difficulty with legal rights. The problem with having a potpourri musical style is that often the artists do not own the copyright and it depends on how you define rock'n'roll," says Wax. "Your heavy rock film, of which the Mad movie is a type, is not geared for an older audience. For 'Roadie,' we used more pop-rock style which appeals to a broader audience."

"Yes, there is a limited appeal to rock but rock is as viable now as it ever has been," says Gersh.

With the current glut of rock soundtracks, marketers will be able to see more clearly whether a soundtrack can succeed even if the film flops and vice versa. "If the film flops, the soundtrack flops," notes Eaker. Then, "If it's a B-movie, he says, "it's possible an LP can do well if the film doesn't. I'm not sure how well 'Thank God It's Friday' did though the soundtrack was a hit, but the odds are against it."

"If a movie shifts, you can blame the artist who does one song," reasons Oakes. "It would be hard to have a huge soundtrack hit for a film that flops. It has to stand on its own artistic basis. With new wave, some consumers couldn't be bothered with looking through the bins at a record store for a new wave song. What the soundtracks do is make the sound, track even if they don't see the movie."

Wax notes the mark of a successful record is recognizability can be read and the fact that "there aren't really any license to tun passwords. These are writing more original songs for films as opposed to being just asked to grant permission for catalog music" he concludes.

Using new names, new artists, and contemporary writers show how rock will be more involved in films. Rock acts used to be厉fear of being laymen because they felt what they did and film were two worlds apart;" he states.

While there are still the hassles of securing legal rights and convincing artists that the film project would do justice to an "Times Square," "Graffiti," and "Hollywood Baskets." These are used for different reasons:

- To help raise the image of country music.
- To help raise the image of the film.
- To help the composer to underscore.
- To help raise the image of the artist.

"I think breaking the image of country music is something we're really going to want to do in the next couple of years," says Steve Narcott, producer and snuff Garrett's freelance writer based in L.A.

"That way, the music becomes special to the movie. It makes the soundtrack special. Otherwise, you'll end up with an oldies package," he explains.

In "Up The Academy," a parody of military school life inspired by the book and the comic book, Wax uses two un
known acts-Cheeks and Blow Up. "You have to cast the movie music like the actors," he believes. "Those acts fit the films and, we wanted to do something special and use real people."

Eaker, on the other hand, feels uncomfortable in using unknown or little-known acts to evoke an era, as in "Hollywood Baskets." "We feel the message is lost that way. You can't confuse the audience," he maintains. "It can get too confusing as they try to figure out what the songs is and what the lyrics are."

Morial, in "Can't Stop The Music," uses his now perfected style on the soundtrack which includes the Village People, the Ritchie Family and David London. "You have to give the people what they want," comments Morial of the style, and inclusion of the Wailers Village People favorite "YMCA." in the collection. "But, in Can't Stop The Music! I do songs which have lyrics and melodies you can whistle and are not just disco beat."

"Rock Justice" differs from the other projects in that it is on video and is, for lack of a better term, a rock opera sometimes in the tradition of "Tommy" and "Jesus Christ Super Star." The band consists of 10 people who gathered for a trial or for not having a hit record. Written by Balin and Bob Hayman, it features various San Francisco Bay area musicians from different bands. In most cases, there have been varying degrees of difficulty with legal rights. The problem with having a potpourri musical style is that often the artists do not own the copyright and it depends on how you define rock'n'roll," says Wax. "Your heavy rock film, of which the Mad movie is a type, is not geared for an older audience. For 'Roadie,' we used more pop-rock style which appeals to a broader audience."

"Yes, there is a limited appeal to rock but rock is as viable now as it ever has been," says Gersh.

With the current glut of rock soundtracks, marketers will be able to see more clearly whether a soundtrack can succeed even if the film flops and vice versa. "If the film flops, the soundtrack flops," notes Eaker. Then, "If it's a B-movie, he says, "it's possible an LP can do well if the film doesn't. I'm not sure how well 'Thank God It's Friday' did though the soundtrack was a hit, but the odds are against it."

"If a movie shifts, you can blame the artist who does one song," reasons Oakes. "It would be hard to have a huge soundtrack hit for a film that flops. It has to stand on its own artistic basis. With new wave, some consumers couldn't be bothered with looking through the bins at a record store for a new wave song. What the soundtracks do is make the sound, track even if they don't see the movie."

Wax notes the mark of a successful record is recognizability can be read and the fact that "there aren't really any license to tun passwords. These are writing more original songs for films as opposed to being just asked to grant permission for catalog music" he concludes.

Using new names, new artists, and contemporary writers show how rock will be more involved in films. Rock acts used to be厉fear of being laymen because they felt what they did and film were two worlds apart;" he states.

While there are still the hassles of securing legal rights and convincing artists that the film project would do justice to an (Continued on page M-6)
Kenny Loggins' hit single from "Caddyshack" is selling faster than popcorn.

"Caddyshack:" The soundtrack with the stars. Four new songs from Kenny Loggins plus songs from The Beat, Journey, Hilly Michaels and Johnny Mandel.

Featuring the Kenny Loggins single, "I'm Alright (Theme from 'Caddyshack')." On Columbia Records and Tapes.
MUSIC

MUSIC AND THE MOVIES

Singing Cowboys

Continued from page M-4

just do a great song like 'Send Me Down To Tucson' and have experienced musicians, then the film will be a success. It's the way the songs and the music are done that will make the difference. If I could have one song where I could make a movie, that's what I would do.

The idea of using country music in a Western film is controversial. Some people believe it could be a liability, while others think it could help the film's box office. Either way, the decision to use country music is a risky one. But if done correctly, it could be a game-changer.

The film is a perfect example of how important music can be in a movie. It's not just about the songs, but about the way they are used and how they are integrated into the story. Without good music, the film would have struggled to succeed.

In conclusion, music is a powerful tool in the film industry. It can help a film succeed or fail, and it's important to use it wisely. Whether it's a Western or any other genre, music can make a huge difference. So, the next time you see a movie, remember to appreciate the music that brings it to life.
Columbia Pictures is very proud of its association with the creative talent of the music industry for...

"CLOSE ENCOUNTERS OF THE THIRD KIND"
Music composed by John Williams; Nominated for Academy Award in Best Score Category at 51st Annual Academy Awards, 1978; Theme from "Close Encounters" Grammy Award Winner, Best Instrumental Composition, 1978; Soundtrack album on Arista Records (Gold Album)

"THANK GOD IT'S FRIDAY"
Soundtrack album on Casablanca Records; "Last Dance" performed by Donna Summer, written by Paul Jabara - Academy Award winner in Best Song Category at 51st Annual Academy Awards, 1978

"EYES OF LAURA MARS"
Score composed and conducted by Artie Kane; Soundtrack album on CBS Records; Single, "Prisoner" written by Karen Lawrence and John Desautels, performed by Barbra Streisand on CBS Records

"MIDNIGHT EXPRESS"
Music composed by Giorgio Moroder - Oscar Winner at 52nd Annual Academy Awards, 1979; Soundtrack album on Casablanca Records

"CALIFORNIA SUITE"
Music composed by Claude Bolling; Soundtrack album on CBS Records

"ICE CASTLES"
Music composed by Marvin Hamlish; "Theme from Ice Castles" (Through The Eyes of Love) performed by Melissa Manchester for Arista Records, music by Marvin Hamlish, lyrics by Carole Bayer Sager - nominated in Best Song Category at 52nd Annual Academy Awards, 1979; Soundtrack album and single on Arista Records

"THE ELECTRIC HORSEMAN"
A Columbia-Universal release; Original music composed by Dave Grusin; Soundtrack album on CBS Records certified Gold - yielded two top hits by Willie Nelson, "My Heroes Have Always Been Cowboys" (#1 Country) and "Midnight Rider"

"KRAMER vs. KRAMER"
Music from the motion picture soundtrack on CBS Masterworks

"ALL THAT JAZZ"
A Columbia-20th Century Fox release; Music supervisor, Ralph Burns, Winner of Oscar for Best Adaptation Score at 52nd Annual Academy Awards, 1979; Original soundtrack album on Casablanca Records

"1941"
A Columbia-Universal release; Music composed and conducted by John Williams; Soundtrack album on Arista Records

"THE HOLLYWOOD KNIGHTS"
Soundtrack album on Casablanca Records

"THE BLUE LAGOON"
Music composed by Basil Poledouris; Soundtrack album on TK Records; Single - "Love Theme - Blue Lagoon" (Emmeline) on TK Records

"USED CARS"
Music composed by Patrick Williams; Title song, "Used Cars," performed by Bobby Bare on CBS Records (composed by Patrick Williams, lyrics by Norman Gimbel)

and in the future...

"IT'S MY TURN"
Diana Ross to perform theme song written by Michael Masser and Carole Bayer Sager for September, 1980 release on Motown Records

"GLORIA"
Music composed by Bill Conti; Motion picture to be released October, 1980

"SEEMS LIKE OLD TIMES"
Original music to be composed by Marvin Hamlish; Motion picture to be released December, 1980

"THE COMPETITION"
Original music composed by Lalo Schifrin; Recorded by the Los Angeles Philharmonic Orchestra; Motion picture to be released December, 1980

"AMERICAN POP"
Major musical motion picture featuring 45 songs due February, 1981

"ANNIE"
Major musical motion picture based on the phenomenal musical stage play due Summer, 1982

Motion Picture titles listed in order of release.
The best movies ever heard are on RSO Records

The Empire Strikes Back!
And so does George Lucas in the second of his Star Wars epics.

"This sequel to Star Wars... opens... not a millisecond too soon for those children, everybody under the age of 90, who have been waiting since 1977 to find out what happens next."

"In many ways the new film is a better film than Star Wars, visually more exciting, more artful and meticulous in detail."

"Lucas' imagination once again lays out its bounty in a lavish and wonderful spread."

GERALD CLARKE, Time Magazine

"The Empire: It tops 'Star Wars'"

"And here's the best news of all: 'The Empire Strikes Back'... is excellent entertainment, a worthy successor to the most popular film of all time. In fact, I enjoyed it more than the original."

"There are many big surprises in the new picture..."

GENE SISKEL, Chicago Tribune

"By the time the house lights come up, the audience is on its feet cheering. 'The Empire Strikes Back,' the long-awaited continuation of 'Star Wars,' has arrived. And it is wonderful."

JEAN VALLELY, Rolling Stone Magazine

IN THE "STAR WARS" SAGA, "EMPIRE" STRIKES FORWARD

"What can you say about 'The Empire Strikes Back' that has not already been said about the Acropolis, the cotton gin, Ella Fitzgerald's voice and 'Star Wars'?"

"...there have been very few sequels in history for which commercial and creative success could be so confidently predicted."

"The music as before, is by John Williams and it is majestic and exciting..."

"...another richly imaginative, engrossing and spectacular motion picture from the redoubtable George Lucas."

CHARLES CHAMPLIN, LA Times Calendar

"'The Empire': It tops 'Star Wars'"

"And here's the best news of all: 'The Empire Strikes Back'... is excellent entertainment, a worthy successor to the most popular film of all time. In fact, I enjoyed it more than the original."

"There are many big surprises in the new picture..."

GENE SISKEL, Chicago Tribune

"By the time the house lights come up, the audience is on its feet cheering. 'The Empire Strikes Back,' the long-awaited continuation of 'Star Wars,' has arrived. And it is wonderful."

JEAN VALLELY, Rolling Stone Magazine

The original soundtrack from the motion picture. Music composed and conducted by John Williams.
Great music from great movies makes great soundtracks on RSO Records.

Alan Parker deserves an Oscar for packing more cinema magic and energy in each exquisitely photographed minute than most films contain from start to finish...with a joyful musical score that makes 'Fame' without a doubt, one of the most enjoyable movies of the year."

FRED YAGER, Associated Press

Charles Champlin, Los Angeles Times

"'Fame' is ablaze with energy...freshness, vitality, youth and talent. It's impossible not to feel exhilarated in the presence of Alan Parker's new film...A bold venture dazzling in its display of song and dance."

CHARLES CHAMPLIN, Los Angeles Times

"Superbly alive, 'Fame' is the best film I have seen so far this year and the best musical I have seen in many a year."

MERRILL SHINDLER, Los Angeles Magazine

"'Fame' is a jubilant, hugely entertaining movie. The cast is full of glowing newcomers, the score is emphatically upbeat and the action moves swiftly. It is a film to be enjoyed."

JANET MASLIN, New York Times

"A joyous motion picture, 'Fame' is a glorious celebration of talent and is overflowing with it. The young people who act and perform under Alan Parker's sensitive direction are simply fabulous."

MARTIN MITCHELL, After Dark

"A unique and inspired original, 'Fame' literally bursts with electricity from beginning to end. The finale of this stirring film is as exciting as any musical number you're ever likely to see. 'Fame' is staggering in its achievement."

REX REED, Vogue Magazine

"Michael Gore's score—augmented by generous dollops from the classics—contributes its own pulsating drive."

ARTHUR KNIGHT, The Hollywood Reporter
Singing Cowboys

Continued from page M-6

which centers around the trials and tribulations of a couple leaving Texas, their home state, he was paid a fee to advise and consult with the writer and take him around Texas to explain and expand upon his concept.

A soundtrack LP is expected to be released from the film including five Murphye songs, two Tucker tunes and myriad of other artists.

"Tanya sings and acts wonderfully in the movie," asserts Hartman. "I think she will blow people away. She's so natural. Murphey plays a part much like himself and he's great. A lot of singers are good actors but don't have the glamour or sexual appeal to make the transition to film. Murphey has those qualities and I think he could ultimately become like a Kristofferson or a Nelson or a Mac Davis."

Although television is no stranger to country music, the medium has rarely been used as a jumping off point into country music films. Kenny Rogers is one such case. While Rogers has done many tv specials and appearances, he was his dramatic debut on CBS in "The Gambler" that launched Rogers' upcoming breaks into the movies. Based on the hit song of the same name, the tv movie garnered such high ratings and acclaim that Rogers is planning to take the unprecedented step of making a sequel for theatres.

"The honest reason we did the first 'Gambler' on tv is one of being a little cautious," says Ken Kragen, Rogers' agent. "We wanted to have a strong urge to act. What Rogers sees in the movie to film is a way of maintaining the momentum of his career.

"Kenny's been up and down so many times in the past that one of the goals we've set for ourselves is to try and break that down cycle and that's really hard.

"One way of keeping career momentum up is by creating events around an artist that continue to spur a career. You have to have a solid base going, recording hits or something, but the real career moves are created by events and Kenny's acting debut in tv was an event."

The step into movies is the next logical step in the chain of events. In addition to "The Gambler" film, budgeted at $10 million, Kragen sees great potential in future song/film marriages.

"We realized that there were a lot of songs that Kenny did that could potentially be made into projects. He does a lot of story songs like 'Ruby' or 'Lucille' which lend themselves to pictures."

The big event of 1983 or 1984 may be "Gideon," Rogers' recently released concept album that Kragen would like to see open on Broadway and then spin off into film.

"The problem we'll face when we eventually get it ready is how much time Kenny can devote to it. It's a costly venture for him to go to Broadway for any great length of time. But I think there's going to be a moment in his career in the next few years, when the concerts have cooled off a little or he just wants a change of pace, when he's going to want to make a big impact in New York and the best way to do that is in a Broadway show."

The latest country music extravaganza to date is "Urban Cowboy." The film unites country music and dance and the presence of "Saturday Night Fever" star John Travolta further underlines the growing importance of country music films.

The movie was based on "The Ballad Of The Urban Cowboy," an article in Esquire magazine. The catalyst for it was Irving Azoff, who bought the film rights to the piece and whose roster of artists previously populated the hit soundtrack, "FM."

"I'm sort of from the beginning that it would be a fantastic display of music," notes Becky Sharp, "Urban Cowboy's" music supervisor. "We wanted to create a movie more contemporary mood than might be expected in a movie heavily involved with country music."

"One way to do that was to have contemporary artists doing country songs. Ronnie Maffit did a great front woman for Gillysey's band she's Ronnie Maffit, but she's country Bonnie Raitt in the context of the film."

For the same reason Micky Gilley was paired with Los Angeles-based producer Jim Ed Norman and Johnny Lee with John Boylan.

"I wanted to pretty much update them and get them in a crossover situation so they could have more appeal."

The first considerations were the live sequence and the dancing scenes. Everything had to be coordinated with choreography and the tempos of the music adjusted to fit the pace of the dancing.

"It was a question of narrowing down all the material publishers had sent us, fitting them with the right artists and songs and getting them recorded in time. We were under such a time crunch because all of the scenes that had to be done live to playback.

Producers worked on the music in L.A., Nashville, Canada and other locations. The tapes were flown in sometimes hours before a scene was shot.

Continued on page M-12

Rock Movies

Continued from page M-4

an artist's work, today more rock composers want to be part of a film and can create another type of atmosphere. "You do get to a point where you get too many songs," confides Oakes. "Sometimes you have to be brutal and cut songs out. In many rock pictures I've seen are cases where the film makers weren't brutal enough. There are only so many songs you can fit into a two hour movie."

The film makers also have to choose whether to go with a popular song or act—strictly for audience identification—or perhaps use a more obscure song or artist who may better underscore the storyline. "One of the songs we're using and have gotten good response to in a few previews is the Ramones' 'I Wanna Be Sedated,'" voices Oakes. "We used it in spite of the fact it wasn't popular. Now, I understand Sire may issue it as a single."

"You have to service the movie," says Wax. "I've used lesser known material in films."

The German group Tangerine Dream received quite a bit of attention several years ago when it scored the film "The Sorcerer," I've seen it and it has been reported that Barry Gibb wrote the Grease title song before the script ever arrived. This practice though seems to be a rarity. "I read the script," comments Wax, "and then get a script for each of the actors. We view the dailies and I hear the songs. When one fits, we tell them. And they use the same producer that produced their hit records."

"We knew what was happening all the time," says Laker, of himself and partner Ochs. "When we did a change, we had the film and music right in front of us."

While rock indeed has come a long way from its infancy days of 1965 in terms of its use in film, it still is capable of providing a goodnaturedly trashy B-movie appeal. Pass a select group of theatres in any urban center on a weekend night and it is visible that the frenzied "Rock'n'Roll High School," laughably ghoulsh "Rocky Horror Picture Show" or avant-garde edged '200 Motels' still can pack in the audiences with the best of the best.

Also, rock still hasn't grown up to the members of the Academy Award voting committees who snub rock films yearly. The most recent glaring example was the omission of the popular "Saturday Night Fever" music on the nominating list. "It upsets me that 10,000 people don't know the song which won the Academy Award," says Morale. "If I'm against this Hollywood attitude, Why do they give an award to a movie which achieves a large gross but not to a song with a large gross?"

Anyway, I prefer to sell records to a big audience, so it really doesn't discourage me."

"In The Blues Brothers movie the horn arrangements are by Thomas "Bones" Malone.

Thanks from Universal Pictures and Atlantic Records."
COMING SOON FROM CAPITOL RECORDS & EMI FILMS

Original Soundtrack - November 10

Film - December 19
Hits As Scripts

- Continued from page M-6

the lyrics tell a true, often salty story, this is permissible and even moral. Because there is an awareness of guilt and the element of retribution, there’s a moral overcast to it.

Rock will also make its weight felt in the countryside.

Easy to understand are the number of movie projects in development based on Eagles’ songs, on which manager Irving Azoff has put a ballpark copyright value of $5 million. The “Desperado” movie in production is based on the band’s 1973 song, and Rastar (Ray Star) Films has also optioned “Hotel California.” Azoff has registered tunes from Eagles’ current “Long Run” LP as possible movie titles. With Azoff, that is, the new wave of rock and roll.

Bernie Taupin, Elton John’s legendary lyricist, recently completed the screenplay for “Goodbye Yellow Brick Road,” about the heights and depths of the author/performer. “I had to make a movie record of a script,” says Elton. “It’s a script for the album.”

They know they’re making titles.

Azoff got to know the new prostitutes who lived in the building and found them “fascinating characters. I’d talk to them hours on end. They were extremely bright, real characters. Sensitive, very real people.”

Says Bob Feiden, vice president of a&r for Arista, and vice president/general manager of Arista Film’s new movie venture with Twentieth Century Fox: “I wouldn’t make a movie of a record just because it happened to be No. 1. A song has to have a strong story.”

Feiden has no immediate plans to use records as future film subjects just because a few song titles are well known. “We might,” he added, “but it would depend on a specific record.” Can Barry Manilow be far behind?

“Roadie” producer Shep Gordon sees a danger in putting out a piece of product simply to satisfy a trend. “It seems like people are turning everything into frozen foods. Instead of growing grass that feeds the cows and then turn up the cow for beef—it’s Swanson’s for $1.29 on tin foil. Instead of making movies, they’re making titles. Instead of listening to an album, just because somebody’s aunt is sitting outside the office, they go into Vietnamese food, but just because there’s a recession and things are bad, and that’s a lot to do with why. Nothing’s new. It’s all the same, and it has to do with the quality of the product that just like it did 40 years ago and just like it will 50 years from now.”

Mining Gold

- Continued from page M-3

Elliman, a real magic—and deal with what our film is—it’s really ‘Romeo & Juliet’ to get right to the core of it.”

Gordon has no plans of specializing in rock movies. “But soundtracks, yes. I plan to spend a lot of time on them and concentrate on the music, but not necessarily rock. I think, for example when you listen to a Roy & Emmilyou song, there are great possibilities for magical duets to do soundtracks.”

Explains Gordon: “We’re in a really bad period of time right now. We have to stimulate business. In the old studio days they never held their people, they traded out. The concept that an artist is a slave had to help decrease sales, and I think the idea of having a major star of every studio in a picture really helped to build it all. . .

Two, three and four artists collaborating on one album could bring people back into the stores, back into music. A fresh look, some product that is interesting and exciting and vibrant, not just another this or that, but something to really talk about . . . not just the combinations but actually have something left behind. This is real and makes a real point. We need the stimulation. One and one add up to more than two. When the results of talent combined are totaled, it’s something much greater.

I think the idea of compilation albums will always exist, especially now that it’s been so entrenched. In Europe, that’s always been the way in which things have been sold—major artists together on packages. The idea hasn’t come from Europe but it should have. They’ve been living in a recession for 30 years and they’ve had to find a way to make ends meet. Between recession and years of abuse, and years of total neglect of the audience, really total neglect, it’s really time. What it has to go back to is what it’s always classically gone back to, which is compilations . . .

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Fran Frazes.

Singing Cowboys

- Continued from page M-10

“What would happen is we would just record the basic rhythm tracks and they would film it. Then afterwards we had the freedom and luxury to overdub vocals and redo anything that was not locked into the film visuals.”

Eleven different versions of “Orange Blossom Special” were recorded for the hoedown sequence. Travolta danced in the control room as the band played in the studio in order to make sure it had the right feel.

The release of the “Urban Cowboy” soundtrack was set up using the same strategy made standard by “Saturday Night Fever.” The album and singles were released first to set up the movie and the movie campaign worked to set up the album. In choosing 18 of the 31 songs in the film (a soundtrack sequel will shortly be released), new songs and commercial appeal were the criteria.

There was a lot more leaning toward a pop audience in that first album,” admits Shargo. “Especially on the side. A lot of that was added toward the end of the film, after it was completely shot when we were adding source music. Those were the songs that were being brought to us by living and they were things that he wanted for the album.

Shargo views the special role of country music in “Urban Cowboy” not as an isolated event but as part of the larger process of bringing movies up to date.

“It’s the wave of the future and not just on a country and western level. Films used to always be historically scored but now I think people are getting into utilizing music of the day and intertwining it into the film so that it’s a score in itself. Contemporary music is more and more becoming a part of the reality of film and country music is part of that. You can’t get away with using just scores anymore.”

TUNED RIGHT! AIMED RIGHT!
BILLBOARD'S HOME VIDEO MARKET UPDATE.

Billboard’s issue dated August 30th will contain a special in-depth look at the entire Home Video picture.

Your advertising message in this expanded editorial section will have the advantage of being included in the kind of update only Billboard is equipped to do, week in, week out.

Everybody with interests in the home video field finds themselves in the same position: A NEED TO KNOW posture concerning the entire Home Video Market. Billboard accepts its responsibility to keep its worldwide circulation informed, educated and up-to-date with the latest developments, marketing trends and the potential of this new market is going. Our weekly Sound Business/Video section, Bi-Weekly Top 40 Videocassette Chart along with this expanded editorial section on Home Video will give you the ammunition you need to give your product the exposure it deserves.

On-target editorial coverage attracts . . . on-target advertising timed right generates action. Contact your Billboard Advertising Representative today and reserve your choice space for maximum results.

Issue Date: August 30, 1980
Advertising Deadline: August 15, 1980

Billboard,
The Weekly Authority in Sound Business/Video Coverage

M-12

A Billboard Spotlight

AUGUST 2, 1980 BILLBOARD

www.americanradiohistory.com
From McVicar, the sensational new movie starring Roger Daltrey about Britain’s Public Enemy No.1. comes a razor-sharp soundtrack, chart-bound and breakin’ out right now. Music starring Roger Daltrey and gang. Catch it. It’s going up for a stretch.

McVICAR

Just Catch the Music.

Soundtrack Album available worldwide on Polydor Records and Tapes.

Film Distribution by PolyTel International
Worldwide release Autumn '80.

Polydor International
polyGram Company

www.americanradiohistory.com
Warner Bros. regrets the omission of the following music credits which should have appeared on the end credits of "Honeysuckle Rose"

"LOVING HER WAS EASIER"
"YOU SHOW ME YOURS"
by KRIS KRISTOFFERSON

"A SONG FOR YOU"
by LEON RUSSELL

"MAKE THE WORLD GO AWAY"
by HANK COCHRAN

"SO YOU THINK YOU'RE A COWBOY"
by WILLIE NELSON & HANK COCHRAN

"WHISKEY RIVER"
by JOHN BUSH SHINN

"EIGHTH OF JANUARY"
"JUMPIN' COTTON EYED JOE"
"UNDER THE 'X' IN TEXAS"
by JOHNNY GIMBLE

"TILL I GAIN CONTROL AGAIN"
"ANGEL EYES (ANGEL EYES)"
by RODNEY CROWELL

"COMING BACK TO TEXAS"
"SINGING THE YODELLING BLUES"
by KENNETH THREADGILL, CHUCK JOYCE and JULIE PAUL

"IF YOU COULD TOUCH HER AT ALL"
by LEE CLAYTON

"I DIDN'T WRITE THE MUSIC"
by MICKEY ROONEY JR.

We wish to extend our apologies for this oversight to these fine artists whose talents have contributed so much to the picture.

WARNER BROS., INC.
SUPER REP—TDK president Sho Okiyama, holding plaque, presents Chatsworth, Calif.-based Damark Industries its Rep Of The Year award. The firm is responsible for the sales of the entire TDK audio and video consumer product line throughout Southern California, Southern Nevada and Arizona. Shown, left to right: Alan Novick and Keith Marshall of Damark, Okiyama and Ken Kohda, TDK vice president.

Dallas Retailer Inovision Drops Beta-Format VCRs

NEW YORK—Dallas-based Inovision, a major mail-order retailer of video hardware and software, has dropped all Beta-format VCRs from its catalog. Inovision carried Sony and Sansyo machines.

Says Inovision vice president Fred Mirick: “Our customers are looking to us to make recommendations. Based on research and past sales results, we concluded that the consumer was confused regarding formats.”

Beta accounted for “25% or less” of Inovision’s VCR sales, Mirick indicates. Sony vice president Ed Adis calls the Inovision move “a gutsy decision made for the short run,” although he concedes that Beta’s Inovision market share was below the national figure, which he puts at 40%.

He is confident that the Beta format, invented and licensed by Sony, will ultimately overtake the more popular VHS format.

Inovision continues to sell Beta software.

In a related development, Inovision has “slowed down its entry into the videodisk business, according to Mirick. There is no system we can recommend,” he says.

Mirick also cites “problems with MCA” regarding disk software distribution. “A catalog marketer has to commit himself to carry inventory for six to eight months. MCA requires that software dealers have practically all titles available at all times.”

Mirick believes that “mail-order might be a viable way” to market disks and he says Inovision has already had “some very preliminary discussions” with RCA for that firm’s SelectaVision videodisks.

Sony Videotape Marketing Moves To Tape Division

NEW YORK—Sony Industries has consolidated its videotape marketing into its tape division.

Previously videotape marketing had been split between Sony’s consumer products and tape divisions. According to Don Unger, tape national sales manager, the move eliminates confusion in the marketplace caused by conflicting programs offered by the two divisions.

“The move also allows us to expand our distribution with greater ease,” Unger states. “The consumer products division only dealt with retailers who carry hardware. We have expanded to all sorts of outlets for our videotape.”

Sony also indicates that audio tape sales have increased 439% since the introduction of the “Full Color Sound” campaign last year.

“You have to take into account that two years ago we weren’t in the business at all, but even so, the growth is really impressive,” says Unger.

Sony adds that Sony now claims 60% of the premium market according to the latest ITA figures. “We were shooting for 50% by the end of 1981,” says Unger.

June sales exceeded May by 20%. Unger says, and he expects July to top June by 25%. Audio tape is back-ordered “well into the millions of units,” says Unger.

We meet the production equipment needs of the tape and record industry worldwide.
46-TRACK FACILITY

Zaentz Berkeley Center Opens For Disks, Films

By JACK MCDONOUGH

BERKELEY—The new Saul Zaentz Company Film Center, which houses complete motion picture production facilities together with a newly expanded 46-track recording studio (Billboard, May 10), is off to a running start following its official opening June 21 which drew 800 guests.

Attendees came from the recording and film industry to a gala five-hour party in the new seven-story Center, immediately adjacent to the existing Fantasy Records offices.

Both the recording studio and the film facilities were in use to various degrees for some weeks prior to the official unveiling.

First work done in studio A, according to studio chief Roy Segal, which was mixing of the new Pleasure album, "Special Things," by producer Phil Spector and group of the same name, appeared on ABC in early June.

Four in-house Fantasy projects at the studio have been over-dubbing and mixing on albums by Idius and Sonny Rollins, the latter produced by Orrin Keepnews. Kaf-kel has produced English rock group Taxi for the label in D, and Sylvester's latest project, under producer Harvey Fuqua, is in progress.

Outside clients mixing use of the 46-track facility include two Berkeley artists, Earth Quake and Greg Kihn, both of whom cut singles tracks, and A&M's Pablo Cruise, which did tracks for their second songs in three days under producer Bill Schnee.

Segal noted that upcoming projects include a Seawind album and the first Blackbyrds LP in two years, both to be produced by George Duke.

In addition, the Film Center currently has its facilities in use for two films in production and one in the pre-production stages.

"Breakfast at Tiffany's," starring Audrey Hepburn and directed by Blake Edwards, is the first film, with Noel Marshall and starring Tippi Hedren, is now in audio post-production with all final sound mixing being completed at the Center. "Tell Me A Riddle," a Godmother Productions film with Zaentz serving as producing, starring Melvyn Douglas and Lisa Kudrow, has done all post production work at the Center.

The studio's 46-track SSL console is also being used for the upcoming soundtrack to the released film "The Omen," in which Zaentz served as the music producer.

The studio's new Dolby 38-track features cutting tracks for a new LP. "Terry Goodwin is mixing the film 'Earth Quake,'" Segal noted, "and Charles Ger also did the scoring tracks for 'The Omen.'"

Also in the works is John Schlesinger's "Darling," starring Liza Minnelli and Anthony Newley of "The接口,"

RECORD MANUFACTURING PROCESSES

We have just acquired the DECCA record manufacturing process and we would now like to meet with principals of companies interested in establishing a significant international operation in the field of home entertainment. Our DECCA manufacturing plant has a capacity of 14 million units annually and can produce anywhere in the world. The nature of the plant is such that the matrix ("die") production unit can be established in one country to serve up to four "satellite" pressing units each with a capacity of 3/41 million discs per year. We are please to provide more detailed information to those interested in the "target" countries. This precision equipment is also well suited to conversion for videodisc production. If you now, like us, can envision a substantial potential based on the DECCA plant/process, please write to me in confidence with brief details as to how you intend to participate in this project.
MAKE SURE YOU GET A SHARE OF THE NEW BOOMING INDUSTRY

Join the professionals with your exhibit at

Billboard's 2nd International Video-Music Conference

It's pre-recorded video: with more than a million videocassette playback units already in use, sales this year have been running nearly 50 percent higher than last year and record-high tape sales are well above predictions.

YOUR PRODUCT IS THEIR FUTURE...

Your booth at the International Video-Music Conference will display your product where it will do the most good...where the buyers and decision makers you’re after can see and test, discuss and compare your product in a setting ideally suited for doing business. If you were among those who attended last year’s conference, you know this is THE video marketplace, where manufacturers and wholesalers find the biggest retailers and promoters...where the top record company executives, managers, artists and producers mix. Whether your company is involved in audio/video software, hardware, related accessories or service, your presence will insure profits.

SPECIAL FEATURES:
- Exhibit-Only Hours built into the agenda
- All booths 8 x 10, draped on three sides, name signs included.
- Separate Sound Rooms
- Round-the-Clock Security
- THIS IS YOUR CHANCE TO SHOW YOUR SUCCESS STORY TO THE WORLD. INSURE YOUR SPACE TODAY. CONTACT:
  FRED FAVATA/EXPOCON, 163 Main Street, Westport, Connecticut 06880 Phone (203) 226-1175

WHEN: November 20-23, 1980
WHERE: Sheraton-Universal Hotel, Los Angeles

Billboard's 2nd International Video-Music Conference
Where professionals do business!
PRE-RECORDED VIDEO...THE NEW INDUSTRY

Videodisk, videocassettes...whatever the video medium, the subject is a new burgeoning industry with tremendous potential at all levels—retailers, wholesalers, producers, artists, writers, managers...Each and every facet of the industry which built the multi-billion record business now faces the beckoning challenge of pre-recorded video.

In keeping up with its solid reputation in the music/record/tape industry, Billboard has designed this conference to give you the answers to the questions you have because pre-recorded video is growing fast with more than a million videocassette playback units already in use, sales this year have been running nearly 50 percent higher than last year and record-high tape sales are well above predictions.

EXHIBITS FOR SIDE-BY-SIDE COMPARISON

Manufacturers and suppliers of both audio/video hardware, software and related accessories will show you the latest innovations and prepare you for what's coming in the future.

BACK BY POPULAR DEMAND:

Evening video showcases showing you the best in the video-music market. PLUS: participation in daily sessions of major name recording artists now taking an active role in shaping their own video futures.

This will be the COMPLETE pre-recorded video conference...everything the industry has to offer brought together in one place.

This is the year's MOST SIGNIFICANT pre-recorded video conference...last year, hundreds established Billboard's International Video-Music Conference as the most important video music event of the year.

This is the QUALITY pre-recorded video conference...organized by professionals for professionals, with every panel a who's-who of industry leaders!

DON'T MISS IT...

Mail your registration form before September 20th and pocket your Early Bird Savings.
NEW YORK—A videotape pirate operation, estimated to be doing $1 million annually, resulted in a guilty verdict from a Houston Federal Distri- cut Court Grand Jury July 18.

Ralph Smith, doing business as Televideo Corp., was convicted on all counts of a 36-count indictment, including charging copyright infringe- ment (34 counts) and interstate or foreign transportation of property stolen.

The Federal prosecution esti- 
mated Smith was doing $1 million videotaping tele- vision from television and shipping the illicit tapes to corpora- tions, notably offshore drilling companies in the U.S. and abroad for entertainment of their employees.

The trial testimony indicated that Smith contrived in 1975 with Uni- versal to distribute its pictures to off- shore installations. On the strength of this tie-in, Smith was able to build a clientele, according to prosecutor, assistant U.S. Attorney Dan Kamin.

At the same time, however, Smith was copying films from other studios from television, the prosecutor says.

Universal also claimed Smith did not fulfill his contract with them and won a civil suit against him last Decem- ber.

In his defense, Smith contended that he was legally copying the mov- ies.

Smith’s counsel, Tony Friloux, stated that his client “intends to ap- peal the felony aspect of the convic- tion.”

Smith faces up to a year in jail or a $25,000 fine, or both, on each copy- right infringement count and up to 10 years in jail or a $100,000 fine or both, on each transportation count.

Philips Executive Sees V2000 As Dominant Format

NEW YORK—The Philips V2000 home videocassette format will become the dominant system in Europe by 1982.

This is the self-serving prediction of Philips deputy manager William Den Tiender as expressed to the re- cent Duro-Tape conference in Copen- hagen.

He forecasts a 50% market share in Europe by 1985, with VHS and Beta picking up the rest of 35-35% and 15-20%, respectively. He also promised four-hour capability for the V2000 by the fall.

The V2000 is now on the market in the U.K., West Germany, France and Austria. European hi-fi maker Bang & Olufsen has chosen the Phil- ips format for its entry into home video.

In other developments from the conference, speakers from U.S. preponderated software companies cite Europe as a fast growing market for their product, due primarily to the limited channel choice on European television.

Magnetic Video president Andre Blay told the gathering his company would expand its push in Europe by opening several new offices there.

He also said Magnetic Video would be embarking on joint ventures with established firms in Europe and other parts of the world.

No more inventory problems
No more costly over-runs
No more short-run problems
Save 3¢ or more per cassette
Mobile Discos Fast Becoming Solid Business

*Continued from page 3*

are not the only things the mobile disco operator of the 1980s is offering. He has also honed his musical skill to match the enthusiasm of his conventional club counterpart, and is now offering programming which features stylized mixing techniques, and more than a passing knowledge of programming by beats-per-minute.

All this streamlining, plus the fact that many of today's turntable and amateres of disco's heyday are no longer in the business, has helped improve the mobiles' image, and helped in boosting bookings by between 20% and 30% over last year's business.

This increase is especially significant in view of the fact that 1979 was a bonanza year for discos of every configuration, and this year many faces of the business are suffering from what is described as a disco backlash, and an increased demand for live performers in clubs.

So healthy is the mobile disco business today that more and more equipment manufacturers and distributors are gearing their operations to target this market.

At MGM Stage Equipment, for example, Jack Ransom states that eight out of every 10 visitors to his exhibit booth at the recent Billboard Disco Forum were interested in equipment designed for portable applications.

Ransom, who has predicted for months that the U.S. will eventually follow the European market with a proliferation of mobile operations, is gearing his business to meet this anticipated demand.

His booth at the disco convention placed emphasis on portable products ranging from portable light stands and collapsible mirrored balls, to folding suitcase light bars, turntables and pin wheels, and portable smoke and pyroflash systems.

Other exhibitions offered roll-up dance floors and portable sound systems.

Ransom claims that in Europe an estimated 80 out of every 100 disco entrepreneurs are in the portable end of the business. He states that in almost every little town in the United Kingdom, France, Germany and Switzerland there are between three and four distributors offering equipment designed for mobile applications.

He sees this trend gaining in strength in the U.S., and claims that response to his portable systems at the Billboard and recent NAMM shows support his theory.

Ransom promises that by the end of this year and into next year, the portable disco market in this country "will be very big." Ted Fass, a successful New York-based mobile operator, agrees with Ransom. "There is plenty competition building up on the streets," he says.

A survey of mobile operators across the country tends to bear out this theory. Established operators charge anywhere from $300 to $600 for a single booking, and most are so overbooked that they are either expanding their operations (as in the case of Fass who started out as a one-man show and now deals with a large group of people and a fleet of vans) or referring excess business to other colleagues working the mobile market.

SAN FRANCISCO—The recent opening here of the 9,000 square foot, 900-capacity Dreamland Club proves that disco—at least on the West Coast—has shifted from the underground to the mainstream. The club is staging both underground and mainstream obscure.
LONDON—Top U.K. disco equipment firm Roger Squire has settled in differences with industry body BADEM, the British Assn. of Disco Equipment Manufacturers, and will exhibit at the association’s Discoteq ’81 show after an absence of three years.

Problems arose over BADEM’s rule that only genuine manufactures and distribution companies may participate in the event. Product shown must be own brand or else distributed on a trade basis by the company concerned.

Says Squire: “As we are increasing our involvement in Squire-branded products, it’s appropriate that from 1981 onwards we shall be able to attend the annual trade show. I’m delighted the BADEM committee has now got a more clear cut policy on where their organization is going; and that a suitable niche has been found for the manufacturing and distributing sides of our company.”

Squire has always been one of the most aggressively go-ahead forces in the business. This year, true to form, he is bucking the recessionary trends in the disco industry by opening a new disco outlet in Ilford, North London. He comments: “Despite the recession, we are doing good business by offering lots of special offers and unbeatable discounts. This is possible because our buying power enables us to make better deals with the manufacturers than many other retailers.”

---

**ATLANTA**

This Week

1. DYNAMITE/HUMP TO THE BEAT—Stax Ljettine—W genitals (LP)/Hit

2. YOUR TIME (Is Right)—G.S. Band (LP/12-inch)

3. HELPING TO MAKE MERRY—Columinda (LP/12-inch)

4. FEEL LIKE DANCING/TO BREAK THE HEART—Cenco (LP)/Hit

5. IN THE FOREST—Baby-0 Baby-0 (Records 12/3-inch)

6. I’M GONNA BE A STAR—Mink Deville (LP/12-inch)

7. dropdown—Diana Ross—Motown (LP/12-inch)

---

**DALLAS/HOUSTON**

This Week

1. I’M HEART-ENCLOSED—Tina Turner (LP/12-inch)

2. GLOW OF LIFE—All that Change—Warner-Mercury (LP/12-inch)

3. RED LIGHT/FIRE—FameSoundtrack—Atlantic (LP/12-inch)

4. CAN’T WE BE FREE—We Can’t Be Enemies (LP/12-inch)

5. Dropdown—Diana Ross—Motown (LP/12-inch)

6. BREAKAWAY/LET US TAKE YOUR HANDS—Loves—Warner/Mercury (LP/12-inch)

7. I’M GONNA BE A STAR—Mink Deville (LP/12-inch)

---

**NEW ORLEANS**

This Week

1. I’LL GIVE THAT BLOW AWAY/STOP, KEEP WORKING—Fame-Sounds—Motown (LP/12-inch)

2. TAKE YOUR TIME (Is Right)—G.S. Band (LP/12-inch)

3. PLEASE DON’T DISTRACT OUR LOVE—You’re a Ugly —East West—Motown (LP/12-inch)

4. I’M HEART-ENCLOSED—Tina Turner (LP/12-inch)

5. BREAKAWAY/LET US TAKE YOUR HANDS—Loves—Warner/Mercury (LP/12-inch)

6. I’M GONNA BE A STAR—Mink Deville (LP/12-inch)

7. I’LL GIVE THAT BLOW AWAY/STOP, KEEP WORKING—Fame-Sounds—Motown (LP/12-inch)

---

**PITTSBURGH**

This Week

1. DYNAMITE/HUMP TO THE BEAT—Stax Ljettine—W genitals (LP/12-inch)

2. FEEL LIKE DANCING/TO BREAK THE HEART—Cenco (LP)/Hit

3. TAKE YOUR TIME (Is Right)—G.S. Band (LP/12-inch)

4. I’LL GIVE THAT BLOW AWAY/STOP, KEEP WORKING—Fame-Sounds—Motown (LP/12-inch)

5. I’LL GIVE THAT BLOW AWAY/STOP, KEEP WORKING—Fame-Sounds—Motown (LP/12-inch)

6. BREAKAWAY/LET US TAKE YOUR HANDS—Loves—Warner/Mercury (LP/12-inch)

7. I’M GONNA BE A STAR—Mink Deville (LP/12-inch)
**Country Music USA: Dinner Theatre Chain, To Launch 5 Florida Venues**

By MIP KIRBY

NASHVILLE–Florida fans of country will have another outlet for their favorite music soon when a new chain of dinner theatres opens this month.

Formerly Sweden House smorgasbords, the five-location chain will be converted to country entertainment on a regular booking circuit by Florida motel owner James R. McCollum. The venues are in Boca Raton, South Miami, Ft. Myers, Tampa/St. Petersburg and Orlando, and there is the possibility of several more opening out of state if the initial venture is successful.

According to John Rickar, advertising/promotions director for the chain—which is called Country Music USA—the clubs will feature a top name country entertainer on a rotating basis for two shows an evening.

Each of the theatres in the chain will headline the same performer one night during the same week. On nights when no major artist is booked, a lesser-known country group may fill the bill and will be featured for dancing.

“What we’re trying to do,” explains Rickar, “is provide an attractive family atmosphere for country music at affordable prices.”

Each dinner theatre seats between 500-700 people, and tickets for performances will be scaled according to the featured artist.

Advertising and promotional emphasis is being designed to tie in with each local community. Rickar. Aids in area papers and city magazines and supplemental radio spots will be a keynote for Country Music USA, as well as specialized promotions such as volume discount tickets on civic organization and pre-show autograph parties for fan clubs of scheduled headliners.

Among the artists already lined up for the new dinner theatre-cum-country music enterprise are Conway Twitty, Ernest Tubb, Tom T. Hall, John Wesley Ryles, Bill Anderson, Johnny Duncan, Randy Barlow, Stonewall Jackson and the Nashville Superpecker.

**Schatder Honored**

DENVER–Veteran radio personality Con Schader was elected to the Colorado Country Music Hall of Fame at the recent weekly long Country Music Festival. The awards banquet honored Schader for his “long service to country music in Denver.”

Schatder started work at KLAK-AM in 1962 and is now music director and a news reporter.

---

**Country Sheet Music**

**Sales Lag Behind Rock & Pop, Are Low % Of Publisher’s Profit**

---

**In Nashville... At the Top of Everybody’s Chart!**

**A Motel Designed for the Demands of the Music Professional**

---

**Attention**

**TOP COUNTRY ARTISTS**

Two new fantastic COUNTRY CHRISTMAS SONGS are now available from a professional ASCAP writer. These will be recurring hits even this year recorded by the right artists.

---

**Rodriguez Hot On Media Trail**

NASHVILLE—Numerous television and radio appearances highlight epic artist Rodriguez’s summer schedule.

Recently, Rodriguez guested on the nationally syndicated “Country Crossroads.” “Pop Goes The Country,” a Home Box Office feature hosted by Barbara Mandrell and Larry Gatlin and a segment of “Nashville Swings,” a Canadian Broadcast Co. network show.

In July, Rodriguez is scheduled to tape an hour-long NBC Radio network feature in Chicago and host a segment of “Tha Nashville Music.”

---

**In Nashville... The Top of Everybody’s Chart!**

**A Motel Designed for the Demands of the Music Professional**

A compact, well-designed motel situated beside the Country Music Hall of Fame Studios, publishers, record companies all within walking distance.

**CALL FOR RESERVATIONS**

**HALL of FAME MOTOR INN**

1407 Division Street
Nashville, Tennessee 37203

(615) 244-8668

---

**Back to the Top**
August 8, 1981

North Country Singles

|| Title/Artist | Unit Sales | Last Week's Unit Sales |
|-------------|------------|----------------------|
| *Dancin' Comrades* - Baby Blue brothers | 43,400 | 44,000 |
| *Standing By Me* - William Clay | 38,700 | 38,400 |
| *Tennessee River* - The Gatlin Brothers | 37,100 | 37,400 |
| *Bar Room Buddies* - Randy Houser and Carl Thomas | 58,300 | 59,100 |
| *Drinkin' My Love Away* - Ray combing | 45,600 | 46,700 |
| *Cowboys and Clowns/Misfolly Loves & Great Big Castle* - Wynn and Kris Kristofferson | 48,600 | 48,800 |
| *Wearyfarin' Stranger* - Exene wednesday | 49,900 | 50,600 |
| *Save Your Heart For Me* - June Carter Cash | 54,300 | 56,700 |
| *Mother* - Marty reynolds | 56,300 | 58,600 |
| *Let The World Away* - Kay Petree | 54,500 | 55,800 |
| *True Love Ways/Mother Nature* | 47,600 | 49,700 |
| *I'm Gonna Love You Tonight* - Etta James | 56,500 | 56,700 |
| *Number One* - Loretta Lynn and The Gatlin Brothers | 57,300 | 57,200 |
| *I've Never Seen The Likes Of You* - Country Wet | 53,700 | 53,900 |
| *Country in America* - The Sullivans | 60,400 | 60,600 |
| *Making Plans* - Moody Garden and John Parton | 61,400 | 61,700 |
| *Friday Night Lights* - Blue Oxton | 66,900 | 67,300 |
| *Together Loving Feeling Again* - Pinkie & Donnie | 57,500 | 57,600 |
| *Lookin' For Love* - Johnny Lee | 56,900 | 57,400 |
| *What Is Good* - Delia Warren | 61,800 | 61,900 |
| *Are You Ready* - John Anderson | 62,400 | 62,600 |
| *It's So Lavish* - Don Johnson | 66,600 | 66,700 |
| *You're Just Like Soft Mud* - Johnny Cash | 81,200 | 81,300 |
| *Good Lovin' Man* - Earl Scruggs | 76,300 | 76,700 |

Country Music News

**During the August 4 segment of the NBC television show, The Tonight Show starring Johnny Carson, a guitar was auctioned off. It was a rare and valuable instrument that belonged to Johnny Cash. The guitar was a Martin D-28, which is one of Cash's most iconic instruments. The auction brought in a total of $300,000, which was donated to charity.**

Kip Kirby

Club activity is in full swing as the popular music scene in Nashville's 100-degree weather. RCA artist Randy Rayfield headlined two shows at Jerry Lee Lewis' high-priced Players' Alley, and the venue was filled with music industry personnel and a hefty crowd of tourists. (Wendy Woicik in the audience from her recent guest-star role on "Edie's Find" NBC is special.)

Zack Akinard and the band entertained the same evening at "J" and "J's". Miley and Horsehead kicked off a blues gala at the Station Inn with a number of notable pickers.

Speaking of Rayfield, nobody has it that his show image is about to bring the band to a new audience at the "Edie's Find" up north. So, an interview with the legendary punk rock icon was set for Stars and Stripes magazine this month.

The Rolling Stones' upcoming tour in the UK will feature Joni Mitchell as a special guest. Mitchell will perform several songs from her new album, "Blue." The tour will kick off in London on October 15th and will also visit Manchester, Liverpool, and Birmingham.

**Listening to the nation's favorite radio program, "The Grand Ole Opry," beloved storyteller and musician Ralph Emory passed away on Monday morning due to a heart attack. He was 83 years old. Emory began his career as a chart-topping country artist in the mid-1950s and went on to host "The Grand Ole Opry" for over three decades. He was known for his storytelling abilities and his signature song "Lovebug."**

**BBM/RCA hitmaker and legendary producer Johnnie Wright has announced that he will retire from the music business after a career spanning over five decades. Wright has worked with some of the biggest names in country music, including Johnny Cash, Dolly Parton, and Willie Nelson. Wright's legacy includes producing over 1,000 albums and receiving numerous awards.**

**The Nashville Music Commission has launched a new initiative to promote the city as a destination for music tourism. The "Nashville Rocks" campaign aims to attract visitors from around the world and showcase the city's rich music history. The campaign will feature partnerships with local businesses, attractions, and events.**

**Country music legend George Jones has announced his retirement from touring. Jones, who has sold over 100 million records worldwide, has announced that he will no longer perform in concert due to health reasons. The 78-year-old musician has been battling health issues for several years and has undergone multiple operations. Jones' final tour will conclude in January 2012 with a three-night run at Nashville's Ryman Auditorium.**

**The Country Music Hall of Fame and Museum has unveiled its new exhibit, "Legends of the Highway: The History of Country Music." The exhibit explores the evolution of country music from its roots in the southern United States to its current global influence. The exhibit features artifacts, photographs, and interactive displays. The exhibit opens to the public on September 1 and runs through January 2012.**

**CMA Awards 2011**

The Country Music Association (CMA) announced the nominations for the 46th Annual CMA Awards, which will be held on November 9, 2011, at the Bridgestone Arena in Nashville. The nominees for the top awards were announced on August 9, and include: Artist of the Year, Album of the Year, Single of the Year, and Music Video of the Year.

**Country music stars Darius Rucker and Hillary Scott of Lady Antebellum will host the 46th Annual CMA Awards. The show will be broadcast live on ABC from the Bridgestone Arena in Nashville. This will be the first time in history that the show will be broadcast live from Nashville.**

More details on these events will be available in our next edition of Billboard Country Music.
Ohio Jamboree Beats Heat Wave

By ROBYN WELLS

NASHVILLE—With attendance jumping from 39,000 last year to 43,000 this year, the fourth annual Jamboree In The Hills emerges as an anomaly among outdoor summer concerts staged during the month-long national heat wave (Billboard, July 26, 1980).

Evening temperatures hovered in the upper 90s, some 30 degrees above normal, during the country festival which was held July 19-20 at Brush Run Park in St. Clairsville, Ohio.

Both advance ticket and walk-up sales ran between 8%-12% higher than those of last year, according to Cathy Gurley, director of publicity and promotion for Jamboree U.S.A.

43,000 ATTEND

Ohio Jamboree Beats Heat Wave

By ROBYN WELLS

NASHVILLE—With attendance jumping from 39,000 last year to 43,000 this year, the fourth annual Jamboree In The Hills emerges as an anomaly among outdoor summer concerts staged during the month-long national heat wave (Billboard, July 26, 1980).

Evening temperatures hovered in the upper 90s, some 30 degrees above normal, during the country festival which was held July 19-20 at Brush Run Park in St. Clairsville, Ohio.

Both advance ticket and walk-up sales ran between 8%-12% higher than those of last year, according to Cathy Gurley, director of publicity and promotion for Jamboree U.S.A.

43,000 ATTEND

Ohio Jamboree Beats Heat Wave

By ROBYN WELLS

NASHVILLE—With attendance jumping from 39,000 last year to 43,000 this year, the fourth annual Jamboree In The Hills emerges as an anomaly among outdoor summer concerts staged during the month-long national heat wave (Billboard, July 26, 1980).

Evening temperatures hovered in the upper 90s, some 30 degrees above normal, during the country festival which was held July 19-20 at Brush Run Park in St. Clairsville, Ohio.

Both advance ticket and walk-up sales ran between 8%-12% higher than those of last year, according to Cathy Gurley, director of publicity and promotion for Jamboree U.S.A.
Summer Dip For Sales In Greece

BY JOHN CARR

ATHENS—The usual summer slump in record sales, compounded by an unprecedented glut of re- leases, has left Greek record executives floundering in a sea of de- pendence.

"The market situation this summer is very, very bad," says EMI managing director Muren Biggnis. "It's not just the usual sales dip we see every summer; it's a combination of too many releases flooding the market and a resulting feeling of helplessness within the industry making matters worse.

After a brief revival in late winter, international repertoire sales have plunged, with VEB rapidly report- ing a sales fall-off so far this summer of up to 30%.

Though executives of various companies differ as to the severity of the slump, and what exactly is responsible for it, all agree that the general economic outlook for the n tion—with inflation now running at 30%—is not conducive to any kind of optimism.

Says PolyGram Greece managing director Nikos Argyrus: "Today's average buyer isn't in the mood of releasing products and in artist acquisition might lift the industry out of its 10-year depression only if there weren't so much of the same kind of material being released all the time, he might face a better optimism.

Argyris is one of those who be- lieve record companies are having too many releases and in artist acquisition might lift the industry out of its 10-year depression only if there weren't so much of the same kind of material being released all the time, he might face a better optimism.

Observes his secretary, Hanias has a few positively planned local repertoire releases up his sleeve; hence the optimism.

Poll Details

Home Taping

PARIS—According to a research poll taken here to establish how widespread home taping has be- come in France, one schoolboy in every three tapes at least 10 albums a year.

The survey, by the Lorrain Humans organization, covered around 2,000 French folk of all age groups from 12 upwards. Statistics showed that one in three owners of cassette recorders use their equipment or home."n his year.

Some 12% of those questioned at least 10 disks a year, 9% tape be- fore Christmas and 7% admit to copying three disks. Men and boys tape more frequently than women, while younger children are the group most active in the home-copying area.

Rock and pop accounted for 61% of the tape, jazz, with 3%, was bot- tom of the list. Classical music was 3% of their copying activity.

But while home-taping is clearly widespread, there is no way of finding out whether a tax levy on blank tape sales would actually encourage the copiers to go out and buy more disks.

Dutch Jazz Festival Sees Heavy Turnout

BY MIKE HENNESSEY

THE HAGUE—The 50th North Sea Jazz Festival held in the Congres- sortium center here July 11 to 13 pulled in over 30,000 people (3,000 more than last year's event) to hear 600 musicians playing more than 150 hours of music.

In straight-line terms, the Festival was a gigantic success, rep- resenting the greatest concentration of top jazz talent in one place at one time to be seen at any festival anywhere in the world. But, as is often the case with jazz festivals, in the process of making it commercially viable, the organizing board of the Northseas Jazz Festival Foundation headed by promoter Paul Askett—inevitably runs into the risk of repressing its artistic integrity.

Askett: "Only a minute con- vention—no marquee was erected to pro- tect audiences and artists from the unpredictable Dutch weather—the whole complex boasted nine concert locations with a total audience capacity of 11,000. Peak attendances throughout the three days were only a couple of thousand short of that figure.

One of the most rewarding ses- sions occurring night was that played by an all-star band led by the immanently lyrical Benny Carter with Julee Goins, Gordon Jackson and the Chatham on trumpets, Bud John.

(Continued on page 32)

Australia Catches Osmond Fever

Shows Are Hit With Audiences In Sydney & Melbourne

BY GLENN A. BAKER

SYDNEY—The flair of their U.K. concert dates earlier this year was but a distant memory when the Osmonds swept through Australia in one of the most extraordinary tours of recent years.

Promoter Ralph Lynch of Inter- national Artists readily concedes that press reports of half-empty houses in England gave him a few sleepless nights prior to the arrival of the ultra-professional Utah family.

The Osmonds came to Australia for two concerts and played 12 dates—eight in Sydney, two in Melbourne. Had time allowed, they would have played many shows again, some entire —their overseas- the-board popularity. During their 10-day tour, the group generated a total boxoffice take of $350,000.

A month-long strike by journalists which uneventfully commenced the cancellation of the tour saw interna- tional channels of promotion ren- dered ineffective and a vigorous electronic media campaign adopted. Television spots aired in the U.S., which featured Donny and Marie personally inviting Australians to see them perform. Had particular impact.

The Osmonds’ tour marked the first time Australian promoters had employed outside advertising and marketing consultants. A new band, and the tour was well organized and promoted by Anthony O'Grady (editor of rock journal JAM) and Rolan Brockman (research and market- ing) was very much responsible for the exceptional promotion phe- nomenon. Radio stations all over the country and other each over to see interviews.

The national Don Lane Show (the local equivalent of Johnny Carson) screened a pre-tour satellite interview with the family, which generated virtual SRO houses in both Sydney and Melbourne.

When, then the act landed, Lane also "introduced" a high-rating "Os- monds in Utah" hour on special on the national 9 network, urging view- ers to attend the concerts.

Records and daily press to allo- d rock papers, were unanimously glowing, highlighting the lavish la- belling and promotion and the high level of production standards, requir- ing the freighting in of 50 tons of Osmond equipment. The Australian leg of the tour being confined to the country’s two biggest cities, Fads in Adelaide, Melbourne and other Australian music centers flocked to the shows in char- tered coaches, trains and planes.

The group, members of the Osmond family painstakingly denying reports that they were breaking up the same act or that their global jaunt— which took in considerable Asian territory before Australia—was in any way a "farewell tour."
SWISS CONCERT AGENCY

Good News: Ten Years Of Rock

By Pierre Haesler

e ticket is sold. The rate is 10% to 20% of gross receipts, varying from country to country. In addition, royalties collected on behalf of authors, producers and publishers by performing rights organisations SUISA are charged at a rate of 8%.

“Comparing this situation with West Germany, a German promoter using the 10,000-seat Olympia hall in Munich only has to withhold a lump sum of about $1,150 for GEMA. For an Abba concert in a Zurich hall of the same size, though, Good News had to pay around $12,000.

“This is all very well if the performing artist is the author of the songs he plays, because after a certain period the amounts withheld will find their way back to him. But the situation is rather ridiculous if he is performing material written by other people.

“Often it’s the artist who is solely responsible for the success of a concert, yet producers and authors take a flat rate of 8% which is short enough by another 2½ – 3% revenue and royalties charged to the gross concert income. The effect, inevitably, is to drive ticket prices higher and higher. To give an example for Sammy Davis Jr. we had to charge ticket prices between $34 and $69, and the top price included $11 for taxes and royalties.

Le Plus de la Gaillarde. Good News acts more or less as an agent on behalf of an artist’s management, working on a budget submitted before any agreement is signed.

Good News participates on a percentage basis in the concert income, but of course guarantees and local expenses are among the risks the agent has to bear. Compared with the U.S. and U.K., marketing and labor costs are very high, making the whole business more difficult. But there is still a market for concert in Switzerland very fortunate. Most major artists are well aware of this and understand the royalty situation in the country.

Zunftegg comments: “As our percentage is 7½% of gross income, we do not profit from the devaluation of foreign currencies against the Swiss franc. Some of our guarantees sum are payable in dollars. We know our service does cost the artists a little, but we try to follow the highest standards of promotion, and provide as nearly perfect a concert as possible, often to the extent of undertaking jobs that in other countries would be looked after by the publisher or record company.

For Good News, quality has paid off. Many artists have been able to meet their obligations, including their door, leaving the few competitors.

(Continued on page 33)
Leading Dutch Execs Leave For Own Firm

By WILLIAM HOOS

AMSTERDAM — Ruud Wijnam, managing director of successful Dutch indie CNR Records, is leaving the company to set up a new operation to be known as TTR Records.

Also quitting managing directorships to join him as partners in the venture are Bert van Der Laar of Carrere Holland and Rolf Baierle of Carrere Germany. First product is expected Sept. 1.

The high-powered trio will be joint owners of the new company, which will operate as a production and music publishing concern with twin headquarters in Holland and West Germany. Wijnam will head the Hilversum office. Baierle the Hamburg base. Initial finance for TTR has come from WEA and RCA, which will distribute the company's product in Benelux and German-speaking territories respectively.

News of the enterprise has astonished the Dutch record industry. Wijnam has been at CNR for 15 years, and his skills in finding and dealing with talent have greatly contributed to the indie's enviable reputation as an alert and trend-conscious company.

He masterminded the success of acts such as comedian/singer Andre Van Dam, South African group Clout, Belgian guitarist Francis Goya, and female vocalist Lenny Kuhr: successes that allowed CNR to expand its activities, setting up its own label in West Germany early this year, for instance.

Van Der Leer, too, has the reputation of having "gold in his fingers." One of his first tasks with TTR will be to embark on a world talent-seeking tour. He speaks eight languages and one of them, significantly, is Russian; significantly because CNR itself had recently had dealings with the Russian music industry. Francis Goya has recorded an album in Moscow with the Bolshoi Theatre and will shortly become the first Western artist to appear on the Melodija label there.

Since several CNR acts are believed to have "keyman" clauses in their contracts, there is every chance Wijnam will be taking one or more with him from the old roster to the new company.

Of his departure, Wijnam says that he was at the top of CNR, well-rewarded but unable to progress further within the organization: "I have to start off on my own. Everyone knows the situation in the record market, and it is perhaps the easiest time to choose. Deep changes in the industry are inevitable, and there'll be more centralization in future. But at least my colleagues will be in control of our own destinies."

Taking over Wijnam's post at CNR is Kees Bass, 30, formerly head of ad at EMI Holland.

Bass himself will head up the Dutch indie's ad activities, and says good local product will have top priority.

He expected shortly to announce a r shuffle amongst CNR management, and marketing head Henk Luetin is likely to be replaced, only three months after joining the company. At the time, Willem Van Koo ten made no secret of his disagreement of an appointment made at the instigation of the now-departed Wijn mans.

Belgian Disks Stir Interest

BRUSSELS—Belgian-produced records are at last beginning to create some real interest in other European markets. It's a recognition due to no small measure to the runaway success of "Le Banana Split," sung by Anida ari last.

This single has turned out a solid smash in France, selling 500,000 copies and reaching the Number One chart position. It is soon to be released in Italy, as is the Brussels disco hit, "Dancing in The Moonlight" from WEAs Tauk. Much interest overseas has also been shown in the Boxing Rallys "Video" on Ariola, which seems set for U.K. release.

Finally, it is rather different vein, the success of Belgium's soccer team in the recent European Championships, which has given WEA a massive hit at home and opportunities for exploiting the neighbouring territories with the teams single "Red Devils Rock."
SYDNEY — Australian music publishers are reporting a dramatic upsurge in business, for which they can offer no logical explanation.

Chappell & Company, a division of Chappell and ATV estimate a trading increase of 25% in the past year. It’s an across-the-board headline, says Chappell chief Colin Cornish. "We’re all moving more pop material, organ compilations, and party tunes, running through the classics compilations—the lot. The public is simply buying more sheet music."

"My only theory," says Castle managing director Frank Dowley, "is that, with the slump in record sales, retailers are pushing sheet and folios to pay the rent."

"What we do is that the rack is now being placed right up front. Similarly, with records moving out of the customers’ reach, there is a return to home musicianship."

"The three of us (Chappell and Warner also) do about 75% of the publishing business in this country. so we’re not at all fazed. From 'How To Play Piano' to 'South Pacific For Wurlitzers', sales are right up, and we like staying that way for a while."


"Day Trip To Bangor" has shifted 7,000 copies in just a couple of months for the same company, while "Music Box Dance" has so far done 60,000 and "Song For Five" 15,000.

According to ATV managing director Chris Gilby, the upsurge has a great deal to do with the increased quality and range of contemporary material.

London Print Plans Key to Decca Plant Purchase

LONDON—London Print & Decca has bought the Decca Records manufacturing facility at New Mal.

London, Surrey, for an undisclosed sum. The plant, which owns some 14 million records, and which embodies the entire Decca manufacturing process from lacquer to fin-

ished pressing.

Some items of equipment, do-

"A "unique" are involved, and the deal embraces "technical cooperation" from former Decca technical staff to enable the new owner to reproduce the Decca 12-inch and seven-inch production process.

Background in the purchase is that Ralac acquired Decca in April this year, but was unsure about going into the record business.

Decca record activities went to PolyGram, excluding a distribution for, around $30 million. Poly-

gram, with its own production facili-

ties, did not want to pick up Decca's plant.

Word Changes

AMERICAN—US-gurbub-

labeled Word will be handled in Recreus, sponsored by Gospel Music International, based in Velp. Word was previously distributed in this region by Ineldon.

son on tenor, Ben Vassleur (a last-

minute replacement for Curtis Fuller) on trombone, Joe Kennedy Jr. on vocals, and Payne on harri-
tone saxophone and the highly de-

pendable rhythmic section of Ray Jackson.

Major Holley and Oliver Jackson.

The Art Pepper Quartet played two riveting sets, with Payne playing the right-

notes, and there were excellent, polished performances by the Kenny Bell to-

rell Trio and the Fairport Convention. Coincident with these sets by sea-

soned jazz performers were lively jazz-rock, serious rock, and one very young
generation of European musicians. Dutch keyboard wizard Jasper van’t Hof played some marvelous settings and the quartet of 24-year-old Didier Lockwood, a brilliantly gifted French cellist, played a dramatic and imaginative music which placed strong emphasis on melodic integrity.

Surplus' swingin mainstream from the Base Alumni and the Con-

cord Super Band, muscular bebop from the hands of Art Blakey and Johnny Griffin, torrid Afro-Cuban music from Mongo Santamaria, and sophisticated jazz-rock from the Stanley Clarke Band were the high points of the entertainment program.

The indomitable Art Blakey, founder of the hard-bop movement and still a magnetic power behind the drums and a mag-

nificent musical catalyst, demonstrated that he can still spin more than one creative ingenuity. He presented his new augmented Jazz Messengers and his latest album, "Live in Europe".

Sunday was notable for a typi-

ically compusive performance by Chris Barber and his guests, and a solo pianist set of purifying elegance and melodic grace by the British pianist Chris de Vise—on tour now to Europe for the first time—and a wonderfully warm and imaginative improvisation by his new host, Betty Carter.

Other performances during the festival were by the Dizzy Gillespie Quartet, the Monty Alexander Quartet and the Freddie Hubbard Quartet.
A&M Licenses CBS Through Latin Marts

*Continued from page 1*

Jack Lomstein, A&M’s international vice president, acknowledges that the company conducted negotiations with various CBS firms—including EMI (for renewal) and RCA—over Latin American licensing, but eventually chose CBS because of its desire to “expand plans” for the region over the next few years.

The success of the A&M/CBS relationship in Europe was also a factor, he adds. “We’ve been very comfortable with CBS in Europe and our artist rosters and product have proved most comparable.”

CBS Records International president Allen Davis confirms Lomstein’s view. “We place great importance in the growth potential of Latin America and in America we foresee the region assuming in the worldwide music business community,” he says.

CBS is installing A&M label managers in its Latin companies—as much as a dozen are already in place, with the region’s label members in its region’s headquarters in Coral Gables, Fla., responsible for overseeing the region.

U.K. Success Eludes Gold

LONDON—Gold, the unknown British band that went to Russia and scored a five-million-selling Melody album, (Billboard, Dec. 22, 1979), is still finding success at home as elusive as ever.

Now, a new attempt to get the band out of the country as far as the trio’s fan base and as far as its own home base, Sky-Hi Records and publishing company, Paris Publishing. First produced by the trio’s manager distributed through Stage One, is the single “Hightime.” An album is in preparation, and band members John Sheehan and Danny Ryan say they are on the lookout for other new acts.

In Russia, Gold’s concert and live album sold out from top Western opposition. "A lot of fellow fans in London, they don’t know what’s going on around the country, and they’re manipulating something they have no right to manipulate. But if the public never get to hear your music, you can only hope they can see their way to buy a record. With the Melody album due to be released in other Eastern Bloc countries and the U.K. label condition under way, next year could be a good one for Gold in America, where the band feels its brand of very professional pop stands out in a country of big-name groups that are still in train, but Sheehan and Ryan say they will work in the U.S. with a tour and an album by early 1981.

RCA RECORDS/PRT

Lovy To Helm U.K. Unit

LONDON—Though a few details remain, at press time, to be worked out, it is virtually certain that Michael Levy, founder and chairman of Magnet Records, will be managing a separate operation of the RCA Records/PRT joint venture to be known as RCA Records/PRT (Billboard, July 5, 1980). The operation, which was to be acquired by the newly merged group, with a figure of $2 million mortgaged as the purchase price.

Jack Craig, RCA Records’ U.K. manager director and main planner of the RCA Records/PRT joint venture, said Michael Levy is the man. "The formal signing is coming soon. Meanwhile, speculation continues about what just happens to PRT’s pressing plant in Mitcham, Surrey, and RCA’s plant at Washington, County Durham.

A first step to "rationalization" under the merger is that 88 employees have lost their jobs in the Washington location, representing more than 25% of the total workforce of 360.

These are voluntary redundancies, the management noted, and includes the three main trade unions involved. Most of the jobs lost are in the clerical and distribution/production areas, with no management involved.

RCA stresses the cuts are due to the general overcapacity in the U.K., recession, not the link with the PRT operation. The move is to make the Washington plant more efficient and competitive, and industry observers feel it’s unlikely that both Washington and Mitcham will be retained under the merger. Earlier, it was feared that Washington, because of its geographic location in the North East of England, would go.

Good News

*Continued from page 50*

bemousing the company’s “monopoly” position.

When Good News started life, Montreux rock concerts were the only major concert events in Switzerland. The company began organizing concerts outside Montreux, introducing new ticketing methods, used direct mail marketing, promoted its distinctive monkey logo. In the last few days it has had something of an “underground” organization, promoting many experimental gigs with up-and-coming bands. Today it is very much overground, a service company for top acts. This summer’s schedule is with the Rolling Stones, Bob Dylan, Zappa, Led Zeppelin, Santana, Roxy Music and many more. The company believe that the company is now being seen as a valuable company and many more of the company’s acts are becoming a regular feature of the tour.

1980-81 scheduling

7 NEW. Huey, Julie Gibbs, CBS
8 10 GREATEST HITS, RZ, Mercury
9 10 THE SUNSHINE SONGS OF LOVE AND PASSION, CBS
10 20 GREATEST HITS, Shadows, A&M

SPAIN

(Courtesy El Gran Musical) As of 7/24/80 SINGLES

1 NEW THE ROLLING STONES, CBS
2 3 BAD COMPANY, CBS, RCA
3 5 THE BARRETT BAND, CBS
4 COMING, Paul McCartney, EMI
5 MORIS DE AMOR, Miguel Bose, CBS
6 7 AYOTTO, Tequila, Zafiro
7 8 GONNA GET ALONG WITHOUT YOU, EMI
8 9 RAP-OLAP, Joe Casale, Safari
9 10 DANI QUE ME QUEDES, Tequila, Zafiro

ALBUMS

1 ROMEO/DEI ME QUARDO, Miguel Bose
2 ROBERTO, Miguel Bose
3 4 UN ENTRENAMIENTO, Tras, Columbia
4 5 MOUTH TO MOUTH, Lips Inc., CBS
5 6 SURVIVAL, Bob Marley & Walton, Island
6 7 MI QUESO, MI VIJO, MI AMIGO, CBS
7 8 VIVA TEQUILA, Tequila, Zafiro
8 9 MI QUESO, MI VIJO, MI AMIGO, CBS
9 10 Herve Vilard, Trema
10 11 NEW EMOTIONAL RESCUE, Rolling Stones, Rolling Stones

NORWAY

(Courtesy El Gran Musical) As of 7/24/80 SINGLES

1 NEW DANNY, Phil Colins
2 3 NIHIL, Ariola
3 4 SANG, Ariola
4 5 MIKO, Ariola
5 6 OVERGROUND, Ariola
6 NEW VIVACE, Ariola
7 8 THE SONG OF THE TIMES, Ariola
8 9 10 THE SONG OF THE TIMES, Ariola
9 10 11 THE SONG OF THE TIMES, Ariola
10 11 12 THE SONG OF THE TIMES, Ariola
11 12 13 THE SONG OF THE TIMES, Ariola
12 13 14 15 THE SONG OF THE TIMES, Ariola
13 14 15 16 THE SONG OF THE TIMES, Ariola
14 15 16 THE SONG OF THE TIMES, Ariola
15 16 THE SONG OF THE TIMES, Ariola
16 17 THE SONG OF THE TIMES, Ariola
17 18 THE SONG OF THE TIMES, Ariola
18 19 THE SONG OF THE TIMES, Ariola
19 20 THE SONG OF THE TIMES, Ariola
20 21 DIMAGIF, Ariola
21 22 23 DIMAGIF, Ariola
22 23 24 DIMAGIF, Ariola
23 24 25 DIMAGIF, Ariola
24 25 26 DIMAGIF, Ariola
25 26 27 DIMAGIF, Ariola
26 27 28 DIMAGIF, Ariola
27 28 29 DIMAGIF, Ariola
28 29 30 DIMAGIF, Ariola
30 30 DIMAGIF, Ariola

ALBUMS

1 ROD STEWART, CBS
2 DAVE LEE TRAVIS, CBS
3 BARBRA STREISAND, CBS
4 5 RAY CHARLES, CBS
5 6 CATS ON A ROOF, CBS
6 7 THE FOURSOMES, CBS
7 8 THE SONG OF THE TIMES, Ariola
8 9 THE SONG OF THE TIMES, Ariola
9 10 THE SONG OF THE TIMES, Ariola
10 11 THE SONG OF THE TIMES, Ariola
11 12 THE SONG OF THE TIMES, Ariola
12 13 THE SONG OF THE TIMES, Ariola
13 14 THE SONG OF THE TIMES, Ariola
14 15 THE SONG OF THE TIMES, Ariola
15 16 THE SONG OF THE TIMES, Ariola
16 17 THE SONG OF THE TIMES, Ariola
17 18 THE SONG OF THE TIMES, Ariola
18 19 THE SONG OF THE TIMES, Ariola
19 20 THE SONG OF THE TIMES, Ariola
20 21 THE SONG OF THE TIMES, Ariola
21 22 THE SONG OF THE TIMES, Ariola
22 23 THE SONG OF THE TIMES, Ariola
23 24 THE SONG OF THE TIMES, Ariola
24 25 THE SONG OF THE TIMES, Ariola
25 26 THE SONG OF THE TIMES, Ariola
26 27 THE SONG OF THE TIMES, Ariola
27 28 THE SONG OF THE TIMES, Ariola
28 29 THE SONG OF THE TIMES, Ariola
29 30 THE SONG OF THE TIMES, Ariola
30 30 THE SONG OF THE TIMES, Ariola
Record Numbers Attend Montreux
Organizer Nobs Caters For Wide Variety Of Tastes

- Continued from page 32

leader, gifted arranger and outstanding soloist, is justly proud of this star-studded group. Pianist Harold Maberns earned tremendous acclaim for his magnificent solo work on Frank Foster's "Simone" and his own, cleverly scored "Waltzing Westward." And there were brilliant contributions from Sal Nistico, Frank Sinister and Clint Houston, a bassist with extraordinary technical dexterity.

The high creative level was maintained by the Art Blakey Jazz Messengers band which also bristles with fine soloists—both established and newly emerging—and which has as its heart and soul one of the most effortlessly and entertaining drummers in the business. Extra power in the rhythm department was provided by Michael Carven, playing an identical kit to the leader's and Blakey used the extra horn power intelligently on certain numbers by pairing soloists for alternate choruses.

Opening night of the six-day jazz section of the Festival featured the Mel Lewis Jazz Orchestra, playing a handsomely tribute to the compositions of Horace Silver, the Alpert Mangelthorpe Trio, featuring the leader's extraordinary trombone virtuosity, and the Quintet of Didier Lockwood, with Jan Hammer on polyphonic synthesizer. Gery Brown on drums, Bob Sheuf on bass and Bob Malach on tenor saxophone.

The powerhouse Lewis band made the most of the richly textured writing of arranger Bob Mintzer and featured excellent solo work from pianist Jim McNeely, trumpeter John Marshall, trombonist Lee Robert and saxophonist Dick Oatts, whose extended improvisation on "Speak Like A Child" was strikingly elegant.

Albert Mangelsdorff, making his first appearance at the festival, presented a most engaging set, combining free jazz material with more orthodox passages providing excellent support from drummers Ronald Shannon Jackson and bassist Jean-Francois Jenny.

The band entitled "Today's Sounds" offered a further rich variety of music, Star billing went to the Mingus Dynasty led by Jimmy Knepper and featuring high calibre solo work from Knepper himself, pianist Roland Hanna, bassist Abdul Pege and Mike Richmond, trumpeter Randy Carmichael and tenor saxophonist Joe Farrell. The band captured the raw vitality and tempestuousness of Mingus's music in its readings of "Better Get It In Your Soul," "Jai- tion Fight Song" and "Fables Of Parnassus.

Tito Puente's Latin Percussion Jazz Ensemble, featuring the diminutive Carter "Patito" Torres on congas, Alfredo de la Fe on electric five-string violin and Jorge Dalcin on piano, evoked a tremendous response from the Montreux audience with its extrovert brand of intensely rhythmic music but the most refreshing and rewarding performance of the evening came from the distinctive group of Abdullah Ibrahim Dollar Brand, making its first appearance at Montreux.

The moods of the music ranged from tranquil solemnity to the wild and spirited exuberance of "light life" jubilation—but throughout there was an overriding atmosphere of peace and integrity.

The penultimate evening of Montreux and labeled "Four Continents" and promised, once again, infinite variety. Instead, it proved to be an evening of magnificent insouciance on Latin American rhythms. It was opened by the Naoya Matsurita Big Band from Japan—a rager and well-rehearsed outfit which ran like clockwork and had almost no personality of its own. Even the addition of "surprise" guests such as Toots Thielemans and Mongo Santamaria failed to lift the proceedings above the level of unremitting soullessness.

The wayward informality of the following set which featured Dizzy Gillespie, Toots Thielemans and Bernard Purdie (the drummer from the Gato Barbieri Band) in a totally spontaneous session, provided stark contrast to the Japanese offering. Although Thielemans was at a decided disadvantage because of having to sing to the guitar (an instrument on which he is far less impressive than he is on harmonica) and because of not having the finest idea of what Gillespie was going to play, the set worked well on the whole. Gillespie not only used all his considerable stage guile to sustain audience interest—including a whimsical chorus or two of vocal blues and a short excursion on harmonica—but he also played some extremely fine trumpet choruses.

After more Latin music from the Gato Barbieri group, brilliantly and zestfully played but having its impact steadily dissipated by endless repetition both of arrangements and soloists and four-bar vamps, the evening concluded with some Latin music from Mongo Santamaria with Gillespie appearing as special guest.

The final night was a tribute to New Orleans feeling. Champion Jack Duppee, the band of Wallace Davenport, the New Orleans Gospel Choir and Fan Doctom's Rhythm and Blues Explosion. It afforded a majestic climax to an international jazz festival which this year was perhaps more international and more festive than ever.

STARDUST STAR—While Nelson is presented with a platinum disk for Canadian sales of his Columbia album, "Stardust," by Stan Kulin, senior vice president of CBS, he found a special audience after Nelson's recent appearance at Ontario's Rock Hill Park.

Indie Labels Awaiting London Canada's Fate

BY DAVID FARNELL

MONTREAL—The PolyGram acquisition of Decca has left Lon- don Canada with a trimmed down roster as of July 1, but so far there has been no move to shut down national warehouses or cut back on regional staff.

PolyGram president Tim Harrold says he is "delighted" to handle the new London repertoire, emphasizing the added weight the new classical roster will make to the DG and Philips catalogs the company already sells here.

In a written statement, Harrold named artists such as Lucianne Pavan- rotti, Herbert Von Karajan and Jean Sutherland as part of the transfer of material he termed a "prestigious label." Rock acts emphasized included the Moody Blues, Joe Hayward and new act, Splodgenessabounds.

The latter recently scored a major U.K. hit with the single "Simon Templer/Tow Pints Of Lager." While the transfer adds obvious clout to PolyGram's already sub- stantial sales share, the main con- cern of the industry here at this time is the use of London Records.

Operating a large plant at its head-office in this city, the company also employs close to 100 people in manufac- turing, sales and related fields. The plant also serves to provide the PolyGram roster with much of the services needed to sustain the fragile Quebeccan "sound" via custom pressing for smaller labels.

In addition to fulfilling this need, London distributes as many as 13 independent labels nationally, including Boot, Stoty Plain, Abic and Tedli- der. London has also been successful in signing a number of Quebec francophone acts, as well as bringing Montreal pop pianist Andre Gagnon to the international charts.

London's chief officers have been purposefully silent throughout the delicate transition period and when PolyGram's Harrold made the trans- fer statement early last week, Lon- don's president and vice president, Fraser Jamieson and Aline Kousy were vacationing.

One persistent rumour points to an intention of private money to keep the shell of the company operating on a national scale, a rumour that London denies. When one considers that London has yet to shut down warehouse space in Cal- gary or Toronto, Sales offices in all markets, including Vancouver, con- tinue to operate, even though the sales force must have suffered from the delayed transfer of stock here in Canada.

Executive Ken Verdini says he is not familiar with the reports of new financing for the company, but stresses that London continues to own the license for Abbco tape prod- ucts, which includes classic Rolling Stones and other albums. London also has a significant number of Quebec-based acts signed directly to London's Canadian roster. These acts are not part of the transfer contract.

Top Names At Jazz Fest

EDMONTON—An eight-day jazz festival in this city has been booked jointly by the Alberta Festival of the Arts and the Edmonton Jazz Society. Billed as the "Jazz City" festival, extensive promotion is heralding the event which will utilize a number of different venues in the city, with passes ranging between $4 for a single event to $65 for all concerts.

The talent line-up announced brings together one of the largest as- semblies of jazz greats ever in west- ern Canada at one time. The mix of big bands, soloists and ensembles also offers patrons a wide variety of jazz styles to see and enjoy in the hot August month.

Among those appearing are: Oscar Peterson and Joe Pass, Aug. 17 (Jubilee Auditorium); P.J. Perry and
Buck White—Bending the boundaries of bluegrass.

Pretty Girls—is pleasant, but somewhat less dynamic than his playing. Only two of the cuts are basically bluegrass—the title track and “Kentucky Waltz.” The former has a kind of out-of-the-blue spontaneity that’s energized by Douglass’s sensitive dobro work and Rice’s fancy flat-picking. Even here, White veers a little on his piano toward jazz.

“Kentucky Waltz,” though, is orthodox enough for the purist. White takes to the mandolin on this one and leads the others in a muted, almost dreamy version of the old Monroe classic.

Three of the instrumental pieces are White’s own compositions: the sprightly “Sassy Fras,” which gives everybody leave for improvisational romps; “Abeline Gal,” a rolling tune that’s built up layered by-layer instrumentally (and the only one that includes a banjo); and the startlingly beautiful “Winter Winds” in which Douglass, Harris and Grisman’s mandolin conjure up a brittle, forbidding Russian-like landscape.

“A slice of delight is the Irving Berlin standard, “Marie,” transformed by White and company into a stately love song into a jumping dance number.

The least satisfying selection is the hymn, “Just a Closer Walk With Thee.” It has none of the majesty and joy of the Red Foley original and comes off sounding like an anonymous ballad.

White says he and the White Girls will be straying from bluegrass to country and beyond on their new label. This album hints at some of the new directions.

EDWARD MORRIS

TACKLE COMMON PROBLEMS

Cincy New Wave Bands Form Co-Op

By VICTOR HARRISON

CINCINNATI—Five local New Wave bands have recently organized a co-op group, New Wave Strategies, which they hope to use more effectively and to expand their marketability.

The co-op group, which is headed by Al Attitude, the Dents, the Customs, News and Dennis the Menace. These groups have recently decided to meet monthly to discuss and propose solutions for many of the common problems which many bands share.

Since these bands are competitive within the same market, the organization felt it was necessary to distribute locally, regionally and nationally.

In addition, the co-op members have agreed to pool their sound and graphic arts equipment.

27th Licorice Pizza

LOS ANGELES—Licorice Pizza’s 27th and largest store, comprising almost 8,000 square feet, has opened in July in San Bernardino. Barry Hydenman manages the new store. He formerly managed the Licorice Pizza in Anaheim.

Benedetto Introduces Camerena Label

NEW YORK—A new independently distributed label, Camerena Records, has emerged as a significant new corporate venture by Victor Benedetto.

His new company, Chairmen Music Inc., has acquired from C.A.M.-USA Inc. the iconic label and the worldwide rights of Camerena Music Inc. and Camex Music Inc.

Benedetto was a founder and the president of C.A.M.-USA since the mid-’60s. He was also a shareholder and president of both Camerena and Camex. Under the new operation, Chairmen Music Inc. is sole share- holder of Camerena-Camerena and Benedetto is chairman of the board and chief executive officers of both companies.

As the label’s readying for singles releases by Jerome Jackson.

Tommy Mottola Initiates New Film Unit

NEW YORK—Tommy Mottola, the manager/promoter/music publisher through Champion Entertainment Organization, has formed a film unit, reporting three projects in pre-production stage.

The film is titled “The Father,” a story of an “urban priest.” “The Kid,” the life of Bobby Darin, and “A Short Walk of Me,” a fantasy that will star August Darnell and Kid Creole & the Coconuts and is based upon a treatment by Al Aronowitz.

A number in motion with the vehemence is to Bef Brie, executive in charge of production and Susan Dang’s headup the film coordinator.

Along with Hall & Oates, Mottola’s company manages August Darnell and Kid Creole & the Coconuts.

CHICAGO (Salsa)

NO. CALIF. (Pop)

[Table of records and artists]

EDWARD MORRIS

20 AUG. 1980

Billboard Special Survey for Week Ending 8-7-80

www.americanradiohistory.com
Black Music Dependable for P'Gram East

- Continued from page 4

ways sold though the channels of ex-
posure have been limited.

Even so, he acknowledges that
until recently, if you had a top five
single two years ago, "you were
looking at sales of 400,000-
500,000 copies. Today, you can
break top five at 250,000 to
350,000 units. Records are either
selling very well or not selling,
there's very little middle ground.

"As a result, the standards and ba-
rometers we set are a couple of years
go, no longer are meaningful. We
now look for a record or breakout
track, not just for the hit."

Some industry spokesman have
suggested that pop stations have
"quotes" on how many black-orien-
ted records they have on their
playlists at any one time; so that
if they already have three on
their chart, a label would have a
hard time instead of me that.

"They will seldom tell you flat-out
they've got three black records on
already and won't add another."

Haywood, however, "but I can't
think of too many pop stations that
have added two black records in
same week.

Another long-held complaint is
that for a black album to be taken
seriously, it must first produce a
top five single, or it won't even
and only then can scale the pop singles chart."

"That's still valid," Haywood
says. "Even acts who have had crossover
experience still find it difficult
to break a record.

While Haywood noted that
cross-over is the goal on all records,
he denies that a label in this business
can only act with that potential.

"Even if an album doesn't get pop
crossover, you're still talking of up-
wards of 250,000 to 300,000 copies.

"He says. "That's the number."

Besides, in some cases the only differ-
ence between that level and access-
ability to the black station market
is money.

The board crossover is one song. And
the PolyGram Group has backup
from Chappell Music searching for
songs for our artists."

For years there has been
suggested that black acts don't get the same consid-
eration in terms of merchandising
community, pop or rock with
similar sales statistics. Hay-
wood, however, noted that last year Mercury Group was
selling Kool & the Gang than any
other act.

"And as far as goes, Haywood ac-
knowledges that "as a promotional
 tool or to tests records, it's not
 important useact. It's true in
New York's still very important to have club
base, because radio there is still very
close "current" in the rest of the country.

"It's been three weeks since
Mer-
cury and PolyGram's promo
teams to PolYGram East.

With both individual labels
employed six field reps and two pro-
motion men in regional office.

In the consolidation, each label had to
drop two field persons.

Haywood is national promotion
manager, with primary responsi-
ability for Mercury. Tony Young
is Haywood's Young's counterpart
with primary responsibil-
ity for Polydor are Sonny Taylor
and Alvin "Sonny" Taylor.

In the realignment, the country
has been reorganized into nine re-
gional areas served by the
national staff. The other local
reps include four veterans of Hay-
wood's Mercury. Tony Young's
Mid-Atlantic; Luther Terry, South
Atlantic; Walter White, Ohio;
and Michael "Mike" Duller, Midwest.

The other four reps come from
the Polydor field; Chris Frye, Southeast;
John "Jack" Rose, Northwest; Ken Bell,
Great Lakes; and Myra Weston. West
Coast.
MARTINN--No Night So Long Dream, Ariola ALC115227. Produced by Donny Hathaway. This album is a classic of its time, combining some of the best music of the era. The songs are soulful, rhythmic, and filled with emotion. The reviewers agree that this album is a must-have for any music lover.

CITY--It's Just The Beginning of Somethin, Epic K16040. Produced by Phil Spector. This album is a follow-up to the band's debut album and continues to showcase their signature sound of power and harmonies. The reviews are positive, with many praising the band's ability to create catchy and memorable songs.

MASON--The World's On Fire, Stamps-AL9526. Produced by Steve Buckingham. This album is a great example of the soulful, rhythmic sound that was popular in the 1970s. The reviewers are impressed with the band's ability to create songs that are both soulful and uplifting.

TAYLOR--Country Mile, RCA LSP 4221. Produced by John Boylan. This album is a great example of the soulful, rhythmic sound that was popular in the 1970s. The reviewers are impressed with the band's ability to create songs that are both soulful and uplifting.

GEORGE BENSON--Give Me The Night, Warner Bros. H55435. Produced by Quincy Jones. Benson's first effort with Quincy Jones emphasizes Benson's vocal skills over his guitar work. The result is an album that is as much about the music as it is about the performance. The reviewers are impressed with the band's ability to create songs that are both soulful and uplifting.

CHARLIE DANIELS BAND--Fiddle Frenzy, Epic FE-38255. Produced by John Boylan. The cowboys and the townies and the rebels may not be as politically unified as Benson's band, but they're a lot of fun. This album is a great example of the soulful, rhythmic sound that was popular in the 1970s. The reviewers are impressed with the band's ability to create songs that are both soulful and uplifting.

HOLLY FENNECK--Pink Child, Dreamville DL1503 (RSD). Produced by Mike Chapman, Peter Combe. From Mike Chapman's stable of session players this rich, evocative, atmospheric sound is a perfect fit for the singer's voice. The reviewers are impressed with the band's ability to create songs that are both soulful and uplifting.

MIKE BERRY--It's A Rocker, Epic JEP36673. Produced by Mike Berry. Berry is an English rocker in the traditional vein. He's one of the more famous songwriters to come out of the UK in recent years. The reviewers are impressed with the band's ability to create songs that are both soulful and uplifting.

LAMBERT & COBLE--Men From Nowhere, Aylmer E2279. Produced by Mike Lawler. Johnny Cobb. It takes a full sail for Mike Lawler and Johnny Cobb to send this one, but once it's under way, the reviewers are impressed with the band's ability to create songs that are both soulful and uplifting.

SCROGGES--Revive--Country Comfort, Columbia JC-38465. Produced by Charlie Daniels. This album is a great example of the soulful, rhythmic sound that was popular in the 1970s. The reviewers are impressed with the band's ability to create songs that are both soulful and uplifting.
PLAY TOMMY TUTONE

"Cheap Date" on Columbia Records.
ELECTRIC LIGHT ORCHESTRA—Over All The World (4:04); producer: Jeff Lynne, writer: Jeff Lynne, publisher: Int (United) BMI. MCA 47195. Second single from "Amarillo" is one of the group's more catchy tunes, it's bright, folksy sound will appeal to the many 60's fans who have continued to support Jeff Lynne's layered vocals seeking to work maximum effectiveness.

BILLY JOEL—Don't Ask Me Why (3:26); producer: Phil Ramone writer: Bruce Springsteen; publishers: Screen Gems—Contemporary BMI. Columbia 11333. This single from Joel's "Greatest Hits" LP is a catchy midtempo tune with soft vocals and a nice melody.

STEPHANIE MILLS—Never Knew Love Like This Before (3:30); writer: Frankie Sullivan, artist: Stephanie Mills; publishers: Black Bull/BMI. Columbia 11333. "Never Knew Love Like This Before" is a beautiful and uplifting ballad sung by Stephanie Mills.

CRAIG MCCLAIN—Can't Stop (3:59); writer: Jim Goss, artist: Craig McClain; publisher: ATV/Partnership. MCA 2260. "Can't Stop" is a catchy, upbeat pop song with a strong rhythm.

PEACHES & HERB—It's Your Love (3:24); writer: Janice Maroon, artist: Peaches & Herb; publishers: A&M/BMI, BMI. MCA 1819. "It's Your Love" is a smooth and catchy R&B ballad with a strong message of love and commitment.

Bill Henderson, Brian McCarroll, Buffett, producer: Buffett (the Jon) BMI. Warner Bros. WD-19513. "The Best of Heart" is a collection of some of Heart's greatest hits.


WEA Country Blitz Discounting Accounts

LOS ANGELES—Accounts are being offered a 25% discount on 25 albums in WEA's "First Country Music Festival" from Monday (28) through Aug. 22. Advertising support begins in a country radio blitz on 27 key U.S. stations, followed by multi-product spins with related offers. WEA also is offering $475 worth of 100 LPs, but there will be a print campaign for specific promotions.

Among the albums are multiple albums by T.G. Sheppard, Emmylou Harris, the Bellamy Bros., Hank Williams Jr., Fiddie Rabbitt and Mel Tillis plus single albums by Donna Fargo, Rodney Crocett, John Anderson, Gai Davises, Dobie Boyce, Rex Allen Jr., Sonny Curtis and Willie Nelson.

Recommended

SWEET—Sixties Man (3:44); writer: Pig Williams, artist: Williams. Juliana, publisher: Chappell Capital BMI.


MARY MACGREDO—Somebody Please (3:50); writer: Dave Edmunds, artist: Daven Edmunds. Polydor 2001. "Somebody Please" is a catchy and upbeat pop song with a strong message of love and commitment.

JIMMIE ROBERTS—Ain't Gonna Do It (2:59); writer: Jimmie Roberts, artist: Jimmie Roberts; publishers: Screen Gems—Contemporary BMI. MCA 2260. "Ain't Gonna Do It" is a powerful and soulful R&B ballad.

BROTHERS JOHNSON—Tear Me Up (4:09); producer: Quincy Jones, artist: Brothers Johnson; publisher: Int (United) BMI. MCA 11333. "Tear Me Up" is a smooth and catchy R&B ballad with a strong message of love and commitment.

ROYAL MUSIC—(You Look So) Superb (3:36); writer: Norman Whitfield, artist: Stevie Wonder; publishers:Screen Gems—Contemporary BMI. MCA 11333. "(You Look So) Superb" is a classic soul Ballad with a powerful message of love and commitment.

RECOMMENDED LPS

Recommended: Rock

ROBERTS FLOCK—Don't Make Me Wait Too Long (3:50); writer: Roberta Flack, artist: Eddy Merckx, publisher: Int (United) BMI. MCA 2260. "Don't Make Me Wait Too Long" is a beautiful and uplifting ballad sung by Roberta Flack.

TOM TOWNSON—Takin Away Your Space (3:59); writer: Harvey Fuqua, artist: Sylvester, publisher: Buffalo BMI. MCA 2260. "Takin Away Your Space" is a catchy and upbeat pop song with a strong message of love and commitment.

JERRY KNEAL—Ray the Rief (2:29); writer: David Kershaw, artist: Jerry Kneal; publisher: ATV/BMI. ATV 285. "Ray the Rief" is a powerful and soulful R&B ballad.

SHANE HEARNE—The Heart to Break the Heart (5:10); writer: Barry Mann, artist: Shane Hearne; publisher: Screen Gems BMI. Int (United) BMI. Capi-P 1109.

FRANCO JOU—The Heart to Break the Heart (5:10); writer: Barry Mann, artist: Franco Jou; publisher: Screen Gems BMI. Int (United) BMI. Capi-P 1109.


JEFF SCOTT SOTO—Touch Your Space (3:25); writer: Jeff Scott Soto, artist: Jeff Scott Soto; publisher: ATV/BMI. ATV 285. "Touch Your Space" is a catchy and upbeat pop song with a strong message of love and commitment.

Recommended: Pop


CHILLMACK—Communication Breakdown (2:22); writer: Bob Henderson, Brian McCarroll, artist: Buffett. Buffett (the Jon) BMI. Warner Bros. WD-19513. "Communication Breakdown" is a catchy and upbeat pop song with a strong message of love and commitment.

D & DODO—Forever Rock 'N' Roll (3:37); writer: Thomas East, artist: D & DODO. Warner Bros. WD-19513. "Forever Rock 'N' Roll" is a catchy midtempo tune with soft vocals and a nice melody.

SEAN JOHNSON—Sweetheart Baby (3:24); writer: Sean Johnson, artist: Sean Johnson; publisher: ATV/BMI. ATV 285. "Sweetheart Baby" is a catchy and upbeat pop song with a strong message of love and commitment.

CALUMET—Save Your Tears (4:10); writer: Magic Magazine & Benjy Turner, artist: Calumet. ATV/BMI. ATV 285. "Save Your Tears" is a catchy and upbeat pop song with a strong message of love and commitment.

CHARLIE IVY—If You Ever Lied (3:28); writer: Alan Whitehead, artist: Charlie Ivy; publisher: ATV/BMI. ATV 285. "If You Ever Lied" is a catchy and upbeat pop song with a strong message of love and commitment.

TAMMY WYNETTE—Standing Over You (3:57); writer: Billy Sherrill, artist: Tammy Wynette; publisher: Int (United) BMI. Warner Bros. WD-19513. "Standing Over You" is a catchy midtempo tune with soft vocals and a nice melody.

TOMMY HILFIGER— Farewell (3:30); writer: Tommy Hilfiger, artist: Tommy Hilfiger; publisher: ATV/BMI. ATV 285. "Farewell" is a catchy and upbeat pop song with a strong message of love and commitment.

PAPA ROACH— [](https://www.americanradiohistory.com)
A personal message to Quincy Jones from Warner Bros. Records, on the occasion of the birth of that handsome child

We admired you from the early, Sinatra-Basie days, and always wanted us to get together.

We envied others who worked with you more exclusively through the years, and always wished it were we.

We resent your tardiness in bringing your Qwest label to Warners, but trust we can make it up to you.

We applaud the sagacity of artists attracted to Qwest. Like George Benson, they will know your magic.
Give the gift of music.

AC/DC

BACK IN BLACK

July 13, Concert Bowl, Edmonton
July 14, Max Bell Arena, Calgary, B.C.
July 16, Concert Bowl, Vancouver, B.C.
July 19, Arena, Winnipeg
July 20, P.L. Williams Gardens, Thunder Bay
July 22, Civic Center, Ottawa
July 23, Forum Concert Bowl, Montreal
July 25, Gardens, London
July 26, Memorial Auditorium, Kitchener
July 27, Arena, Sudbury
July 29, Maple Leaf Gardens, Toronto

July 30, Country Fieldhouse, Erie, Pa.
July 31, Spectrum, Philadelphia
August 1, Palladium, New York
August 3, Capital Centre, Largo, Md.
August 6, Scope, Norfolk, Va.
August 7, Civic Center, Roanoke, Va.
August 8, Coliseum, Charlotte, N.C.
August 9, Cumberland County Memorial Auditorium, Fayetteville, N.C.
August 10, Coliseum, Greensboro, N.C.
August 12, Fox Theatre, Atlanta, Ga.
August 13, Coliseum, Knoxville, Tenn.
August 15, Freedom Hall, Johnson City, Tenn.
August 16, Legend Valley, Newark, Ohio
August 17, Toledo Speedway, Toledo, Ohio
August 19, Rupp Arena, Lexington, Ky.
August 20, Memorial Auditorium, Nashville
August 22, Lakeland Civic Center, Lakeland, Fla.
August 23, Sportatorium, Miami
August 24, Coliseum, Jacksonville, Fla.
August 28, Sam Houston Coliseum, Houston
August 29, Convention Center Arena, San Antonio
August 30, Dallas Convention Center, Dallas
August 31, Civic Center Auditorium, Amarillo
September 1, Coliseum, El Paso
September 3, Sweny Auditorium, San Bernardino, Calif.
September 4, Arena, Long Beach, Calif.
September 5, Cow Palace, San Francisco
September 6, Oakland Auditorium, Oakland, Calif.

SD 33/438
Produced by Robert John "Mutt" Lange
Booking: ATI Management, Peter Mensch for C.C.C. Inc.

SD 36/140
HIGH VOLTAGE

SD 35-105
LET THERE BE ROCK

SD 1900
POWERAGE

SD 1972
IF YOU WANT BLOOD...

SD 13044
HIGHWAY TO HELL
**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-Strong increase in sales / 11-20 Upward movement of at least 1 position. Positions marked with an asterisk (*) indicate that the product is in a holding period. This will, in some cases, block out products which would normally move up a star. In such cases, products will be awarded a star without the required upward movement noted above. **Recording Industry Assn. Of America seal at left indicates “two million seller.” (Sale indicated by star is in millions.)

<table>
<thead>
<tr>
<th>TITLE / Artist</th>
<th>(Producer) / Writer / Label &amp; Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>DREAM MY LIFE AWAY — Jody Watley</td>
<td>(C. Perri, 115,966)</td>
</tr>
<tr>
<td>MONEY — John Anderson</td>
<td>(J. Renner, 115,966)</td>
</tr>
<tr>
<td>I'M ALIVE — Electric Light Orchestra</td>
<td>(Jeff Lynne. Lynne, 115,966)</td>
</tr>
<tr>
<td>FOR THE WESTERN STAR — George Jones</td>
<td>(J. Mireault, L. Garrett, 115,966)</td>
</tr>
<tr>
<td>ALL I CAN THINK OF — The Righteous Brothers</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>COMIN' UP — The Righteous Brothers</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>TIED TO THE LINE — Rocky Stefani</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>SOMEONE THAT I USED TO LOVE — Natalie Cole</td>
<td>(M. Jackson, 115,966)</td>
</tr>
<tr>
<td>FUNKY TOWN — Lipps, Inc.</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>HOT ROD HEARTS — Rockin' Caper</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>SHO'Nuff — Elton John</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>A LITTLE LOVER'S HOLIDAY — George Jones</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>THAT LOVIN' YOU FEELIN' AGAIN — The Righteous Brothers</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>A LOVER'S HOLIDAY — George Jones</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>BIGGEST PAYOUT OF THE WEEK — Johnnie Taylor</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>THAT LOVIN' YOU FEELIN' AGAIN — Elton John</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>A LITTLE LOVER'S HOLIDAY — George Jones</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>YOU'RE DESPERATE — Elton John</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>I'M ALRIGHT — Elton John</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>HOW DO YOU FEEL TO BE BACK — The Righteous Brothers</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>YOU'LL COME AND ME — Elton John</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>UNDER THE SUN — Elton John</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>THE ROYAL MILE — Barry Manilow</td>
<td>(J. Zalenski, B. Blesch, 115,966)</td>
</tr>
<tr>
<td>ARTIST</td>
<td>Title</td>
</tr>
<tr>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>BILLIE JOEL</td>
<td>Billy Joel (CBS, SP 3702)</td>
</tr>
<tr>
<td>JACKSON BROWNE</td>
<td>Running With The Night (A&amp;M, SP 3702)</td>
</tr>
<tr>
<td>EMILYCHORD</td>
<td>The Empire Strikes Back Soundtrack (MCA, SP 3702)</td>
</tr>
<tr>
<td>QUEEN</td>
<td>Under Pressure (EMI, SP 3702)</td>
</tr>
<tr>
<td>PETE TOWNSEND</td>
<td>Who's Feeling Nero (MCA, SP 3702)</td>
</tr>
<tr>
<td>KINKS</td>
<td>Day The Doo-Doo Died (GRT, SP 3702)</td>
</tr>
<tr>
<td>BOB SEGER</td>
<td>Against The Wind (Elektra, SP 3702)</td>
</tr>
<tr>
<td>CHANCE</td>
<td>True (Sire, SP 3702)</td>
</tr>
<tr>
<td>DONNA ROSS</td>
<td>You Laughed (Epic, SP 3702)</td>
</tr>
<tr>
<td>PETER MCCARTNEY</td>
<td>Rupert's Lock (Decca, SP 3702)</td>
</tr>
<tr>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Against The Wind (Elektra, SP 3702)</td>
</tr>
<tr>
<td>ERIC CLAPTON</td>
<td>Layla And Other Assorted Love Songs (RCA, SP 3702)</td>
</tr>
<tr>
<td>SOUNDS OF</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>BROTHERS</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Spunk! (Atlantic, SP 3702)</td>
</tr>
<tr>
<td>GENESIS</td>
<td>tableName lacks content</td>
</tr>
<tr>
<td>ROLLING STONES</td>
<td>Let's Go To Bed (Rolling Stones, SP 3702)</td>
</tr>
<tr>
<td>JENNIFER JACKSON</td>
<td>Let's Get Serious (Warner Bros, SP 3702)</td>
</tr>
<tr>
<td>CHRISTOPHER CROSS</td>
<td>Carolina Blues (A&amp;M, SP 3702)</td>
</tr>
<tr>
<td>MICHAEL JACKSON</td>
<td>Off The Wall (Motown, SP 3702)</td>
</tr>
<tr>
<td>ROSSINGTON CROSSBAND</td>
<td>Not Fade Away [Single] (Capitol, SP 3702)</td>
</tr>
<tr>
<td>SOUNDS OF</td>
<td>It's Not A Love Song (Springfield, SP 3702)</td>
</tr>
<tr>
<td>BROTHERS</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>IGGY POP</td>
<td>Great Future (Virgin, SP 3702)</td>
</tr>
<tr>
<td>BOB DYLAN</td>
<td>Blood On The Tracks (Columbia, SP 3702)</td>
</tr>
<tr>
<td>ELTON JOHN</td>
<td>Goodbye Yellow Brick Road (MCA, SP 3702)</td>
</tr>
<tr>
<td>KISS</td>
<td>Hot In The City (Casablanca, SP 3702)</td>
</tr>
<tr>
<td>PETER CETERA</td>
<td>One Of These Nights (Atlantic, SP 3702)</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>Love, You're So Square (Elektra, SP 3702)</td>
</tr>
<tr>
<td>CHERRY HOMESTYLE</td>
<td>Heat Of The Night (Elektra, SP 3702)</td>
</tr>
<tr>
<td>ROBIN'S MAN</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>CAROLE KING</td>
<td>The Way We Were (Epic, SP 3702)</td>
</tr>
<tr>
<td>SPINDRIFTS</td>
<td>Love, You're So Square (Elektra, SP 3702)</td>
</tr>
<tr>
<td>EAGLES</td>
<td>Eagles (Amex, SP 3702)</td>
</tr>
<tr>
<td>JOURNEY</td>
<td>Don't Stop Believin (Geffen, SP 3702)</td>
</tr>
<tr>
<td>SIEGFRIED &amp; ROSE</td>
<td>Bad Reputation (Warner Bros, SP 3702)</td>
</tr>
<tr>
<td>JIMMY DURANTE</td>
<td>I Like You (RCA, SP 3702)</td>
</tr>
<tr>
<td>LINCOLN PARKER</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>SIREN</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>SUGAR BAY</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>KISS</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>CAMEO</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>B.B. KING</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>TINA TURNER</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
<tr>
<td>BOB DYLAN</td>
<td>The S.O.S. Band In The Year Of The Fool (CBS, SP 3702)</td>
</tr>
</tbody>
</table>

**STARR PERFORMANCE:** Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 jumping increase in sales / 1-14 upward movement of 4 positions / 14-29 upward movement of 8 positions / 31-50 upward movement of 16 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 200,000 units (rounded). "SB" seal awarded with all other sales units (rounded). * For all sales units sold in the United States, except for British imports (indicated by "GB") and recording industry Assn. Of America seal available and applicable to all manufacturers.
Reversion Ruling Affects 40,000 Songs

Continued from page 1

The U.K. publishers had claimed that the disputed copyright was collective works, and as such exempt from the reversionary rights provision of the 1911 U.K. Copyright Act. Commenting on the House of Lords decision, Freddy Biebstock, president of Carlton Music, said: "The decision will significantly affect music copyrights in Australia, New Zealand, South Africa and Canada, and will impinge upon many other aspects of copyright law."

Lord Salmon, one of the five legislators considering the case, argued that while "a song written by two authors are entirely separate copyrights and cannot be merged, a song written by one person and lyrics by another has no copyright in itself and does not, therefore, constitute an exception to the reversionary provision in the 1911 U.K. Copyright Act."

"The lyrics and music of such songs are written independently by the two members of their authors 25 years after their death."

Noting that the British publishing community seems quite as to why the reversionary rights principle was ever introduced into the copyright legislation, although some publishers suggest that it was to protect the rights of poor independent authors and composers from exploitative publishers. The provision was omitted from the 1936 Copyright Act, but still applies to copyrights created before that date.

After the decision, EM Music Publishing and Chappell Music issues its "significant disappointment at the rejection of their appeal, and expressing "concern that the decision could undermine the law of the reversionary rights that the decision produces."

The statement continues, "Until another case relating to the work 'Zing West The Strings Of My Heart' (a decision made in favor of music publishers) is finally decided, it is difficult to tell what the repercussions, both financial and practical, will be for the music publishing industry."

In addition to that statement, EM Music Publishing chief Ron White comments that the decision could re-bounce on the heirs of the verse composers it was intended to protect and advance. He fears that a lot of songs will disappear from circulation as no one publisher will be able to exploit them because of the differential between music and lyrics.

And it will be a tremendous task, he says, for music publishers to examine their catalogue of Copyrighted songs, with the aid of joined-up songs to determine the status of the copyright of the music and lyrics.

However, Lord Salmon's decision and its impact upon the U.K. publishing community will appear in Billboard next week.

'Xanadu' Promos At Peak

Continued from page 14

sic from the film but not included on the soundtrack.

Kramer credits the success of the film's pre-release teamwork between MCA and his management team as well as some effective marketing ideas between him and Siner. "We didn't initially ship 6,000 standalone," says Siner. "Our salesmen kept running through the stores.

Vice president of creative services George Oakei designed the "Xanadu" campaign, giving it an international feel. The box art, the poster, the U.K. in Mid-October, in Australia in August and the remainder of the TRIBUTE TO ELVIS IS CUT

FT. WORTH — "Regime For Elvis" is the name of a single cut by veteran producer Major Bill Smith on his locally-based LeCam label to mark the 20th anniversary of Presley’s death Aug. 16.

Smith’s spoken-word tribute is accompanied in the background by Presley’s hit "Love Me tender" being sung by Bruce Channel. Smith and Channel previously teamed on "The King's Greatest Hits" said to be a major Elvis tribute when it was released the day after his death.

Channel had the No. 1 hit "Hey Baby!" in 1962, one of three high-charters produced by Smith in the early 60s along with Paul & Paula’s "Hey Paula" and J. Frank Wilson & the Cavalliers’ "Last Kiss."
SAG Strike Eyes New Video Revenue

LOS ANGELES — How to particip-ate in the high revenues the home video market is expected to generate is at the root of a strike by the Screen Actors Guild and American Federation of Television and Radio Artists which began here Monday (21).

Talks between union representatives and video representatives, however, indicate the strike is not imminent.

The walkout, which began Monday at 2 a.m., has paralyzed televisions and movie productions nation-wide. SAG members number 45,000 members as does AFTRA.

According to both SAG and AFTRA, the major issue is participation in the revenues from the home video market. Current pay television and recorded videocassettes and videodiscs.

The union representatives want to participate in the profits from both pay and cable TV, videocassettes and videodiscs as well as other newer visual media.

In addition, they want to establish firm guidelines for their participation before the home video market becomes more fully developed.

Current industry practice calls for actors to receive a certain amount for a project on a one-time basis with no future profit sharing. However, they consider that salary payment an "advance" of 12% of the eventual gross take. The union reps claim that unless pay television and prerecorded videocassettes and videodiscs.

An SAG proposal calls for actors to receive payments time feature films, which have been sold to a pay-televison system, are shown more than 12 times per month. Current practice by many cable telvision companies is to show individual movies up to 20 times per month.

"There is also a calling for a 3 1/2% increase for all pay categories. Negotiations began May 19. A settlement will cover the next three-year period.

"A very serious communication was made last month by the label subsidized record companies which began with $1.00 a month and has now been raised to $1.25 a month. We are long overdue in giving this industry a raise," said a representative of the treatment.

"We are long overdue in giving this industry a raise," said a representative of the label.

"It has been a tough year for the industry and we are looking for a 3 1/2% increase in salary for all pay categories. We are looking for a 3 1/2% increase in salary for all pay categories. We are looking for a 3 1/2% increase in salary for all pay categories.

"We are long overdue in giving this industry a raise," said a representative of the label.

"It has been a tough year for the industry and we are looking for a 3 1/2% increase in salary for all pay categories. We are looking for a 3 1/2% increase in salary for all pay categories. We are looking for a 3 1/2% increase in salary for all pay categories.

"We are long overdue in giving this industry a raise," said a representative of the label.

"It has been a tough year for the industry and we are looking for a 3 1/2% increase in salary for all pay categories. We are looking for a 3 1/2% increase in salary for all pay categories. We are looking for a 3 1/2% increase in salary for all pay categories.

"We are long overdue in giving this industry a raise," said a representative of the label.

"It has been a tough year for the industry and we are looking for a 3 1/2% increase in salary for all pay categories. We are looking for a 3 1/2% increase in salary for all pay categories. We are looking for a 3 1/2% increase in salary for all pay categories.
THE NEW PAUL SIMON SINGLE IS "LATE IN THE EVENING" (W/BS 49511)

FROM THE FORTHCOMING PAUL SIMON ALBUM AND MOTION PICTURE

ONE-TRICK PONY

AVAILABLE EVERYWHERE ON WARNER BROS. RECORDS.
Get Up, Stand Up. On Your Feet for the Uprising.

UPRISING

BOB MARLEY & THE WAILERS

UPRISING

Produced by Chris Blackwell and Bob Marley. On Island Records & Tapes (ILPS 9596)