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# Billboard

NEWSPAPER

85th  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

June 28, 1980 • \$3.00 (U.S.)

## Radio's Tie To Records Facing Split

By DOUG HALL

MONTREAL—While more music may be in radio's future, radio and the record industry may not always get along as well as they do now.

That was one of the more significant points made at a "Future Of Radio" session at the 24th annual Broadcast Promotion Assn. convention here which ended Saturday (14).

Dick Bresca, general manager of the CBS Radio Network, predicted that within two years all networks will be using satellites to distribute programming and "we will wade aggressively into the music field transmitting it with clarity that people are used to."

But lifestyle and media researcher John Parikh, who heads Joint Communications, (Continued on page 25)

### AD ALLOWANCE RESTRICTIONS

## Blank Tape Makers Call Ban 'Paranoid'

By JIM McCULLAUGH

CHICAGO — "Paranoid," "ludicrous," "nonsense," "stupid" and "unfortunate."

These were among the tamer adjectives blank tape manufacturers expressed here at the Consumer Electronics Show, that industry's key expo, as a reaction to a suddenly snowballing trend among record labels to deny advertising allowance dollars to record retailers who jointly advertise both their LPs and blank tapes (Billboard, June 21, 1980).

This was against a convention backdrop where home video, including the first formal introduction of the new Matsushita/JVC video high density/audio high density videodisk system, attracted a high level of attention, but where overall attendance appeared off the projected 60,000.

Other developments at the four day CES run which ended Wednesday (18) at McCormick Place included: the entry of more prerecorded videocassette titles; new, sophisticated generations of home videotape recorders including the first stereo and Dolby capable unit for the consumer from Akai; and the introduction of more high end, audio components aiming themselves to the new breed of audiophile record.

Also, the continuing trend towards "portable" sound triggered by the recent introduction of Sony's "Walk Man;" and the addition of "convenience features" to components such as consumer cassette tape decks that now automatically set tape type, record levels, and cor- (Continued on page 33)

## BMA May Vote For Restructure

By JEAN WILLIAMS

LOS ANGELES—In a surprising move, the Black Music Assn. (BMA) is expected to announce a major organizational restructuring. Believed to be heading the list is a revised election process which will, among other things, reduce the president's term. The organization's

Special Black Music Month coverage starts on page 60.

election process has for some time been questioned.

The restructuring will be unveiled when the organization convenes for its second annual convention at the Sheraton Hotel in Washington, D.C., Thursday through Monday (26-30). Theme of the Black Music Assn.'s confer- (Continued on page 68)

## One-Stops Mull 6¢-12¢ Hike On 45s

By JOHN SIPPEL

LOS ANGELES—The 99-cent 45 single in U.S. retail stores is kaput. One-stops are either pondering or have alerted retail and jukebox customers that the recent WEA and MCA price hikes are forcing a 6 to 12-cent increase. With a median price of 85 to 88 cents today nationally, one-stop proprietors forecast a \$1.19 to \$1.29 retail for their primarily one-store customers.

This prediction follows the price spread envisioned by chain retailers (Billboard, June 21, 1980).

Major woe confronting one-stops, which serve an estimated 70% to 80% of (Continued on page 96)

## Axe 400 P'Gram Accounts

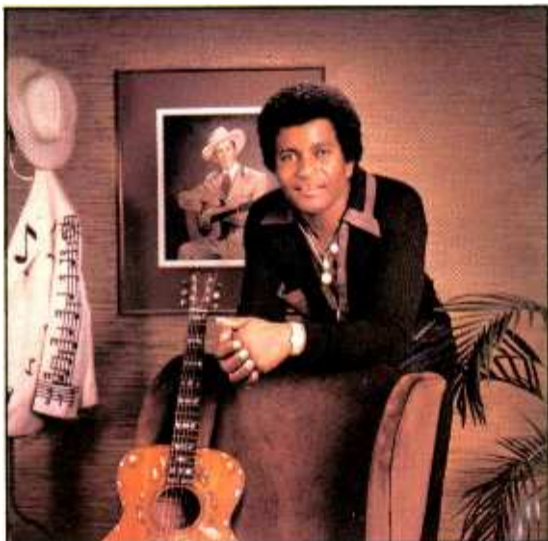
By IRV LICHMAN

NEW YORK—PolyGram Distribution Inc. has cutoff selling to at least 400 of its accounts, effective June 15. This could amount to approximately 16% of its estimated 2,500 accounts.

A report that PolyGram's move would involve those accounts which do not bill at least \$25,000 a year in PolyGram product was denied by a spokesman for the company.

"The only criterion," he states, "was their profitability to us over a period of time. The costs of doing business outweighed their volume."

The essence of a letter sent to these accounts, which, if they desire PolyGram (Continued on page 96)

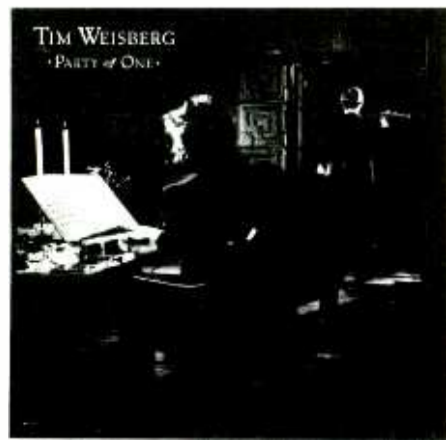
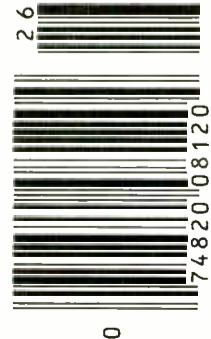


International superstar CHARLEY PRIDE'S new album is **THERE'S A LITTLE BIT OF HANK IN ME**. Led by the number one records "Honky Tonk Blues" and "You Win Again," this classic collection also features such Hank standards as "I'm So Lonesome I Could Cry" and "I Can't Help It If I'm Still In Love With You." **THERE'S A LITTLE BIT OF HANK IN ME**. A timely tribute to a timeless legend by CHARLEY PRIDE on RCA Records. #AHL1 3548. (Advertisement)



First there was Merlin, then Fordini. Now the DIRT BAND invites you to 'Make A Little Magic' with them by listening to their new album and single on United Artists Records & Tapes. Go ahead—"MAKE A LITTLE MAGIC" (LT-1042) (4013). (Advertisement)

(Advertisement)



**Tim Weisberg** personally invites you to a very special affair. His new album **"Party Of One,"** an event you'll never want to leave. Please don't keep him waiting. New on MCA Records and Tapes.

Produced by John Hug and Tim Weisberg in association with Jen Productions.



(MCA-517)

# Huey Lewis and the News



**Chrysalis**  
Records and Tapes

the album CHR 1292

Management Bob Brown Produced by Bill Schnee

# C'right Tribunal Hears Gortikov Rap Fee Jump

By JEAN CALLAHAN

WASHINGTON, D.C.—Proposals for an increase in the mechanical royalty rate "scare the hell out of us," Stan Gortikov, president of the Recording Industry Assn. of America, told the Copyright Royalty Tribunal Wednesday (18).

An increased mechanical rate could drive up the list price of records, predicted Gortikov, who also claimed that an increase to 6% of list price, as suggested by the National Music Publishers Assn., would cost record companies as much as \$110 million annually.

Gortikov, who stated he believes that the current mechanical royalty should be maintained, based his arguments on Section 801 of the Copyright Law which sets forth the following criteria for royalties: 1) to

maximize the availability of creative works to the public; 2) to provide a fair return to copyright owners and fair income to copyright users under existing economic conditions; 3) to reflect relative roles of owners and users and 4) to minimize disruptive impact on the structure of industries and generally prevailing industry practices.

Going down the list, Gortikov explained that a mechanical royalty

rate could have a negative impact on the availability of creative works to the public by causing further increases in the list price of records. He predicted a decline in the number of records released if economic conditions worsen.

Publishers are doing well financially in today's economy, said Gortikov, who called the publishers' unwillingness to submit financial data to the Tribunal "bush league."

As for songwriters' desire for higher royalties, Gortikov said, "the brass ring is reached only by a select few. A high rate can't compensate for low sales. You certainly won't benefit the songwriter who can't get his songs recorded and only a modest effect will be felt by songwriters whose songs are recorded but enjoy only limited sales."

"The songwriter is not alone in this," continued Gortikov, "musi-

cians, vocalists and even record company executives are all subject to the vagaries of this business." Gortikov illustrated his point by referring to his own firing as president of Capitol Records the year the Beatles, Capitol's biggest moneymakers, broke up.

The creative input of publishers in the making of a record is "minimal," said Gortikov. Recent technological innovations which boost record sales have all come from record companies, he added. "The publisher is asking for an increased mechanical royalty without taking any financial risk," he said.

Gortikov's testimony opened the list of RIAA witnesses, 18 in all, scheduled to testify before the Tribunal in the coming weeks.

(Continued on page 96)

## Music Videocassettes Get Boost At CES

By JIM McCULLAUGH

CHICAGO—The home video music pipeline received an added push here at the Consumer Electronics Show which ended here Wednesday (18) with the introduction of more music-oriented product on prerecorded videocassette.

This was against a backdrop of many videocassette software suppliers who added titles, mostly feature films, to their respective catalogs.

One new release, for example, coming from new entrant MCA Videocassette, Inc. is a special "double feature," what they claim is a new concept in videocassette marketing. It will combine "Coal Miner's Daughter," the current Loretta Lynn film biography, with a concert of Lynn.

Moreover, targeted also for July release will be four original entertainment properties including concerts by Lou Rawls, Bernadette Peters, Merle Haggard and a Mel Torme and Della Reese concert.

These titles are among eight expected July releases which will join an initial catalog of 24, according to Gene Giaquinto, newly named president of MCA's new subsidiary, MCA Videocassette, Inc.

Thus MCA becomes the last major studio to enter the prerecorded home video business. Giaquinto indicates he expects some 50 titles before the year is out and as titles are added, existing and newly-developed music programming will play an important role.

All product, which will be sold and not rented, will go through MCA Distributing Corp. Suggested retail prices will range in the neigh-

(Continued on page 33)



Billboard photo by Alan Penchansky

**GOOD FIT**—A visitor from Belgium is treated to portable stereo sound on cassette from Technique Corp. of Houston at the CES in Chicago. The company's Hip Pocket hand-held cassette player will retail for under \$180. The lightweight headset is included in the price. Coverage of the CES appears on pages 33 to 35, 41 and 42.

## Caution Tempers 1st Half Strength Of Print Music

By IRV LICHTMAN

NEW YORK—The print music industry is completing a generally strong first half of 1980, but growth is also coupled with some signs of caution.

A canvass of various segments of this field reveals that collections are rougher to come by and that educational budgets may be pared to the point of serious concern.

"We've placed tighter credit restrictions on our accounts," declares Ron Ravitz, president of Controlled Sheet Music Service, a print jobber based on Copiagua, N.Y., although

Ravitz cites an 18% increase in sales for the first half of 1980 "in units, not inflated prices."

"My impression is," Ravitz adds, "that retail print income is being used to pay off debts in other inventory, such as recordings, accessories and instruments." Ravitz also claims publishers are beginning to tighten their lines of credit, too.

This is confirmed by Bradley Publications, whose vice president and general manager Bill Radics notes that the company has restricted bill-

(Continued on page 56)

## Black Retailers Generously Rate NARM's School

By JEAN WILLIAMS

LOS ANGELES—Black music dealers are recognizing increased profits and more efficient operations as a result of attending the National Assn. of Recording Merchandisers' (NARM) retail management certification school.

NARM offers two scholarships to the school through the Black Music Assn. to BMA's members. CBS recently joined NARM in offering scholarships, with WEA and Atlantic expected to follow.

The program has been so successful, word of mouth advertising is bringing more black music dealers into the fold—paying their own way—\$300 for the course and \$150 registration fee.

At the most recent five-day session, held last week in L.A., nearly 25% of the student body was black music dealers.

Last week's scholarship recipients were Delicious Records, Jewel Williams from Catch One Enterprises and Anita Wilscher of VIP Records. Those paying their own way were Mary Ann Drummond of Record Cove and Lou Robinson of Sound Masters.

Today NARM has sponsored three sessions this year: Atlanta, Jan. 21-25; Chicago, April 21-25 and L.A. June 16-21.

The retail management school is certified through the Univ. of Vir-

(Continued on page 74)

## KING BISCUIT UP FOR GRAB

By RICHARD M. NUSSER

NEW YORK—A battle between the ABC Radio Network and Metro-media Radio over which has broadcast rights to the King Biscuit Flower Hour in this market may be settled Monday (23) at a press conference called to announce ABC's deal with DIR Broadcasting for nationwide, exclusive rights to the Biscuit and other syndicated DIR shows.

Then again, the battle may just be beginning.

The first shot was fired last week as DIR, producers of King Biscuit, a rock concert series that has been a staple of Metro-media's WNEW-FM outlet here for eight years, was preparing a joint statement with ABC announcing the nationwide production deal calling for DIR to supply the ABC net with a variety of "music and non-music" programming not

(Continued on page 21)

## E/A Now Looking Toward Soft, Mass Appeal Sounds

By PAUL GREIN

LOS ANGELES—In response to the upswing of adult contemporary radio and the escalating age of the average record buyer, Elektra/Asylum is looking more and more to soft, mass appeal sounds.

"The target audience of radio is changing," says Vic Faraci, E/A's new marketing vice president, "and as a result music geared to that target audience has to change too."

"So Jimmy Bowen (vice president of Nashville operations) has been signing more mass appeal artists. And Oscar Fields (vice president of special markets) is also working on signing groups that give us a softer, mass appeal black sound."

The label's intention is to appeal to the older listener. "Our demographic sales spread has definitely widened over the past year," Faraci says. "We used to receive the bulk of our sales in the 18 to 26 range, but

that top of 26 has now shot all the way to 38."

Faraci offers several reasons for this expansion, the most important being changing radio formats. "Radio has softened to where you don't have the older demographic turned off to pop records. So we're getting the older listener back in the habit of going into record stores."

"Movie soundtracks have been another vehicle to lure older buyers back," Faraci notes. "And I think Kenny Rogers has contributed greatly to this expansion. You talk

about multiple crossovers: he's the king of that."

Faraci acknowledges that one factor behind the increasing age of record buyers may simply be that in this economy, teens and those in their early 20s aren't able to buy as many records as they'd like.

"It could be that teenagers don't have as many leisure dollars to spend today as they had a year ago," he says.

Faraci points to current Elektra Hot 100 hits by Neil & Dara Sedaka and Mickey Gilley as proof of this

broadening of pop stations to encompass easy listening and country sounds. "It might have been a lot more difficult to get as much pop play a year ago," he suggests.

"The soft adult contemporary format is broader than AOR," Faraci adds. "They play a variety of records—even country and black music, if it's soft enough. But album-oriented FM stations won't touch a record unless it fits their particular sound."

The executive notes that E/A is placing more emphasis on country, hoping to realize the sales of a Kenny Rogers, Willie Nelson or Waylon Jennings by developing its own acts Eddie Rabbitt, Hank Williams Jr. and Mel Tillis.

Faraci says that Elektra's unit sales in country music "are definitely on the upswing." He confirms

(Continued on page 98)

## Geffen's Label Pacts Summer

LOS ANGELES—Donna Summer is the first act signed to David Geffen's new label, marketed and distributed by Warner Bros. Her first album for the label, produced as usual by Giorgio Moroder and Pete Bellotte, is due in the fall.

The Geffen label has the singer only for the U.S. and Canada; rights to Summer's records in other territories is unresolved. "At this moment we're talking to other companies," says Susan Munao, Summer's manager.

Munao confirms that Summer's exit from Casablanca came through a key man clause in her contract. "When Neil (Bogart) left, we had a key man clause and we did invoke it," Munao says, adding that the singer is now completely free from the label.

Contrary to some industry speculation, Munao suggests that it was

(Continued on page 98)

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# New Mutual Web P.D. Will Increase Music Broadcasts

## Morgan In Move After Natl Survey

By JEAN CALLAHAN

WASHINGTON—Radio stations want more music programming from networks, but they want artists who are close to adult contemporary and Top 40 formats.

"New wave and punk rock will not be the saviours of the music industry," says Glenn Morgan, Mutual Broadcasting's new music programming director, who has just surveyed the network's 1,000 affiliates.

Even stations with news and talk formats are looking for special music programming, Morgan found. But stations feel "new wave, disco and punk rock have an adverse effect on audience size," he says.

Morgan also sees country as the next major trend in music. He points to the success of recent television country music specials, the popularity of films like "Coal Miner's Daughter" and "Urban Cowboy" and the mainstreaming of country-western dress styles as proof of his thesis.

"The post-war baby boom is where the mass appeal remains," says Morgan. "And those people are getting older now. As people get older, they mature into softer music. Heavy metal and punk are for the young kids."

After eight years at WABC-AM New York, Morgan went to Mutual in April when he was hired to be the first director of music programming at the network. His appointment marks a turning point for Mutual. Combined with the opportunities afforded by satellite broadcasting, Morgan's position insured that Mutual is heading in the direction of programming more music.

(Continued on page 23)

## Virgin Records Pulls In Horns

NEW YORK—U.K.-based Virgin Records, which invaded U.S. shores only a year ago, is pulling in its horns. Its New York operation is being severely reduced and its West Coast music publishing operation is being closed.

The New York staff is being reduced to four people: president Ken Berry, general manager Charlie Dimont, promotion vice president Kurt Nerlinger and a secretary.

Seven staffers have been let go including national AOR promotion manager Philip Page, his assistant Karen Kaplan, publicity director Sue Byron and her assistant Marilyn Agello.

Berry said there would be an announcement forthcoming on arrangements for the company's publishing rights, but he declined to comment further.

## Franks' 'Baseball' Song For Movie

LOS ANGELES—Major League Baseball Films is constructing a film around "Baseball," a song on Michael Franks' new Warner Bros. album, "One Bad Habit."

Additionally, Dave "The Cobra" Parker of the World Champion Pittsburgh Pirates has initiated a campaign among his teammates to adopt the song as their official theme song, replacing last year's "We Are Family."



ROYAL WELCOME—Olivia Newton-John is introduced to Queen Elizabeth II following a recent Royal Command Performance by various Australian-born performers at the Sydney Opera House. Also pictured waiting to meet the Queen are, from left, singer Julie Anthony, pianist Roger Woodward and comedian Paul Hogan. Making the introductions is Peter Faiman, far left, producer/director of the program.

## AT PORTLAND CONCLAVE

# Fuentealba Wins AFM Re-Election

NEW YORK—American Federation of Musicians president Victor W. Fuentealba successfully withstood an insurgent campaign to unseat him Wednesday (18) by winning reelection by more than a two-to-one margin.

The secret ballot vote was one of the highlights of the AFM's 83rd annual convention, held this year Monday to Thursday (16-19) in Portland, Me. The insurgent candidate, San Francisco Local 6 president Jerry Spain, garnered 598 votes to Fuentealba's 1,375.

Fuentealba's forces also managed to pull off a compromise victory on the controversial "work tax" on musicians' gross earnings, hammering out a 1% tax on wages that will be split between the locals and the national office. The tax will affect all working musicians who carry an AFM card except members of symphony and ballet orchestras working in their home locals, according to union sources.

In a matter related to the insurgent's challenge, union sources also played down reports that the AFM has banned members from performing on productions related to videodisk or videocassettes until a contract is hammered out with the television/videotape industry.

"That's the problem," an AFM source says. "There simply is no contract, so technically how can we work?"

"I don't think any musicians have turned down a job yet that may wind up on a videocassette or disk," an industry source notes, lending credence to the belief that the AFM ban, if it exists, isn't being enforced.

The 1% work levy, opposed by some locals due to the increased paperwork it will involve, is seen by the AFM leadership as a first step in pulling the 300,000-member international union out of the financial hole it has gotten into over the years. Fuentealba blames the deficit on a 1963 Supreme Court decision that caused the AFM to yank its 10% tax on traveling musicians.

Dissident factions in the AFM have charged Fuentealba and his predecessors with fiscal carelessness, however.

A move to withdraw from the AFL-CIO was also voted down by the 1,000 delegates who showed up for the convention. This proposal was seen by some AFM members as another way to ease the union's financial problems.

RICHARD M. NUSSER

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## Executive Turntable

### Record Companies

Ron De Marino has been appointed director for the Northeast region at MCA Distributing Corp. De Marino, based in Collingswood, N.J. (near Philadelphia) will oversee New York City, Boston, Hartford, Philadelphia, Baltimore, Washington and Virginia territories. He joined the firm last year as branch manager in Philadelphia. . . . Peter Jones, director of marketing, has left Casablanca Records in Los Angeles. . . . Kenneth Lanza appointed marketing services coordinator with the Latin American Operations of CBS Records International, based in Coral Gables, Fla. He was branch administrative manager for the Burroughs Corp. . . . Sire Records has restructured its promotion and marketing departments. Effective immediately, Daniel J. Kelley becomes vice president of marketing and promotion, as well as director of West Coast operations. Kelley, based at the firm's Burbank, Calif., office, was a national promotion director at Warner Bros. Records. Other appointments include: John "Field Marshal" Montgomery upped to vice president of album promotion, from vice president special projects; Suzanne Emil to national promotion coordinator; and Kenny Ostin becomes director, national promotion of secondary markets. Montgomery and Emil will work out of Sire's New York office, while Ostin headquarters at the Burbank office. . . . Jerry Bix and Dan Conger have joined Radio Records, Bix as West Coast regional marketing director and Conger as national singles promotion director. Prior to joining the label, Bix, based in L.A., was Arista's Midwest regional marketing director. Conger, based in Ft. Lauderdale, Fla., was involved with a Dallas based, radio/television syndication firm. . . . Columbia Records has upped Arthur Levy to associate director of media services, press and public information, from manager of media services, press and public information.

### Marketing

Several new appointments have been made at the Record Bar chain. Michelle Cacho, assistant manager at the South Park Mall in Charlotte, N.C., has been upped to manager of the North Park Mall store in that city. Vicki Reams becomes the new manager at the Jacksonville, N.C., outlet, replacing her brother, Jerry Young, who is now manager of the chain's newest outlet in Wilmington, N.C. In Raleigh, Debra Stokes has been elevated to manager at the Cameron Village store, from assistant manager of the Fayetteville operation.

### Publishing

Connie Bradley to the post of Southern executive regional director at ASCAP in Nashville, succeeding Ed Shea, newly named as ASCAP's national coordinator of public affairs. Bradley has been assistant regional director for the past four years and formerly worked for RCA Records, Famous Music, Dot Records and the firm of music attorneys Thompson & Harris. Shea will commute between Nashville and Washington, D.C., where he'll represent ASCAP. Shea has headed ASCAP's Nashville operation for 12 years, and previously was executive vice president of the Nashville area Chamber of Commerce. . . . John F. Willett, veteran Virginia broadcaster, has been named regional manager for the Southeast area at SESAC. Willett, who lives in Roanoke, Va., will represent the licensing firm in Delaware, Kentucky, North and South Carolina, Tennessee, West Virginia, Virginia and Washington, D.C. He replaces George Chernault, who was elected vice president. . . . L.E. White has been named professional manager of the publishing division of Diversified Music, Inc., in Nashville. The publishing division includes Millstone Music, Almarie Music, Julina and Hello Darlin'. White formerly worked with Twitty Bird Music, Conway Twitty's publishing firm. . . . At Arista Music, L.A., Theresa Powers is appointed administrator. She previously held the same post at Glotzer Management and Segal & Goldman.

### Related Fields

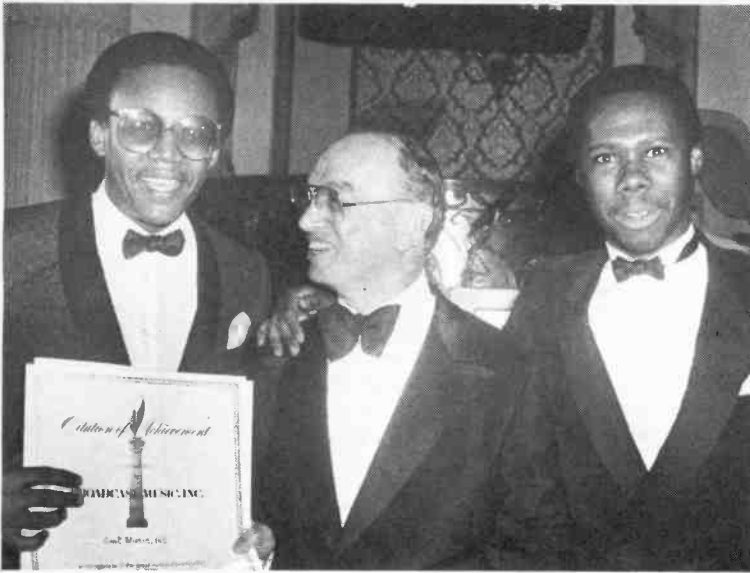
Ralph Mann becomes chairman and Jeffrey Berg is named president at International Creative Management (ICM). Mann, headquartered in New York, is also vice chairman of Marvin Josephson Associates, Inc., parent company of ICM. Berg, based in L.A., has been a senior agent in the firm's motion picture department. . . . Jack Sublette upped to vice president of Top Billing, Inc.'s sales division in Nashville. He has been with the agency four years. . . . Arthur F. Stone is now director of marketing at Feyline Presents in Denver. Prior to joining Feyline, he was an advertising executive at Leo Burnett & Tracy Locke and director of marketing at Adolph Coors Co. . . . RCA Cablevision Systems has brought on Jerry Horton as Western sales representative. Horton, based in Granburg, Tex., was systems manager for Gulf Coast Cable-TV. . . . Richard B. Childs is appointed vice president of Paramount Home Video, Los Angeles. He joined the firm in 1978 as head of the non-theatrical sales division. . . . DiscoVision names Robert T. Knight vice president of marketing, Los Angeles. He comes to DiscoVision from IBM's data processing division where he was manager of the Western region. . . . David Grossman, who was manager of special projects for the National Assn. of Recording Merchandisers (NARM), joins NFL Films, Inc., as director of video sales. He is based in Mt. Laurel, N.J. . . . Barry M. Shereck is named president of Pioneer Artists, a subsidiary of U.S. Pioneer Electronics Corp. in Moonachie, N.J. He continues as senior vice president and member of the office of the president at U.S. Pioneer. . . . Sandy Cohen joins BASF Systems as Western regional sales manager, based in L.A. He spent the past eight years in the recording tape industry. . . . At Optonica High Fidelity, Paramus, N.J., William Yanke has been elevated to national sales and merchandising manager, from Central regional manager for Sharp Electronics Corp. . . . Robert Fontana becomes national service manager and Jim Knabbe moves into the post of sales training manager at Nikko Audio in Hauppauge, N.Y. Fontana was Eastern regional service manager and Knabbe held the post of Eastern sales training manager. . . . Bill Stocking appointed consumer product group rep at MXR Innovations, Inc., handling sales in the northern Illinois and eastern Wisconsin areas. He is based in Chicago. . . . Mike Hyland and Elizabeth Thiels to president and executive vice president, respectively, at Network Ink, Inc., a music p.r. division of Holder Kennedy Agency, Inc. in Nashville. Hyland formerly served as vice president of publicity at Capricorn Records and reporter for Billboard in Nashville. Thiels was director of publicity for Sound Seventy Corp.

Here and Beck.

"There and Back." Jeff Beck's new album.  
On *Epic* Records and Tapes.

JEFF  
BECK

FE 35684



**TEAM EFFORT**—Ed Cramer, president of BMI, center in photo on left, presents writer/producers Bernard Edwards, left, and Nile Rodgers with one of 11 BMI Citations of Achievement for 1979. At a recent awards dinner at the Plaza Hotel in New York, special glass plaques were presented to Robin Gibb, right, for the contribution by the Gibb brothers, Robin, Maurice and Barry, of income from their hit song, "Too Much Heaven" (also the most performed BMI song of 1979) to benefit UNICEF. Shown with Robin, left to right, are BMI's Theodora Zavin, James Grant, executive director of UNICEF; Cramer, Claudia Granville and Ernest Clayton, the children of BMI executives Elizabeth Granville and Linda Booker who made the presentation to Robin.

## BLONDIE MUSICIAN TESTIFIES

# Felony Charge In Piracy Case

NEW YORK—The first felony count in New York State involving an alleged bootleg recording is among the latest developments on the antipiracy/counterfeit front.

In one case, the conviction and sentencing of a father and son, Alton Bembrick Sutton Jr. and Alton Sutton III, took place Monday (17) in Alabama involving nine counts of copyright infringement.

In another action, Michael Rascio was arraigned on a 75-count indictment alleging manufacture and dis-

tribution of alleged unauthorized recordings. Twenty-five of the charges involve a felony, one of them a bootleg recording.

The bootleg felony count stems from the testimony of a member of Blondie, Chris Stein, who testified before a grand jury that a recording, "Blondie's Headlines," had never been marketed as a legitimate album, that it contained performances by the group and permission had not been granted for their use in this form. Artist testimony is required

under New York state law in determining a felony count on bootleg recordings.

As for the Suttons, they had been indicted on charges of distributing and offering for sale nine copyrighted sound recordings in pirate 8-track format. They were found guilty on all counts after a jury trial in U.S. District Court for the Middle District of Alabama, Eastern Division, in Montgomery.

Alton Sutton Jr. was given a two-year sentence in federal prison and fined \$5,000 by Judge Robert Varner. Judge Varner noted that Sutton had been convicted of a previous offense two years before and was still on probation when he went back into the same business for which he was convicted.

Judge Varner sentenced Alton Sutton III to three years on probation under Section 5010(a) of the Federal Youth Corrections Act. Judge Varner noted that Sutton had been convicted at age 16 of breaking and entering in North Carolina, for which offense he might still be on probation.

In the Long Island case, Michael Rascio was arraigned Thursday (19) in Suffolk County Criminal Court, Hauppauge, N.Y., on the 75-count indictment handed up earlier by a Suffolk County Grand Jury. Indicted with him were M&R Records, Inc., Best Record Pressing Corp. and International Picture Disc Corp.

The indictment includes 25 felony counts of manufacturing unauthorized recordings, including the first felony count in New York State of a bootleg recording, the Blondie album. 25 misdemeanor counts of possession for sale and/or sale of unauthorized recordings, and 25 misdemeanor counts of possession for sale and/or sale of recordings failing to disclose the true name and address of the manufacturer.

The indictment is reported to have evolved from raids on Mar. 18 at several Suffolk County locations, including M&R Records.

At that site, Suffolk County Police seized three automatic record presses, thousands of lacquers and metal parts, tens of thousands of finished albums and hundreds of thousands of labels. Both alleged counterfeit and bootleg recordings and picture disk albums were confiscated, including product by Paul McCartney and Wings, Led Zeppelin, Blondie, Billy Joel, the Grateful Dead, the Nazz, Buffalo Springfield and Bruce Springsteen.

## 3-Minute Musical Shorts Considered For Theatres

By KIP KIRBY

NASHVILLE—Double Doublyew Productions, Inc., a new firm specializing in the creation and production of musical films and television shows, is launching a proposed series of promotional mini-concerts aimed at exposing major recording artists to audiences in movie houses throughout the U.S.

These mini-concerts will be distributed exclusively by Screenvision, a joint venture of Mediavision, Inc. and Capitol Cities Communications, Inc. Screenvision owns exclusive short-subject distribution rights to more than 4,000 theatre screens across the country, including the Mann, Suyfi, United Artists and American Multi Cinema chains.

According to Double Doublyew president Jeffrey Wyant, the company is initiating a major campaign with record labels, agents and personal managers designed to interest them in the exposure thrust offered by the use of mini concert promotional films. Double Doublyew has compiled a 15-minute presentation reel showcasing the various film and animation techniques of its 18 freelance directors whose credits include film work with Kiss, Queen, the Rolling Stones, Elvis Costello and the Grateful Dead.

The mini-concert promotional pieces will range between 60 seconds and three minutes in length, utilizing special effects and animation to provide the key element of visual entertainment tailored to each act's specifications. Spots may also be tagged with the name of an area retailer to determine the advertising's effectiveness in boosting LP sales. The shorts are shot on 35mm film for theatre usage and easy tape dubbing, and will run contractually in selected markets for a minimum of four consecutive weeks ("to make

sure we catch the average young movie goer at least once during the month," explains Wyant). Estimated production budgets fall between \$6,000-\$20,000 per mini-concert.

"Although we realize that the initial cost per viewer is higher distributing these films in movie theatres rather than on tv," says Wyant, "we feel that it actually works out less in the long run, based on the number of album buyers we reach directly. Movie audiences are captive and will respond positively to a short visually exciting concert promotion for a musical act."

Bob Russo, vice president of sales and marketing for Double Doublyew, says that so far he has RCA Records and Nemperor Records interested in the project, though nothing has been signed yet. The three-minute mini-concerts are theatre advertisements whose cast will be borne by either the record companies or artist management.

The mini-concerts will contain no verbal plugs for an artist or an LP, but graphics will show the LP cover and can also include dealer tie-in.

Screenvision claims a distribution coverage of more than 22 million young adults across the U.S., with more than 24% of this audience buying at least one record album per month.

Wyant emphasizes that the purpose of his firm's mini-concert spots will be to provide maximum exposure in an image-building format for artists who are already peaking in their career. The concerts can be used to increase LP sales for a new release, to bridge the gap in markets not covered on concert tours, or to promote a forthcoming live area appearance.

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TO SERVE YOU—BY PHONE, TELEX OR IN PERSON**

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ALL MAJOR and OVER 1,000 DIFFERENT MINOR LABELS.**

**IF YOU DON'T KNOW ABOUT US,  
IT'S TIME YOU DID!**

Come see for yourself. We don't have specials and you don't have to buy any quantity ever. We have the lowest overall prices in the industry every day of the year.

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(E-46656)  
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Already on: KILT KRBE KRTH  
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# Hell-bent, Heaven-sent...

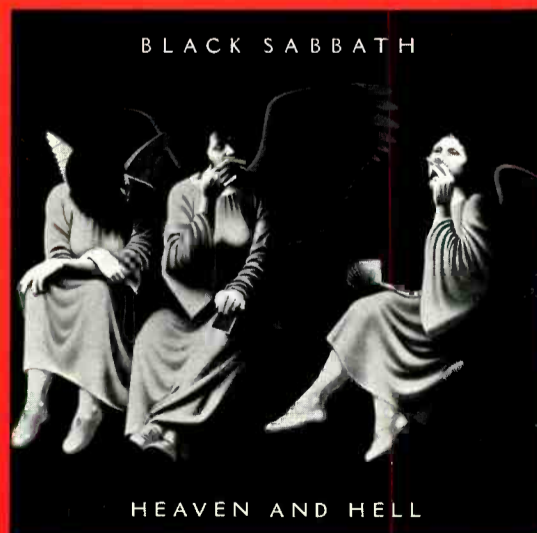


Everywhere you look here on earth, Black Sabbath's *Heaven And Hell* is being played, heard and sold—more often, in greater numbers, than any Sabbath set in years.

Just out and already: 150 stations, ★ on the Top LPs & Tapes

That kind of response seems Heaven-sent.

This kind of music comes from someplace else altogether.



## Black Sabbath Heaven and Hell

Neon Knights • Children Of The Sea • Lady Evil • Heaven And Hell • Wishing Well • Die Young • Walk Away • Lonely Is The Word

Produced and engineered by Martin Birch  
On Warner Bros. Records & Tapes (BSK 3372)



Black Sabbath brings *Heaven And Hell* to America with their forthcoming national tour.





# Market Quotations

As of closing, June 19, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16	Altec Corp.	22	43	7/8	3/4	7/8	Unch.
39	26	ABC	5	773	30 3/4	29 3/4	30 3/4	- 3/4
36 1/2	27 1/4	American Can	6	78	33 3/4	33	33	Unch.
28 1/4	14 1/2	Ampex	9	130	19 1/4	19 1/4	19 1/2	Unch.
5	2 1/2	Automatic Radio	-	47	3 1/4	3 1/4	3 1/4	Unch.
55	42 1/2	CBS	7	476	50 1/4	50 1/4	50 1/4	+ 1/4
36 1/4	27	Columbia Pictures	7	108	28 1/4	27 3/4	28 1/4	+ 3/4
8 1/4	4	Craig Corp.	-	19	6 1/4	6	6 1/4	Unch.
52 1/2	40 1/2	Disney, Walt	12	273	48 1/4	48	48	- 1
12	7	Filmways, Inc.	-	105	7 1/4	7 1/4	7 1/4	Unch.
18 1/4	11	Gulf + Western	4	1521	16 1/2	16 1/4	16 1/4	- 1/4
12 1/4	7 1/4	Handleman	7	38	11 1/4	11 1/4	11 1/4	- 1/4
9	5 1/4	K-tel	8	21	7 1/4	6 3/4	7 1/4	+ 3/4
31 1/4	25 1/4	Matsushita Electronics	8	12	31 3/4	31 1/4	31 1/4	+ 1/2
57 1/4	44 1/4	MCA	8	388	49 1/4	48 3/4	48 3/4	- 1/2
19 1/4	10	Memorex	6	198	15 1/4	14 1/2	14 1/2	- 1/4
56 1/4	46 1/4	3M	10	413	55 1/4	54	54	- 1 1/2
63 1/4	41 1/4	Motorola	9	244	48 1/4	47 1/4	47 1/4	- 1 1/2
30 1/4	23 1/4	North American Philips	4	64	26 1/4	26 1/4	26 1/4	- 1/4
8	4 1/4	Orrox Corp.	20	14	6	5 1/4	5 1/4	- 1/4
17 1/4	13 1/4	Pioneer Electronics	12	-	-	-	17 1/4	Unch.
25 1/4	18 1/4	RCA	6	2337	22 1/4	22 1/4	22 1/4	- 1
10 1/4	6	Sony	11	2180	10 1/4	10 1/4	10 1/4	+ 3/4
33 1/4	20 1/4	Storer Broadcasting	9	296	27 1/4	27 1/4	27 1/4	- 1/2
5 1/4	3	Superscope	-	10	3 1/4	3 1/4	3 1/4	Unch.
35 1/4	25 1/4	Taft Broadcasting	8	30	30 3/4	30	30 3/4	+ 3/4
19 1/4	14 1/4	Transamerica	5	311	17 1/4	16 1/4	17	- 1/4
39 1/4	29 1/4	20th Century	5	132	34 1/4	33 3/4	33 3/4	+ 3/4
46	34 1/4	Warner Communications	11	750	44 1/4	42	42 1/4	- 1 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	29	-	1 1/4	2 1/4	Integrity Ent.	-	1	1 1/4	1 1/4
Data	-	-	-	-	Koss Corp.	5	41	4 1/4	4 3/4
Packaging	3	1	5 1/2	6 1/4	Kustom Elec.	5	-	3 1/4	1 1/4
Electrosound	-	-	-	-	M. Josephson	9	102	14 1/2	15 1/4
Group	5	3	5 1/4	5 3/4	Recoton	7	-	1 1/4	1 1/2
First Artists	-	-	-	-	Schwartz	-	-	-	-
Prod.	9	21	2 1/4	3 1/4	Bros.	5	-	1 1/2	2 1/4

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

## Handleman's Fiscal Year Droopy

NEW YORK—Handleman Co. reports increases in both net sales and income for the fourth quarter of fiscal 1980, but a dip in both areas for the year ended May 3.

In the fourth quarter, the rack operation showed net sales of \$46,389,000, compared with \$37,796,000 for the same quarter last year. Net income was \$1,523,000 or 34 cents per share, compared with \$836,000 or 19 cents a share.

For the year, the company's sales were \$199,230,000 compared with \$224,227,000 or \$1.94 per share for the fiscal year ended April 28, 1979, while net income came to \$10,652,000 or \$2.20 per share for the prior year.

During the second quarter, the company sold properties which resulted in pre-tax income of \$1,796,000 this year and \$1,344,000 last year.

## Year's Earnings Reach New High At Ampex Corp.

REDWOOD CITY, Calif.—Ampex Corp. enjoyed an all-time record-setting financial performance in orders, revenues and earnings for the fiscal year ending May 3. Earnings before an extraordinary item increased 34% on a 23% jump in revenue.

Fiscal year earnings excluding extraordinary tax benefits increased to \$24.3 million, or \$2.12 per primary share, up from the \$18.2 million or \$1.60 per share earned in the previous year's period. Revenue increased \$89.2 million to \$469.1 million from the \$379.9 million reported last year.

Net earnings reported were \$34.7 million, or \$3.03 per primary share, up from \$27.4 million or \$2.41 per share last year. Net earnings include a \$10.4 million or \$.91 per share benefit from utilization of tax carryforwards, compared to a benefit of \$9.2 million or \$.81 per share last year.

This was also a record fourth quarter for revenue and earnings before an extraordinary item. Total revenue for the fourth quarter of fiscal year 1980 increased 25% to \$134.2 million from the \$107.2 million reported a year ago. Fourth quarter earnings excluding an extraordinary tax benefit increased 15% to \$6.3 million, or \$.55 per primary share, up from last year's \$5.5 million, or \$.48 per share.

Net earnings for the fourth quarter were \$6.7 million and include \$0.4 million of tax benefits carried forward. Net earnings for 1979 of \$8.6 million for the same period included \$3.1 million of such benefits.

## Recoton May Buy Fidelitone Division

NEW YORK—Recoton Corp. is expected to acquire the consumer electronics audio products division of Fidelitone. A letter of intent has already been signed, and the acquisition, for an undisclosed amount of cash, awaits approval by the boards of both companies and the execution of a formal agreement.

Under the plan, expected to be implemented this July, Fidelitone will be run as a separate division from Recoton's base here in Long Island.

No immediate changes are anticipated, says Robert Borhardt, Recoton president. "We plan to take a look at the existing marketing programs and expect to eventually make some meaningful product line additions," he adds.

## Radio Shack Gains

FORT WORTH—The U.S. Radio Shack division of the Tandy Corp. reports sales of \$86,202,000 for the month of May, a gain of 14% above sales of \$75,508,000 in May 1979. Also during May sales of U.S. Radio Shack stores in operation for more than a year rose 8%. Consolidated sales of the Tandy Corp. for May were \$105,972,000, an increase of 17% over the May 1979 sales of \$90,884,000.

## WCI Pays 25¢

NEW YORK—The board of directors of Warner Communications Inc. has declared the regular quarterly dividend of 25 cents per share on WCI common stock. Dividends are payable Aug. 15 to shareholders of record at the close of business on July 15, 1980.

## Sony Corp. Net Sales Up 48% Over 6-Month Period

NEW YORK—With a 66.9% or 21% of net sales increase in videotape recorder sales for the six-month period ending April 30, Sony Corp. consolidated net sales, operating income and net income hit new highs for both the second quarter and the six-month period.

For the second quarter, consolidated net sales rose to 214,001 million yen (\$990,745,000), an increase of 48.7% over 143,869 yen (\$666,060,000) for the same period last year.

Consolidated operating income for the second quarter rose to 28,969 million yen (\$134,069,000), an increase of 50.4% over 19,256 million yen (\$89,148,000) for the same period last year.

Consolidated net income for the second quarter rose to 15,328 million yen (\$70,963,000), an increase of 342.4% over 3,465 million yen (\$16,042,000) for the same period last year.

Overseas sales for the second quarter increased 72.3% and accounted for 65.8% of net sales. Domestic sales for the second quarter increased 17.8% and accounted for 34.2% of net sales.

The huge Japanese company said sales of videotape recorders for the second quarter increased 54.1% and accounted for 21% of net sales.

For the six-month period, consolidated net sales rose to 435,963 million yen (\$2,018,347,000), an increase of 48.2% over 294,210 million yen (\$1,362,083,000) for the prior period. Consolidated operating income for the six months rose to 67,960 million yen (\$314,630,000), an increase of 96.6% over 34,574 million yen (\$160,065,000) for the same period last year.

Consolidated net income for the six-month period rose to 34,855 million yen (\$161,366,000), an increase of 342.5% over 7,877 million yen (\$36,468,000) for the same period last year.

The company said its competitive product lines, a stable consumer demand in the major markets and the yen depreciation all contributed to its record-setting results.

## Schwartz Posts Loss

NEW YORK—Schwartz Bros., the Washington-based wholesaler and retailer, posted a loss in the first quarter ending April 30, 1980, of \$116,024, or 14 cents per share compared to a loss of \$7,525 or one cent per share in the same period last year. Sales, however, increased to \$7,325,988 this year, from \$6,611,147 for the first quarter last year.

The results of the prior year's first quarter have been restated to reflect the company's change to a last in-first out (LIFO) method of inventory from the first in-first out (FIFO) method.

## Mirage New Label

NEW YORK—Mirage Records is the official name of the new label being launched by ex-Atlantic Records executives Jerry and Bob Greenberg. Whitesnake is the first act on the label.

## Billboard® SALES BAROMETER

	LPs			SINGLES		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	55%	17%	28%	46%	16%	38%
PREVIOUS WEEK	39%	13%	48%	37%	19%	44%

	PRERECORDED CASSETTES			PRERECORDED 8-TRACKS		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	49%	11%	40%	18%	46%	36%
PREVIOUS WEEK	44%	14%	42%	12%	49%	39%

	BLANK TAPE			BUSINESS OVERALL COMPARED TO LAST YEAR		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	42%	11%	47%	32%	31%	37%
PREVIOUS WEEK	46%	14%	40%	33%	36%	31%

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

Get in the new rap race with these national hits!

**"RAPPIN' & ROCKIN' THE HOUSE"**  
by **Funky Four**  
**"SUPER RAPPIN'"**  
by **Grand Master Flash & The Furious Five**  
**"THE NEW RAP LANGUAGE"**  
by **Spoonie Gee & The Treacherous Three**  
**"DO YOU LIKE THAT FUNKY BEAT"**  
by **Kool Kyle—The Star Child**

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Billboard®

POSSE A POLYDOR TRADEOFF

# Spring Execs Launch New Label

By IRV LICHTMAN

NEW YORK—The principals of Spring Records have taken the unusual step of forming an independently distributed label, while maintaining Spring's distribution ties with Polydor Records.

According to Bill Spitalsky, the owner, along with Julie and Roy Rifkind, of Spring, the new label, Posse Records, represents a "tradeoff" with Polydor. Veteran soul star Joe Simon transfers over to Posse from Polydor and, in turn, Polydor receives a two-year extension on its distribution deal with Spring, which was to expire at the end of 1980.

Simon, who gave Spring its first success starting almost a decade ago, has an immediate Posse singles re-

lease, "Baby, When Love Is In Your Heart," to be followed by an album in July. Another act, Jones', also moves from Spring to Posse.

"We felt the time was right for this label because it's back to the trenches again and we wanted greater control of our destiny," explains Spitalsky.

"There's still life in independent distribution," he continues. "Many say that independent distributors don't pay their bills, but I don't blame them when they're shipped stupidly. We'll keep them clean with minimum orders." Spitalsky says international licensing for Posse is still "open."

While expressing content with Spring's relationship with Polydor,

distributing through PolyGram Distribution Inc., Spitalsky cites two other factors that led to the formation of Posse.

"When we want to turn over a record from an 'A' side to a 'B' side, we won't have to go through a chain-of-command, nor get hung up on release schedules with a lot of soul product released by Polydor itself. The investment in forming an independent label makes the stakes high, but we think the return will be higher, too." In its 10th year, Spring is enjoying its best year, Spitalsky maintains.

Julie Rifkind, vice president of Posse and president of Spring, says Posse will be a "broad-based music label" with product in soul, pop, disco and "whatever else we feel is in the groove."

In addition to the Joe Simon release, the new label has marketed a 12-inch single, "I Wanna Get With You" by Ritz, a Boston-based group.

Rifkind also reports that like other Spring acts, a major part of Posse's thrust will be in the management and guidance of the careers of its acts.

The Posse distributor network includes: Pickwick in Atlanta, Memphis, Nashville, Los Angeles, Miami, Minneapolis; Schwartz Bros. in Baltimore, Washington, D.C. and Philadelphia; Best, Buffalo; Bib, Charlotte; M.S., Chicago, Wisconsin, Indiana, St. Louis; Pike, Cleveland, Detroit.

Also, Big State, Dallas, Houston, Denver; Mic Music, Honolulu; All South, New Orleans; Sunshine, New York; Associated, Phoenix; Pacific, San Francisco, Seattle; Stan's Shreveport.

Spring remains the releasing label for such acts as Millie Jackson, Fatback, King Tim III and Busta Jones.

## RCA Exploitation: 'Black Music Month'

NEW YORK—RCA Records' added thrust to its nationwide "Black Music Month" marketing campaign in June involves an array of promotions in Detroit, Los Angeles, St. Louis and New York.

In Detroit, RCA collaborated Friday (20) with the Black Music Assn. and radio stations in presenting a seminar on the record business.

In Los Angeles, RCA's sales branch together with Johns Music has launched "The Lucky Teen Earn And Learn Bonanza" contest, a community service and merchandising plan that offers cash prizes and the opportunity for three teenagers to learn the record business and be paid \$150 a week while receiving their on-the-job training.

The contest will be supported by print and radio advertising from Johns Music that includes all 17 artists and albums in the label's "Black Music Month" program. All Johns Music accounts and other participating stores will receive displays, show cards, ballot boxes and entry blanks from an RCA representative.

In St. Louis, branch manager Fred Love has introduced an RCA, A&M and Associated Labels month-long special program highlighted by a black-on-white calendar bearing BMA's "Black Music Month Celebration."

A New York campaign included the appearance by Evelyn "Champagne" King at Benjamin Franklin High School June 12 to talk to students there. Ray Harris, RCA vice president of black music marketing, was also present.



**SQUEEZE PLAY**—John Bentley and Glen Tilbrook of Squeeze clown around while autographing copies of the group's new A&M LP "Argybargy." The act did the signing stint at Moby Disc Records in Sherman Oaks, Calif. while in the L.A. area for a show at the Whisky.

## Rock'n'Rolling

# 'Blues Bros.' Movie A \$27 Million Laugh

By ROMAN KOZAK

NEW YORK—The new "Blues Brothers" film, which cost about \$27 million, needs to gross almost \$100 million to break even, says Bernie Brillstein, the film's executive producer and manager of John Belushi and Dan Aykroyd, a/k/a Jake and Elwood Blues in the film and the upcoming Blues Brothers tour.

"Two years of our lives have gone into this film, and now it's here to be loved, scorned or hated," says Brillstein, interviewed at Universal's posh suite at the Sherry Netherlands Hotel the day after the film premiered in New York.

In between questions he fields phone calls from Belushi and from Universal executives, worried over the initial response to the film. Brillstein assures them that critics and audience liked the movie. "We got a hit," he tells them.

Belushi, says his manager, was nervous as he should have been. "He is a perfectionist, and it was his baby. But the executives at Universal," he says, "did not understand the movie." And the fact that the sound was not right in one of the theatres, and two reels were accidentally switched for a second, did not make Brillstein any more charitable toward the film studio.

"There was only one young guy, Shaun Danials, at Universal, who knew what we were doing with the film. He made that film happen. The old guys, who made "Nude Bomb" and the "Gong Show Movie" were terrified of what they had. Notice you didn't see them at the premiere," says Brillstein.

Nevertheless Universal did buy the movie on the basis of only an oral proposal originated by Aykroyd and submitted by Brillstein in Octo-



Billboard photo by Chuck Pulin Making Points: Bernie Brillstein, manager of the Blues Brothers, describes the new film.

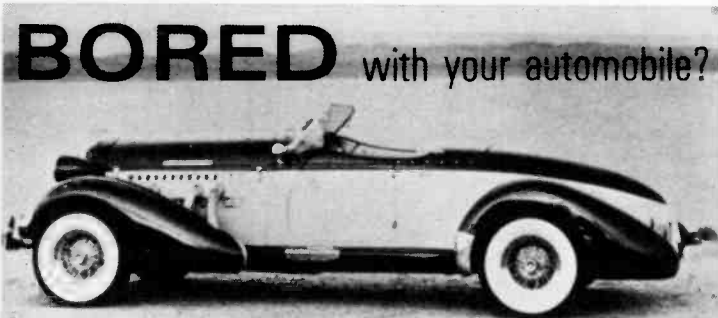
ber 1978. This was after the success of Belushi's "Animal House."

The Blues Brothers characters were invented by Belushi as part of a "Saturday Night Live" show. The film, directed by John Landis from Aykroyd's script, tells their story:

After Jake Blues is released from prison, they go "on a mission from God" to raise money for their old orphanage by putting together the Blues Brothers Band they once had. On the way to a gig they alienate the local police forces, the American Nazi Party, a country western band and Jake Blues' old girlfriend, which results in more wrecked scenery and crashed cars than any film since "1941."

Through it all the film treats its music with a great deal of respect.

(Continued on page 79)



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JUNE 28, 1980 BILLBOARD

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 TDK T-120 ..... **14<sup>50</sup>**  
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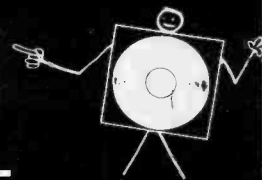


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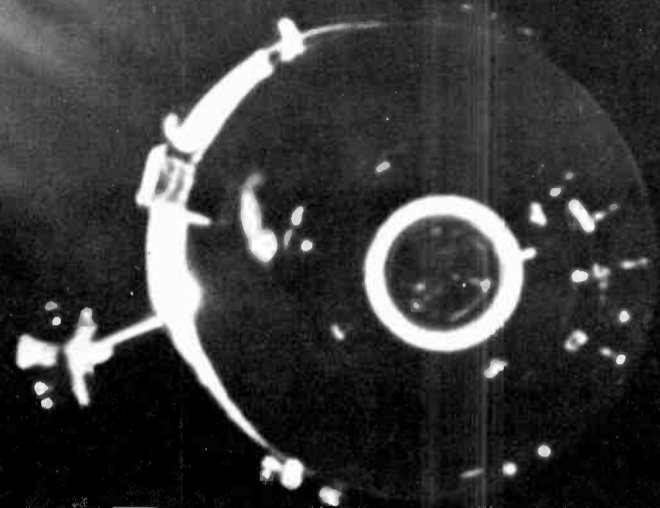
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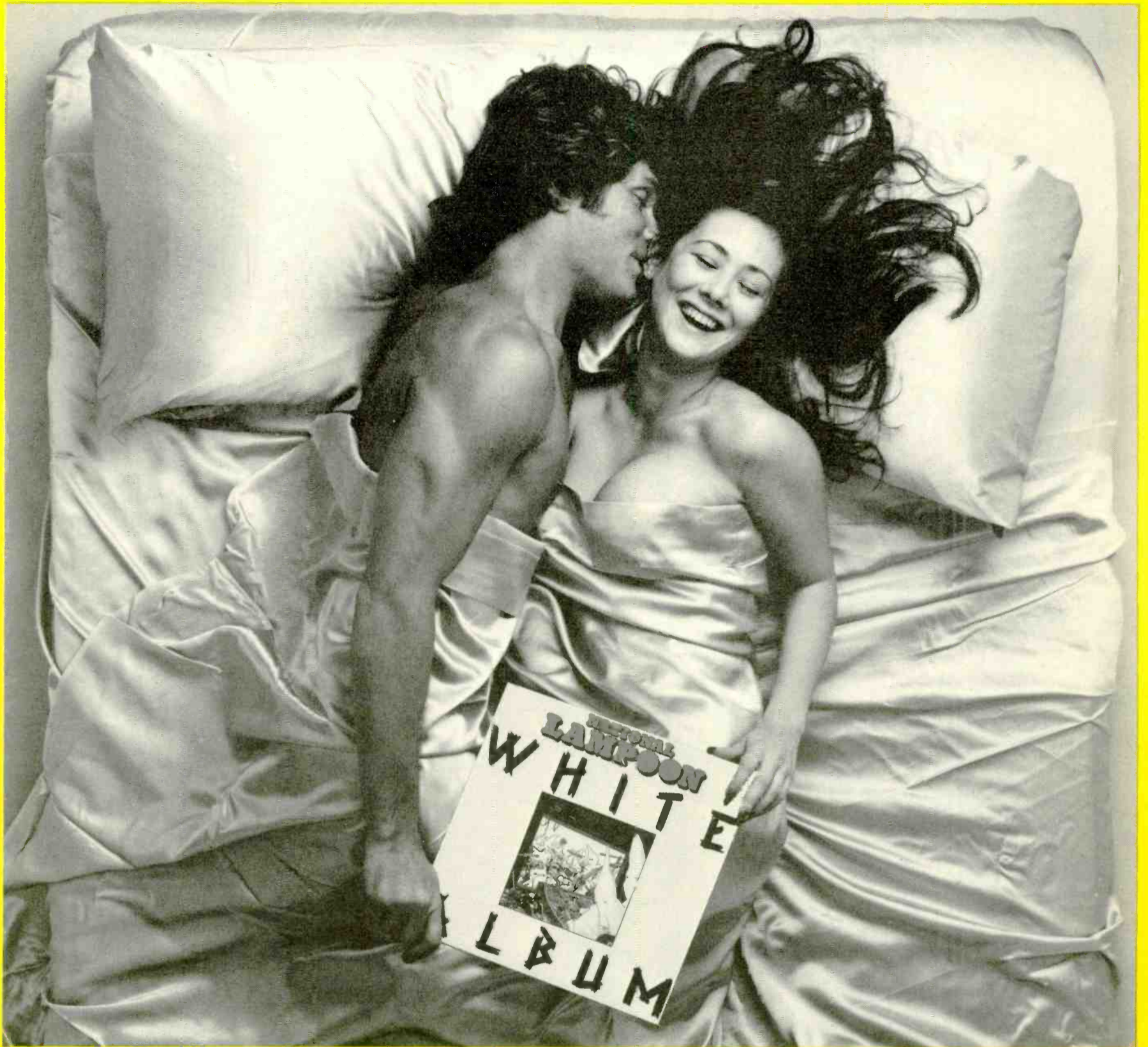
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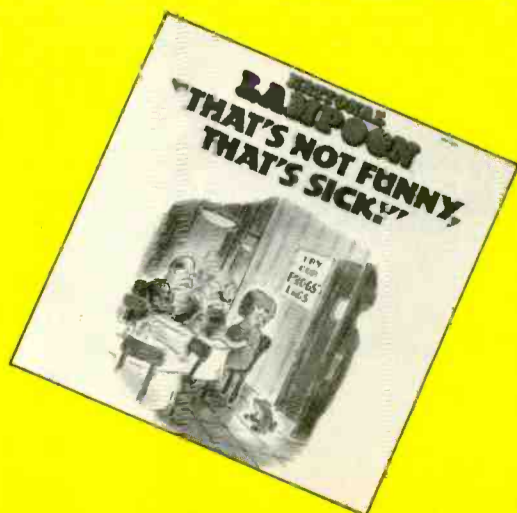
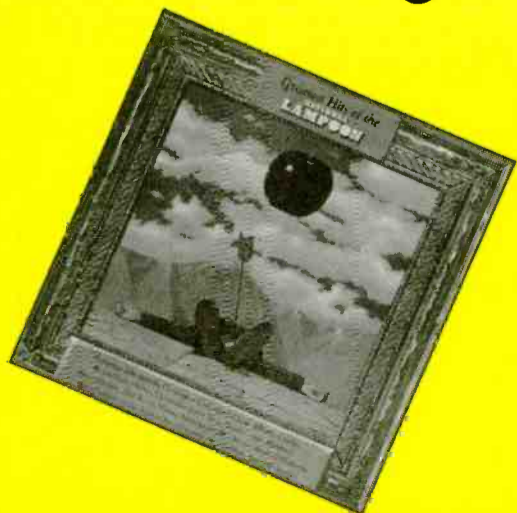


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# Presley Blues The Subject In Memphis

MEMPHIS—Memphis State Univ.'s second annual Salute to Memphis Music seminar, which will be held on the campus Aug. 15-16, will attract local, national and international blues authorities to examine the role of the blues in Elvis Presley's roots and its influence on his music.

The seminar is free, funded by the Tennessee Arts Commission and the Tennessee Committee for the Humanities, Inc. through a grant from the Tennessee Arts/Humanities Support Program, an experimental model organization designed to support interdisciplinary projects.

The history and art of the blues will come together in performances by the Beale Street Jug Band, Piano Red and Prince Gabe, Jessie Mae Hemphill, the Burnside Family Blues Band and Ranie Burnette, three of the four artists who have recorded singles for release on MSU's High Water Recording label, will also concertize at seminar sessions. That will develop into panel discussions.

"This salute is meant to recognize not only the past influence but the future as well. That is why we decided to have live performances of the blues by the old players and the newer ones," says Dr. David Evans, assistant professor of Music at MSU and chairman of the event.

Among seminar lecturers and panelists will be Robert Palmer, music critic for the New York Times and Rolling Stone magazine; Sam Phillips, founder of Sun Records; Paul Oliver from England, author of six books on the blues; Richard Raitchelson, assistant professor of anthropology at Memphis State; David Porter, a Memphis songwriter; Bruce Bastin of England, one of the world's leading scholars on blues, and musicians Booker T. Laury and Jim Dickinson, who will also perform.

Other distinguished speakers are Jeff Titon from Tufts Univ. in Medford, Mass.; Dr. William Ferris, of the Univ. of Mississippi in Oxford; Eddie Ray from Los Angeles, Jim and Ami O'Neal from Living Blues magazine in Chicago, and Elvis biographer Jerry Hopkins from Honolulu.

The seminar will be audio and videotaped by the school and the tapes deposited in the Southern Music Archive in the music department, where they will be available to students, faculty, and visiting researchers. The sessions will also be edited and submitted to the Memphis State Univ. Press for consideration for publication.



**AX MEN**—Columbia Records' guitar whiz Al DiMeola relaxes backstage at New York's Beacon Theatre with guitar maestro Les Paul following DiMeola's recent appearance at the venue. The two guitarists recorded a duet of "Spanish Eyes" which appears on DiMeola's "Splendido Hotel" LP.

# Money, Las Vegas Teen Club, Sells For \$200,000

By HANFORD SEARL

LAS VEGAS—Teen-oriented club Money, close on the heels of changing format from disco to new wave, has been sold for a reported \$200,000 by owner Wayne Johnson, new president of ANCO, the Assn. of Night Club Owners & Operators.

According to Johnson, a group comprised of Vegas and California investors will take over operation of the popular nightclub July 1 while maintaining basically the same program.

"I've been on both sides of the nightclub fence and I believed it was an important need to restructure this organization, to expand and make it a communicative group," says Johnson.

While adding more features and live bands, the new owners plan to showcase more local, new wave groups on Thursday, while continuing to spotlight disco with rock 'n' roll on Fridays and disco only Saturdays, says Johnson.

New additions will include a snack bar, longer operating hours during the summer and remaining open more days. Johnson adds more details on admission price changes and other matters will be forthcoming.

Established in 1977 ANCO is now centered in Johnson's home territory of Southern Utah, namely St. George which has a population of 20,000 and predominantly Mormon.

Johnson bought ANCO for a reported \$100,000 during Billboard's last disco convention in February and was elected president by the existing members. The new group under Johnson will spearhead a panel on nightclub owners at the July New York confab.

Formerly headquartered in Los Angeles, the revamped organization offers an answering service there with plans calling for an office in the near future. Roy Webb, formerly a consultant to Johnson's Money, heads up the New York-based office.

"We are initiating our new membership drive, which will find fees varying from \$125-\$175 a year depending on the size of the club," reveals Johnson. "Ideally, we can even include the neighborhood bar as well as country, disco, teen, alcoholic and non-alcoholic clubs and even casino hotel operations."

The ambitious project, which now involves the setting up of a computer system, also will include regional seminars for membership clubs with experts covering subject from financing to equipment. Newsletters will list reliable bands, agents and industry manufacturers.

"Disco changed all this into a big business. There's been a lot of rip-off artists who made big bucks when all this started, so now nightclub owners need to protect themselves," concludes Johnson.

The former nightclub owner also has recently sold operations in Salt Lake City. Johnson also possesses a number of years as a performing musician on the nightclub circuit. ANCO's mailing address is 2711 W. Santa Clara Drive, Santa Clara, Utah 84765.

# Scholarships To 4 WEA Children

LOS ANGELES—Four children of WEA employes in the Philadelphia and Cleveland branches were among 13 youngsters awarded scholarships by Warner Communications Inc.

Those who won college grants up to \$1,000 included: Eric Banks, son of Maryanne Banks; Michael Dougherty, son of Johanna Dougherty; Gregory Piatek, son of Anthony Natiello; and Donna Wimberly, daughter of Ruth Wimberly, all of Philadelphia; William Henning, son of Ginny Henning; James Paolucci, son of William Paolucci; Walter J. Radomski, son of Walter C. Radomski and Julie Rusnak, daughter of Raymond Rusnak, Cleveland; Eric Edwards, son of Jennie Edwards and Scott Sklaver, son of Harry Sklaver, New York; Melissa Carlson, daughter of Carol Carlson, Boston; Irasema Cortes, daughter of Leobarda Maceda, Returns Center, Bensenville, Ill.; and Lisa Wood, daughter of James Wood, Atlanta.

# Riperton Tribute

LOS ANGELES—Mayor Tom Bradley will declare July "Minnie Riperton Month" here. The declaration will begin a month-long campaign for the prevention of breast cancer, honoring Riperton, who died of the disease July 12, 1979.

# SHOW NEW TECHNIQUES

# N.Y. Audio/Video Seminar

NEW YORK—New techniques for synchronizing sound on videotape were among the highlights of a three-day "Audio Recording For Video" seminar staged here Tuesday through Thursday (17-19) at the N.Y. Hilton Hotel.

One of the newest synch-lock processes, VidiMag, already in use among several leading video production firms here, is the invention

of audiophile and engineer Robert Fine. It applies film techniques to video sound production and claims to be less expensive and less complicated than current sound-to-video applications, such as the SMPTE time code process and computerized systems.

Fine's system involves transferring video's audio signal to 16 m.m. film, enabling the sprocketed film stock to be edited on standard cinema sound editing machines, a relatively simple process.

The seminars also included audio/video workshops, one of which featured the SMPTE techniques as pioneered by Regent Sound Studio's Bob Liftin.

Rocker Todd Rundgren showcased his latest video productions as well, and participated in the key note panel on the coming video explosion, along with producer Phil Ramone and representatives from leading videocassette, videodisk and hardware manufacturers.

# Publisher Asks Jabara's Songs

LOS ANGELES — Management III Music, doing business as Primus Artists Music, is petitioning Federal District Court here to judge it rightful proprietor of a group of vital Paul Jabara compositions so it can obtain royalties from Casablanca Record & FilmWorks here.

Since Sept. 30, 1979, the plaintiff alleges it has received no accounting or royalties from the defendant, Casablanca, which contends the plaintiff does not own copyrights to "Last Dance," "Trapped In A Stairway" and "Disco Queen."

The court is informed in the pleading that the plaintiff was assigned the Jabara copyrights in February 1980 by the First Artists Co.

The plaintiff seeks a jury trial in the filing which contends Casablanca is infringing on the copyrights.

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Vol. 92 No. 26

# It's a Whole New Ball Game

By JAY H. LASKER

As a veteran of 35 years in the record and music business I was both tremendously interested and very much disturbed by the published reports of the conventions held earlier this year in Las Vegas (National Assn. of Recording Merchandisers) and Washington, D.C. (International Music Industry Conference). I must sadly conclude that aside from the moralizing that "records make great gifts," the rest was a lot of hogwash liberally sprinkled with glittering platitudes and, even worse, open hostility.

Basically, most everything addressed to those issues which, for the most part, are controllable by the convention participants were weak-kneed, evasive and, in some cases, even downright dishonest. Worst of all, this approach was not mouthed by some underlings, but by the self-styled industry "heavies."

I think it is time, once and for all, to face up to the reality that the record business (and for that matter the entire music industry) is no longer an individual entrepreneur's heaven. It belongs to the really big guys, to the conglomerates, and this in itself influences a change in style and approach.

The occasional nostalgia of how things were once done? You can forget it, because we are now in a different ball game. The overshipping of records, returns, discounts, hidden discounts, deals, credit allowances, control of product and its packaging and the like, are all part of overall corporate strategies.

## Label presidents now have a new set of objectives

The presidents of the record companies within the conglomerate structures are limited in their power and have different objectives than the old entrepreneurs. Their actions and thinking are dictated by how the other wings are doing—television, magazines, books, movies, tv games, computers, etc. If any other division is down for the quarter the record division may have to ship more records, give better deals, give perks to artists to deliver faster and generally to go out there and pick up the slack.

If this presents a disturbing picture, it gets even worse when you consider that the big conglomerates work not on a yearly profit and loss theory, but on the quarterly system. They are continually meeting with the stock analysts, and the reports are examined at least four times a year.

Thus, the record company president is forced into the same quarterly game. Heaven help him if the big act he projected for the first quarter figures doesn't come until the second quarter.

At the NARM convention one industry president stated, "You must be a corporatized executive. . . you can't hate American Can like Amos Heilicher—we may be sullen but we are not mutinous." Does this leave any doubt as to who is running the record business in America?

The same executive said to the head of one of the leading chain operations (who had complained about a cover jacket in a constructive way) that he could do nothing about the situation and invited the dealer to sit in with the act himself. So, buffeted by his own company on the one hand, the artist on the

other, he tries to settle in and become as comfortable as possible.

If you add some other ingredients to the sandwich, such as recalcitrant radio stations and the give and mostly take of the marketing community, you find that trying to settle down is not so easy. The insecurities of the situation begin to take hold and make for a continuing spiral of error.

A great deal of time at both conventions was properly devoted to counterfeiting and bootlegging. Disturbingly here again, a "heavy" was quoted as saying that he did not know whether he would come back to NARM because there were not enough glamorous issues discussed, and that the "nuts and bolts" situations would better be left to his sales and marketing people.

Even after 35 years in the business, I don't pretend to have all the answers to the problems faced by the industry. But, before any solution can be worked out, the problems at least have to be stated. Here is my list. I am sure that others can provide more.

- 1) **Illicit taping radio and records for home use.** This is without any doubt the biggest problem because the cure is not readily in our hands. It is more of a technological problem.
- 2) **Counterfeiting.** Come on Mr. Retailer. You can stop this dead in its tracks, and you know it.
- 3) **Dependence on radio to promote product.** The complete arrogance of radio's attitude toward the music business certainly calls for sanctions. How long can we permit the dog to keep biting the hand that it feeds from?
- 4) **Abrogation of creative control by record companies.** This includes allowing deals that have been a major cost factor in pushing up the price of records in a recession economy. Mr. Label President, it's easy to blame the lawyers and the managers, but it is you who has turned the tiger loose. Get back the control that has historically been your prerogative.
- 5) **The whole area of cost control.** We are spending too much money for product acquisition because that's what the next guy is spending. We are also spending too much on an armful of promotion people who, for the most part, can't get locked up, let alone get a record on the radio.

## 'The industry is no longer an entrepreneur's heaven'

The whole syndrome of spending money, not so much for what will be accomplished, but so that one can't be hurt, needs more careful scrutiny. And let's expose the lie that the retailer has a God-given right to be financed by the manufacturer or wholesaler.

All of these problems have sub-problems. But the upbeat of it all is that everything is solvable. The record business has a future brighter than any of us imagines. Regardless of all the new video technologies, nothing will diminish the growth of demand for audio product.

Jay Lasker has served as president of Dunhill, ABC and Ariola Records.

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

## Letters To The Editor

Dear Sir:

We at The Recording Academy were moved by Dave Dexter's elegant tribute to late Sonny Burke (Billboard, June 14, 1980) because the Grammy organization owes a sincere debt to Sonny Burke.

In 1957 when the Hollywood Chamber of Commerce was distressed at the appearance of Hollywood Boulevard and set out to beautify the area, someone thought that the entertainment greats should be honored by the now famous Hollywood Boulevard stars. And to take care of the music side a committee was formed from five major executives of the Los Angeles recording industry. Sonny Burke, then with Decca Records, was among them.

From this committee, the National Academy of Recording Arts & Sciences (later the Recording Academy) was formed. Sonny Burke was a NARAS producer. At the time he said: "I had long felt that the record industry needed some organization to sponsor and foster better relationships within itself and also obtain world recognition."

Those were prophetic words indeed from Sonny. The

Recording Academy always respected Sonny Burke and what he stood for in our industry. He will be missed.

Jay S. Lowy  
National President  
The Record Academy  
Los Angeles

Dear Sir:

After reading your radio programming section I feel, more than ever, that the entire music industry (except the classical folks) ignores public broadcasting.

Example: We are a 50,000 watt station serving around 1.5 to 2 million people with blocks of folk, swing, jazz/blues, soul, progressive and classical programming to complement our informational services. We're located in the midst of 22,000-plus, record-buying students, and serve other college towns, yet we have difficulty developing working relationships with record companies. To a station with a diverse product this is surprising.

Our jocks have a free hand in producing their shows and the response to our station is strong. Why not

contact public broadcasters and find out what we do? A glance at our playlists will show many industry reps that we aren't just another tight-listed AOR, Top 40, or even worse, Top 30 radio station. We like music!

Chuck Miller  
Student Station Manager, WSIU-FM  
Carbondale, Ill.

Dear Sir:

I think it's a shame that Karen Carpenter has decided to shelve her solo album after working on it for a year. It might be just what was needed to change the public's opinion about the Carpenters' music.

Greg Kuritz  
Albany, N.Y.

Dear Sir:

Why have so many radio stations dropped disco formats? Don't they realize the authority disco enjoys on the Hot 100? In 1979, disco represented seven of the year's top eight singles, and 24 of the top 30.

Doug Parks  
Media, Pa.



# NOT LOST IN SPACE.

It's never been easier for a group, with no past history, no famous members and no advance hype to get lost in the ozone.

Jo Jo Zep and The Falcons didn't.

One month after the release of "Screaming Targets" you can hear Jo Jo Zep on WNEW-FM, WLIR, WBAB, WRNW, WZZO, WCOZ, WBCN, WCAS, WAAF, WBRU, WBLM, WGIR, WPDH, WQBK, WOUR, WAVA, WIYY, WRXL, WRAS, WHFS, WRKK, WXML, WQDR, WKTM, WXQR, WZLD, WSHE, WGVV, WJAX, WXRT, WYFE, M105, WWWW, WYSP, WJKL, WEBN, WVUD, WKQQ, WFBQ, WLRS, KEZO, KFMH, KBLE, KTXQ, KZEW, KATT, KMOD, KYTX, WLYX, WZZQ, KLOL, KILT, KLBJ, KZOM, KSMB, KYYS, KMET, KXFM, KTYD, KMGH, KWFH, KPAS, KSN, KOME, KSJO, KTIM, KKDJ, KZAM, KQFM, KREM, KZEL, KFML, KTCL, KBCO, KAWY and KILO.

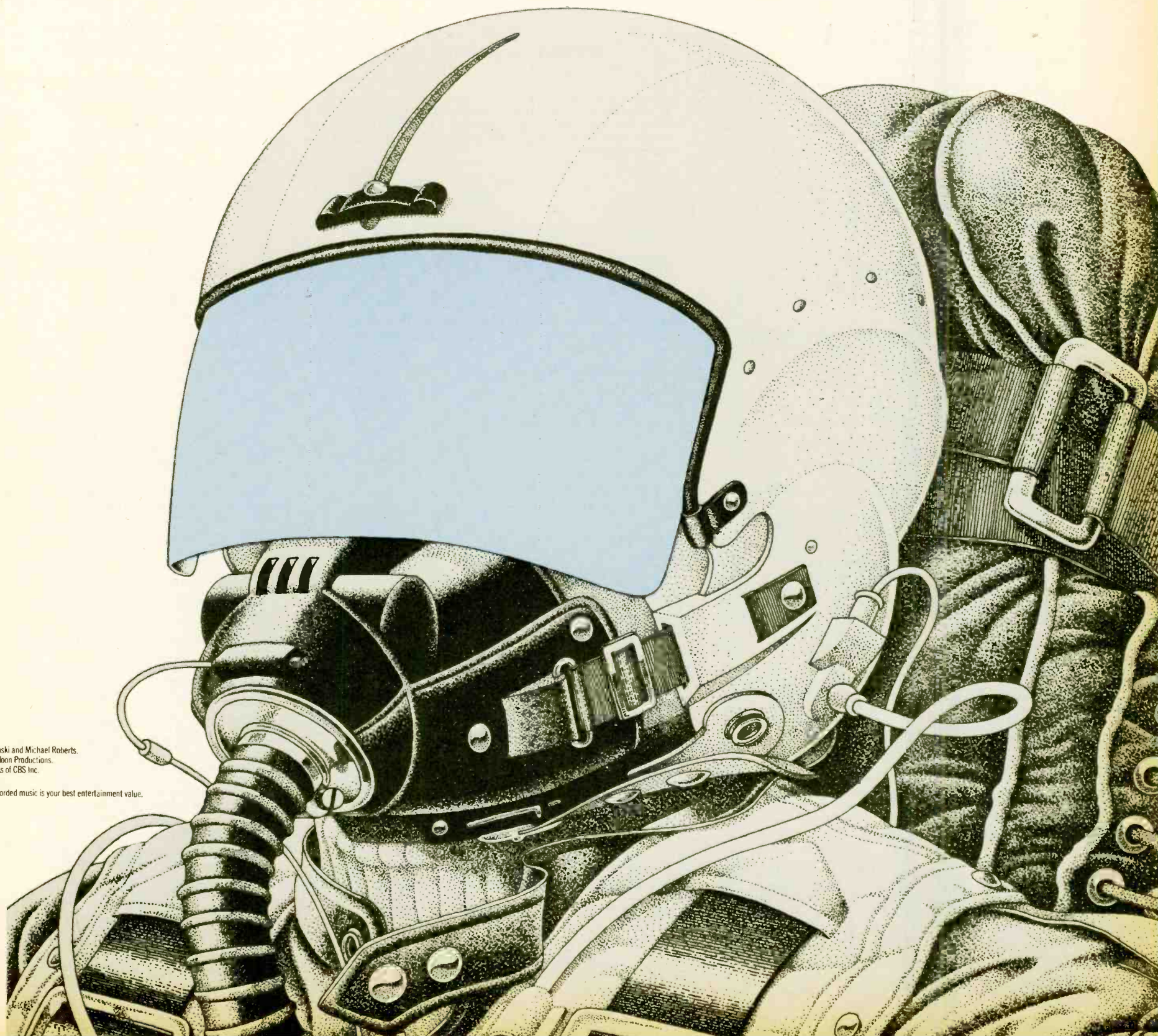
Which just goes to show you. The good ones still scream through.


**Jo Jo Zep and The Falcons, "Screaming Targets,"  
on Columbia Records and Tapes.**



LIVE BROADCAST! Jo Jo Zep and The Falcons on King Biscuit Flour Hour, July 23.

LIVE EVERYTHING! See the guys on their whirlwind "Around the World in 30 Days" Tour. Including stops in Boston, New York, New Haven, Toronto, San Francisco and Los Angeles.



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**INCORPORATING  
ROCK, SOUL,  
DISCO-FUSION MUSIC**

# BILLBOARD'S INTERNATIONAL

## July 14-17 1980/SHERATON

### The Original Forum Feat

## Registrants



## AGENDA

\*Panelists/Moderators to Be Confirmed

### MONDAY, JULY 14

10 AM-6 PM REGISTRATION  
8:30 PM-12:00 PM DISCO DANCING AND ENTERTAINMENT  
Roseland-Acts to be Announced

### TUESDAY, JULY 15

Seminars: 11:00 AM-6:15 PM  
MARKETING PANEL INCLUDING RETAILING AND MERCHANDISING  
COMPOSED OF LEADING RECORD LABEL MARKETING SPECIAL-  
ISTS IN THE AREAS OF R&B, ROCK AND AOR.

Panelists: Tom Cossle\*, RECORD LOGIC  
Paul Cooper, ATLANTIC RECORDS  
Arnie Smith, RSO  
Steve Stoff, RCA  
Jim Streight, SOUND WAREHOUSE  
Dick Carter, SALSOL RECORDS  
Nick de Krechewo, DOWNSTAIRS RECORDS  
Eddie Gilreath, WARNER BROS.\*  
Oscar Fields, ELEKTRA\*  
Dee Joseph, PRISM\*

HOTEL AND RESTAURANT REPRESENTATIVES RE DISCO OPER-  
ATIONS.

Co-Moderators: Ray Ford, BOBBY MCGEE'S CONGLOMERATION, Phoenix  
Michael Wilkings, WOOD WILKINGS ASSOCIATES, Toronto  
panelists to be confirmed

MOBILE DISCO-AN INTERNATIONAL SCENE UPDATE

Moderator: Dick Sheppard, TOWARDS 2000  
Hal Weinberg, PURPLE HAZE  
Jim Goodnight, THE CABARET\*  
Sam Hazan, SOUNDS BY SAM\*  
Stoy Mobile Disco, NYC

PRESIDENTS PANEL

Joe Cayre, SALSOL RECORDS  
Bob Summer, RCA RECORDS  
Ray Caviano, RFC  
Mike Lushka, MOTOWN RECORDS  
Bob Sherwood, PHONOGRAM/MERCURY  
Tom Cossie, RECORD LOGIC\*  
Mary Schlachter, PRELUDE RECORDS\*  
Bruce Bird, CASABLANCA RECORDS  
Seymour Stein, SIRE RECORDS\*  
Al Coury, RSO\*  
Bruce Lundvall, CBS\*  
Claude Carrere, CARRERE RECORDS\*

SOUND EQUIPMENT MANUFACTURERS-Product Discussion

Paul Friedman, GLI\*  
Randy Vaughn, DISCO SCENE  
Larry Jaffe, d b x inc.  
Richard Long, RICHARD LONG ASSOCIATES\*  
Peter Spar, GRAEBAR

DISCO CLUB AND ROLLER RINK INVOLVEMENT INCLUDING PUB-  
LIC RELATIONS AS TO LOCAL, REGIONAL, NATIONAL PR IN TV, RA-  
DIO, PRINTED MEDIA, ALONG WITH UPDATE ON RINK DESIGN AND  
DECOR.

Moderator: Lynda Emon, ROLLER REVIEW, Los Angeles  
Panelists: George Pickard, RSROA\*  
Steve Greenberg, THE ROXY, New York\*  
Bernie Korman, ASCAP\*  
Mary Facher, RSROA\*  
Norman Traeger, United Skates of America\*  
Pamela Smith, ELEMA & CO., Los Angeles\*  
Frankie Crocker, WBLS New York\*

PROGRAMMING IN TODAY'S DISCO INCLUDING PROGRAMMING  
FORMATS, LIVE PERFORMANCES, SPECIAL EVENTS, UTILIZATION  
OF VIDEO, DANCE CONTESTS, ETC.

Ruth Polsky, HURRAH\*  
Phil Gary, DISCO CONSULTING MACHINE  
Craig Woodhead, TOMMY'S PINBALL MACHINE-Australia  
Peter Kledaras, THE ALLEY  
Preston Powell, MAGIQUE  
Lori Kelley, WOOD WILKINGS ASSOCS.-Toronto

IMPORTANCE OF INDEPENDENT LABELS IN THE CHANGING  
DISCO MUSIC SCENE

Moderator: Stan Hoffman, PRELUDE RECORDS  
Steve Gold, LAX  
Jean Claude Pellerin\*, AARIANA/TEE-France  
Dee Joseph, PRISM RECORDS  
Curtis Urbeno, EMERGENCY RECORDS\*  
Roy B., ROY B RECORDS\*  
Danny Glass, SAM RECORDS  
Jane Brinton, PAVILLION RECORDS\*  
Roxy Myzal, RECORD LOGIC\*

LIGHTING EQUIPMENT MANUFACTURERS-Product Discussion

Peter Altman, LIGHTWORKS\*  
Dick Sandhaus, SCIENCE FACTION  
Vince Finnegan, METEOR\*  
Terry Singleton, VARAXON\*

11:00 AM-6:00 PM Exhibits Open

8:30 PM-12:00 PM Disco Dancing and Entertainment  
Roseland  
Acts to be announced

### WEDNESDAY, JULY 16

Seminars: 11:00 AM-5:15 PM  
THE IMPORTANCE OF LABEL R&B AND DISCO DEPARTMENTS  
WORKING TOGETHER TO MAXIMIZE THE CROSSOVER FROM R&B  
TO POP CHART: INCLUDING USE OF INDEPENDENT R&B PROMO-  
TION PERSONNEL.

Ray Harris, RCA  
Vince Pellegrino, CBS  
Ken Cayre, SALSOL  
Ray Caviano, RFC  
Michael Hart, CASABLANCA  
Tom Ray, TAR  
Keith Carlos, DE-LITE  
Tom Draper, WARNER BROS.\*  
Vince Aletti, RFC/WARNER BROS.\*  
Jerry Wexler, WARNER BROS.\*  
Jim Delahant, ATLANTIC\*  
Bob Feiden, ARISTA\*  
Mickey Eisner, CBS\*  
Rick Stevens, STEVENS MCGEE ENTERTAINMENT CORP.\*

PANEL DEALING WITH DEVELOPMENT OF LIVE TALENT IN CLUBS,  
AUDITORIUMS, ARENAS, INCLUDING STAGING, SOUND & LIGHT,  
TICKET SCALING, PR, TV AND MOVIES.

Neil Bogart\*, BOARDWALK  
Norby Walters\*, NORBY WALTERS & ASSOC.  
Judy Weinstein, FOR THE RECORD  
Ron Delsener, PROMOTER\*  
Steven Machat\*, MACHAT & MACHAT  
Henry Schissler, HEAT\*  
Billy Smith, SALSOL RECORDS  
Michael Brody, PARADISE GARAGE\*

PRODUCERS SESSION-INTERWEAVING OF R&B/ROCK/ COUN-  
TRY/JAZZ IN TODAY'S DANCE SCENE.

Moderator: Herb Apert, A&M\*  
John Luongo, PAVILLION RECORDS  
Michael Zager/Jerry Love  
Quincy Jones\*  
Giorgio Moroder\*  
Steve Greenberg\*  
John Fred Petrus\*  
Boris Midney\*  
Paul Sabu\*  
Narada Michael Walden\*  
James Mtume/Reggie Lucas\*  
Harvey Fuqua\*  
Chris Blackwell, ISLAND RECORDS\*  
Cerrone\*  
Gino Soccio\*  
Norman Harris, SALSOL\*  
Jimmy Simpson\*  
Nile Rodgers & Bernard Edwards\*  
Tom Moulton\*

CLUB OWNERS-Closed sessions for discussion of current problem  
areas; licensing discussion by ASCAP, BMI and SESAC. (two ses-  
sions)

Wayne Johnson, ANCO, Las Vegas  
Roy Webb, ANCO, Las Vegas  
Henry Schissler, HEAT, New York\*  
Dick Collier, TROCADERO TRANSFER, San Francisco  
Scott Forbes, STUDIO ONE, Los Angeles\*  
Robert Boynton, HURRAH, New York\*  
Frank Cavin, VILLAGE STATION, Dallas\*  
Dreamland, San Francisco\*  
Stanley London, THE RITZ, New York\*  
Barry Knittel, ASCAP\*  
Gene Colton, BMI\*  
Barry Tuber, SESAC

CLUB MANAGERS-Closed sessions for discussion of current prob-  
lem areas; licensing discussion by ASCAP, BMI and SESAC. (two ses-  
sions)

Dreamland, San Francisco\*  
Craig Woodhead, TOMMY'S PINBALL MACHINE, Australia  
Steven Mass, MUDD CLUB, New York\*  
Dick Hyman, PRIVATES, New York\*  
Cosmo Ohms, THE RITZ, New York\*  
Jim Ferret, DANCEATERIA, New York\*  
David Carroll, HOT CLUB, Philadelphia\*  
Barry Knittel, ASCAP\*  
Gene Colton, BMI\*  
Vincent Candilora, SESAC

RADIO PANEL COMPOSED OF KEY RADIO PERSONNEL FROM R&B,  
ROCK AND AOR STATIONS.

Moderator: Frankie Crocker, WBLS  
Jimmy Mack, WBCN  
Butterball, WDAS\*  
Sonny Joe White, WXKS\*  
Paul Zarcone, WKTU  
Roy Lawrence, WCAU-FM  
Rick Sklar, WABC\*  
Linda Haynes, WWRL  
Barry Mayo, WICI\*  
Paula Matthews, KIQQ\*  
Dan Lemos, KISS-FM\*  
Freddie James, WDMT\*  
Scotty Andrews, WVEE\*  
Jimmy Smith, KOKY\*  
Rick DiSeglia, WXLO\*  
Bill Tanner, Y-100\*  
Michael Jones, KRLY\*  
Gloria Johnson, KSFX\*

RECORD POOLS & ASSOCIATIONS-DISCUSSIONS OF TODAY'S  
PROBLEMS INCLUDING THE INCREASING COST OF PROMO-  
TIONAL RECORDS, STRONGER TRADE ASSOCIATION TO PROTECT  
MEMBERS, ETC.

Co-Moderator: Judy Weinstein, FOR THE RECORD  
Co-Moderator: Danny Glass, SAM RECORDS\*  
Eddie Rivera, IDRC  
Scott Tuchman, SOUTHWEST RECORD POOL  
Al Paez, NEW ORLEANS RECORD POOL  
A.J. Miller, S.C.D.D.J.A.  
Cosmo Wyatt, NEW ENGLAND DISCO DJ ASSN.\*  
Bob Pantano, POPS\*  
Sam Meyer, DISCO-TEXAS\*  
George Borden, BOSTON RECORD POOL\*  
Eddie Thomas, DOGS OF WAR\*  
Nick Lygizos, B.A.D.D.A.

SOUND EQUIPMENT MANUFACTURERS

Product Discussion (Sound Panel # 2)  
panelists to be announced

LIGHTING EQUIPMENT MANUFACTURERS

Product Discussion (Lighting Panel # 2)  
panelists to be announced

11:00 AM-6:00 PM Exhibits open

8:30 AM-12:00 PM Disco Dancing & Entertainment  
Roseland  
Acts to be announced

### THURSDAY, JULY 17

Seminars: 11:00 AM-5:15 PM

HOT SEAT

Moderator: Bill Wardlow, BILLBOARD  
Panelists To Be Announced

HOW DISCO DEEJAYS ARE COPING WITH FUSION

Co-Moderators: Michele Hart, CASABLANCA RECORDS, Los Angeles  
Ray Caviano, RFC, New York  
Panelists: Jim Burgess, THE UNDERGROUND, New York  
John Benitez, XENON, New York\*  
Mike Lewis, STUDIO ONE, Los Angeles\*  
Bob Anderson, THE PLUM, Washington, DC\*  
John Terry, Florida\*  
Chuck Weissmuller, SOME OTHER PLACE, Chicago\*  
Steve Nader, Detroit\*  
Angelo Solar, BACKSTREET ATLANTA, Atlanta\*  
Bill Mayrande, LOOKING GLASS, Detroit\*  
Steve Stoff, RCA Records, New York\*

PROMOTION PANEL COMPOSED OF LEADING LABEL AND INDE-  
PENDENT PROMOTION PERSONNEL HANDLING R&B, ROCK AND  
AOR PRODUCT.

Jane Brinton, PAVILLION RECORDS  
Patrick Jenkins, AVI\*  
Mark Murphy, PRELUDE  
Roxy Myzal, RECORD LOGIC  
Dan Joseph, TK  
Tom Hayden, TOM HAYDEN & ASSOC.  
Alan Michael Mamber, FANTASY RECORDS  
Billy Smith, SALSOL RECORDS  
Bob Shore, RFC  
Bonnie Simmons, WARNER BROS.\*  
Ray Harris, RCA\*  
Steve Leeds, INDEPENDENT AOR PROMOTION\*  
Ed Hines, CBS\*  
Bob Faust, POLYDOR\*  
Cortez Thompson, WARNER BROS.\*  
Ralph Tashjian, AARIANA/TEE

MIXING TECHNIQUES PANEL

Moderator: Jim Burgess, THE UNDERGROUND, New York  
Panelists: Bob Vitteriti, TROCADERO TRANSFER, San Francisco  
Mike Lewis, STUDIO ONE, Los Angeles\*  
Hubert Charles, HARPO'S, Phoenix  
John Ceglia, MEAN ALICES, Buffalo  
Howard Metz, Dallas

CLUB MANAGERS-Discussion of current problem areas; licensing  
discussion by ASCAP, BMI and SESAC.

(MANAGERS PANEL # 2)  
panelists to be announced

CLUB OWNERS-Discussion of current problem areas; licensing dis-  
cussion by ASCAP, BMI and SESAC.

(OWNERS PANEL # 2)  
panelists to be announced

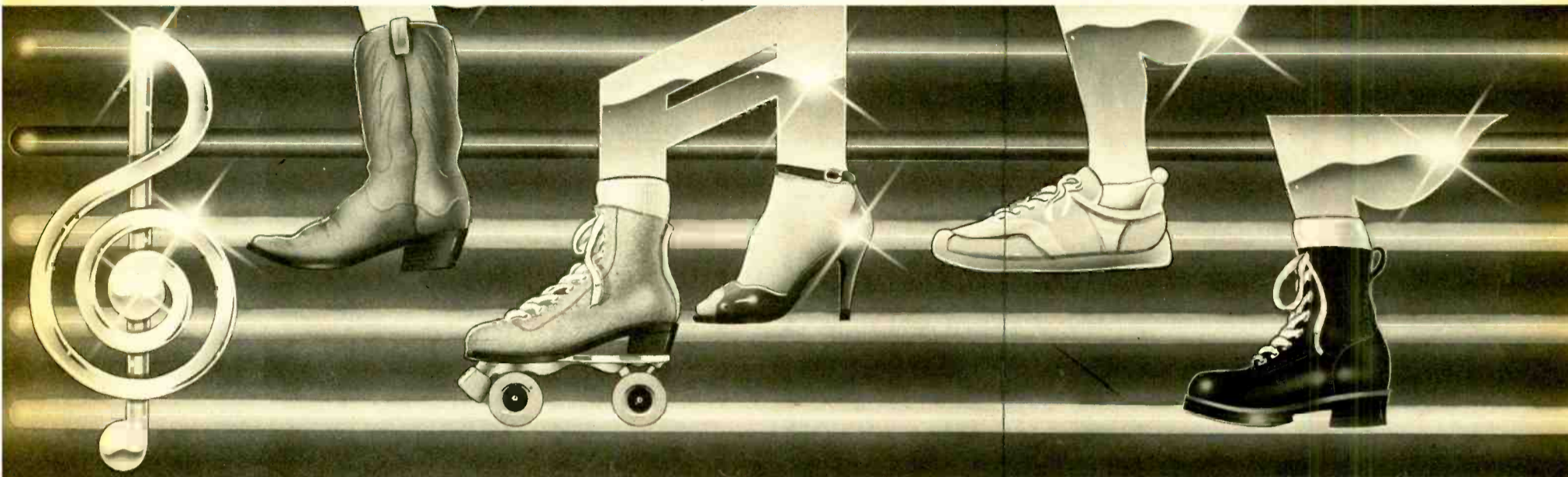
11:00 AM-5:00 PM Exhibits Open

6:30 PM Disco Forum Awards Banquet

9:30 PM-1:00 AM Disco Dancing & Entertainment  
Roseland  
Acts to be announced

# INTERNATIONAL DISCO FORUM 8 CENTRE/NEW YORK CITY Featuring Rock/Fusion Music

INCORPORATING  
ROCK, SOUL,  
DISCO-FUSION MUSIC



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- ★ Club Franchisers
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- ★ Purchasing Agents
- ★ Food and Beverage Managers
- ★ Entertainment and Audio Visual Distributors
- ★ Financial and Marketing Consultants
- ★ Business people who want to buy Clubs
- ★ Restauranters Who want to Expand into Clubs
- ★ Retailers Who Want to Convert into Disco
- ★ Investors Who want to know More About Disco Clubs
- ★ Foreign Disco Industry Buyers and Purchasing Representatives
- ★ Entrepreneurs Who want to open Clubs

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## Registration Form

Mail completed form to:  
NANCY FALK/SALPY TCHALEKIAN  
Billboard's International Disco Forum 8  
9000 Sunset Boulevard  
Los Angeles, California 90069

Please register me for Billboard's International Disco Forum 8 at the Sheraton Centre Hotel in New York City, July 14-17, 1980.

I am enclosing a check or money order, in the amount of (please check):

**\$315 REGULAR RATE** for the following registrant categories:  
Club Owners/Managers/Franchisers, Record Company Personnel,  
Equipment Manufacturers, Exhibitors, Promotion and Marketing  
Managers, Artists and Radio Personnel

**\$235** for Disco DJ's, Disco Forum Panelist, Students, Military, Spouses.

Name(s) \_\_\_\_\_ 1st Name for Badge \_\_\_\_\_

Titles(s) \_\_\_\_\_

Company/Disco \_\_\_\_\_ Telephone ( ) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Country \_\_\_\_\_

You may charge your Disco Forum 8 Registration if you wish:

Master Charge  BankAmericard/Visa  
 Diners Club  American Express

Credit Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

**Registration does not include hotel\* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to June 30, 1980. Absolutely no refunds after June 30, 1980.**

Register Now! Registration at the door will be \$25.00 higher.

\*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/19/80)

## TOP ADD ONS - NATIONAL

- PETE TOWNSHEND**—Let My Love Open The Door (Atco)
- BOZ SCAGGS**—Jo Jo (Columbia)
- LINDA RONSTADT**—I Can't Let Go (Asylum)

## PRIME MOVERS - NATIONAL

- OLIVIA NEWTON-JOHN**—Magic (MCA)
- BILLY JOEL**—It's Still Rock & Roll To Me (Columbia)
- MANHATTANS**—Shining Star (Columbia)

## BREAKOUTS - NATIONAL

- GENESIS**—Misunderstanding (Atlantic)
- KIM CARNES**—More Love (EMI)
- CAROLE KING**—One Fine Day (Capitol)

### D—Discotheque Crossover

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

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

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

### KUPD—Phoenix

- **POINT BLANK**—The Hard Way (MCA)
- **BOB SEGER**—Nine Tonight (Capitol)
- ★ **JUDAS PRIEST**—Living After Midnight (Columbia) 21-15
- ★ **CHARLIE DANIELS BAND**—In America (Epic) 22-14

### KOPA—Phoenix

- **BOZ SCAGGS**—Jojo (Columbia)
- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- ★ **CHARLIE DANIELS BAND**—In America (Epic) 30-11
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 19-10

### KTKT—Tucson

- **BENNY MARDONES**—Into The Night (Polydor)
- **LINDA RONSTADT**—I Can't Let Go (Asylum)
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 17-10
- ★ **AIR SUPPLY**—All Out Of Love (Arista) 27-21

### KQED—Albuquerque

- **GORDON LIGHTFOOT**—Dream Street Rose (WB)
- **PETE TOWNSHEND**—Let My Love Open The Door (Atco)

### KENO—Las Vegas

- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- ★ **CAROLE KING**—One Fine Day (Capitol) 26-15
- ★ **CHRISTOPHER CROSS**—Sailing (WB) 28-18

### KFMB—San Diego

- **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia)
- **PAUL McCARTNEY**—Coming Up (Columbia)

### KFI—LA

- **PETE TOWNSHEND**—Let My Love Open The Door (Atco)
- **KISS**—Shandi (Casablanca)
- ★ **INVISIBLE MAN'S BAND**—All Night Thing (Mango) 16-9
- ★ **MICHAEL JACKSON**—She's Out Of My Life (Epic) 20-14

### KHJ—LA

- **PURE PRAIRIE LEAGUE**—Let Me Love You Tonight (Casablanca)
- **MECO**—Empire Strikes Back (RSO)
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia) 14-8
- ★ **STEPHANIE MILLS**—Sweet Sensation (20th Century) 23-14

### KRTH (FM)—LA

- **NATALIE COLE**—Someone That I Used To Love (Capitol)
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia) 9-3
- ★ **SPINNERS**—Cupid (Atlantic) 19-15

### KCBQ—San Diego

- **ELTON JOHN**—Little Jeannie (MCA)
- **SPINNERS**—Cupid (Atlantic)
- ★ **MANHATTANS**—Shining Star (Columbia) 23-15
- ★ **NEIL SEDAKA/DARA SEDAKA**—Should've Never Let You Go (Elektra) 16-11

### KFXM—San Bernardino

- **PETE TOWNSHEND**—Let My Love Open The Door (Atco)
- **GENESIS**—Misunderstanding (Atlantic)
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 14-10
- ★ **MANHATTANS**—Shining Star (Columbia) 12-9

### KERN—Bakersfield

- **CHRISTOPHER CROSS**—Sailing (WB)
- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- ★ **CAROLE KING**—One Fine Day (Capitol) 28-24
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 19-14

## Pacific Northwest Region

### ● TOP ADD ONS:

- **GENESIS**—Misunderstanding (Atlantic)
- **EDDIE RABBITT**—Drivin' My Life Away (Elektra)
- **LINDA RONSTADT**—I Can't Let Go (Asylum)

### ★ PRIME MOVERS:

- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA)
- ★ **MANHATTANS**—Shining Star (Columbia)
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia)

### ● BREAKOUTS:

- **BOZ SCAGGS**—Jo Jo (Columbia)
- **DIRT BAND**—Make A Little Magic (UA)
- **KINGBEES**—My Mistake (RSO)

### KFRC—San Francisco

- **GENESIS**—Misunderstanding (Atlantic)
- **EDDIE RABBITT**—Drivin' My Life Away (Elektra)
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 24-16
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia) 19-10
- ★ **DIRT BAND**—Make A Little Magic (UA) 28-20
- ★ **FIREFALL**—Love That Got Away (Atlantic) 27-22

### KROY—Sacramento

- **CHEAP TRICK**—Everything Works If You Let It (Epic)
- **QUEEN**—Play The Game (Elektra)
- ★ **ELTON JOHN**—Little Jeannie (MCA) 8-2
- ★ **ALICE COOPER**—Clones (WB) 20-12

### KYNO—Fresno

- ★ **BARRY MANILOW**—I Don't Want To Walk Without You (Arista) 17-12
- ★ **JAMES LAST BAND**—The Seduction (Polydor) 26-20

### KGW—Portland

- **GENESIS**—Misunderstanding (Atlantic)
- **CHRISTOPHER CROSS**—Sailing (WB)
- ★ **MANHATTANS**—Shining Star (Columbia) 23-15
- ★ **BOZ SCAGGS**—Jo Jo (Columbia) 29-23

### KING—Seattle

- **TERRY WILLIAMS**—Blame It On The Night (Int'l Artists)
- **FELIX CAVALIERE**—Good To Have Love Back (Epic)
- ★ **CAROLE KING**—One Fine Day (Capitol) 21-14
- ★ **CRYSTAL GAYLE**—The Blue Side (Columbia) 24-19

### KJRB—Spokane

- **KINGBEES**—My Mistake (RSO)
- **QUEEN**—Play The Game (Elektra)
- ★ **BLUES BROTHERS**—Gimme Some Lovin' (Atlantic) 16-11
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia) 4-1

### KTAC—Tacoma

- **QUEEN**—Play The Game (Elektra)
- **JOURNEY**—Walks Like A Lady (Columbia)
- ★ **MANHATTANS**—Shining Star (Columbia) 22-10
- ★ **LIPPS INC.**—Funkytown (Casablanca) 10-3

### KCPX—Salt Lake City

- **TERI DESARIO w/K.C.**—Dancin' In The Streets (Casablanca)
- **KENNY ROGERS**—Love The World Away (UA)
- ★ **PETE TOWNSHEND**—Let My Love Open The Door (Atco) 28-23
- ★ **MECO**—Empire Strikes Back (RSO) 25-19

### KRSP—Salt Lake City

- **DIRT BAND**—Make A Little Magic (UA)
- **LINDA RONSTADT**—I Can't Let Go (Asylum)
- ★ **ROCKY BURNETTE**—Tired Of Toein' The Line (EMI) 8-4
- ★ **ELECTRIC LIGHT ORCHESTRA**—I'm Alive (MCA) 13-7

### KTLK—Denver

- **GENESIS**—Misunderstanding (Atlantic)
- **LINDA RONSTADT**—I Can't Let Go (Asylum)
- ★ **PURE PRAIRIE LEAGUE**—Let Me Love You Tonight (Casablanca) 22-14
- ★ **MANHATTANS**—Shining Star (Columbia) 28-20

### KIMN—Denver

- **BOZ SCAGGS**—Jo Jo (Columbia)
- **EDDIE RABBITT**—Drivin' My Life Away (Elektra)
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 18-13

### KJR—Seattle

- **KINGBEES**—My Mistake (RSO)
- **RUSS BALLARD**—On The Rebound (Epic)
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 14-8
- ★ **JOE WALSH**—All Night Long (Asylum) 16-12

### KYYX—Seattle

- **COMMODORES**—Old Fashion Love (Motown)
- **DIRT BAND**—Make A Little Magic (UA)
- ★ **ERIC CLAPTON**—Tulsa Time (RSO) D-27
- ★ **GENESIS**—Misunderstanding (Atlantic) D-26

### KCBN—Reno

- **PETE TOWNSHEND**—Let My Love Open The Door (Atco)
- **BOZ SCAGGS**—Jo Jo (Columbia)
- ★ **JOE WALSH**—All Night Long (Asylum) 29-16
- ★ **BLUES BROTHERS**—Gimme Some Lovin' (Atlantic) 28-18

## North Central Region

### ● TOP ADD ONS:

- **PETE TOWNSHEND**—Let My Love Open The Door (Atco)
- **DIRT BAND**—Make A Little Magic (UA)
- **HERB ALPERT**—Beyond (A&M)

### ★ PRIME MOVERS:

- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA)
- ★ **KINGBEES**—My Mistake (RSO)
- ★ **ROCKY BURNETTE**—Tired Of Toein' The Line (EMI)

### ● BREAKOUTS:

- **GENESIS**—Misunderstanding (Atlantic)
- **CHARLIE DANIELS BAND**—In America (Epic)
- **PURE PRAIRIE LEAGUE**—Let Me Love You Tonight (Casablanca)

### CKLW—Detroit

- **HERB ALPERT**—Beyond (A&M)
- **KENNY ROGERS**—Love The World Away (Asylum)
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 28-20
- ★ **KINGBEES**—My Mistake (RSO) D-19

### WDRQ—Detroit

- **OLIVIA NEWTON-JOHN**—Magic (MCA)
- **ROCKIE ROBBINS**—You & Me (A&M)
- ★ **KINGBEES**—My Mistake (RSO) 22-15
- ★ **GENESIS**—Misunderstanding (Atlantic) 21-11

### WTAC—Flint

- **CAROLE KING**—One Fine Day (Capitol)
- **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia)
- ★ **ELTON JOHN**—Little Jeannie (MCA) 13-4
- ★ **BLONDIE**—Atomic (Chrysalis) 24-16

### Z-96 (WZZR-FM)—Grand Rapids

- **DIRT BAND**—Make A Little Magic (UA)
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 14-10
- ★ **ROCKY BURNETTE**—Tired Of Toein' The Line (EMI) 29-16

### WAKY—Louisville

- **MECO**—Empire Strikes Back (RSO)
- **PETE TOWNSHEND**—Let My Love Open The Door (Atco)
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia) 10-3
- ★ **GARY BURBANK**—Who Shot J.R. (Ovation) 20-11

### WBGN—Bowling Green

- **S.O.S. BAND**—Take Your Time (Tabu)
- **CHRISTOPHER CROSS**—Sailing (WB)
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 21-15
- ★ **GENESIS**—Misunderstanding (Atlantic) 18-12

### WGCL—Cleveland

- **CHARLIE DANIELS BAND**—In America (Epic)
- ★ **GENESIS**—Misunderstanding (Atlantic) 27-13
- ★ **ROCKY BURNETTE**—Tired Of Toein' The Line (EMI) 17-8

### WZZP—Cleveland

- **AVERAGE WHITE BAND**—Let's Go Round Again (Arista)
- **FRED KNOBLOCK**—Why Not Me (Scotti Bros.)
- ★ **PURE PRAIRIE LEAGUE**—Let Me Love You Tonight (Casablanca) 25-14
- ★ **KIM CARNES**—More Love (EMI) 21-15

### WXGT—Columbus

- **GENESIS**—Misunderstanding (Atlantic)
- **MANHATTANS**—Shining Star (Columbia)
- ★ **CHARLIE DANIELS BAND**—In America (Epic) 14-10
- ★ **SPINNERS**—Cupid (Atlantic) 13-9

### Q-102 (WKRQ-FM)—Cincinnati

- **CHARLIE DANIELS BAND**—In America (Epic)
- **PETE TOWNSHEND**—Let My Love Open The Door (Atco)
- ★ **BLUES BROTHERS**—Gimme Some Lovin' (Atlantic) 23-16
- ★ **PURE PRAIRIE LEAGUE**—Let Me Love You Tonight (Casablanca) 15-7

### WNCL—Columbus

- **GENESIS**—Misunderstanding (Atlantic)
- **PETE TOWNSHEND**—Let My Love Open The Door (Atco)
- ★ **ELTON JOHN**—Little Jeannie (MCA) 8-4
- ★ **CHARLIE DANIELS BAND**—In America (Epic) 19-5

### WCUE—Akron

- **DIRT BAND**—Make A Little Magic (UA)
- **COMMODORES**—Old Fashion Love (Motown)
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia) 8-3
- ★ **S.O.S. BAND**—Take Your Time (Tabu) X-31

### 13-Q (WTKQ)—Pittsburgh

- **DIRT BAND**—Make A Little Magic (UA)
- **COMMODORES**—Old Fashion Love (Motown)
- ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 13-5
- ★ **LIPPS INC.**—Funkytown (Casablanca) 16-1

### WPEZ—Pittsburgh

- **ELECTRIC LIGHT ORCHESTRA**—I'm Alive (MCA)
- **BOZ SCAGGS**—Jo Jo (Columbia)
- ★ **BETTE MIDLER**—The Rose (Atlantic) 19-10
- ★ **LIPPS INC.**—Funkytown (Casablanca) 10-6

## Southwest Region

### ● TOP ADD ONS:

- **JOHNNY LEE**—Looking For Love (Asylum)
- **KENNY ROGERS**—Love The World Away (Asylum)
- **ELECTRIC LIGHT ORCHESTRA**—I'm Alive (MCA)

### ★ PRIME MOVERS:

- ★ **ELTON JOHN**—Little Jeannie (MCA)
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia)
- ★ **PURE PRAIRIE LEAGUE**—Let Me Love You Tonight (Casablanca)

### ● BREAKOUTS:

- **CAROLE KING**—One Fine Day (Capitol)
- **OLIVIA NEWTON-JOHN**—Magic (MCA)
- **MICKEY GILLEY**—Stand By Me (Asylum)

### KILT—Houston

- **KENNY ROGERS**—Love The World Away (Asylum)
- **JOHNNY LEE**—Looking For Love (Asylum)
- ★ **ELTON JOHN**—Little Jeannie (MCA) 16-11
- ★ **CHARLIE DANIELS BAND**—In America (Epic) 24-12

### KRBE—Houston

- **LINDA RONSTADT**—I Can't Let Go (Asylum)
- **AMBROSIA**—You're The Only Woman (WB)
- ★ **MANHATTANS**—Shining Star (Columbia) 7-5
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia) 16-8

### KLIF—Dallas

- **JOHNNY LEE**—Looking For Love (Asylum)
- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- ★ **CAROLE KING**—One Fine Day (Capitol) 29-17
- ★ **ANNE MURRAY**—I'm Happy Just To Dance With You (Capitol) 40-24

### KNUS-FM—Dallas

- **DIRT BAND**—Make A Little Magic (UA)
- **DR. HOOK**—Years (Capitol)
- ★ **ELTON JOHN**—Little Jeannie (MCA) 27-13
- ★ **PAUL McCARTNEY**—Coming Up (Columbia) 13-2

### KFJZ-FM (Z-97)—Fl. Worth

- **CAROLE KING**—One Fine Day (Capitol)
- **ELECTRIC LIGHT ORCHESTRA**—I'm Alive (MCA)
- ★ **JOE WALSH**—All Night Long (Asylum) 14-9
- ★ **JOURNEY**—Walks Like A Lady (Columbia) 16-10

### KINT—El Paso

- **KENNY ROGERS**—Love The World Away (Asylum)
- **FRED KNOBLOCK**—Why Not Me (Scotti Bros.)
- ★ **SPINNERS**—Cupid (Atlantic) 14-8
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia) 10-3

### WKY—Oklahoma City

- **CHRISTOPHER CROSS**—Sailing (WB)
- **EDDIE RABBITT**—Drivin' My Life Away (Elektra)
- ★ **MICKEY GILLEY**—Stand By Me (Asylum) 17-12
- ★ **PLAYER**—It's For You (Casablanca) 14-11

### KVIL—Dallas

- **OLIVIA NEWTON-JOHN**—Magic (MCA)
- **MANHATTAN TRANSFER**—Twilight Zone (Atlantic)
- ★ **ELTON JOHN**—Little Jeannie (MCA) 8-5
- ★ **PURE PRAIRIE LEAGUE**—Let Me Love You Tonight (Casablanca) 14-8

### KTSA—San Antonio

- **ELECTRIC LIGHT ORCHESTRA**—I'm Alive (MCA)
- **GARY NUMAN**—Are Friends Electric (Atco)
- ★ **PRETENDERS**—Brass In Pocket (Sire) 5-3
- ★ **PAUL McCARTNEY**—Coming Up (Columbia) 13-9

### KELI—Tulsa

- **CHARLIE DANIELS BAND**—In America (Epic)
- **BLUES BROTHERS**—Gimme Some Lovin' (Atlantic)
- ★ **BILLY JOEL**—It's Still Rock & Roll To Me (Columbia) 10-3
- ★ **PURE PRAIRIE LEAGUE**—Let Me Love You Tonight (Casablanca) 12-9

### WTIX—New Orleans

- **COMMODORES**—Old Fashion Love (Motown)
- **QUEEN**—Play The Game (Elektra)
- ★ **SPINNERS**—Cupid (Atlantic) 23-10
- ★ **CAROLE KING**—One Fine Day (Capitol) D-37

### WNOL—New Orleans

- **CAROLE KING**—One Fine Day (Capitol)
- **KENNY ROGERS**—Love The World Away (Asylum)
- ★ **ELTON JOHN**—Little Jeannie (MCA) 9-3
- ★ **MANHATTANS**—Shining Star (Columbia) 26-17

# Radio Programming

COVERING FEB. 28 TO MAY 21

## 8 Of 241 Markets Figure In Arbitron's 1st Spring Reports



**Humorous Break:** Columbia artists Moe Bandy, left, and Joe Stampley, right, enjoy a laugh with Bob Kingsley during a recent interview in L.A. for "American Country Countdown." Kingsley is the host of the nationally-syndicated radio program.

## 'Country Countdown' Airs On 250 Stations

By KIP KIRBY

NASHVILLE—When "American Country Countdown" first went on the air in October of 1973, it was broadcast over a modest 45 stations. Today, in its seventh year and going strong, the popular radio show airs weekly on more than 250 stations across the nation.

Hosted by Bob Kingsley, the program is similar in concept to its older sister show, "American Top 40." It features a countdown of Billboard's top 40 country hits of the week in a conversational three-hour format. Interspersed between the records Kingsley offers biographical tidbits about the various artists, background information about the songs and relevant facts and figures of interest to country listeners.

"American Country Countdown" is syndicated by Watermark, the L.A.-based producer of "American Top 40," "The Robert W. Morgan Special Of The Week" and "Profiles In Rock." Besides its substantial U.S. syndication, "American Country Countdown" is also heard worldwide over the Armed Forces Radio Network, where it recently tied the "Dr. Demento Comedy Hour" for

second place in overall popularity (first place went to "American Top 40").

Kingsley, twice chosen "best radio personality" by the Academy of Country Music and "most influential disk jockey" by Billboard, was originally hired by Watermark as the show's staff producer. When host Don Bowman left "Countdown" two years ago to become Willie Nelson's permanent opening act on the road, Kingsley slid behind the microphone into the host's slot where he has remained since.

The complete week's show is tracked, assembled and edited into its final version each Tuesday in the Watermark studios. Then the finished program is sent to the pressing plant where it is put onto three-record disk sets. These packages are shipped out Saturday morning to all subscribing radio stations for use the following week. The show is kept current and up-to-date by using Billboard's advance Hot Country Singles chart information and numbers.

"American Country Countdown" is written by executive writer Pat

*(Continued on page 32)*

## 2 Networks Vie For Flower Hour

• *Continued from page 3*

limited to the concert series, starting next year.

WNEW-FM general manager Mel Karmazin took issue with ABC's claim of exclusivity, however, after the N.Y. Post broke the story Wednesday (18).

Karmazin claims WNEW has a contract with DIR that extends "well into 1981." ABC says its DIR deal takes effect Jan. 1, 1981. Karmazin says it's his understanding the ABC/DIR pact "won't interfere with us," since it only covers markets outside New York.

DIR officials "were not at liberty to talk" about the deal until the press conference, a spokesman said, adding that there would be "no comment" until then.

ABC officials were equally reticent, but industry sources confirmed that a joint announcement was indeed underway, pegged to a press conference Monday at the Four Seasons.

Those sources say the deal calls for DIR to create and produce new King Biscuit concerts as well as a bi-weekly series of country music shows for ABC, and that DIR would

also take over the production of existing ABC Network features such as Supergroups In Concert and three 90-minute rock specials.

DIR's Rock Awards would be part of the ABC package, it is believed.

DIR pioneered the syndication of rock-oriented programming eight years ago with King Biscuit, with many of the "live" concerts emanating from the U.K. It since expanded to cover more than 250 stations, mostly FMers, with programming ranging from live remote concert broadcasts to interviews and features concerning rock stars.

DIR's latest endeavor, a live in-studio concert and interview session called "Afternoon Live" that is aimed at the after-school/drive time audience, is hosted by WNEW-FM's Scott Muni, in fact, underscoring the long relationship between the two broadcast entities.

ABC's network currently consists of 207 stations divided into four categories. The FM and Contemporary Networks are aimed at the 18-34-year-old audience, while the Information and Entertainment Networks include the larger "18-plus"

NEW YORK—It's spring and it's Arbitron report time again with 241 market reports grinding through the Arbitron computers in Laurel, Md. The first eight of these markets were mailed to subscribers last week.

These markets, Philadelphia, San Francisco, Atlantic City, Allentown-Bethlehem-Easton, Reading, San Jose, Salinas-Seaside-Monterey and Wilmington are not usually the first to be issued. But things are a little different this year as Arbitron phases in quarterly measurements of the top national markets.

The result of this longer rating period means major markets such as New York and Los Angeles won't be released until early July.

The new extended rating periods ran from Feb. 28 to May 21. In all there have been 241 markets measured this spring, up from the 184 Arbitron surveyed last year.

PHILADELPHIA — Westinghouse's all-news KYW-AM consolidates its hold on first place here with an 11.4 share, up from 9.6 in the winter. Metromedia's contemporary WIP-AM is second with a 6.6, off slightly from the 6.8 in the winter book.

The fast moving upstart in this market is WMGK-FM, Greater Media's MOR outlet which lands in third place with a 5.7 share, up from 5.5 in January/February and 2.9 a year ago.

A move from country to "classic MOR" at Rust Craft's WSNI-FM has won the station a 3.6 share, up from 3.0 in January/February and 2.9 a year ago. MOR has also done well on Lin's WUSL-FM, which moved from a 2.9 a year ago and a 3.6 in the winter to a 4.2.

Metromedia's progressive WMMR-FM, slipped from 6.1 a year ago and 6.5 in the winter to a 5.3. CBS' former disco outlet, WCAU-FM, which still emphasizes its "Fascinatin' Rhythm" fell from a 3.9 a year ago and a 3.3 in the winter to a 2.8.

demographic, and are slanted more toward features. MOR and country progressive fare.

Except for programs such as "Afternoon Live," DIR distributes its shows via disk, as does ABC with its syndicated shows.

It is "possible," an ABC source says, that by the time the DIR/ABC deal is supposed to take effect, that ABC will be ready to distribute King Biscuit and other programs via satellite, making actual "live" remotes easier to produce. Telephone "long lines," the current method of distributing live programming, is often risky, and always expensive. Satellite feeds are less expensive, and have a potential for greater reach.

If Monday's press conference results in the expected announcement of the DIR/ABC pact, it should launch a scramble among other indie syndicators who specialize in rock programming, and possibly open the field to other entrepreneurs who have the means to negotiate concert broadcasts among labels, acts and broadcast outlets. This could include concert promoters and agents, as well as existing broadcast specialists, some industry sources claim.

SAN FRANCISCO—ABC's talk KGO-AM continues to dominate this market with a 9.0 share. This is off from winter's 10.6, but up from a year ago's 8.9.

All-news KCBS-AM holds on to second with a 5.5 share and General Electric's KFOG-FM, formatted with beautiful music, is in third place with a 4.7, up from a 4.1 a year ago and a 3.4 in the January/February report.

But the big surprise is NBC's MOR outlet, KNBR-AM, which has bounced back from a 2.9 in the winter to a 4.3. The station did score a 5.8 a year ago, however.

Bonneville's beautiful KOIT-FM has apparently been hurt by KFOG and has slipped from 3.6 in the winter to 2.3. A year ago the station had a 3.7. Black-formatted KSOL-FM moved along from a 3.7 a year ago and a 3.8 in the winter to a 4.3, as did Viacom's black KDIA-AM, which climbed from 2.5 in the winter back to the 3.1 share it enjoyed a year ago.

SAN JOSE—Progressive KOME-FM is still the top station in this market, but its share is off from a 6.6 a year ago and a 6.8 in the winter to a 5.6, almost tied with KCBS-AM San Francisco's penetration of 5.5.

AOR KEZR-FM, in second place with a 4.9, is apparently giving KOME stiffer competition. Its share is up from 4.6 a year ago and 4.1 in the January/February book. Taking a big jump is oldies-formatted KARA-FM, up from 2.6 a year ago and 2.3 in the winter to a third-place 4.3.

AOR KSJO-FM is up from a winter share 2.1 to 3.0, but the station had a 6.3 a year ago and AOR

KLIV-FM is up to 2.7 from 2.0 a year ago and 2.1 in the winter.

ATLANTIC CITY—This market, measured for the second time ever in a scheduled Arbitron survey, is in turmoil. Beautiful music-formatted WFPG-FM is still in first place from a year ago, but its share has been shaved from 19.6 to 16.2. Contemporary WAVY-FM has skyrocketed from a 3.0 to a 12.0, passing progressive WMGM-FM, which is holding at 11.2 and is now in third place.

Contemporary WMID-AM has apparently been hurt by WAVY. It's lost a lot of its audience as its share has plummeted to 2.1 from 7.4.

MOR WIIN-AM is also down, slipping from 10.0 a year ago to 7.5. Contemporary WOND-AM is also off from 7.8 to 5.4.

ALLENTOWN — The three-city market of Allentown, Bethlehem and Easton just north of Philadelphia gives a 12.5 share of its listeners to beautiful WQQQ-FM Easton. This station also enjoyed a 12.1 share a year ago.

WLEV-FM Easton, which has shifted from Top 40 to adult contemporary has won new listeners for an 11.7 share, up from 7.0 a year ago. Beautiful music WZZO-FM Bethlehem is down from 12.4 a year ago to 8.1.

READING—Adult contemporary WEEU-AM captures the top spot in this market with a 15.0 share, down a hair from the 15.8 it held a year ago. A move from beautiful to adult contemporary at WRFY-FM has won the station a 11.6 share, up from 7.3 a year ago. Country formatted WHUM-AM slipped from 14.5 to 8.7.

## WRNW-FM Focuses Upon Local Rockers

By RICHARD M. NUSSER

NEW YORK — WRNW-FM in suburban Westchester County, which competes with many of the leading big city stations here, is going after young adult listeners by spotlighting the activity of local rock musicians via live concerts beamed from a local recording studio.

"In The Studio" debuted Tuesday (20) at 9 p.m. with the Kik Band, local rockers playing original tunes, offering a half-hour concert from the 24-track Squires Production Studio in White Plains. WRNW-FM is in nearby Briarcliff Manor. The program is made possible through an advertising trade-off.

WRNW-FM's program director Gary Axelbank describes the station's format as "adult AOR geared to people who have lived through the last 15 years listening to rock."

The station switched from beautiful music about three years ago, opting for a soft contemporary approach but has gradually widened its playlist in response to listeners' tastes.

"We started to switch when mellow rock was dying," says Axelbank. "Of course we don't forget to play Joni Mitchell now and then, but we've added people like Pete Townshend, Elvis Costello, the Squeeze and we play the Brains."

"You just have to be selective," he adds.

"We've developed a real rapport

with the local musicians since we began these features," Axelbank says. "In the process we discovered there's a real active club scene around Westchester. There must be 80 or 90 clubs featuring live music up here."

Not surprising, many of those clubs are now advertising on WRNW, along with national firms geared to the young adult's buying habits such as beer and auto accounts.

Area musicians are encouraged to send tapes to WRNW not only to audition for "In The Studio" but also for the station's "Spotlight 107" feature which airs individual cuts from the tapes on Sunday at 10:30 p.m. Music director Ray Haneski co-produces the latter show with Axelbank while evening DJ Donna Lemiszki produces "In The Studio."

Among the successful local alumni of WRNW are jocks Tom Morrera and Dan Neer of WNEW-FM; Al Bernstein of WYNY-FM; Bob Marrone of WPLJ-FM; news director Barbara Malmut of WRVR-FM, and Joe Piasek and Meg Griffith, who inaugurated WPIX-FM's short lived new wave format here and are now syndicing their own show.

The station also sponsors a series of outdoor concerts featuring local acts. The first one, Saturday (24) at a local high school, benefitted the town library's building fund.

# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (6/19/80)

Continued from page 20

### WIFE—Indianapolis

- CAROLE KING—One Fine Day (Capitol)
- ★ ANNE MURRAY—I'm Happy Just To Dance With You (Capitol)

### WNDE—Indianapolis

- BOZ SCAGGS—Jo Jo (Columbia)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ KIM CARNES—More Love (EMI) 20-14
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 22-16

### WOKY—Milwaukee

- CHARLIE DANIELS BAND—In America (Epic)
- AVERAGE WHITE BAND—Let's Go Round Again (Arista)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 26-20
- ★ RODNEY CROWELL—Ashes By Now (WB) 30-25

### WZUU-FM—Milwaukee

- DIRT BAND—Make A Little Magic (UA)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ KIM CARNES—More Love (EMI) 19-15
- ★ CAROLE KING—One Fine Day (Capitol) 12-7

### KSLQ-FM—St. Louis

- QUEEN—Play The Game (Elektra)
- TERI DE SARIO w/K.C.—Dancin' In The Streets (Casablanca)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 19-15
- ★ ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 18-8

### KXOK—St. Louis

- KIM CARNES—More Love (EMI)
- KENNY ROGERS—Love The World Away (Asylum)
- ★ SPINNERS—Cupid (Atlantic) 8-5
- ★ BETTE MIDLER—The Rose (Atlantic) 10-3

### KIOA—Des Moines

- GENESIS—Misunderstanding (Atlantic)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ★ CHARLIE DANIELS BAND—In America (Epic) 26-18
- ★ SPINNERS—Cupid (Atlantic) 18-12

### KDWB—Minneapolis

- MANHATTANS—Shining Star (Columbia)
- TOBY BEAU—If I Were You (RCA)
- ★ CAROLE KING—One Fine Day (Capitol) 16-10
- ★ GENESIS—Misunderstanding (Atlantic) 20-15

### KSTP—Minneapolis

- KIM CARNES—More Love (EMI)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ KENNY ROGERS—Love The World Away (Asylum) 20-14
- ★ FRANK SINATRA—Theme From New York, New York (Reprise) 10-6

### WHB—Kansas City

- MICKEY GILLEY—Stand By Me (Asylum)
- GARY BURBANK—Who Shot J.R. (Ovation)
- ★ SPINNERS—Cupid (Atlantic) 12-9
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 7-2

### KBEQ—Kansas City

- QUEEN—Play The Game (Elektra)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ★ GENESIS—Misunderstanding (Atlantic) 14-7
- ★ DIRT BAND—Make A Little Magic (UA) 26-22

### KKLS—Rapid City

- ERIC CLAPTON—Tulsa Time (RSO)
- ★ ELTON JOHN—Little Jeannie (MCA) 4-2
- ★ PAUL McCARTNEY—Coming Up (Columbia) 6-3

### KQWB—Fargo

- CHARLIE DANIELS BAND—In America (Epic)
- CAROLE KING—One Fine Day (Capitol)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 14-8
- ★ SPINNERS—Cupid (Atlantic) 10-6

### KLEO—Wichita

- CHRISTOPHER CROSS—Sailing (WB)
- GENESIS—Misunderstanding (Atlantic)
- ★ CAROLE KING—One Fine Day (Capitol) 30-26
- ★ CHARLIE DANIELS BAND—In America (Epic) 29-24

## Northeast Region

### TOP ADD ONS

- BOZ SCAGGS—Jo Jo (Columbia)
- LINDA RONSTADT—I Can't Let Go (Asylum)
- RODNEY CROWELL—Ashes By Now (WB)

### PRIME MOVERS

- SPINNERS—Cupid (Atlantic)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)

### BREAKOUTS

- KIM CARNES—More Love (EMI)
- GENESIS—Misunderstanding (Atlantic)
- MANHATTANS—Shining Star (Columbia)

### WABC—New York

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- LINDA RONSTADT—I Can't Let Go (Asylum)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 10-3
- ★ SPINNERS—Cupid (Atlantic) 21-13

### WXLO—New York

- GENESIS—Misunderstanding (Atlantic)
- MECO—Empire Strikes Back (RSO)

### WPTR—Albany

- FRANKIE VALLI—Where Did We Go Wrong (MCA)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 30-21
- ★ SPINNERS—Cupid (Atlantic) 14-6

### WTRY—Albany

- DIRT BAND—Make A Little Magic (UA)
- MECO—Empire Strikes Back (RSO)
- ★ CHARLIE DANIELS BAND—In America (Epic) 17-10
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 10-5

### WKBW—Buffalo

- BOZ SCAGGS—Jo Jo (Columbia)
- AIR SUPPLY—All Out Of Love (Arista)
- ★ GENESIS—Misunderstanding (Atlantic) 21-14
- ★ PAUL McCARTNEY—Coming Up (Columbia) 8-3

### WYSL—Buffalo

- ANNE MURRAY—I'm Happy Just To Dance With You (Capitol)
- KENNY RANKIN—Regrets (Atlantic)
- ★ NATALIE COLE—Someone That I Used To Love (Capitol) 28-18
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 16-9

### WBBF—Rochester

- KENNY ROGERS—Love The World Away (Asylum)
- MANHATTANS—Shining Star (Columbia)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 22-16
- ★ NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra) 20-11

### WRKO—Boston

- RODNEY CROWELL—Ashes By Now (WB)
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ★ KIM CARNES—More Love (EMI) 22-16
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 23-15

### WBZ-FM—Boston

- RUPERT HOLMES—Answering Machine (MCA)
- QUEEN—Play The Game (Elektra)

### F-105 (WVBF)—Boston

- BOZ SCAGGS—Jo Jo (Columbia)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 5-2
- ★ ROBIN LANE & THE CHARTBUSTERS—When Things Go Wrong (WB) 35-21

### WDRG—Hartford

- KIM CARNES—More Love (EMI)
- CAROLE KING—One Fine Day (Capitol)
- ★ SPINNERS—Cupid (Atlantic) 14-10
- ★ MANHATTANS—Shining Star (Columbia) 18-13

### WPRO (AM)—Providence

- GLAYDS KNIGHT & PIPS—Landlord (Columbia)
- HERB ALPERT—Beyond (A&M)

### WPRO-FM—Providence

- BOZ SCAGGS—Jo Jo (Columbia)
- QUEEN—Play The Game (Elektra)
- ★ JOE WALSH—All Night Long (Asylum) 28-22
- ★ MANHATTANS—Shining Star (Columbia) 22-17

### WICC—Bridgeport

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- BENNY MARDONES—Into The Night (Polydor)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 8-4
- ★ KIM CARNES—More Love (EMI) 24-18

### WBEN—Buffalo

- DIRT BAND—Make A Little Magic (UA)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ GARY NUMAN—Cars (Atco) 11-4
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 12-5

## Mid-Atlantic Region

### TOP ADD ONS

- BOZ SCAGGS—Jo Jo (Columbia)
- LINDA RONSTADT—I Can't Let Go (Asylum)
- GARY BURBANK—Who Shot J.R. (Ovation)

### PRIME MOVERS

- ELTON JOHN—Little Jeannie (MCA)
- MANHATTANS—Shining Star (Columbia)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)

### BREAKOUTS

- CHARLIE DANIELS BAND—In America (Epic)
- CAROLE KING—One Fine Day (Capitol)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)

### WFIL—Philadelphia

- RICK PINETTE & OAK—King Of The Hill (Mercury)
- LINDA RONSTADT—I Can't Let Go (Asylum)
- ★ ELTON JOHN—Little Jeannie (MCA) 15-10
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 14-8

### WIFI-FM—Philadelphia

- CHARLIE DANIELS BAND—In America (Epic)
- JOURNEY—Walks Like A Lady (Columbia)
- ★ CAROLE KING—One Fine Day (Capitol) 26-18
- ★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 20-15

### WPGC—Washington

- BOZ SCAGGS—Jo Jo (Columbia)
- GARY BURBANK—Who Shot J.R. (Ovation)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 2-1
- ★ MANHATTANS—Shining Star (Columbia) 8-3

### WGH—Norfolk

- CAROLE KING—One Fine Day (Capitol)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- ★ BETTE MIDLER—The Rose (Atlantic) 11-2
- ★ CHARLIE DANIELS BAND—In America (Epic) 15-4

### WCAO—Baltimore

- ALI THOMPSON—Take A Little Rhythm (A&M)
- LARRY GRAHAM—One In A Million You (WB)
- ★ MANHATTANS—Shining Star (Columbia) 13-8
- ★ ELTON JOHN—Little Jeannie (MCA) 14-9

### WYRE—Annapolis

- OIRT BAND—Make A Little Magic (UA)
- KISS—Shandi (Casablanca)
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 24-17
- ★ CHARLIE DANIELS BAND—In America (Epic) 17-11

### WLEE—Richmond

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- BOZ SCAGGS—Jo Jo (Columbia)
- ★ KIM CARNES—More Love (EMI) 23-18
- ★ CAROLE KING—One Fine Day (Capitol) 20-16

### WRVQ—Richmond

- BENNY MAROONES—Into The Night (Polydor)
- JOHNNY LEE—Looking For Love (Asylum)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 21-13
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 13-8

### WAEB—Allentown

- COMMODORES—Old Fashion Love (Motown)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ★ KIM CARNES—More Love (EMI) 12-7
- ★ CAROLE KING—One Fine Day (Capitol) 22-16

### WKBO—Harrisburg

- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 10-5
- ★ CHARLIE DANIELS BAND—In America (Epic) 18-12

### WFBZ—Baltimore

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- COMMODORES—Old Fashion Love (Motown)
- ★ CHARLIE DANIELS BAND—In America (Epic) 26-14
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 23-13

## Southeast Region

### TOP ADD ONS

- BOZ SCAGGS—Jo Jo (Columbia)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)

### PRIME MOVERS

- CHARLIE DANIELS BAND—In America (Epic)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- MANHATTANS—Shining Star (Columbia)

### BREAKOUTS

- RODNEY CROWELL—Ashes By Now (WB)
- CHRISTOPHER CROSS—Sailing (WB)
- AIR SUPPLY—All Out Of Love (Arista)

### WQXI—Atlanta

- GARY BURBANK—Who Shot J.R. (Ovation)
- ★ MANHATTANS—Shining Star (Columbia) 12-9
- ★ MICKEY GILLEY—Stand By Me (Asylum) 14-10

### Z-93 (WZGC-FM)—Atlanta

- CHRISTOPHER CROSS—Sailing (WB)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ ERIC CLAPTON—Tulsa Time (RSO) 10-6
- ★ RODNEY CROWELL—Ashes By Now (WB) 18-13

### WBBQ—Augusta

- BOZ SCAGGS—Jo Jo (Columbia)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ CHARLIE DANIELS BAND—In America (Epic) 26-19
- ★ JOE WALSH—All Night Long (Asylum) 19-14

### WFOM—Atlanta

- LINDA RONSTADT—I Can't Let Go (Asylum)
- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
- ★ CHARLIE DANIELS BAND—In America (Epic) 14-4
- ★ BOZ SCAGGS—Jo Jo (Columbia) 19-9

### WSGA—Savannah

- BENNY MAROONES—Into The Night (Polydor)
- GARY BURBANK—Who Shot J.R. (Ovation)
- ★ CHARLIE DANIELS BAND—In America (Epic) 10-6
- ★ S.O.S. BAND—Take Your Time (Tabu) 1-1

### WFLB—Fayetteville

- DIRT BAND—Make A Little Magic (UA)
- BOZ SCAGGS—Jo Jo (Columbia)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 17-11
- ★ S.O.S. BAND—Take Your Time (Tabu) 19-8

### WMJX (96X)—Miami

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- BRICK—All The Way (Bang)
- ★ PAT BENATAR—We Live For Love (Chrysalis) 21-15
- ★ MANHATTANS—Shining Star (Columbia) 14-8

### Y-100 (WHY-FM)—Miami

- DAVID HUDSON—Honey Honey (Alston)
- ★ PAUL McCARTNEY—Coming Up (Columbia) 7-1
- ★ BETTE MIDLER—The Rose (Atlantic) 8-3

### WLOF—Orlando

- QUEEN—Play The Game (Elektra)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 11-8
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 9-6

### Q-105 (WRBQ-FM)—Tampa

- BOZ SCAGGS—Jo Jo (Columbia)
- COMMODORES—Old Fashion Love (Motown)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 13-8
- ★ CHANGE—A Lover's Holiday (RFC) 30-17

### BJ-105 (WBJW-FM)—Orlando

- FIREFALL—Love That Got Away (Atlantic)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ CHARLIE DANIELS BAND—In America (Epic) 19-12
- ★ MECO—Empire Strikes Back (RSO) 29-20

### WQXQ—Daytona Beach

- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- STYX—First Time (A&M)
- ★ PAUL McCARTNEY—Coming Up (Columbia) 20-5

### WAPE—Jacksonville

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ERIC CARMEN—It Hurts Too Much (Arista)
- ★ KIM CARNES—More Love (EMI) 26-18
- ★ CHARLIE DANIELS BAND—In America (Epic) 28-19

### WAYS—Charlotte

- AIR SUPPLY—All Out Of Love (Arista)
- TERI DE SARIO w/K.C.—Dancin' In The Streets (Casablanca)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 18-13
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 19-14

### WKIX—Raleigh

- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- RICK DEES—Chantilly Lace
- ★ LARRY GRAHAM—One In A Million You (WB) 17-10
- ★ PAUL McCARTNEY—Coming Up (Columbia) 9-1

### WZDQ—Chattanooga

- JUSTIN HAYWARD—Night Flight
- PHIL LYNOTT—The King's Call (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 18-13
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 20-14

### WTMA—Charleston

- FIREFALL—Love That Got Away (Atlantic)
- COMMODORES—Old Fashion Love (Motown)
- ★ ELTON JOHN—Little Jeannie (MCA) 9-4
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 18-12

### WORD—Spartanburg

- CHANGE—A Lover's Holiday (RFC)
- JOHNNY LEE—Looking For Love (Asylum)
- ★ RODNEY CROWELL—Ashes By Now (WB) 21-12
- ★ KISS—Shandi (Casablanca) 29-18

### WLAC—Nashville

- BOZ SCAGGS—Jo Jo (Columbia)
- QUEEN—Play The Game (Elektra)
- ★ KENNY ROGERS—Love The World Away (Asylum) 17-11
- ★ MANHATTANS—Shining Star (Columbia) 12-8

### (WBQY) 92-Q—Nashville

- ★ CHARLIE DANIELS BAND—In America (Epic) 14-8
- ★ RODNEY CROWELL—Ashes By Now (WB) 25-20

### WBHQ—Memphis

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- G.Q.—Sitting In The Park (Arista)
- ★ LARRY GRAHAM—One In A Million You (WB) 27-13
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 23-16

### WFLI—Chattanooga

- ★ CHRISTOPHER CROSS—Sailing (WB) 0-17
- ★ MICKEY GILLEY—Stand By Me (Asylum) 0-18

### WRJZ—Knoxville

- BOZ SCAGGS—Jo Jo (Columbia)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 24-16
- ★ CHARLIE DANIELS BAND—In America (Epic) 10-1

### WGOW—Chattanooga

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ★ RODNEY CROWELL—Ashes By Now (WB) 7-4
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 10-6

### WERC—Birmingham

## PALMER CLEANS HOUSE

## New Sound & Staff At Diego's KFMB

SAN DIEGO—B-100, the FM side of KFMB, is now FM B-100. Along with the change comes a new theme "You've Grown Up... We've Grown Up" that will reflect the new FM-B-100 sound as well as the reason for the change.

According to Paul Palmer, station manager of the AM and FM, the new format is the result of four months' intensive market research conducted by his staff and an independent research company and defies the typical categorization used to describe radio formats. It is believed to be the first of its kind adopted by an FM station anywhere in the nation, he says.

"Intensive research showed us that San Diego's major FM listenership lies with the men and women between the ages of 18-49, yet the FM market, in the past two years, has been marked by growing fragmentation which has forced this listenership to likewise fragment," says Palmer.

"The new FM B-100 will continue to provide its strong share of the FM market with the sounds it is familiar with, but at the same time will integrate a variety of sounds that are

also mainstays of contemporary music but have heretofore been confined by the fragmentation of FM programming.

The Eagles, Fleetwood Mac, Chicago, Doobie Brothers, Elton John and Rod Stewart will be part of the broad new musical sound, which will be introduced by a new lineup of air personalities.

States Palmer: "Our research indicated that San Diego FM listeners have grown up. The men and women of the 18-49 age group are more sophisticated and more demanding of compatible but diverse programming than before. That is why we say, 'If you've outgrown bubblegum, if you're tired of moldy oldies and have outgrown noisy rock—then you've grown up to the new FM B-100.'"

The new lineup will consist of the new early-morning team of Larry Himmel, formerly of KGB-FM, San Diego and London Wood, formerly of San Diego's KITT-FM. Glen McCartney, program manager, will handle the 9 a.m.-1 p.m. shift, Danny Wilde at 1 p.m.-5 p.m., John Michael K. from 5 p.m.-9 p.m. and Frank Anthony at 1 a.m.

## 1934 Communications Act Amendment Markup Begins

WASHINGTON—The Senate Communications Subcommittee will begin marking up a new bill to amend the Communications Act of 1934 Tuesday (24). The bill, S2827, represents a significant compromise between Republicans and Democrats who has previously been working on separate versions of a Communications Act rewrite.

Introduced by subcommittee chairman Senator Ernest Hollings (D-SC), S2827 is co-sponsored by Senators Howard Cannon (D-Nev), Barry Goldwater (R-Ariz), Bob Peckwood (R-Ore), Ted Stevens (R-Ark) and Harrison Schmitt (R-NM). While the bill's provisions concentrate on common carrier issues, there are also several amendments which would effect broadcast communications.

Proposals include lengthening the license terms for radio and television

from three to five years, the use of a lottery to choose among competing applicants for broadcast licenses and elimination of Federal Communications Commission rules governing news and public affairs, frequency of commercials and program logging.

The bill also eliminates the concept of a spectrum fee which had been favored by Senator Hollings in previous legislation. FCC involvement in radio format changes and ascertainment requirements would also be abandoned if the bill passes.

S2827's chances for passage this year depend on how quickly the Senators can move the bill through the system. Congress will recess for two weeks in July and two weeks in August for the national political conventions before adjourning Oct. 3.

## ON KKGO-FM AND KGIL-AM-FM

### 2 Sinatra Shows Compete In L.A.

LOS ANGELES—Los Angeles becomes the first reported major market to simultaneously present two different weekly Frank Sinatra radio specials.

KKGO-FM, which has been presenting Paul Compton's "Compton, Sinatra & Strings" each Sunday from 6 p.m.-8 p.m. is now joined by KGIL-AM-FM which began its weekly "Saturday With Sinatra" hosted by Sid Mark in the 6-8 p.m. slot May 24.

Mark, a long-time personal friend of Sinatra and air personality at Philadelphia's WWDB-FM has produced his weekly "Sinatra Show" there for 24 years. He also produces a Sinatra feature for New York's WYNY-FM that has been airing for almost a year.

Both his Philadelphia and New York shows are different, as is the

case with KGIL. Mark's KGIL program is "customized" for the station to keep it fresh.

Mark notes that at one time WNEW-AM in New York presented a similar type show but not devoted exclusively to Sinatra. "Los Angeles

### Brookdale College Upgrading WBJB

MIDDLETOWN TOWNSHIP, N.J.—WBJB-FM, campus station at Brookdale Community College here which has been broadcasting in mono for the past five years, is shifting to stereo.

WBJB, which can broadcast over a 50-mile radius, has also added new studio space capable of handling live musical ensembles for the first time. Music programming runs the full gamut from classical to jazz.

## Morgan Move: More Music On Mutual Chain—Some Country?

• Continued from page 4

The affiliates survey has been Morgan's first order of business.

"I'm trying to find out what the affiliates want from me," he says. In the quest for ratings, station programmers often take the easy way out, Morgan believes, playing Top 40 music and sticking closely to the charts. As a result, many stations wind up sounding the same.

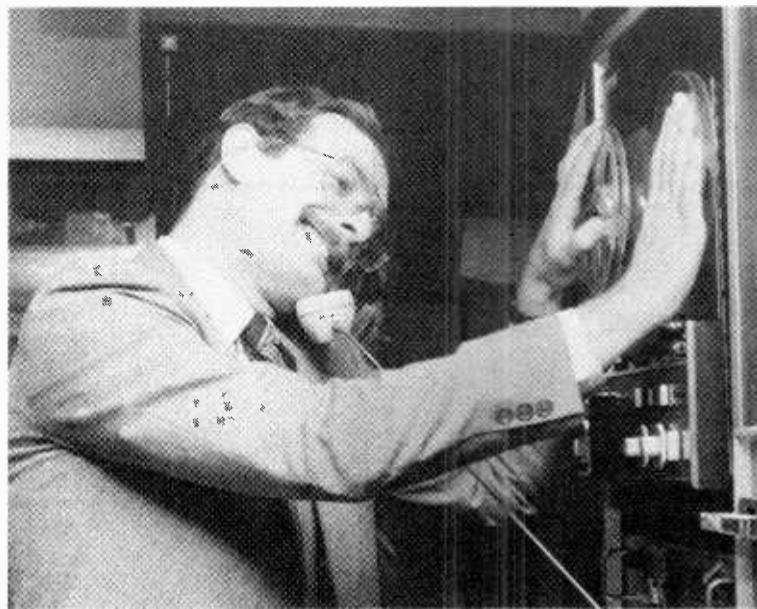
"They're looking for new ways to sharpen the competitive edge without taking risks on new artists," says Morgan. He intends to fulfill that need with special network programming.

At present, Mutual produces only one regular music special, "Jamboree, USA," a weekly country concert produced by WWVA-AM before a live audience in Wheeling, W. Va. "Jamboree, USA" has been on the air since 1933 but in all those years Mutual has not added more music specials. Morgan intends to do something about that.

He is planning a regularly scheduled series of music specials, everything from artist biographies and music anthologies to concerts broadcast live via satellite. The specials will be available to only one station in a market and Morgan plans to make them exciting and unique enough to skyrocket ratings for affiliates.

Although Morgan is reluctant to name artists or detail styles of music programming he will be developing, he will say that he favors a documentary approach.

Some Mutual specials might retrace a particular era in recent musical history, say the British invasion or the late '60s San Francisco psychedelic rock explosion. The shows will review the socio-political climates of those times as well as airing the music that was popular then.



Glenn Morgan: Mutual's new programming director sets a reel of tape in place while taking a call.

Specials like this might be scheduled on the first Sunday evening of every month and run from one hour to as long as six hours in length. Morgan also wants to use his documentary approach to create short musical specials, covering breaking news in the music industry and general current events.

"Sales visibility is the most important aspect of music programming," says Morgan adamantly. He plans to program music with mass appeal, not to indulge his own tastes. First turned on to music in fourth grade, Morgan's first record purchase was Joey Dee and the Starlighters' "Peppermint Twist." In high schools in Williamstown, N.J., he ran successful, popular record hops.

Early in his career, Morgan worked as a DJ in New Jersey and

Ohio. He also worked for the ABC television network as an assistant account executive and as program director of the Tower Communications cable system in Ohio.

Joining WABC in 1971 as production director, Morgan went on to become program director in 1975 and was promoted to operations director in 1977. During his tenure, WABC became the most listened to radio station in the country.

Mutual has great hopes for Morgan. "As director of music programming, Glenn will be responsible for developing a broad range of music product for Mutual," says Terry Hourigan, Mutual's vice president of programming. "His experience, product knowledge and industry contacts make him uniquely suited to this task."

## THE \$7 PRIZE Miami WGBS-AM Runs Contest Which 'Doesn't Get In the Way'

By SARA LANE

MIAMI—Charlie Cook, program director of WGBS-AM, looks "for a contest that doesn't get in the way." The station has quarter-hour "Cash Sweeps," in which listeners are asked to write down the names of the records played and at the end of the allotted time are asked to phone in. The winner is given \$7 for each correct song title in the proper se-

quence. The \$7 represents 710, the AM frequency of the contemporary music station.

"This type of contest is unobtrusive; you can play it or not, it doesn't interfere with the music we play." WGBS demographics are targeted at the 18-49-year-old with an emphasis on listeners over 25.

"We're trying to be a total-appeal radio station, but it's difficult to satisfy everyone especially since we're the only one playing contemporary music," Cook says.

Oldies constitute 60% to 70% of the music with the balance a finely honed Top 40 product. "There may be some songs we play that a rock station won't and there are a lot of songs played by rock stations that we won't touch."

Cook cites such records as "Funky Town," Blondie's "Call Me" and Pink Floyd's "Another Brick In The Wall" as examples.

"Pink Floyd's record was definitely geared for young people. You'd think we'd take advantage of the teen audience considering our position in the AM market, but there isn't a lot of teen audience on AM radio," Cook notes.

Although Cook expects to pick up some listeners from WQAM-AM, the former rock giant which went country some months ago, he isn't anticipating a major hike in the Arbitron ratings.

"I found while going through diaries that we shared with WQAM

a lot more than we shared with any other radio station. But AM shared also with the Spanish and black stations as well as a lot of FM stations. We'll obviously benefit some with the audience we shared with WQAM, but certainly won't take up all of WQAM's audience."

All of WGBS-AM's former competition has abandoned contemporary music. WFUN-AM is now all news with new call letters—WNWS-AM. WINZ-AM is all news; WIOD-AM is a talk station playing music in portions of the daytime hours.

"I really think we're more than just the only station on the AM band playing contemporary music," Cook comments. "The music is actually the bridge between everything else we do."

Cook came to WGBS-AM 18 months ago from WHN-AM New York. His background is primarily country and he was program director at WWVA-AM, Wheeling, W. Va., and at WSBS-AM, Ipsilanti, Mich. He was assistant p.d. at WHN.

The lineup of disk jockeys are Dick Sloan 5:30 to 10 a.m. (Sloan came to WGBS from WXLO-FM New York); Mark Denver 10 a.m. to 3 p.m. (from WIP-AM Philadelphia and WHBQ-AM Memphis). Cook has the afternoon drive time slot from 3 to 7 p.m.; Jim Rociahrds works the 7 p.m. to midnight shift (he came from WWOK-AM Miami); and Robin Buller handles the midnight to 5:30 a.m. slot.

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (6/18/80)

## Top Add Ons-National

**ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)  
**JEFF BECK**—There And Back (Epic)  
**BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)  
**BOB DYLAN**—Saved (Columbia)

## Top Requests/Airplay-National

**BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)  
**PETE TOWNSHEND**—Empty Glass (Atco)  
**GENESIS**—Duke (Atlantic)  
**VAN HALEN**—Women And Children First (WB)

## National Breakouts

**ROXY MUSIC**—Flesh And Blood (Atco)  
**VOLUNTEER JAM**—(Epic)  
**FOGHAT**—Tight Shoes (Bearsville)  
**MOTELS**—Careful (Capitol)

**ADD ONS**—The four key products added at the radio stations listed; as determined by station personnel.  
**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay; as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

## Western Region

### TOP ADD ONS

**ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)  
**JEFF BECK**—There And Back (Epic)  
**BOB DYLAN**—Saved (Columbia)  
**BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)

### TOP REQUEST/AIRPLAY

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

### BREAKOUTS

**ROXY MUSIC**—Flesh And Blood (Atco)  
**FOGHAT**—Tight Shoes (Bearsville)  
**VOLUNTEER JAM VI**—(Epic)  
**MOTELS**—Careful (Capitol)

KBPI-FM—Denver (F. Cody)

- **ROXY MUSIC**—Flesh And Blood (Atco)
- **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—Love Is A Sacrifice (Mercury)
- **MOTELS**—Careful (Capitol)
- **ROADIE**—Soundtrack (WB)
- **BOB DYLAN**—Saved (Columbia)
- **JEFF BECK**—There And Back (Epic)
- ★ **RUSS BALLARD**—Barnet Dogs (Epic)
- ★ **GENESIS**—Duke (Atlantic)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **GRATEFUL DEAD**—Go To Heaven (Arista)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- **ROXY MUSIC**—Flesh And Blood (Atco)
- **JEFF BECK**—There And Back (Epic)
- **NEW ADVENTURES**—(Polydor)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **KLAUTU**—Endangered Species (Capitol)
- **NIGHTHAWKS**—(Mercury)
- ★ **BLACKFOOT**—Tomcatlin' (Atco)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **FOGHAT**—Tight Shoes (Bearsville)
- ★ **RUSS BALLARD**—Barnet Dogs (Epic)

KSIO-FM—San Jose (F. Andrick)

- **BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)
- **BOB DYLAN**—Saved (Columbia)
- **JEFF BECK**—There And Back (Epic)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **VOLUNTEER JAM VI**—(Epic)
- **WAYLON JENNINGS**—Music Man (RCA)
- ★ **PINK FLOYD**—The Wall (Columbia)
- ★ **KINKS**—One For The Road (Arista)
- ★ **ROXY MUSIC**—Flesh And Blood (Atco)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)

## Southwest Region

### TOP ADD ONS

**ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)  
**KINKS**—One For The Road (Arista)  
**STANLEY CLARKE**—Rocks, Pebbles And Sand (Epic)  
**JEFF BECK**—There And Back (Epic)

### TOP REQUEST/AIRPLAY

**BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)  
**PETE TOWNSHEND**—Empty Glass (Atco)  
**URBAN COWBOY**—Soundtrack (Asylum)  
**VAN HALEN**—Women And Children First (WB)

### BREAKOUTS

**ROXY MUSIC**—Flesh And Blood (Atco)  
**BLUES BROTHERS**—Soundtrack (Atlantic)  
**PETER GABRIEL**—(Mercury)  
**IRON CITY HOUSEROCKERS**—Have A Good Time (MCA)

KZEW-FM—Dallas (J. Dolan)

- **BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **JEFF BECK**—There And Back (Epic)
- **KINKS**—One For The Road (Arista)
- ★ **TOMMY TUTONE**—(Columbia)
- ★ **GENESIS**—Duke (Atlantic)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **URBAN COWBOY**—Soundtrack (Asylum)

KTXQ-FM—Dallas (T. Spencer)

- **IRON CITY HOUSEROCKERS**—Have A Good Time (MCA)
- **PETER GABRIEL**—(Mercury)
- **JON & VANGELIS**—Short Stories (Polydor)
- **RAY GOMEZ**—Volume (Columbia)
- **BOB DYLAN**—Saved (Columbia)
- **ROXY MUSIC**—Flesh And Blood (Atco)
- ★ **SAMMY HAGAR**—Danger Zone (Capitol)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **ERIC CLAPTON**—Just One Night (RSO)

KATT-FM—Oklahoma City (M. Dempsey/C. Ryan)

- **KINKS**—One For The Road (Arista)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **RAY GOMEZ**—Volume (Columbia)
- **STANLEY CLARKE**—Rocks, Pebbles And Sand (Epic)
- **IRON CITY HOUSEROCKERS**—Have A Good Time (MCA)
- **BLUES BROTHERS**—Soundtrack (Atlantic)
- **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **ERIC CLAPTON**—Just One Night (RSO)
- ★ **URBAN COWBOY**—Soundtrack (Asylum)
- ★ **GRATEFUL DEAD**—Go To Heaven (Arista)

KLBJ-FM—Austin (G. Maston/T. Quarles)

- **BOB DYLAN**—(Columbia) (EP)
- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- **AL DIMEOLA**—Splendido Hotel (Columbia)
- **NIGHTHAWKS**—(Mercury)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **JEFF BECK**—There And Back (Epic)
- ★ **ROXY MUSIC**—Flesh And Blood (Atco)
- ★ **PETER GABRIEL**—(Mercury)
- ★ **BLUES BROTHERS**—Soundtrack (Atlantic)
- ★ **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—Love Is A Sacrifice (Mercury)

KRST-FM—Abuquerque (S. Cornish)

- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **STANLEY CLARKE**—Rocks, Pebbles And Sand (Epic)
- **ROADIES**—Soundtrack (Columbia)
- **WALTER EGAN**—The Last Stroll (Columbia)
- **ROXY MUSIC**—Flesh And Blood (Atco)
- **KROKUS**—Metal Rendez-vous (Ariola)
- ★ **VAN HALEN**—Women And Children First (WB)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **TED NUGENT**—Scream Dream (Epic)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)

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

- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **KINKS**—One For The Road (Arista)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **VAN HALEN**—Women And Children First (WB)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **GRATEFUL DEAD**—Go To Heaven (Arista)

## Midwest Region

### TOP ADD ONS

**ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)  
**JEFF BECK**—There And Back (Epic)  
**BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)  
**ALI THOMPSON**—Take A Little Rhythm (A&M)

### TOP REQUEST/AIRPLAY

**BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)  
**PETE TOWNSHEND**—Empty Glass (Atco)  
**GENESIS**—Duke (Atlantic)  
**BILLY JOEL**—Glass Houses (Columbia)

### BREAKOUTS

**SAMMY HAGAR**—Danger Zone (Capitol)  
**VOLUNTEER JAM VI**—(Epic)  
**BLUES BROTHERS**—Soundtrack (Atlantic)  
**PETER GABRIEL**—(Mercury)

WWW-FM—Detroit (F. Holler)

- **ROXY MUSIC**—Flesh And Blood (Atco)
- **BLUES BROTHERS**—Soundtrack (Atlantic)
- **BLACK SABBATH**—Heaven And Hell (WB)
- **KINKS**—One For The Road (Arista)
- **DAVE MASON**—Old Crest On A New Wave (Columbia)
- **VOLUNTEER JAM VI**—(Epic)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **TED NUGENT**—Scream Dream (Epic)
- ★ **VAN HALEN**—Women And Children First (WB)

WLVP-FM—Chicago (S. Daniels)

- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- **JEFF BECK**—There And Back (Epic)
- **SAMMY HAGAR**—Danger Zone (Capitol)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **BILLY JOEL**—Glass Houses (Columbia)
- ★ **PAUL McCARTNEY**—McCartney II (Columbia)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)

WLQV-FM—Columbus (S. Runner)

- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- **JEFF BECK**—There And Back (Epic)
- **SAMMY HAGAR**—Danger Zone (Capitol)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **BILLY JOEL**—Glass Houses (Columbia)
- ★ **PAUL McCARTNEY**—McCartney II (Columbia)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)

WMMS-FM—Cleveland (J. Gorman)

- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **JEFF BECK**—There And Back (Epic)
- **CARLY SIMON**—Come Upstairs (WB)
- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- **ROBBIE DUPREE**—(Elektra)
- **XANADU**—Soundtrack (MCA)
- ★ **SOUTHSIDE JOHNNY & THE ASBURY JUKES**—Love Is A Sacrifice (Mercury)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **ROXY MUSIC**—Flesh And Blood (Atco)
- ★ **BOZ SCAGGS**—Middle Man (Columbia)

WYDD-FM—Pittsburgh (J. Kinney)

- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **JEFF BECK**—There And Back (Epic)
- **PETER GABRIEL**—(Mercury)
- **VOLUNTEER JAM VI**—(Epic)
- **BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)
- **RAY GOMEZ**—Volume (Columbia)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **GENESIS**—Duke (Atlantic)
- ★ **J. GEILS BAND**—Love Stinks (EMI/America)
- ★ **IRON CITY HOUSEROCKERS**—Have A Good Time (MCA)

WQFM-FM—Milwaukee (P. Kelly/E. Domicoli)

- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)
- **JEFF BECK**—There And Back (Epic)
- **PETER GABRIEL**—(Mercury)
- **BOB DYLAN**—Saved (Columbia)
- **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **BILLY JOEL**—Glass Houses
- ★ **URBAN COWBOY**—Soundtrack (Asylum)

KSHI-FM—St. Louis (R. Bails)

- **JEFF BECK**—There And Back (Epic)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **KINKS**—One More For The Road (Arista)
- **VOLUNTEER JAM VI**—(Epic)
- **BLUES BROTHERS**—Soundtrack (Atlantic)
- **JO JO ZEP**—Screaming Targets (Columbia)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **GENESIS**—Duke (Atlantic)
- ★ **ERIC CLAPTON**—Just One Night (RSO)
- ★ **SAMMY HAGAR**—Danger Zone (Capitol)

## Southeast Region

### TOP ADD ONS

**ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)  
**JEFF BECK**—There And Back (Epic)  
**DON SCHLITZ**—Dreamers Matinee (Capitol)  
**ROADIE**—Soundtrack (WB)

### TOP REQUEST/AIRPLAY

**VAN HALEN**—Women And Children First (WB)  
**BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)  
**TED NUGENT**—Scream Dream (Epic)  
**PETE TOWNSHEND**—Empty Glass (Atco)

### BREAKOUTS

**TOMMY TUTONE**—(Columbia)  
**MOTELS**—Careful (Capitol)  
**FOGHAT**—Tight Shoes (Bearsville)  
**ROXY MUSIC**—Flesh And Blood (Atco)

WKL5-FM—Atlanta (R. Piombino)

- **JEFF BECK**—There And Back (Epic)
- **JO JO ZEP**—Screaming Targets (Columbia)
- **DON SCHLITZ**—Dreamers Matinee (Capitol)
- **BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)
- **BOB DYLAN**—Saved (Columbia)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- ★ **BILLY JOEL**—Glass Houses (Columbia)
- ★ **TED NUGENT**—Scream Dream (Epic)
- ★ **URBAN COWBOY**—Soundtrack (Asylum)
- ★ **VAN HALEN**—Women And Children First (WB)

WROQ-FM—Charlotte (E. Conner)

- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **ROADIE**—Soundtrack (WB)
- **PHILIP LYNOTT**—Solo In Soho (WB)
- **FOGHAT**—Tight Shoes (Bearsville)
- **TOMMY TUTONE**—(Columbia)
- **KINKS**—One For The Road (Arista)
- **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **VAN HALEN**—Women And Children First (WB)
- ★ **BLACKFOOT**—Tomcatlin' (Atco)
- ★ **TED NUGENT**—Scream Dream (Epic)

WQXM-FM—Tampa (N. Van Cleave)

- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **ROXY MUSIC**—Flesh And Blood (Atco)
- **JEFF BECK**—There And Back (Epic)
- **JOAN ARMSTRADING**—Me Myself I (A&M)
- **DAVE MASDN**—Old Crest On A New Wave (Columbia)
- ★ **GENESIS**—Duke (Atlantic)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **VAN HALEN**—Women And Children First (WB)

ZETA-4 (WINZ-FM)—Miami (R. Parker)

- **ALI THOMPSON**—Take A Little Rhythm (A&M)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **XANADU**—Soundtrack (MCA)
- ★ **ERIC CLAPTON**—Just One Night (RSO)
- ★ **PAUL McCARTNEY**—McCartney II (Columbia)
- ★ **CHRISTOPHER CROSS**—(WB)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)

WJAX-FM—Jacksonville (R. Langlois/J. Brooks)

- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **JEFF BECK**—There And Back (Epic)
- **MOTELS**—Careful (Capitol)
- **KITTYHAWK**—(EMI/America)
- **TOUCH**—(Atco)
- **ROADIE**—Soundtrack (WB)
- ★ **BLACKFOOT**—Tomcatlin' (Atco)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **VAN HALEN**—Women And Children First (WB)
- ★ **PAUL McCARTNEY**—McCartney II (Columbia)

WHSF-FM—Bethesda (D. Einstein)

- **JEFF BECK**—There And Back (Epic)
- **MOTELS**—Careful (Capitol)
- **DAN SCHLITZ**—Dreamers Matinee (Capitol)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **NERVOUS REX**—(Dreamland)
- **NIGHTHAWKS**—(Mercury)
- ★ **GRAHAM PARKER**—The Up Escalator (Arista)
- ★ **JOAN ARMSTRADING**—Me Myself I (A&M)
- ★ **GRATEFUL DEAD**—Go To Heaven (Arista)
- ★ **TOMMY TUTONE**—(Columbia)

## Northeast Region

### TOP ADD ONS

**ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)  
**JEFF BECK**—There And Back (Epic)  
**BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)  
**BOB DYLAN**—Saved (Columbia)

### TOP REQUEST/AIRPLAY

**PETE TOWNSHEND**—Empty Glass (Atco)  
**GENESIS**—Duke (Atlantic)  
**BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)  
**KINKS**—One For The Road (Arista)

### BREAKOUTS

**CARLY SIMON**—Come Upstairs (WB)  
**XANADU**—Soundtrack (MCA)  
**IRON CITY HOUSEROCKERS**—Have A Good Time (MCA)  
**MIX**—American Glue (Word Of Mouth)

WNEW-FM—New York (M. McIntyre)

- **BOB DYLAN**—Saved (Columbia)
- **CARLY SIMON**—Come Upstairs (WB)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **GRACE JONES**—Warm Leatherette (Island)
- **FRANKIE MILLER**—Easy Money (Chrysalis)
- **MOTELS**—Careful (Capitol)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)
- ★ **KINKS**—One For The Road (Arista)
- ★ **ROCKY BURNETTE**—The Son Of Rock And Roll (EMI/America)
- ★ **GRAHAM PARKER**—The Up Escalator (Arista)

WCMF-FM—Rochester (T. Edwards)

- **JEFF BECK**—There And Back (Epic)
- **BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)
- **FOGHAT**—Tight Shoes (Bearsville)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **GERRY RAFFERTY**—Snakes And Ladders (UA)
- ★ **PETER GABRIEL**—(Mercury)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **GENESIS**—Duke (Atlantic)
- ★ **VAN HALEN**—Women And Children First (WB)

WBAB-FM—Long Island (M. Curley/M. Coppola)

- **KINGBEEES**—(RSO)
- **ROCKY BURNETTE**—The Son Of Rock And Roll (EMI/America)
- **XANADU**—Soundtrack (MCA)
- **JEFF BECK**—There And Back (Epic)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **IRON CITY HOUSEROCKERS**—Have A Good Time (MCA)
- ★ **PETER TOWNSHEND**—Empty Glass (Atco)
- ★ **BILLY JOEL**—Glass Houses (Columbia)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **GENESIS**—Duke (Atlantic)

WMMR-FM—Philadelphia (J. Bonadonna)

- **BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)
- **NIGHTHAWKS**—(Mercury)
- **JEFF BECK**—There And Back (Epic)
- **MIX**—American Glue (Word Of Mouth)
- **RONIN**—(Mercury)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- ★ **BILLY JOEL**—Glass Houses (Columbia)
- ★ **GENESIS**—Duke (Atlantic)
- ★ **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **KINKS**—One For The Road (Arista)

WGRQ-FM—Buffalo (G. Hawras)

- **STERLING**—City Kids (A&M)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **JEFF BECK**—There And Back (Epic)
- **BLUE OYSTER CULT**—Cultosaurus Erectus (Columbia)
- **ROXY MUSIC**—Flesh And Blood (Atco)
- **BOB DYLAN**—Saved (Columbia)
- ★ **CHEAP TRICK**—Found All The Parts (Epic)
- ★ **VAN HALEN**—Women And Children First (WB)
- ★ **GENESIS**—Duke (Atlantic)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)

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

- **JEFF BECK**—There And Back (Epic)
- **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- **ARLYN ROTH**—Hot Pickup (Rouner)
- **CARLY SIMON**—Come Upstairs (WB)
- **MIX**—American Glue (Word Of Mouth)
- **LAST STIFF COMPILATION**—(Stiff)
- ★ **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- ★ **JEFF**



## 'THIRSTY EAR'

## Live Concert Skein Upgraded To AOR

By ED HARRISON

LOS ANGELES—The "Thirsty Ear" radio syndication, which started four years ago as a one-hour live concert program on college radio stations, is graduating to commercial AOR.

Starting in September, for the first time the "Thirsty Ear" program will be aired bi-weekly on commercial AOR stations sponsored by Dannon Yogurt.

At present there are no stations firmed, although Peter Gordon, the syndicate's founder and executive producer, believes that between 80 and 100 AOR stations nationally will sign up for the hour shows that include interviews with the artist as well as live music.

Initially, plans call for eight shows to be broadcast every two weeks and in each case a new artist featured.

States Gordon: "With everyone tightening up, it's now important to have a showplace for emerging artists. You can strangle yourself if you don't allow new artists a forum and that what 'Thirsty Ear' has always been."

"Thirsty Ear's" first program helped break Dean Friedman's "Ariel." During the ensuing years, the show featured such acts as Talking Heads, Graham Parker, the Police, Pat Metheny, Bruce Cockburn, Syro Gyra, Daryl Hall and Joe Jackson.

The shows were produced by Gordon exclusively for college syndication, but with the limitations of college radio in terms of audience delivery, the show needed to be broadened.

According to Gordon, Dannon has been interested in establishing a foothold in the college age market for some time, and the "Thirsty Ear" program in its new form was an appealing entry.

"Thirsty Ear" will be cross-merchandising its promotion efforts with Dannon's distribution network and the record companies field merchandising personnel in an effort to gain broad exposure for the show and participating stations.

"Thirsty Ear" operates its own marketing consulting division through which it is able to provide radio with many promotion and marketing tools including posters, artist I.D.s, buttons, local and national press exposure and record giveaways to gain greater visibility for the program.

Capsulizing the show's theme, Gordon states: "We present exciting live concerts by new, innovative, highly influential musicians. Our show midwives the birth of new rock careers."

Stations and artists to be presented will be announced as they become firm. Further information may be obtained by contacting Gordon at Thirsty Ear Productions, 43 Route 46, Pine Brook, N.J. 07058 (201) 575-7820.

## Offer Products &amp; Services

MONTREAL — Although the more than 40 suites and 30 exhibitors showing their wares at the Broadcast Promotion Assn. convention here were heavily weighted toward television, there were important new products and services being offered to radio.

While some radio promotion attendees complained about too little attention being given to radio, these conventioners could find some interesting product at suites such as the one TM Productions maintained.

TM featured its new "Sounds Like" image package it put together

## MONTREAL PROMO CONCLAVE TALK

## Broadcasters &amp; Record Industry Facing Future Compatibility Test

• Continued from page 1

warned that "the record companies only help radio because radio has helped sell records."

The major consultant to Burkhart/Abrams continued that if record companies can find an easier way to make hits they will stop helping radio. He suggested that a television music channel showing "all of the videotapes the record companies have" could be a success. "Late night rock'n'roll tv could make a million," Parikh said.

Turning to AM stereo Parikh commented, "I'm not sure it will do anything. It lacks the frequency response of FM."

Bresca pointed out that "no one will tune in AM stereo because of it being stereo. They will tune in programming and it will have to be promoted in that way."

Pat Shaughnessy, president of TM Programming and TM Productions, said he thought that AM stereo "is not that big a deal."

Shaughnessy predicted "a bright future for radio through the end of

the century." Because of its portability, "radio will never be replaced," he added.

Parikh, who said he had done research work for a major record label he declined to identify, complained that "record companies don't spend enough on the right kind of research" as they chase after various trends.

Recalling past interest in disco and the current attention being given new wave, Parikh characterized the record labels as following each other off a cliff. Of the label he said he consulted he said, "They missed getting into rock when it first happened and they wanted to get into disco when it was over."

While Bresca talked about satellite distribution of music his network is making its first steps to distribute music-oriented programming.

CBS which is the last major network to move into music programming, will feed a 20-part Carly Simon program to affiliates July 9 and 10 for use beginning July 12.

Each segment is four minutes long and the affiliates have a lot of latitude on how these segments will be programmed. There is no music on the program, but affiliates are being given playlists so they can play Simon records with the show.

The show is being hosted by Christopher Ames of CBS' KNX-FM Los Angeles, who will do these shows for the network four times a year. The next show will feature Neil Diamond.

Also on the panel was Chuck Camroux, president of CKLW-AM-FM Windsor, Ont. He predicted that radio would have to pay more attention to the lifestyle of its listeners, which he said will have more leisure time.

Parikh also predicted that fragmentation of all media would put pressure on radio programmers to work on maintenance of quarter hour listening (listening for long periods of time).

"The image of a station, its logo and its advertising will become more important," he said. Although music is still the most important element of programming, according to Parikh, news and talk must be given attention because of general insecurity among listeners.

Parikh said research will grow in importance, but it will become more unreliable because too many inexperienced people will move into the field because of demand.

Parikh also warned against what he said was the "male programming syndrome." He said too many programmers, generally between the ages of 23 to 35, program for themselves and listeners of the same sex and age. "They don't understand women and what they want to hear."

He also called the videodisk "a real contender" in the media mix if the cost of the system can be kept under \$500.

But he warned there will be a "burn-out factor here after everyone buys 'Jaws' and 'Deep Throat.' There's no real interest in seeing Ted Nugent play guitar."

At other sessions promotion directors were given advice on staying out of legal trouble with contests, promoting with limited resources, using outdoor advertising, doing on-air promotions and were presented with "101 Great Promotion Ideas."

Tom Conlon, president of D.L. Blair, a contest and sweepstakes

coordinator, warned promotion directors that they could still violate Federal Trade Commission regulations and state laws even if they comply with all Federal Communications Commission regulations.

He also advised against contests of skill, which he said most listeners don't like.

Lee Pocock, director of marketing and promotion of KSI-AM Salt Lake City, advised that contests should be "kept simple, easy to understand" and should be "pre-promoted a week or two in advance." He also advised "working closely with the phone company" on call-in contests. "They can close you down if you don't work with them."

Pocock suggested avoiding identifying losers. "Make everyone a winner and always give consolation prizes."

During a session on "Promoting With Limited Resources" program and promotion director Tom Pound of CKIQ-AM Kelowna, B.C. suggested looking for cosponsors, working with community associations and tying in a station promotion with a local event or company product.

Berni Holsworth, who promotes CKWX-AM Vancouver as well as CJAZ-FM, Canada's first all-jazz station which began operations March 1, advised that promotions must attract sufficient attention to win the station new listeners.

During a session on on-air promotion Marge Velasquez of KFI-AM Los Angeles advised that "you may think you're overplaying a promotion, but the audience is probably just beginning to understand it." She also suggested crossplugging weaker personalities in periods when the strongest personalities are on the air.

Larry Heywood, vice president of the Creative Services Radio Bureau of Canada warned that promotions should never cater to fear nor talk down to an audience.

In a session on "101 Great Promotion Ideas," Velasquez told of her station's successful "Adopt A Dog" campaign with the local animal shelter.

Mac Lindsay, marketing director of CFCN-AM Calgary, Alt., who chaired this session, advised, "If you don't promote something terrible happens: Nothing."

## Sell WVOL-AM To Phoenix, a Nashville Corp.

NASHVILLE—WVOL-AM ownership has been transferred from Rounsaville Stations to Phoenix of Nashville, a local minority-owned corporation composed of Nashville business and professional people.

The \$1.3 million sale has been approved by the Federal Communications Commission. Samuel Howard, vice president of Hospital Affiliates International and chairman of Phoenix says that no changes in the black-formatted programming are anticipated, but "we do believe that local ownership will be more sensitive to the needs and aspirations of the Nashville Community."

Rounsaville had owned the station since 1956.

## Broadcasters Receive 71 Awards At Montreal Meet

MONTREAL—The Broadcast Promotion Assn. convention ended Saturday night (14) with an awards banquet at which 71 awards were presented for outstanding promotional campaigns.

Canadian Television National News anchormen Lloyd Robertson and Harvey Kirck handed out the awards which included the following radio winners:

**Radio 3XY-AM Melbourne, Australia:** for small market radio promoting programming other than news and public affairs.

**CFRA-AM Ottawa, Ont.:** for medium market radio promoting programming other than news and public affairs.

**KFRC-AM San Francisco:** for large market radio promoting programming other than news and public affairs.

**WMT-AM-FM Cedar Rapids:** for small market radio promoting other than news and public affairs on television.

**WRAL-FM Raleigh:** for medium market radio promoting programming other than news and public affairs on tv.

**WIND-AM Chicago:** for large market radio promoting programming other than news and public affairs on tv.

**CJOR-AM Vancouver, B.C.:** for medium market radio promotion via use of non-broadcast media.

**Radio City, Ltd. Liverpool, U.K.:** for large market radio promotion via use of non-broadcast media.

**WNDU AM-FM South Bend:** (honorable mention) for small market radio total advertising campaign.

**WJCT-FM Jacksonville:** for medium market radio total advertising campaign.

**WLOO-FM Chicago:** for large market radio total advertising campaign.

**CKIQ-AM Kelowna, B.C.:** for small market radio limited advertising campaign.

**WHBQ-AM Memphis:** for medium market radio limited advertising campaign.

**WCCO-AM Minneapolis:** for large market radio limited advertising campaign.

**CFVR-AM Abbotsford, B.C.:** (honorable mention) for small market radio sales promotion.

**WRAL-FM Raleigh:** For medium market radio sales promotion.

**KYW-AM Philadelphia:** for large market radio sales promotion.

**CHQM-FM Vancouver, B.C.:** for community involvement.

for WBAL-AM Baltimore and will offer in syndication next month.

The package is built around a television commercial for a radio station which integrates a number of local market scenes.

Not ready for showing, but talked up was TM's Super Rock, which it developed for KRBE-FM Houston. This will also be available in July and is being promoted as a natural tie-in with TM Programming's syndicated TM Stereo Rock format.

The newly formed ABC Radio Marketing Services division of ABC Radio introduced at this convention of several tv commercials including the Chuck Blore-created "Remarkable Mouth" campaign, which ABC has acquired.

Lon Hurwitz, general manager of this new unit, led a delegation which also promoted "The Best Rock" campaign, developed for ABC's WPLJ-FM, New York, the "Radio Guide" campaign, which was created, ABC's for WXYZ-AM Detroit and the "Direct Connection," which was developed for a talk format, but is being expanded for music formats.

## NAB Threatens Promo Huddles

MONTREAL — The upcoming National Assn. of Broadcasters programming conference in New Orleans Aug. 24 to 27 is posing a threat to continued radio participation in the annual Broadcast Promotion Assn. conventions.

Because NAB is planning a full day of promotion sessions at its third annual programming conference such key groups as RKO General and Westinghouse have decided to send their promotion directors to the NAB instead.

No RKO people were in attendance at the BPA convention which ended here Saturday (14) and only two representatives attended from Westinghouse.

However, BPA was not hurting in attendance. A new record was set with 871 in attendance, which is nearly double the number that attended the 1976 convention.

# No One Gets Sloppy At Denver's KBPI-FM

By DICK KELLEHER

DENVER—A sign hanging in the control room of KBPI-FM, written by program manager Frank Cody, states: "Now that the Arbitron is over, everyone will let down their guard and generally get sloppy. Everyone but US!"



Frank Cody: Talking to his listeners and establishing a relationship.

For anyone who knows Cody, the word "us" has more meaning than the sign indicates, Cody admits that he likes to "surround myself with radio professionals" and that is his goal for the station's staff.

For this reason, Cody is not the dictator possibly found at some other stations. He listens to the advice of the other air personalities at the station and to an extent, his station's audience. Under his direction, the AOR outlet climbed to the top in the May Mediatrend survey, gathering two more points than the station's nearest competitor.

He says that "when KBPI is really humming, it's an ongoing cinematic experience." When asked to explain how something audio could be "cinematic," he states "As people on the radio speak, a certain relationship is

built between the listener and the station."

He asks his announcers to visualize what they are saying, and gives as an example an announcer promoting the KBPI morning show with Steven B. and the Hawk (Steven B. Williams and Don Hawkins). The announcer must visualize what those personalities look like. In this manner, Cody claims, the announcer is able to project a stronger image for the listener.

Cody is a follower of KBPI general manager Toney Brooks' successful radio theory of the "four P's." According to Cody, the "four P's are people, positioning, product and promotion.

People are the radio professionals. "Give them the tools and product, a good sound plus promotion, on which they can build an audience." Cody says. He insists that if you provide the right atmosphere you'll attract the best on-air people.

Positioning he defines as "the advertising concept of what position your product is going to take in the market." He says his station is adult AOR geared to the 18 to 34 year old market with emphasis on on-the-air personalities. Product and positioning are intertwined the way Cody explains it.

Promotion is promoting from within the station, as in one announcer boosting another, or statements like "KBPI rocks and Rockies" (referring to the Rocky Mountain region) tied to outside advertising such as television spots and billboards.

Cody is a strong proponent of personality radio. He says personality radio is returning in places like Chicago, Los Angeles, Denver and other markets. He thinks developing personality radio is the future for sta-

tions such as his, geared to a certain age group.

"People could follow our format to a 'T' and it would sound awful," Cody says of those who want to follow his example. He argues that "every market is different" and attributes much of his success to station personalities.

"I don't consider any one personality more important than the other," Cody claims, but he admits that during the spring Arbitron rating period, much of the emphasis was on the Alan Baxter and Don Hawkins show. Cody says he hopes listeners tuning in in the morning "will keep the dial there all day."

Shortly before the rating period ended, Baxter resigned to go back to work for KBPI's largest competitor, KAZY-FM, the station both Baxter and Hawkins left a year ago to work for KBPI.

Hawkins and Cody immediately cooked up a promotion scheme which sent Hawkins to Hawaii to lure Steven B. Williams away from a Honolulu station.

Cody calls this incident "a blessing in disguise." Williams has a bass tone to his voice about two octaves below the lowest note on the piano and the room literally shakes (as if a bass guitar were being played) when he speaks.

The morning drive show is followed by Joe Folger from 10 a.m. to 2 p.m., who is kept in the limelight by a series of local personal appearances Cody lines up. Folger has been with the station for two years, the same as Cody.

Pete McKay, on from 3 to 7 p.m., also handles the oldies show on Sunday from 6 a.m. to noon, which Cody claims "has been the inspiration for other stations throughout

the country." The program is in its seventh year.

Phil Strider, simply known as "Strider" on the air, holds the fort from 7 p.m. to midnight. This segment features something called "Side Show," which is either one side of an album or a feature on an artist culled from several albums.

At midnight, the "Midnight

like the Rolling Stones and the Who can be relied upon to draw the audience he wants to attract.

Cody promotes an informal atmosphere on the station which he calls a "3-D" effect.

In a staff memo (Cody has staff meetings every other week, so he relies on memos between that time) he describes "3-D" this way:



At Work: Frank Cody, KBPI-FM Denver program director cues a record and adjusts the board during an air shift.

Snack" comes on, which is the tracking of a complete album followed by Zack Phillips, who handles the overnight.

As for music selection, Strider holds the title of music director, but Cody admits, "everybody has a hand in the music, but much of this station (music) comes out of this (Cody's) office."

He says he depends on his ear, the trades—"I don't take one source as gospel"—and a random phone survey.

Cody maintains that old standbys

"Perhaps radio has the broadest potential of all in mass communications media, because radio can reach the senses as no other medium can. Of course, radio is visual but with equal effectiveness you can reach the senses of taste, touch and smell via your listeners' imagination.

"A two-dimensional back announce is like a newspaper ad that's all copy and no art work. It's words but no pictures. A three dimensional back announce creates images and evokes feelings."

## Atlanta: Big Prizes May Not Deliver the Numbers

By BILL KING

ATLANTA—Remember the good old days when radio stations would go into paroxysms of generosity twice a year and give away some outrageously extravagant prize such as a house or \$50,000?

Actually, it hasn't been that long ago. The prize syndrome, when stations were frantically trying to top one another in giveaways during the spring and fall ratings periods, peaked several years ago. But isolated instances have popped up in Atlanta in the last couple of years—the \$50,000 Rock Poll giveaway last fall by WKLS-AM-FM (96 Rock), for example.

Unfortunately for listeners, most stations have discovered that big prizes don't necessarily translate into big numbers in the ratings book. If anything, 96 Rock's experience last fall—the station gained roughly half a ratings point—reinforced the belief among Atlanta radio programmers that it's what you do in the months preceding the ratings periods that really counts.

In fact, a number of station officials noted, the recent April/May Arbitron diary period (running April 16-May 7) was unusually quiet in terms of special promotions.

"That was an awfully expensive half a percentage point for 96 Rock," one competing programmer says. "The potential for buying an audience is pretty low," adds Al Saunders, program director for WLTA-FM.

Dick Meeder, general manager of 96 Rock, concedes that the \$50,000 giveaway didn't spark the ratings gain hoped for. "The last two ratings periods have been an experimental situation for us," he says. "This book, I wanted to see if a station like us (AOR) has to do a bombastic promotion to maintain or improve its ratings."

Meeder approached the April/May book conservatively, with no major contests or spe-

cial programming and, in an unusual move for a major Atlanta station, no television advertising.

"I think tv advertising can be effective," he says, "but it costs at least \$8,000 to produce a spot and to justify that, you have to spend at least \$50,000-\$60,000 worth of time buys.

"This time before the ratings period had even started, at least six stations already had tv ads, and I just didn't feel like joining the crowd. I wanted to see if our day-to-day programming and promotion activities were substantial enough to maintain our ratings."

Meeder may not have bought tv time for this book, but most of the city's major stations did, including WQXI-FM (94-Q), WZGC-FM (Z-93), WSB-AM-FM, WPCH-FM, WLTA-FM, WPLO-AM and WGST-AM.

Outside advertising seems to be where the big promotion bucks are spent these days, says WGST operations director Mike Wheeler: "It seems you can just watch your tv or look at the billboards going up around town and know something's going on."

"I've never seen radio stations jump on the tube like this time," says 94-Q program director Jim Morrison. That was a point of concern for Wheeler. "It would be easy for your message to get lost because of the clutter," he says.

The reason most tv ads for radio stations are aired during or adjacent to ratings periods, Z-93 program director John Young says, "is tv time is so expensive. We just don't have the money to advertise year-round, so generally we concentrate on the ratings period. If we had the money, we'd do it all year."

But, he adds, "tv advertising for a radio station is "strictly reinforcement. There's very little way you can make people listen to your station. If a person sees or hears your name, hopefully they'll sample you if they're not al-

ready a loyal listener. You have to assume that a lot of people in town don't know about your station—people who've moved here recently, for instance."

Tv and billboards may be the most popular promotional tools right now, but there's no consensus about their effectiveness. "Some people say that billboards are no good for AMs, but are great for FM's," says WSB program director George Fisher. "Some say that tv is best for AMs. What we do is try to cover all the bases throughout the year."

WSB confined its ratings period promotions to mostly billboards and heavy tv buying. Of course, not many stations have the financial resources of WSB, long-time Atlanta ratings leader.

There's only one effective way to make an impressive showing in the ratings, 94-Q's Morrison says. "Be good all the time. The old philosophy of cranking up during the ratings period was a farce. The way to win is to be consistent. If your audience supports you in January, February and March, then you'll get the audience in April and May."

"It's awfully difficult to develop a loyal listener overnight," WGST's Wheeler says. And, Z-93's Young says, "If you've developed an audience, you have to do something wrong to make them want to turn the dial."

These days, Young says, the stations giving away the most money are usually the ones with no image or those that have changed an image. "They have to come on strong."

In addition to tv, local stations used a variety of promotions for the April/May book:

—At WQXT-AM, where recently appointed program director Fleetwood Gruver is trying to reverse sharply declining ratings, it was mostly a case of fine-tuning the station's format.

In addition to an increased emphasis on personalities, service features and news, Gruver has started programming several oldies from the '60s and '50s and has an oldies show on Sunday night. "We're going for a more adult approach than Top 40," he says, "and so we've given a higher profile to oldies that adults can remember."

The station also bought a new jingle package, a lot of newspaper advertising (although no tv) and benefited from on-air promotion for the annual Chattahoochee River Festival it shares with sister station 94-Q.

—Besides the river festival, smooth rocking 94-Q utilized a "Good Ole Days" oldies weekend night before the book and tie-ins with Road Atlanta, the Dogwood Festival and other community activities. A car was given away in connection with the station's National Secretaries Day copromotion with Omni International.

—WPCH, one of Atlanta's two beautiful music stations, revived the syndicated tv ad featuring actor Patrick O'Neal. Ironically, WGST's Wheeler notes about his station's FM operation, O'Neal was featured as a villain in a number of movies aired in Atlanta on tv during the ratings period.

—WLTA, programming unobtrusive music for office workers in the day and soft rock at night, utilized a direct mailing to its 6,004 "listening post" offices to remind them to keep listening.

—Rocker Z-93 had more contests than most stations, new jingles, and some Saturday night concert specials.

—Country station WPLO put up a number of billboards around town using a belt buckler logo and gave away station belt buckles to listeners.

## New On The Charts



**ROCKY BURNETTE**  
"The Son Of Rock And Roll"—★

From this EMI-America LP, Burnette has an international hit, "Tired Of Toein' The Line." Besides riding the top 20 of Billboard's Hot 100, the 45 has hit No. 1 in Australia and the top five in Sweden.

Burnette is the son of rockabilly pioneer Johnny Burnette and the nephew of Dorsey Burnette. When his father died in 1964, Burnette, at 14, turned to music for a living.

Burnette quickly landed a publishing deal with Acuff-Rose. Five years later, he signed with Mike Curb and ATV Music. After doing

some recording for Curb, Burnette was offered a deal with London's Essex Music in 1978, but declined in order to investigate a proposal from Chips Moman who had produced some early Elvis Presley records. But Moman was interested in pure country, so Burnette signed with Essex.

This LP is coproduced by Burnette's manager, Jim Seiter, and is dedicated to the elder Burnettes, among others. In L.A., Seiter may be contacted at (213) 992-1989. His booking agent is Dan Weiner in Monterey, Calif. (408) 624-4889.



**ANGEL CITY**  
"Face To Face"—★

Bowing in America with this Epic compilation LP, this Australian quintet has earned numerous honors in its homeland.

The band's debut album, "Face To Face" (the Australian version), remained on Australia's Top 40 LP chart for 77 weeks. The band's second release, "No Exit," was the second highest charting LP in that country's tabulation for 1979. The current "Face To Face" compiles cuts from these two top sellers.

The band is also a top touring act in Australia, reportedly having broken attendance records in 1978-79.

Uniting in Adelaide as the Keystone Angels in 1975, the group's nucleus is brothers John and Rick

Brewster, the main songwriters, and Doc Neeson. In 1976, they became the Angels (changed later to avoid confusion with the Casablanca group) and met producers George Young and Harry Vanda who led the band into its first recording session.

Attracted to the band's growing reputation, Little River Band managers Glenn and Paul Wheatley recently teamed up with the band's manager, John Woodruff, to launch the band's American career. In Marina Del Rey, Calif., the managers may be contacted at (213) 823-8311. The band's booking agent is Hal Ray at the William Morris Agency in L.A., (213) 274-7451.

## Cosmos Buying Orion's Stock

NEW YORK—Cosmos Broadcasting Corp. and Orion Broadcasting Inc. have reached an agreement in principle for Cosmos to purchase 100% of the outstanding stock of Orion for approximately \$100,000 in cash, subject to adjustment.

Orion owns four network television stations and three radio stations, including WAVE-FM, Louisville, and WMT-AM-FM in Cedar Rapids.

Cosmos, the broadcasting arm of the Liberty Corp. of South Carolina, owns four VHF network affiliated tv stations and two radio outlets, WIS-AM, Columbia, S.C., and WSRZ-FM, Sarasota.

Subject to FCC approval, the transaction will be completed in 1981. To facilitate compliance with FCC ownership rules, if the sale is approved, Orion will sell WAVE-FM and several television properties.

## Vox Jox

By DOUG HALL

NEW YORK—Allan Browning has been promoted to program director/music director of KTKT-FM Tucson. Browning has been with the station since the rock format was introduced July 4, 1979, which he helped plan. He came to the station from KWFM-FM Tucson.

Ed Alexander continues as Program manager of KTKT-AM-FM. The stations are in the midst of an expansion which includes new control rooms, production rooms and programming offices. Work is to be completed by the end of July.

Richard Woodward is named music director of WBCN-FM Boston. Working as his assistant will be Jimmy Mack, who had been assistant music director. Both men report to program director Tony Berardini. Woodward, a former personality on WBCN, comes from WRKO-AM Boston, where he was music director. The station also recently hosted Little Richard Penniman, who did an on-air interview and took phone calls from listeners.

Mark Fritzges has been named assistant program director and music director of WPEZ-FM Pittsburgh. He reports to Rob Sisco, p.d. Fritzges has been with the station for four years. . . . WHK-AM Cleveland also named a new assistant p.d.: Laura Gatz, a student at the Ohio School of Broadcasting.

Darryl Brown has been promoted to director of the ABC FM Network. He moves up from manager of special events for the ABC networks. . . . Chris Foxx, afternoon jock on WYDE-AM Birmingham, has been given the added duties of music assistant and research coordinator.

Jim Kaiser just graduated from Broadcast Center, St. Louis and is joining the on-air staff of WRIN-AM Rensselaer, Ind. and Mary Jo Ferrante, another Broadcast Center graduate, has joined the air staff of KSAS-FM Liberty, Mo. . . . Van Williams has taken over the 10 a.m. to 2 p.m. slot on KASH-AM Eugene, Ore. . . . Sherril Taylor, consultant to Bonneville, has been reelected president of the International Radio & Television Foundation.

Charlie Mann, co-host of "Not For Musicians Only" on WRIF-FM Detroit, will enter and MC the International Freedom Festival's "Wheel Chair Slalom" in Windsor, Ont. June 29. Martin, who hosts the talk show which deals with rock music and aspiring musicians, was a drummer with Bob Seger's "Silver Bullet Band" until a car accident in 1977 left him wheelchair-bound.

WMAL-AM Washington personality Johnny Holliday will play a role in the musical "Finian's Rainbow" at a dinner theatre in Rockville, Md. in July. . . . Judy Anne Wormington has joined WRVR-FM New York as promotion director. She comes from CBS.

Daniel Lee Smigrod has left his position at WKIX-AM/WYYD-FM Raleigh and is looking to locate a promotion director's job at another station. . . . NBC's Source Network is celebrating its first anniversary. . . . KSHL-AM general manager William "Dino" Corbin has been elected a district director of the CBS Affiliates Assn. The station also recently

sponsored a Barbara Mandrell concert.

Disneyland in Anaheim, Calif., has chosen Chuck "Swingin' Years" Cecil of KGIL-AM to announce the spots for its summer parade of big bands. Cecil's commercials will be aired on more than a dozen Los Angeles area stations through Labor Day.

Michael York joins the air staff of KQ-94 FM in Little Rock, Ark. He will handle the overnight shift and will frequently be heard on remote broadcasts.

John Leader is named to announce Drake-Chenault's Top 40 format, XT-40. He was host of the syndicator's Top 100 of the '70s. . . . Laurie Kaye joins Drake-Chenault as special features producer. She was most recently a news anchor and producer for KFRC-AM and RKO in San Francisco. . . . WRKO-AM in Boston's Bambi Salzberg has added a two-hour open forum to her regular 10 p.m.-midnight music show. The format change is designed to let New Englanders voice their opinions by guesting on the new week-night show.

The FCC has approved the call letter change of KIIS-AM in Los Angeles to KPRZ. The station has been programming gospel music and religious shows since December 1979.

RKO's WFYR-FM Chicago has added a "Dial-A-Smile" phone line for listeners to call up morning personality Fred Winston. . . . Ed Kammer, vocalist-keyboardist for Free-wheelin', was guest DJ on the Dave Loanes show on WKIO-FM (K-104) Champaign, Ill.

WRTH-FM will be the exclusive Los Angeles station to premier Paramount Pictures' "Urban Cowboy." About 200 listeners will be able to win tickets to the June 11 premiere. The ticket giveaway is part of the station's "Your Ticket To The Movies" theme.

Peter Cavanaugh has been appointed general manager of WLQB-AM/WWCK-FM Flint, Mich. He comes from WTAC-FM where he has worked for 14 years as DJ, program director and finally general manager. He also worked as a local rock promoter in the 1960s and early 1970s. He is succeeded at WTAC by Robert Vanderwiell, who moves up from sales manager.

When KFH-AM Wichita gave away a car last month the phone company reported 45,000 busy signals in one hour. Consequently, Southwestern Bell has asked the station to modify its upcoming \$55,000 giveaway. . . . Meanwhile, KJR-AM Seattle is giving away \$10,000 in groceries throughout this month. Bob Case has joined KJR's weekend staff.

MCA artists Orleans visited WGIR-FM Manchester, N.H., recently. Group members Lance and Larry Hoppen and Wells Kelly spent nearly an hour on the air with DJs Karen Andersen and Joe Biedrzycki. . . . WWW-FM (M-105) Cleveland tied in with a recent Cheap Trick appearance by giving away an

autographed picture disk and a complete Cheap Trick catalog to listeners who could identify Cheap Trick recordings from a montage the station put together. Marlene Foxx, who uses the 3 to 7 p.m. afternoon show, was also recently visited by friend Stiv Bators of the Dear Boys. In his hour visit on air he was questioned by both Foxx and Jimmy Zura producer of M-105's "Rock Around The Block."

When the Cats were featured on college station WGLS-FM Glassboro, N.J. in a live concert last fall they were unknown. Now that they have signed a contract with Elektra/Asylum Records the station is rebroadcasting the show. . . . Chuck Cecil's "Swinging Years" show has been added to WVMS-AM Neenah, Wis., KTX-AM Whitefish, Mont., and KAVR-AM-FM Apple Valley, Calif.

WRVR-FM New York is to host a "Jazz On Wheels" roller skating event at the Wollman Skating Rink in Manhattan's Central Park Wednesday (4). DJs Les Davis, Pat Prescott, Batt Johnson and Lois Gilbert are to be on hand to spin disks for the skaters. . . . Metromedia president George Duncan has been elected to the additional post of vice president of the corporation by the directors.

Tommy Hedges takes over as program director of Los Angeles' KLOS-FM, ABC's owned FM station. Hedges was recently program director of WCOZ-FM, Boston and prior to that worked for WBCN-FM, Boston for more than 10 years, the last in a program director capacity. Hedges replaces Damion, who resigned in April.

## Bubbling Under The HOT 100

- 101—SITTING IN THE PARK, G.Q., Arista 0510
- 102—YOU AND ME, Rockie Robbins, A&M 2231
- 103—REBEL GIRL, Survivor, Scotti Bros. 517 (Atlantic)
- 104—DDES SHE HAVE A FRIEND, Gene Chandler, 20th Century 2451 (RCA)
- 105—ARE FRIENDS ELECTRIC, Gary Numan & Tubeway Army, Atco 7206 (Atlantic)
- 106—DON'T TELL ME, TELL HER, Odyssey, RCA 11962
- 107—I DON'T WANT TO GET DRAFTED, Frank Zappa, Zappa 21
- 108—ALL THE WAY, Brick, Bang 9-4810 (CBS)
- 109—GOOD TO HAVE LOVE BACK, Felix Cavaliere, Epic 9-60880
- 110—MARSEILLES, Angel City, Epic 9-50881

## Bubbling Under The Top LPs

- 201—GENESIS, And Then There Were Three, Atlantic SD 19173
- 202—LARRY GATLIN & THE GATLIN BROTHERS BAND, Straight Ahead, Columbia JC 36250
- 203—STACEY LATTISAW, Let Me Be Your Angel, Atlantic SD 5219
- 204—THE BRECKER BROTHERS, Detente, Arista AB 4272
- 205—VARIOUS ARTISTS, Bronco Billy, Elektra 5E-512
- 206—CHEECH & CHONG, Let's Make A New Dope Deal, Warner Bros. HS 3391
- 207—GENESIS, Wind And Wuthering, Atco SD 38100 (Atlantic)
- 208—SOUNDTRACK, Where The Buffalo Roam, Backstreet 5126 (MCA)
- 209—HERMAN BROOD & HIS WILD ROMANCE, Go Nutz, Ariola OL 1502 (Arista)
- 210—MIKE OLDFIELD, Airborn, Virgin VA 13143 (Atlantic)

JUNE 28, 1980 BILLBOARD



**BIGGEST EVER**—Fan Fair 1980 drew a record-shattering crowd of more than 15,000 fans who were treated to performances by a bevy of their favorite artists. Top row, from left, Jerry Clower and Barbara Mandrell cap off the MCA Records while RCA's Ronnie Milsap grins into the glare of the flashbulb while signing autographs at his booth. Next, Sylvia delightedly acknowledges her ovation following her appearance on the RCA Records show, and right, Conway Twitty turns in a

crowd-pleasing set during the MCA show. Bottom row, from left, Epic's Don King sings a tune from his LP, "Lonely Hotel," and Charlie Daniels and Ronnie Prophet co-host the International Fan Fair Show. Dolly Parton gets caught in the crush of autographing in the RCA booth, while, right, John Conlee launches into his MCA single, "Friday Night Blues."

## ASCAP Chief David Wants Nashville Thrust

By GERRY WOOD

NASHVILLE—Hal David's priorities as the newly elected president of ASCAP?

"My strongest wish is to bring ASCAP to the forefront in Nashville," reveals David in an exclusive Billboard interview.

David provided the answer when asked what he would like to be remembered for after his stint as ASCAP president. "If I can be involved in the accomplishment of that, I'll feel that I've been a big success," he remarked.

David's second wish is to "make everybody aware of the tremendous accomplishments and ability of the senior staff of ASCAP." He points to such ASCAP executives as Paul Marks, Bernie Korman, Paul Fagan and Curt Messinger.

The Nashville thrust should come fast. Southern regional executive director Ed Shea has been appointed national coordinator of public affairs. He will commute between Nashville and Washington where he'll represent ASCAP. A committee is now deciding the successor to the post Shea has held for 12 years.

David, a writer of lyrics with such collaborators as Burt Bacharach, Henry Mancini, Alex North and Michel Legrand, was elected by the ASCAP board to serve as president this spring when Stanley Adams stepped down.

David has received more than 20 gold records, an Academy Award, a Grammy, the NARM Presidential Award and the B'nai B'rith Creative Achievement Award. He has written for records, films, Broadway and has co-written such songs as "Raindrops Keep Falling On My Head," "Alfie," "What's New Pussycat?" "The

Look Of Love," and scores of other hit songs.

David claims he will continue writing, though he admits "I was slowing down." But he is writing for a Broadway play and, in his Nashville visit, advised local writer Archie Jordan—a previous co-writer—to "send me some melodies."

David has co-written with writers from Nashville, New York, Los Angeles and London. "My major problem is to protect the copyright," he proclaims—a thrust that would gain approval in all four of those music towns.

"The '80s are going to be a boom time for us," David claims, citing the work of the Copyright Royalty Tribunal and its potential ruling on jukebox income. "There's an \$8 statutory rate now—hopefully, it'll be

changed to something greater than that."

David wants to extend the range of ASCAP licensing. "To do this, we must stay alert to every new technological advance affecting public performance of music. We'll be getting paid from cable, public tv, videodisks, all sorts of areas we've never had before."

David sees significant changes in the music business from decade to decade. "Networks as we know them today will be gone," he predicts. "There will be some other way of putting entertainment together."

Country music will be a viable part of this future shock for music, according to David: "If you look at the easy listening charts today, they are largely country/pop songs and country/pop records. What was

once regional has ceased to be regional and is now becoming the major force in music today."

Thus, David wants an even stronger ASCAP country presence. His country credentials are strong. The first song he wrote with Burt Bacharach, "Story Of My Life" by Marty Robbins was a hit.

"I wrote country songs when I didn't know I was writing country songs," confesses David. "When I wrote 'Story Of My Life,' I didn't know I was writing a country song. When I wrote 'Sea Of Heartbreak,' I knew I wrote a country song... I had never been to Nashville at that time."

David has made several visits to Nashville following his non-country country hits. "I've been coming down, writing songs with Nashville songwriters and dealing with Nashville publishers, and I've even had a couple hits here. I have a sense of talking to the people, what bothers them, what motivates them, and I've established relationships with these people."

David seems as though he will be a flexible ASCAP president. He wants to be competitive in granting advances, an edge that BMI has enjoyed for years.

"If there's any reason that people think we're not competitive, it's been a lack of our being able to project ourselves properly."

And David exhibits a refreshing sense of honest competition: "Nobody should come to us unless we're the best for them. If they don't look around, they're being foolish and they're cheating themselves. If I were starting today, if I thought I'd

make more money at BMI, that's where I'd be today."

Says the master of the song lyric, and the lyrics of life: "The intelligent thing to do is to see it both ways."

David chaired his first ASCAP membership meeting June 12 at Nashville's Maxwell House Hotel. More than 300 writer and publisher members representing 20 states attended. (Continued on page 56)

## Gold House Garners 3

NASHVILLE—House of Gold Music, the second largest publisher in Nashville, recently won three BMI pop awards at the performing rights organization's gala ceremony in New York.

The awards, presented on the basis of pop radio airplay, were earned by House of Gold writers Larry Keith, Steve Pippin and Johnny Slate for "Better Love Next Time" recorded by Dr. Hook; "Back Side Of Thirty," written and recorded by John Conlee; and writers Jeff Silbar, Sam Lorber and Steve Jobe for their song, "Where Were You When I Was Falling In Love?" as recorded by Lobo.

Among the artists in the pop field who have had success with House Of Gold and its affiliated publishing companies, Bobby Goldsboro Music and Hungry Mountain Music, are B.J. Thomas, Player, Exile, Roy Orbison, the Pointer Sisters, Millie Jackson, Levon Helm, Wild Cherry, Mac Davis and Dobie Gray.



**New Jobs:** ASCAP's new president Hal David wishes Ed Shea good luck on his new ASCAP position.

# Nashville Scene

Nashville's biggest-ever Fan Fair with its record-shattering attendance figure of 15,000-plus provided a big boost in the local concert scene around town. Local clubs vied with each other to see which could provide the most attractive entertainment, with the result that country music fans found themselves flying back and forth to catch the various shows.

J. Austin's kicked off its Fan Fair with a strong lineup throughout the week consisting of artists like Billy Ray Reynolds, Billy Earl McClelland and Rock Killough, Don Everly and his Dead Cowboy Band, Riders In The Sky, Pam Rose, Billy Joe Shaver and then capped it all off with a two-show special performance by Lacy J. Dalton and the Dalton Gang.



**STATELY HONORS**—Tennessee Gov. Lamar Alexander, right, surprises RCA's Chet Atkins with a plaque honoring the performer's many contributions to country music and declaring "Chet Atkins Day" throughout the state. The citation came during the taping of Atkins' benefit tribute concert at the Opry House in Nashville, sponsored by the American Cancer Society. The show is scheduled to be aired as a prime time tv special next fall.

Down at Mississippi Whiskers, Joe Sun & Shotgun were featured performers one night, with Steve Young following the next evening, and a Writer's Night showcasing a number of new local artists/songwriters. All this, of course, on top of the excellent shows sponsored by record labels such as RCA, MCA, CBS and Elektra. It was truly a Fan Fair to remember, one of the largest and most exciting in recent years.

Other highlights of the week-long festivities included Dolly Parton's unforgettable mob scene at her RCA Fan Fair booth when nearly 1,000 eager fans clutched their autograph books and Instamatics and tried to get closer for a look at their favorite... The more-than-capacity crowd which packed every aisle and entrance of the Municipal Auditorium for the MCA Records show... The imaginative and thoroughly crowd-pleasing stunts devised by the staff of RCA Records which had audience members imitating "Let's Make A Deal" as they competed in scrambles to win albums by various label artists... Slim Whitman's surprise knock-'em-dead appearance on the CBS Records show (Whitman has signed with Cleveland International, distributed by CBS)... Merle Haggard's live appearance in a Fan Fair booth, his first in 12 years... And the overall good-natured spirit and energy that was the keynote for this year's annual Fan Fair.

Deadly Earnest and the Honky Tonk Heroes head east for the first time, bringing its special brand of Western swing into Manhattan at the Lone Star Cafe. Deadly's newest album on the Wheeler label is slated for release July 15 and will be titled "Deadly Earnest II."

Ed Bruce gifted the entire Nashville staff of MCA Records with personalized coffee mugs designed like the leg of a pair of blue jeans, complete with ceramic belt loop, stitched pocket and wrinkles. Bruce's name appears on the pocket instead of the usual jeans manufacturers' logo. The mugs were in appreciation of the staff's efforts on behalf of Ed's first single with MCA, "Diane," as well as for his newest release, "The Last Cowboy Song."

Willie Nelson made a surprise appearance not long ago on the Grapevine Opry in Grapevine, Tex. Nelson did a 45-minute set accompanied by his sister Bobbi on piano and Paul English on drums. Nelson then signed more than 1,000 autographs for delighted fans.

Joe Sun continued to keep busy on the road.

Spurred by the success of his single, "Shotgun Rider," on both the country and pop charts, Sun & Band revisit Germany this month for a second tv performance there, followed by dates in the Eastern U.S. and Canada. August will find Sun in

By KIP KIRBY

Europe once again for shows in Switzerland and more dates in Germany.

WNN-AM air personalities Lee Arnold and

Jessie served as emcees of the outdoor country music festival, "Country Sunday," recently at Giants Stadium just over the river in New Jersey. Nearly 30,000 country fans showed up for the event.

Cristy Lane celebrated her first number one record on United Artists with a special set for the Nashville Assn. of Talent Directors performed at Jerry Lee Lewis' Showroom (formerly George Jones' Possum Holler).

Dolly Parton \* Barbara Mandrell \* Roy Clark \* Tom T. Hall \* Kenny Rogers \* Emmylou Harris \* Roy Cla  
 Tammy Wynette \* Crystal Gayle \* Marty Robbins \* Minnie Pearl \* Grandpa Jones \* Charlie Daniels \* Marty F  
 \* Willie Nelson \* Bobby Bare \* Donna Fargo \* Stella Parton \* Freddy Fender \* Charley Pride \* Don Williams  
 Williams \* Brenda Lee \* Tracy Nelson \* Bill Anderson \* John Wesley Ryles \* John Conlee \* Joe Stample  
 Stampley \* Dolly Parton \* Barbara Mandrell \* Roy Clark \* Tom T. Hall \* Kenny F  
 Harris \* Tammy Wynette \* Crystal Gayle \* Marty Robbins \* Minnie Pearl \* Grandpa Jones \* Charlie Daniels  
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 Conlee \* Joe Stampley \* Dolly Parton \* Barbara Mandrell \* Roy Clark \* Tom T. Hall \* Kenny Rogers \* Emmylou  
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 Harris \* Tammy Wynette \* Crystal Gayle \* Marty Robbins \* Minnie Pearl \* and 28 more superstars  
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Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/28/80

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STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

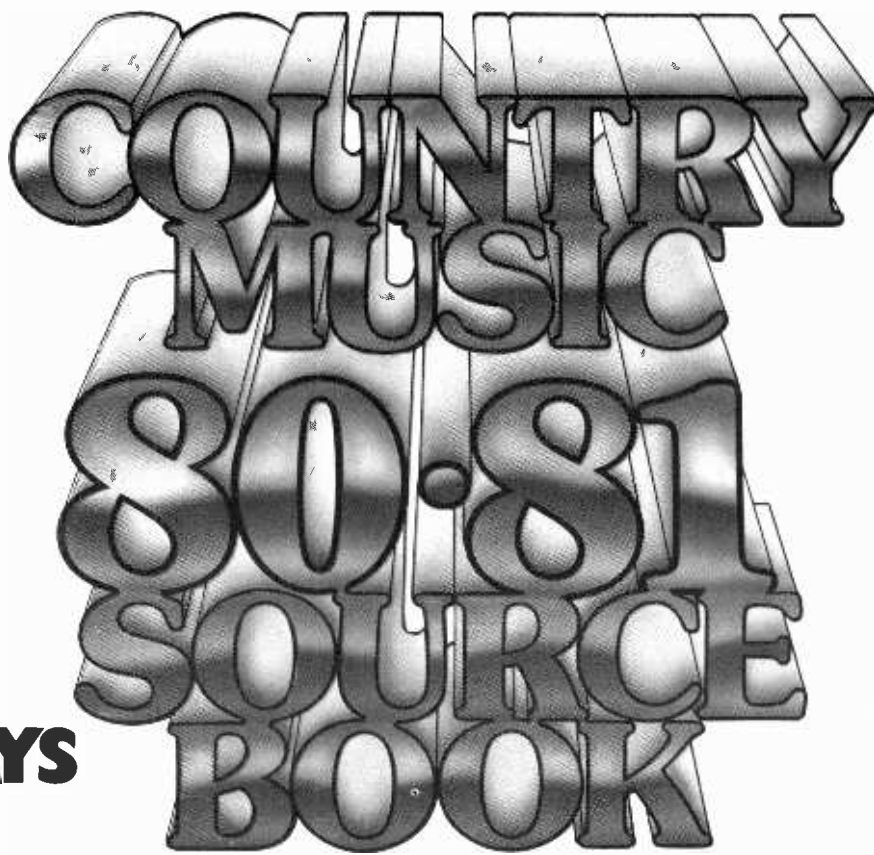
Table with columns for 'This Week', 'Last Week', 'Weeks on Chart', 'TITLE—Artist', and 'Weeks on Chart' for various country singles. Includes entries like 'TRYING TO LOVE', 'HE STOPPED LOVING HER', 'TAKE ME, TAKE ME', and 'I'VE NEVER SEEN THE LIKES OF YOU'.

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**POLITICAL BEDFELLOWS**—Vice president Walter Mondale, left, is welcomed to Nashville by RCA's Tom T. Hall who has been active in campaigning for Jimmy Carter's re-election and heads a committee of "country artists for Carter." Looking on is Ned Ray McWherter, speaker of the Tennessee House of Representatives.

## Festival Fever Blazes In England; 8 Events Booked

By TONY BYWORTH

LONDON—Festival fever has taken over the country music scene in Britain. Eight major events, ranging from two to six days each, are set to take place during July and August, with a number of U.S. country acts making appearances at the majority of them.

The whole of the British Isles will be covered, with the top events being staged in Portsmouth, Edinburgh and Aberystwyth, and "all-British" events at Brighton and Peterborough.

It's estimated that some 50 American acts, plus their accompanying bands, and over 130 local artists will be making festival appearances in the next two months.

It's the biggest burst of country activity since Mervyn Conn launched his annual International Festivals more than a decade ago. But, with this sudden upsurge, there's also the genuine concern that the local scene is not large enough to support all of these events.

The most ambitious of these projects is the Portsmouth Country Music Festival, an open-air event to be staged at the city's derelict 120-acre airport site.

Promoted by Susan Fuller and Mike Moore, operating under the name of Fullmoore Festivals, the three-day event (Aug. 8-10) is reported as being a "\$1 million" investment, with headline sets by Glen Campbell, Johnny Cash and the Supergroup. Other artists making appearances include Billie Jo Spears, Johnny Paycheck, Hank Williams Jr., Tom T. Hall, Jeannie C. Riley, Hoyt Axton and the Drifting Cowboys.

Ronnie Prophet, named as the festival's master of ceremonies, will also be presenting his own set each concert.

Scotland's Drew Taylor, the promoter who established Boxcar Willie in Britain, launches the first Scottish International Festival of Country Music in the 9,300-seat Exhibition Hall at the Royal Highland Showground, Edinburgh, on Aug. 23-24.

Boxcar Willie headlines both concerts, and among the other 20 U.S. acts booked are C.W. McCall, Sammi Smith, Skeeter Davis, Roy Drusky, Kenny Seratt, the Wilburn

Bros., Charlie Walker and Jim Owen.

Other activities tying in with the festival include a trade exhibition—a feature of all the festivals currently being staged in Britain—and a truck display. Taylor has also reduced some of his costs, and arguably lost some of his Edinburgh ticket sales, by booking out a number of his visiting acts to the six-day Mid Wales Country Music Festival in Aberystwyth, located some 350 miles south west of Edinburgh.

Another ambitious project, this event (Aug. 25-30) will feature afternoon and evening concerts. Ten U.S. acts will be making appearances, and more than 50 local acts are to perform.

And more American entertainers will be here for the two-day Essex Festival, to be staged in Chelmsford Aug. 16-17. The U.S. acts booked are Webb Pierce, Don Everly, B.J. Wright and the Wilburn Bros., as well as local acts Poacher, Little Ginny & Room Service and Jon Derek's Country Fever.

The forthcoming festivals follow in the wake of a number of events already staged in recent months, including, of course, Mervyn Conn's

(Continued on page 82)

## 'Countdown' On 250 Stations

• Continued from page 21

Shields, with assistance from researcher Neil Haislop who conducts the live on-site interviews with country artists which are later turned into background and biographical material for the scripts. (No live interviews are used on "Countdown.") The show's director is Johnny Biggs and its statistician is Barbara Lyon. Among the artists recently in the Watermark studios for taping sessions have been Razy Bailey, the Statler Brothers, Bobby Bare and Eddy Raven.

Although the shows are written and designed with heavy emphasis on conversational entertainment, the "Countdown" package is also aimed at profitability for subscribing stations. The three-hour weekly format contains six commercial breaks for a 36-minute total sponsorship availability, and Kingsley also provides personalized station ID's for subscribers. Cost of the "Countdown" package depends on individual market size.

Along with its regular program, "American Country Countdown" also offers special features to its subscribers from time to time. At year's end, the show's five-person staff produces an expanded four-hour "countdown" wrap-up that spotlights the top 100 country hits of the previous 12 months. And on New Year's Day, subscribing stations were treated to a "top 50 hits of the decade" package, showcasing the greatest country songs from the 1970s, also narrated by Kingsley.

Other special features produced in the "Countdown" series have been a program tracing the history of the American railroad through country music (narrated by Johnny Cash) and a "History Of The Cowboy" show (narrated by Rex Allen Sr.), both four-hour formats.

In 1976, "American Country Countdown" received an award for broadcasting excellence as "best syndicated series" from the Billboard International Radio Programming Forum. Kingsley, who also serves as programming consultant and announcer for Drake-Chenault's "Great American Country" formats, believes the key to the show's popularity lies in its educational entertainment aspects.

"It puts into perspective all the country songs you've been listening to all week and lets listeners see where their favorites stand in the ratings," he says. "It's like having a mini-awards show every week."

## Chart Fax

By GERRY WOOD

The Oak Ridge Boys hit the No. 1 spot on Billboard's Hot Country Singles chart in the 11th week of chart activity for "Trying To Love Two Women." That's two straight chart-toppers for the Oaks as "Leaving Louisiana In The Broad Daylight" reached the zenith last Feb. 9.

The Comeback Kid, George Jones, who has the record and radio industry on his side in his fight to conquer personal problems that have affected his career, slides up to 2, and is in good position to grab No. 1 when the Oaks fall. Jones has held a star on "He Stopped Loving Her Today" since entering the chart at 71 on April 12. Jones was in excellent voice, and shape, at Jim Halsey's recent International Country Music Festival in Tulsa.

Other prime movers include Charley Pride at 5, John Conlee at 6, Willie Nelson at 7, Mickey Gilley at 8 with "True Love Ways" and Merle Haggard/Clint Eastwood at 9 with "Bar Room Buddies."

Eddie Rabbitt's rock'n'country "Drivin' My

Life Away" makes the biggest jump of the week—from 58 to 38. Barbara Mandrell crunches her "Crackers" all the way up to 51—a 17 position advance. Johnny Duncan, Ronnie Milsap and Reba McEntire all advance 13 notches.

Kenny Rogers makes the hottest new entry of the week at 44, Conway Twitty debuts at 69, while other strong debuts are posted by Roy Orbison/Emmylou Harris, Billie Jo Spears, Tommy Overstreet, Joe Stampley and Eddy Arnold.

Leon Everett cracks the top 30—with "Over." It could become his biggest record.

Prime LP movers are Waylon Jennings at 5, the "Urban Cowboy" soundtrack at 9, and Kenny Rogers with the LP "Kenny" that could soon give some competition at the top spot now occupied by his "Gideon" album.

Hot new LP entries come from Hank Williams Jr., Waylon and Willie and John Conlee.

Billboard®

# Hot Country LPs™

Billboard SPECIAL SURVEY  
For Week Ending 6/28/80

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★	This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	★	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	11	11		GIDEON Kenny Rogers, United Artists L00 1935	★	60	82	82	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642
	2	3	5		ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422		40	28	16	SPECIAL DELIVERY Dottie West, United Artists LT 1000
	3	5	61		GREATEST HITS Waylon Jennings, RCA AHL1-3378		41	47	64	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135
	4	2	14		COAL MINER'S DAUGHTER Soundtrack, MCA 5107	★	59	8	8	LOVELINE Eddie Rabbitt, Elektra 6E 181
★	9	4	4		MUSIC MAN Waylon Jennings, RCA AHL1-3602		43	31	6	DALLAS Floyd Cramer, RCA AHL1-3613
	6	4	11		IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207		44	44	3	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606
	7	7	17		THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548		45	26	47	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353
	8	6	13		MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563		46	40	17	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS RCA AHL1-3549
★	10	6	6		URBAN COWBOY Soundtrack, Asylum DP 90002		47	32	38	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202
★	16	40	40		KENNY Kenny Rogers, United Artists LWAK 979		48	24	33	PORTRAIT Don Williams, MCA 3192
	11	8	8		DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546		49	52	22	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II Mercury SRM 15024
	12	12	24		THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327		50	56	33	WHAT GOES AROUND COMES AROUND Waylon Jennings, RCA AHL1-3493
	13	17	81		THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H		51	43	39	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203
	14	11	14		LACY J. DALTON Columbia NJC 36322		52	55	10	FAVORITES Crystal Gayle, United Artists L00 1034
	15	13	17		TOGETHER The Oak Ridge Boys, MCA 3220		53	51	12	LOVE HAS NO REASON Debby Boone, Warner/Curb BSK 3403
	16	14	10		ASK ME TO DANCE Cristy Lane, United Artists LT 1023		54	46	32	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
	17	15	7		SOMEBODY'S WAITING Anne Murray, Capitol SOO 12064		55	NEW ENTRY	NEW ENTRY	WAYLON AND WILLIE RCA AFL1-2686
	18	21	38		STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	★	56	45	23	ENCORE! Jeanne Pruett, IBC 1001
★	19	39	3		BRONCO BILLY Soundtrack, Elektra 5E-512		57	57	2	NEW YORK WINE AND TENNESSEE SHINE Dave Rowland and Sugar, RCA AHL1-3623
★	20	20	2		SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476		58	41	5	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
★	21	30	13		DOWN & DIRTY Bobby Bare, Columbia JC 36323		59	61	5	THE BEST OF THE STATLER BROTHERS The Statler Brothers, Mercury SRM 1-1037
★	22	34	112		STARDUST Willie Nelson, Columbia JC 35305		60	NEW ENTRY	NEW ENTRY	FRIDAY NIGHT BLUES John Conlee, MCA 3246
	23	19	9		THE WAY I AM Merle Haggard, MCA 2339		61	63	18	CRYING Stephanie Winslow, Warner/Curb BSK 3406
★	24	48	33		THE BEST OF EDDIE RABBITT Elektra 6E 235		62	42	5	DON'T LET ME CROSS OVER Jim Reeves, RCA AHL1-3454
	25	23	33		WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237		63	54	5	WHEN TWO WORLDS COLLIDE Jerry Lee Lewis, Elektra 6E 254
	26	22	127		TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H		64	NEW ENTRY	NEW ENTRY	OUTLAWS Waylon Jennings, RCA AFL1-1321
	27	27	3		YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271		65	49	14	LORETTA Loretta Lynn, MCA 3217
	28	25	17		SHRINER'S CONVENTION Ray Stevens, RCA AHL1-3574		66	58	4	DREAM STREET ROSE Gordon Lightfoot, Warner Bros. HS 3426
	29	29	5		THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096		67	62	35	I'LL ALWAYS LOVE YOU Anne Murray, Capitol SOO 12112
★	30	NEW ENTRY	NEW ENTRY		HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278		68	64	5	BUT WHAT WILL THE NEIGHBORS THINK Rodney Crowell, Warner Bros. K-3407
	31	37	52		FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194		69	65	5	A RUSTY OLD HALO Hoyt Axton, Jeremiah JH 5000
	32	33	5		HEART OF THE MATTER The Kendalls, Ovation OV 1746		70	66	15	AUTOGRAPH John Denver, RCA AQL1-3449
★	33	50	60		BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318		71	67	20	A COUNTRY COLLECTION Anne Murray, Capitol ST 12039
	34	36	33		CLASSIC CRYSTAL Crystal Gayle, United Artists L00-982		72	68	11	THE GAME Gail Davies, Warner Bros. BSK 3395
	35	35	4		ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562		73	69	5	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155
★	36	53	3		MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644		74	70	5	MANY MOODS OF MEL Mel Street, Sunbird S-1000
	37	18	17		HEART & SOUL Conway Twitty, MCA 3210		75	71	4	OKLAHOMA ROSE Rex Allen Jr., Warner Bros. BSK 3403
	38	38	18		YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408					





Billboard photos by Alan Penchansky

**REFERENCE TOWER**—Infinity Systems president Arnold Nudell, left, discusses fine points of the company's new \$20,000 Reference Standard dual tower loudspeaker system with digital recording pioneer Thomas Stockham, whose Soundstream master tapes provided listening source material.

## Audio Technologies Portend Sales Boom

By ELIOT TIEGEL

CHICAGO—Despite all the hoopla about the emerging home video market, the audio industry has its own breakthrough technologies which should portend continued growth—despite acknowledged sales droops in the first quarter of this year.

This upbeat projection for the audio segment of the consumer electronics industry hallmarked a CES seminar on audio which dealt with AM stereo, new innovations in high fidelity hardware and ways of stimulating blank tape.

Jeff Berkowitz, vice president and general manager for audio for Panasonic and Technics, who chaired the panel, called this the "most dynamic, rapidly changing era in the history of man." He pointed to all the advances in audio, video and computer technology as linking new forms of entertainment into innovative products for the home market.

"The marriage of audio and video is happening," he said via the growth of "big sound television." Berkowitz also predicted that digital technology will have more of an impact on audio than the videodisk will have on home video. "All digital systems create almost perfect sound

when compared to the analog systems."

Berkowitz emphasized that the audio industry has to think of the future as meaning "next year, not the next generation." And retailers will have to do more "than just hang on for the ride" if they are to survive.

### Report From



The executive said only those manufacturers who are sensitive to consumer demands will survive and that they will have to show greater selectivity and care in choosing their accounts. (Continued on page 34)

## Videodisks' Incompatibility Could Impede Success

By ALAN PENCHANSKY

CHICAGO—The prospect of competition between three incompatible systems could impede development of the videodisk medium in the U.S., the CES Video Conference June 16 was warned.

The caveat came from Wall Street financial analyst Theodore Anderson, who predicted that one of the three already launched videodisk technologies would eventually drop out of the picture.

"Three systems will most likely confuse the consumer and inhibit the product's growth prospects," maintains Anderson, a leisure time industry investment authority. He advised the conference: "I personally believe that three competing systems cannot survive. Two perhaps, but not three."

Also addressing a large cross-section of the CES population were video authorities Ken Winslow of Videoplay Reports and Bob Reed of National Video Clearinghouse, Inc.

Videodisk systems vying for an upper hand in the market include the already-introduced Philips/MCA Magnavision optical system, the RCA Selectavision stylus capacitance system reportedly less than nine months away from introduction and the recently unveiled Matsushita/JVC floating head capacitance technology.

Said Anderson, "The surviving system may not be the best technology—but the system with the best marketing and more particularly the best software."

He added, "As a securities analyst, I would rate the RCA first in terms of its marketing ability and software affiliations. MCA/Philips/Pioneer with their optical system as first in terms of technology and the Matsushita/JVC system as the dark horse and an unknown at present.

"At least one of the three competing groups should ultimately drop (Continued on page 41)



Billboard photo by Alan Penchansky

**LASER VIDEO**—Spectators marvel at laser optical videodisk technical feats as the Magnavox MagnaVision system—one of three competing videodisk technologies viewed at CES—is put through its paces.

## Blank Tape Men Yell 'Paranoid'

• Continued from page 1

rect frequency response. "But the blank tape software and hardware business is not the cause of record company problems," says Don Unger, national sales manager, Sony Industries. "We're the effect. Their problems are inherent."

"We're not hurting the sales of LPs," comments Mike Dellafera, marketing manager of BASF.

"What record labels are doing now," says another blank tape executive, "sounds like restraint of trade to me. We've turned it over to our legal department for examination."

"This is a continuation," says Al Pepper, Memorex marketing manager/consumer products group, "of last year's finger pointing. It's unfortunate record labels have to go to these extremes. They are alienating record retailers, radio stations and now blank tape manufacturers."

"We've boosted the sales of records," says Richard Antonio, national sales manager of Ampex, referring to his company's three year

old Golden Reel program. "They should be thanking us. We shouldn't be adversaries. The consumer who buys blank tape is a record purchaser also."

Denying co-op dollars from their record distribution channels, say blank tape firms, is diverting attention to what may be the real ills of the music industry and the reasons for the LP slowdown.

They point to such factors as increase in LP list prices, the acknowledged poor quality of record firm prerecorded blank tape offerings compared to self-recorded LPs on good tape and equipment, the economy and the lack of consistent hit product.

"There shouldn't be a blank tape business in some senses," observed another blank tape marketer, "if they had this thing figured out from the beginning."

And if record labels are successful in putting pressure on their accounts to eliminate all ad references to blank tape, indicate suppliers, then

blank tape ads will manifest themselves in other ways such as more in-store clinics, more in-store material, separate radio and television advertising, and other alternate methods of promoting blank tape.

Judging by exhibit activity, new products and announced promotional plans, blank tape manufacturers expect to increase their promotional push substantially for the rest of the year.

It's estimated that the industry will spend \$10 million alone in advertising their product in 1980, more if other promotional vehicles are factored in.

Maxell, for example, has raised its co-op allowance from 5%, 100% paid, to an additional 10% if the funds are used on television with one of the firm's 10 or 30 second spots. Maxell has produced three new commercials to go with this program.

Other blank tape firms, including TDK, Sony, Ampex, Memorex, Fuji, (Continued on page 35)

## CES Boosts Music Videocassettes

• Continued from page 3

neighborhood of \$50-\$100, according to Al Bergamo, president of the distribution company. The firm is also contemplating mail-order.

One other music-oriented film in the release includes "Jesus Christ Superstar." In the initial release are: "Jaws II," "Smokey And The Bandit," "The Seduction Of Joe Tynan," "The Electric Horseman," "American Graffiti," "The Deer Hunter," "The Jerk," "1941," "Dracula," "Battlestar Galactica," "Animal House," "The Sting," "Jaws," and older classics "Animal Crackers," "Psycho," "Frankenstein," "Scarface" and others.

The new WCI Home Video catalog does include "A Star Is Born" featuring Kris Kristofferson and Barbra Streisand (Billboard, June 21, 1980) with a suggested list of \$75 but significantly WCI, with over 30 titles in the catalog, will now take on distribution of the TimeLife/Arista Records Kinks videotape "One For The Road." Suggested list price is \$39.95.

New entrant CBS Video Enterprises, which occupied a suite here at

the Hilton Hotel, is expecting to release Elvis Presley's "Jailhouse Rock" among first offerings, while product featuring Chicago, James Taylor and Electric Light Orchestra are special music-oriented possibilities.

While there are no specific music-oriented titles in the new Paramount Home Video release, "Saturday Night Fever," and "Grease," released previously remain two of its top three sellers, according to Richard "Reg" Childs, vice president and chief operating officer of the company.

Bringing its lineup to 64 titles, the firm has added seven films and 10 of the most popular episodes from the "Star Trek" television series.

Included in the movie release are: "North Dallas Forty," "Escape From Alcatraz," "Prophecy," "Players," "Malicious," "Mandingo," and "Emmanuel, The Joys Of A Woman."

Recently, ITA awarded Paramount three "Golden Videocassette" awards for "Saturday Night Fever," "The Godfather" and "The Godfather, Part II." This rep-

resents audited sales exceeding \$1 million in retail list price value.

Media Home Entertainment expects to have "Alice Cooper And Friends" joining other mid-summer releases.

Among new releases from Columbia Video are "Close Encounters Of The Third Kind," "The China Syndrome," "Midnight Express," and "Emmanuelle." Still others include: "Alvarez Kelly," "The Bedford Incident," "For Pete's Sake," and "Ice Castles," while more specialized material includes "Mr. Magoo" cartoons and videocassettes featuring baseball highlights from the 1979 World Series as well as highlights of historical baseball moments.

While software suppliers acknowledge that distribution of prerecorded videocassettes is still slim through record retail pipelines, most marketers do feel the addition of recent "blockbuster" movies will accelerate the home video market.

"We see real distribution through record stores," observes Paramount's Childs, "as still being some two years away. But they will be a factor as time goes by."



Billboard photos by Alan Penchansky

**ROTARY CONNECTION**—Demonstration of new Scotch rotary applicator for record care treatment that mounts on a turntable spindle is conducted amidst laboratory measurement instruments. Record cleaning and static reduction are benefits of the new system from 3M.

## Audio Technologies Bring Bullish Sales Projections

• Continued from page 33

He claimed that audio components are selling at the same price as they were in 1967, yet the quality of the hardware has greatly improved.

Speaking to those dealers in the audience, Berkowitz said their survival depended on their becoming smarter, more sophisticated businessmen. And in doing this they have to sell the future application of their products rather than price. "Sell systems concepts," Berkowitz said. "Adapt a systems mentality, the concept of audio and video together."

Berkowitz acknowledged that unit sales in 1979 were down 20% and that the industry's sales were flat when total dollars are analyzed.

He suggested dealers come up with their own credit terms, hire more knowledgeable sales personnel and emphasize value and store identity not price.

"The \$15 billion industry can be turned into \$30 billion by the end of the decade" if dealers and manufacturers work together, he emphasized.

In the first of the three individual speeches, Jerry LeBow of Frank Barth Inc., called AM stereo "almost a reality." He traced the history of AM stereo's development, starting in 1957 through its current status of the Federal Communications Commission's decision earlier this year to go with the Magnavox system.

But with a series of challenges to

(Continued on page 41)



**MASTER SOUND**—Head of CBS Records Mastersound audiophile recording program Joe Dash, center, and Louis Abagnaro of the CBS Technical Center audition a new Mastersound chromium-dioxide prerecorded cassette for Sony Industries' Frank Leonardi, listening over headphones in the Sony cassette deck display area. Hi fi store distribution of the CBS audiophile product will be handled by Sony.

### CALLED VHD/AHD

## JVC Bares Its Videodisk Unit

**CHICAGO**—JVC issued a strong challenge to both the optical and capacitance videodisk camps here with the first formal CES demonstration of its own videodisk system.

The system, called VHD/AHD (video high density/audio high density) is scheduled for introduction in North America by the end of 1981.

The system, although lagging behind the timetable of the optical and capacitance systems, is significant in a number of respects, according to N. Sakoda, director and president of JVC.

General Electric Co., the largest electrical products maker in the U.S. has allied itself with the unit. Conceivably, models will be introduced simultaneously under the JVC and GE brand names as well as Panasonic and Quasar, names that are distributed in the U.S. by parent Matsushita (which also owns 51% of JVC).

"That makes up to nearly 20% of the television market in the U.S.," says one JVC executive.

Also significant, believes Sakoda, is the recent software alliance with BMI-Thorn of England for initial software material.

In fact, the system was scheduled to be demonstrated for BMI/Capitol personnel at the Capitol Records Tower in Hollywood Friday (20).

The entire system consists of three pieces, the disk player itself, a random access unit which is programmable, and a PCM demodulator. Even without the use of the digital audio adaptor, however, the disk player is stereo capable.

No firm price for the unit has been set but, "It will be competitive with the capacitance systems on the market," notes Sakoda.

The PCM unit is expected to add \$500 to the cost of the unit, while the random access unit will add approximately \$150.

The unit is capable of two hours of color programming with one-hour capability per side.

The disks are 10.2-inches in diameter, contrasted with the 12-inch size of optical and capacitance, which could mean a substantial raw materials costs savings in both disk and hardware.

Called an electro-capitance system, the stylus is not guided by a groove but glides over the surface of the disk, reading information from micro-pits.

Stylus is sapphire or diamond with an electrode. Stylus life is estimated at 2,000 hours.

The unit is also capable of special effects such as random access, high speed search and fast motion playback, all in both directions.

One key element, emphasizes Sakoda, is the system is not limited to use as a video program source. With the PCM demodulator, the same disk player can be used as a digital audio system.

An advantage on the software side, concludes Sakoda, is the fact that disks can be produced on presses used by the record industry for audio disks, with only moderate alterations.

Mastering uses a newly developed technology employing a split laser beam. Once pressed from a metallic master on electro-conductive plastic, the VHD system requires no further processing.

Meanwhile, RCA indicated here that it plans to reach an annual production capacity of more than 500,000 videodisk players by the end of 1981, as well as increased capacity for manufacturing pre-programmed disks.

The unit will be marketed nationally in the first quarter of 1981. Also, the firm's system has now been designated as the CED or capacitance electronic disk system in order to identify all players and disks compatible with the RCA capacitance system.

RCA expects to sell some 200,000 players and more than two million disks bearing its own brand in 1981.

The initial unit, which was shown to dealers here at the Continental Plaza Hotel, will be priced below \$500. The unit is designated model SFT100 and measures 17 inches in width, 15.6 inches in depth, and 5.8 inches in height.

The player weighs approximately 20 pounds, uses 35 watts of power and is compatible with any brand of television receiver used in the U.S.

Features include visual search which allows both forward and reverse scanning of a program many times normal speed, while continuously displaying a picture on the

television screen. Also, rapid access, a high speed feature that locates any desired segment on the disk using a digital time indicator. The initial unit is monaural. Later units will be stereo.

Among new additions to RCA SelectaVision software are highlights of Super Bowls and other football games via an arrangement with NFL Films, Inc., as well as a special two-hour program entitled "Caring For Your Newborn—Dr. Benjamin Spock Shows You How."

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# Label Ad \$ Stance Evokes 'Stupid,' 'Ludicrous' Cries

• Continued from page 33

AudioMagnetics and others have their own beefy promotional guns poised for the second half also.

"We can pretend," continues Pepper. "people don't tape albums or material from the radio in lieu of purchasing LPs but to do that would be wrong. Sure, some consumers do that. But it's not the percentage record companies think it is. The people who do the most record taping on their home systems are LP buyers. They are the same customers. I believe what record companies are doing now is divisive. And it will hurt us all."

"Record labels have had a live and let live philosophy up until now. But blank tape was always selling. The industry has seen a steady growth curve for the last eight years. There's been no dramatic sales bubble in the last year. Blank tape is not selling that much more. And where are the hard facts and statistics? Where is the research from record firms which shows that their claims are true. Blank tape hurting the record business? It just ain't so." He adds the boom in car stereo, home cassette decks and "portable" stereo are stimulating tapes sales and a desire to program music individually.

"When times are tough," comments Charles Trausch, national sales manager for AudioMagnetics, "it's easy to blame someone else. I don't think the record labels have done their homework. And if there are restrictions on ads, how far away in an ad does an LP have to be away from a blank tape product? A half-page, one page, five pages, 10 pages?"

## Stones Are Edited

NEW YORK—Adam Friedman is finishing editing of a promotional video for the Rolling Stones' upcoming album "Emotional Rescue" at MTI Studio. The Rolling Stones were recorded visually by Thermo-vision, a technique that creates images on video in different colors according to different temperatures rather than to variances in light.

Friedman also directed the video, working with Rick Schneider, producer, and Doug Carnivale, director of photography.

Friedman and Carnivale have joined with Schneider in forming Fine Tuning Inc. Friedman and Carnivale previously operated under Friedman Carnivale Productions.

## Blondie Wins 150th

LOS ANGELES—Blondie has become the 150th recipient of the Ampex Golden Reel Award for its gold album "Eat to the Beat." This is the fourth Golden Reel Award the group has won.

Blondie has also renewed its "Tape of the Stars" advertising contract with Ampex Magnetic Tape for an additional year.

The charitable organization benefiting from the group's award is the Police Benevolent Assn. of New York City. It received a contribution of \$1,000 from Blondie and Ampex.

## New Production Co.

NEW YORK—Alan Selby, president and owner of Electric Lady Studios, announces the formation of Electric Lady Productions. The company will be headed by Raymond Silva, formerly of Atlantic Records.

Glass Moon, a band based in North Carolina, is the first act signed to Electric Lady Studios' new production company.

"It should be obvious," voices yet another blank tape manufacturer, "that we can offer something record labels can't, a good quality tape

recording. The consumer will always find alternate methods for getting what he wants. That's the reality of the marketplace.

"And if they pass a tax on blank tape, nothing will change. And the consumer will wind up paying for it."

More complete coverage of CES audio and video product developments will appear in next week's issue.

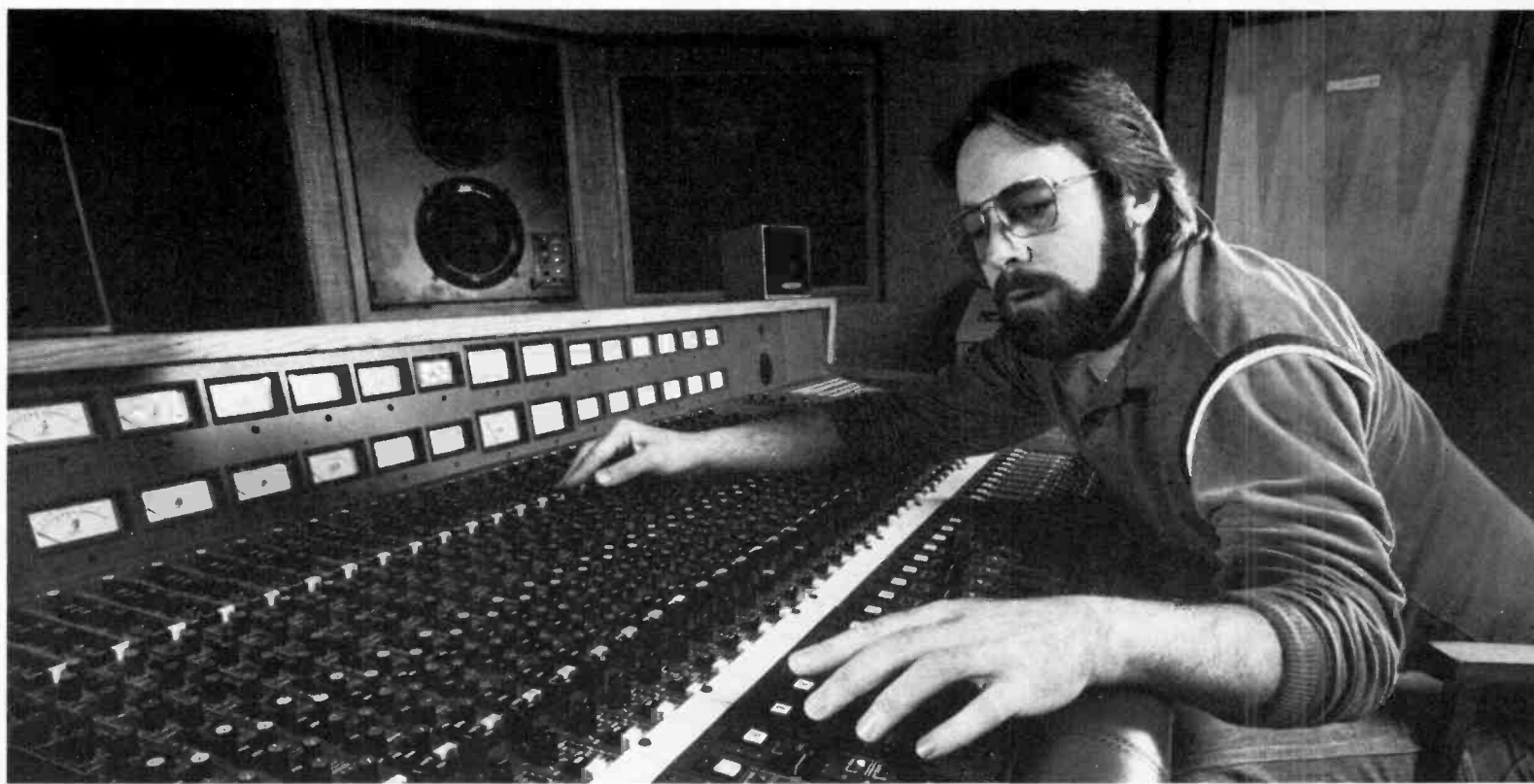


Photo location courtesy of Blue Jay Recording Studios, Carlisle, MA.

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# Studio Track

LOS ANGELES—Stephen Stills has finished recording a new LP for CBS at **Rudy Records**, **Barry Beckett** producing. Mixdown took place at **Muscle Shoals Sound Studios**, Sheffield, Ala., **Don Gooch** engineering. Also at Rudy Records, **Dan Fogelberg** recording for CBS/Full Moon, co-producing himself with **Marty Lewis**, who also is engineering.

**Blondie** retracked and mixed "Call Me" in Spanish for **Chrysalis International** at **Westlake Audio**, **Giorgio Moroder** producing and engineering, **Brian Reeves** assisting. Also at **Westlake Audio**, the **Jacksons** tracked strings for their upcoming self-produced album, **Tom Perry** engineering with **Erik Zobler** assisting, **Michael Murphy** overdubbing with **Deni King** engineering and **Brian Reeves** assisting. **Stuart Love** is producing **Bobbi Walker**, **Rick Bralver** engineering, **Ed Cherney** assisting. National Public Radio for **George Lucas Productions** is tracking radio episodes of "Star Wars" featuring the original cast at **Westlake Audio**, **Tom Voegeli** engineering, **Ed Cherney** assisting.

**Ben Wright** producing **Tavares** at **Conway**, **Frank Clark** engineering. . . **Lani Hall** recording her new A&M LP at **Hollywood Sound** with producer **Ailee Willis**.

**John Boylan** is producing **Charlie Daniels** for **Epic** at the **Record Plant**. Also there, **Bonnie Pointer** laying down tracks for her new **Motown** LP, **Jeffrey Bowman** producing; and **Andy Johns** producing **Motion Pictures** for **Shelter**.

Recording on **Record Plant** remotes include: **Nazareth**, recording a live album of their current tour, **A&M/Mountain Management** producing, **Geoff Emerick** engineering; **Tanya Tucker** cutting tracks for her new album at **Harrah's** in **Lake Tahoe** with producer **Jerry Crutchfield** and engineer **Mike Braunstein**; and, **Bruce Botnick** producing and engineering a live album for **Kenny Loggins** at the **Universal Amphitheatre**.

**Barry Manilow** completed six weeks at **Wally Heider Recording's** new **Studio 4** working on his upcoming LP for **Arista**, **Ron Dante** producing and **Michael DeLugg** engineering. Several recently released motion pictures were also scored, or partially scored and recorded at **Heider studios** including, "Bronco Billy," "Urban Cowboy," "Roadie," "The Nude Bomb," "Up the Academy," "Brubaker" and "The Gong Show Movie."

**Peaches and Herb** recently finished two weeks of recording at **Freddie Perren's Mom & Pop's** in **Studio City**. Their new LP should be ready for a mid to late summer release on **Polydor/MVP**.

Activity at **JVC Cutting Center** sees **Peter McLean** mastering his latest single for **ARC Records** at real time, co-engineering with **Mick Guzauski**; engineer **Dirk Dalton** mastering a **Bobby Vinton** single for **Tapestry Records** at half speed; artist/producer **Brian Neary** mastering a new **Photoglo** single for **RCA** at half speed, and **Henry Lewy** cutting refs on the newest **Van Morrison** album for **Warner Bros.** at real time.

**Leda Grace** recorded her first album for **Polydor** at **Evergreen Recording Studios** in **Burbank**, **Jerry Peters** producing, **Peter Granite** engineering and **Andy D'Addario** assisting.

★ ★ ★

At **Celebration Recording Studios**, **N.Y.**, **Meco Monardo**, **Tony Bongiovi** and **Lance Quinn** are producing **Meco's** latest album, "The Empire Strikes Back," with **Michael Farrow** and **Piers Plaskitt** engineering. Other recent activities at the studio include **Jim Tract** producing **Pia Zadora** with **Piers Plaskitt** at the console and **Betty Lynn Buckley** of "Eight Is Enough" engineered by **Ray Bardani**.

Recent activity at **Sigma Sound**, **N.Y.**: Several artists, including **Stephanie Mills**, **Roy Ayers**, **Edwin Birdsong**, **Melba Moore**, **Sara Dash** and **Lenny White**, cut public service announcements in conjunction with **Black Music Month**; **Debbie McDuffy** produced the music for a **Tab** soda commercial for **McCann Erickson Advertising** with engineer **Michael Hutchinson**. **McDuffy** also produced a project for the **Rosenfeld, Sirowitz and Lawson Agency**, **Andy Abrams** engineering.

Also at **Sigma**, three songs were mixed for **Gerald Masters** and **Hansa Productions** with producer **Eddie O'Loughlin** and engineer **Jerry Block**. **Jim Burgess** is producing and **Andy Abrams** is engineering two songs by **Rhyze** for **Sam Records**. Producer **Billy Jackson** and engineer **Jay Mark** are mixing two **Vanessa Horne** songs for the **Dimensional Music Group**. Two tunes for **Janice Flood** and **Triple J. Productions** are being recorded and mixed by producer **Burt Keyes** and engineer **Andy Abrams**.

At **Sigma Sound**, **Philadelphia**, **Eloise Laws** is recording an album for **United Artists Records**, **Linda Creed** producing, **Jim Gallagher** engineering. **Dee Dee Bridgewater** also there, working on a project for **Elektra**, **Thom Bell** producing, **Dirk Devlin** handling engineering duties.

The **Rossington-Collins** band recently completed work on its new self-produced LP for **MCA** at **Criteria Recording Studios** in **Miami**, where it also mastered the record. Engineers on the project were **Bruce Hensal**, **Dave Evans**, **Howard Steele** and **Dennis Hetzendorfer**.

Also at **Criteria**, **Ramon Arcusa** is producing international artist **Julio Iglesias** who is cutting tracks for an Italian version of his latest LP "Hey" on the **CBS International** label. **Bob Castle** and **Bruce Hensal** are engineering.

At **Music City Music Hall** in **Nashville**, **Zella Lehr** is completing a single with **Pat Carter** producing, **Bill Harris** engineering; **Dean Dillon** recording cuts for an album with **Jerry Bradley** producing, **Dan Dea** engineering; **Scotty Turner** is producing **Del Reeves** and **Liz Lyndell**, **Bill Vandevort** engineering; and **Danny Davis** and the **Nashville Brass** wrapping up work on an album with **Jim Vienneau** producing, **Bill Harris** engineering.

**Bradley's Barn** in **Nashville** sees **Loretta Lynn** finishing up a single with producer **Owen Bradley** and engineer **Joe Mills**. **Bradley** also is putting new rhythm tracks and strings on old **Patsy Cline** records, **Joe Mills** engineering. And **Jimmie Davis** is cutting a single with **Joe Mills** engineering.

## Record Plant In L. A. Overhauled

LOS ANGELES—Chris Stone, president of the L.A.-based **Record Plant**, reports that demolition of **Studio D** has been completed and a new **Studio D** has been designed by **Tom Hidley** with the consultation of **Lee DeCarlo**, chief engineer at the recording studio.

The new multi-faceted **Studio D** will consist of a scoring stage with options for complete television video and motion picture scoring—equipped with 35mm projection.

**Hidley's** design includes a 53-foot by 48-foot studio with a 22-foot ceiling. The studio will be technically equipped with a 3M, 32-track digital mastering system and a 48-foot by 32-foot **SSL Series E Console**. Other features include three isolation booths with a private lounge.

**Chip Monck**, lighting director, will have a fly system with counterweights installed for easy conversion of any visual lighting requirements.

**Studio D** is scheduled for an Oct. 31 opening.



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# Disco Business

## Frankie Crocker To Keynote Disco Forum 8

NEW YORK—Frankie Crocker, national programming director, Inner City Broadcasting, and director of program services for WBSL-FM New York, will keynote Billboard's Disco Forum 8, scheduled for July 14-17 at the Sheraton Centre hotel here.

According to Bill Wardlow, Forum director, Crocker with his top programming concepts (WBSL has been the top rated station in the New York ever since Crocker took control of programming about a year ago) will provide revealing insights into format trends of the dance music of today.

About 1,000 registrants from almost every country in the free world will be at the four-day confab which will zero in on such topics as:

- The current economic climate in the U.S. and the reasons why the discotheque industry is thriving in spite of it.

### Bay Area DJs Make Comeback

NEW YORK—The financially ailing Bay Area Disco Deejays Assn. (BADD) is gradually coming out of its financial predicament, according to Nick Lygizos, the association's president.

Lygizos states that debts incurred by the association's previous administration are being paid off by the present staff which is sacrificing its salary to achieve this goal.

BADD also plans on bringing a lawsuit against its previous administration for alleged misappropriation of the association's funds.

Recognizing the shift in emphasis of the music played in the clubs, BADD has also begun publishing a black music chart and a dance-oriented rock chart to supplement its original disco music chart.

The organization has also formed an alliance with the Western Assn. of Rock DJs (WARD) in order to receive service of dance-oriented rock products. BADD members programming at least 30% of their playlists with DOR material are eligible for this additional service, according to Lygizos.

- The growing popularity of mobile disco operations globally.

- The importance of label r&b, AOR and disco/rock departments working together to maximize crossover to pop charts.

- Record pools and associations.
- An ASCAP, BMI update of club and roller rink licensing.

- A producers' session dealing with the interweaving of r&b, country, rock, jazz and AOR into the dance music of today.

- Development of live talent in clubs, auditoriums and arenas.

- Disco operations in hotels.
- Disco operations in restaurants.

- Discussions by club managers of problem areas.
- Discussions by owners of problem areas.

- Two seminars geared to the needs of lighting equipment manufacturers and distributors.
- Two seminars directed to the needs of sound equipment manufacturers and distributors.

- Two seminars slanted to the needs of disco accessory product manufacturers and distributors.
- Entertainment programming in today's discotheques, including programming formats, live performances, special events, the utilization of video and dance contests.

- Disco deejays and radio programmers and the feasibility of coordination of their efforts to concentrate on disco/dance music.

- The packaging of shows by artist promoters for arenas, auditoriums, stadiums and special events including fund raising concerts for presidential candidates.
- Radio panel comprised of key radio personnel from r&b, rock and AOR panels.

- A marketing panel comprising leading record label marketing specialists in r&b, AOR and rock, and zeroing in on retailing and merchandising.
- A promotion panel comprising leading label and independent promotion personnel.

- The effect of media reports on record sales, particularly disco.
- The importance of independent record labels in the changing disco music field.

- The importance of imported records in the disco marketplace today.

- Mixing techniques panel.
- Hot seat session.

Among the panelists so far confirmed for the sessions are:

- Record Pools — Judith Weinstein, For The Record; Eddie Rivera, IDRC; Scott Tuchman, Phoenix; Al Paez, New Orleans; A.J. Miller, Los Angeles; Cosmo Wyatt, Boston; Bob Pantani, POPS, Philadelphia.

- Programming—Phil Gary, Peter Kledaras, the Alley, Delaware; Preston Powell, Magique, N.Y. There will be other panelists.
- Importance of label r&b, AOR and disco rock departments working together—Ray Harris, RCA; Vince Pellegrino, Columbia; Ray Caviano, Warner/RFC; Michelle Hart, Casablanca; Tom Ray, TAR; Larry Patterson, Prelude; Keith Carlos, DeLite; Tom Draper, Warner Bros.

- Producers—John Luongo, Michael Zager and Jerry Love. Other panelists will be added.
- Roller Discos—Lynda Emon, Roller Review Magazine; George Pickard, president, the RSROA (Roller Skating Rink Operators Of America) and others to be confirmed.

- Marketing—Paul Cooper, Arnie Smith, Steve Stoff, RCA; Jim Streight, Sound Warehouse, and others to be confirmed.
- Developing talent in clubs, etc.—Pending confirmation are Norby Walters, Ron Delsener, Jim

**New Publication: N.Y. Dance Beats**

NEW YORK—The success of Disco Beats, the directory which lists the beats-per-minute of disco songs, has sparked the creation of Dance Beats, a publication featuring the beats-per-minute of more than 2,000 danceable rock'n'roll songs.

According to Tom Lewis, publisher of both Dance Beats and Disco Beats, the dance music publication was created following "numerous requests from disco subscribers." The move was also supported by what Lewis describes as an increasing eclecticism in the kinds of programming taking place in the discotheques of the 1980s.

Research for Dance Beats is being done by Lewis with assistance from Danny Heaps, Rockpool Promotions; Keith Mann, the Albany Record Pool; and Chipper McKearin, Club Maximus, New York.

Halsey, Al DiMarino, Steven Marchat and Henry Schissler.

- Promotions—Mark Murphy, Prelude; Jim Hudak, A&M; Raphael Torres, Atlantic; Roxy Myzal, Record Logic; Dan Joseph, TK; Alan Mamber, Fantasy; and Tom Hayden.

- Mixing Techniques—Jim Burgess, moderator; Bobby Vitteritti, San Francisco; Mike Lewis, Studio One, Los Angeles; Lenny Gray, Lost n' Found, Washington, D.C.; Hubert Charles, Bullwinkles, Phoenix; Angelo Solar, Backstreet, Atlanta; and Frankie Knuckles, Chicago.

Meanwhile the six-month-old Assn. of Nightclub Owners directed by Wayne Johnson and Roy Webb has been invited to conduct a seminar for club operators and owners during the run of the Forum. It is the first time that an organization not affiliated with Billboard has been invited to structure a seminar within the framework of the Forum.

The Nightclub Owners Assn. will also present its annual award of excellence to Wardlow at the awards banquet, scheduled for July 17. The award will be presented by the daughter of the late Jule Podell, for many years the owner of the Copacabana Club in New York.

According to Fred Favata of Expocon Management, the firm which coordinates the exhibit segment of the disco forum for Billboard, exhibit space is selling at a brisk rate with more than 30 exhibitors having already contracted in excess of 5,000 square feet of space.

Confirmed exhibitors to date include Disco Motion, Disconet, Electronic Designers, Lights Fantastic, Times Square Theatrical, Rosco Labs, Disco Distribution/Disco Spec, Bump Lighting Techniques, Lance Enterprises, Litelab Corp., Disco Scene, Newth Lighting Co.,

Electra, Lumina, Inc., Bestek Entertainment Equipment Co., Kremesa, Pioneer Electronics of America, Stanton Magnetics, Body Graphics, Condulite International, Chic Lighting Corp., Lighting Dimensions Magazine, Farralane Enterprises, QRK Electronics, Audio International, Technics, Lightworks, GLI/Integrated Sound Systems, Richard Long & Associates.

Products to be displayed run the gamut of speakers, amplifiers, mixers, electronic crossovers, tape recorders, pre-amplifiers, turntables, equalizers, turntable tonearms, consoles for mobile deejays, lasers, spotlights, strobes, neons, pin spots, rainlights, dimmer boards, beacons, moving light displays and flexible light pipes, removable body art, turntable cartridges, styli, headphones, confetti cannons, spinning prisms, oscillators, tivoli lights, low-power laser graphics, chaser lights, mirror balls, dimmers and special effects.

The conference will also offer a full schedule of entertainment to be held at the Roseland Ballroom. According to Wardlow, negotiations are underway to have top industry entertainers perform during this segment of the Forum.

Conference registration fee is \$315 for club owners, managers, franchisers, record company personnel, equipment manufacturers, exhibitors, promotion and marketing managers and artists and radio personnel.

Disco deejays, forum panelists, students, members of the military and spouses of convention registrants are being asked to pay \$235 per person.

Further information can be obtained from Nancy Falk or Salpy Tchalekian at Billboard's conference bureau in Los Angeles.

### 'Disco Sally' Marries; 2,000 Attend Ceremony

NEW YORK — Eighty-year-old "Disco Sally," queen of the New York disco scene, is married. Sally Lippman, the sprightly octogenarian who danced her way into the hearts of disco lovers all over the city, married her 28-year-old companion, Yiannis Touzos in a ceremony sponsored by the popular Magique discotheque here Tuesday (17).

An estimated 2,000 guests, including friends and relatives of the bride, attended the midnight ritual performed by Judge Bruce Wright, also known in New York police circles as "turn-em-loose-Bruce," because of his tendency to set low, or no bail for accused criminals.

The wedding developed out of a promotional idea by the owners of the popular Magique, a club frequented by Disco Sally since it opened about three months ago. "It was originally intended as a mock wedding ceremony," states

Lippman, "but friends suggested that Johnny (Lippman's pet name for her husband) and I officially tie the knot since we have been dating for more than two years, and most people thought we were married anyway."

Following the ceremony, attended by the creme-de-la-creme of New York night life, Lippman and Touzos "danced the night away" until well past daybreak Wednesday (18).

Lippman became a celebrity on the New York disco scene about three years ago following the death of her first husband. She recalls that she was encouraged to "get out and shake a leg" by friends who felt that she was allowing her grief to isolate her from the outside world. Her disco debut was at Studio 54, but since her much publicized "falling out" with Steve Rubell, she has been "boogieing" at such clubs as Xenon, the Underground, the Ice Palace and Magique.

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38 **Disco Business**  
**Book Recording Acts**  
**For N.Y. Levittown**

NEW YORK—Uncle Sam's discotheque in Levittown, N.Y., will host a series of summer concerts featuring such top recording acts as Peaches & Herb, Shalamar, Crown Heights Affair, Change and Evelyn "Champagne" King. The concerts are being produced for Uncle Sam's by Ray Vino & Concert Promotions, Inc., of New York.

Uncle Sam's is a division of American Avents of Ohio. The club was built about two years ago at a cost of more than \$1 million. Its operators have sunk another \$250,000 into the venture in order to enhance it for the proposed concerts.

(Continued on page 39)

**Tuesday Jazz For The N.Y. Levittown**

NEW YORK—Levittown, long recognized as the premier black discotheque in New York City, has begun a series of Tuesday night jazz concerts.

The new policy was inaugurated with a ribbon-cutting ceremony performed by Herbert Rickman, special assistant to New York's Mayor Ed Koch. Rickman also presented a proclamation to the club's operators declaring Jazz Month at the club.

Artists scheduled to appear include Charles Byrd, Reggie Workman and Topshelf, Ray Mantilla, New Muse Big Band with Mario Escalera, Smokers Union, Saturday Night Live Band, Keno Duke and the Contemporaries, bassist Stephen Roane with Cecil McBee and Freddie Waits.

# Billboard's Disco Action

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## ATLANTA

- This Week**
- GLDW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER/HANG TOGETHER**—Odyssey—RCA (LP/12-inch)
  - I'M O.K., YOU'RE O.K.**—American Gypsy—Importe 12 (MAXI 33)
  - TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - I'LL CRY FOR YOU**—Kumano—Prelude (LP)
  - TWO TONS O' FUN**—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT**—Erotic Drum Band—Prism (LP/12-inch)
  - I LOVE YOU DANCER**—Voyage—Marlin (LP)
  - CAN'T BE LOVE, DO IT TO ME ANYWAY**—Peter Brown—TK (12-inch)
  - FEEL LIKE DANCING/THE HEART TO BREAK THE HEART**—Fran Joli—Prelude (LP/12-inch)
  - DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE**—Watson Beasley—Warner (LP/12-inch)
  - I AIN'T NEVER**—Isaac Hayes—Polydor (LP/12-inch)

## BALT./WASH.

- This Week**
- DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - JUST HOW SWEET IS YOUR LOVE**—Rhyze—SAM (12-inch)
  - TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER**—Gayle Adams—Prelude (LP)
  - HOOKEO ON YOUR LOVE**—Fantastic Aleems—Panorama (12-inch)
  - LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - RELEASE/GIVE IT UP**—Patti LaBelle—Epic (LP)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - STARS IN YOUR EYES/GO FOR IT**—Herbie Hancock—Columbia (LP/12-inch)
  - USE IT UP, WEAR IT OUT/HANG TOGETHER/DON'T TELL ME, TELL HER**—Odyssey—RCA (LP/12-inch)
  - GIVE UP THE FUNK (Let's Dance)**—B.T. Express—Columbia (LP)
  - TWO TONS O' FUN**—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - POWER**—The Temptations—Motown (LP)
  - UPSIDE DOWN**—Diana Ross—Motown (LP)

## BOSTON

- This Week**
- TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - THE GROOVE**—Rodney Franklin—Columbia (12-inch)
  - DO IT AGAIN/I LOVE YOU DANCER**—Voyage—Marlin (LP)
  - FEEL LIKE DANCING/HEART TO BREAK THE HEART**—Fran Joli—Prelude (LP/12-inch)
  - I AIN'T NEVER**—Isaac Hayes—Polydor (LP)
  - CAN'T BE LOVE, DO IT TO ME ANYWAY**—Peter Brown—TK (12-inch)
  - STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER**—Gayle Adams—Prelude (LP)
  - YOU'RE THE FIRE**—Cissy Houston—Columbia (LP/12-inch)
  - USE IT UP, WEAR IT OUT/HANG TOGETHER/DON'T TELL ME, TELL HER**—Odyssey—RCA (LP/12-inch)
  - I WANNA TAKE YOU THERE/HEARTBREAKER**—Gino Soccio—Warner/RFC (LP/12-inch)
  - SKYYZOO**—Skyy—Salsoul (12-inch)

## CHICAGO

- This Week**
- LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - CLOUDS**—Chaka Khan—Warner (12-inch)
  - GOT TO BE ENOUGH**—Con Funk Shun—Mercury (12-inch)
  - WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
  - FEEL LIKE DANCING/THE HEART TO BREAK THE HEART**—Fran Joli—Prelude (LP/12-inch)
  - BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG**—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - THE BREAKS**—Curtis Blow—Mercury (12-inch)
  - YOU MADE ME DO IT AGAIN/FILL ME UP**—Elaine & Ellen—Ovation (12-inch)
  - TWO TONS O' FUN**—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE**—Teena Marie—Motown (LP)
  - SWEET SENSATION**—Stephanie Mills—20th Century (12-inch)
  - HOOKEO ON YOUR LOVE**—Fantastic Aleems—Panorama (12-inch)

## DETROIT

- This Week**
- TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - POWER**—The Temptations—Gordy (LP)
  - DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - BEHIND THE GROOVE**—Teena Marie—Motown (LP)
  - USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER**—Odyssey—RCA (LP/12-inch)
  - TOUCH ME WHERE IT'S HOT**—Erotic Drum Band—Prism (LP/12-inch)
  - SWEET SENSATION**—Stephanie Mills—20th Century (LP/12-inch)
  - CLOUDS**—Chaka Khan—Warner (12-inch)
  - GIVE UP THE FUNK (Let's Dance)**—B.T. Express—Columbia (LP/12-inch)
  - CAN'T BE LOVE, DO IT TO ME ANYWAY**—Peter Brown—TK (12-inch)
  - I AIN'T NEVER**—Isaac Hayes—Polydor (12-inch)
  - GIVE ME A BREAK**—Ritchie Family—Casablanca (12-inch)
  - FEEL LIKE DANCING/HEART TO BREAK THE HEART**—Fran Joli—Prelude (LP/12-inch)

## HOUSTON

- This Week**
- GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER/HANG TOGETHER**—Odyssey—RCA (LP/12-inch)
  - I'M READY**—Kano—Emergency (12-inch)
  - SWEET SENSATION**—Stephanie Mills—20th Century (12-inch)
  - TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH**—Erotic Drum Band—Prism (LP/12-inch)
  - BREAKAWAY/DON'T LET YOUR CHANCE GO BYE/BODY FREE**—Watson Beasley—Warner (LP/12-inch)
  - I'LL CRY FOR YOU**—Kumano—Prelude (LP)
  - CAN'T BE LOVE, DO IT TO ME ANYWAY**—Peter Brown—TK (12-inch)
  - YOU'RE THE FIRE**—Cissy Houston—Columbia (LP/12-inch)
  - STARS IN YOUR EYES/GO FOR IT**—Herbie Hancock—Columbia (LP/12-inch)
  - TWO TONS O' FUN**—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - FEEL LIKE DANCING/THE HEART TO BREAK THE HEART**—Fran Joli—Prelude (LP/12-inch)
  - I AIN'T NEVER**—Isaac Hayes—Polydor (LP/12-inch)

## LOS ANGELES

- This Week**
- GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - DANCE IN YOUR PANTS/TOUCH ME WHERE IT'S HOT**—Erotic Drum Band—Prism (LP/12-inch)
  - CAN'T BE LOVE, DO IT TO ME ANYWAY**—Peter Brown—TK (12-inch)
  - DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER/HANG TOGETHER**—Odyssey—RCA (LP/12-inch)
  - STARS IN YOUR EYES/GO FOR IT**—Herbie Hancock—Columbia (LP/12-inch)
  - TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - WITHOUT YOUR LOVE/ALIVE WITH YOUR LOVE**—Cut Glass—20th Century (12-inch)
  - RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
  - GIVE ME A BREAK**—The Ritchie Family—Casablanca (12-inch)
  - I'M READY**—Kano—Emergency (12-inch)
  - WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
  - I'LL CRY FOR YOU**—Kumano—Prelude (LP)
  - KEEP SMILIN'**—Carrie Lucas—Solar (12-inch)

## MIAMI

- This Week**
- GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - I'M READY**—Kano—Emergency (12-inch)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - HANG TOGETHER/USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER**—Odyssey—RCA (LP/12-inch)
  - BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED**—Teena Marie—Motown (LP)
  - LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG**—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - FILL ME UP**—Elaine & Ellen—Ovation (12-inch)
  - STARS IN YOUR EYES/GO FOR IT**—Herbie Hancock—Columbia (LP/12-inch)
  - I'M O.K., YOU'RE O.K.**—American Gypsy—Imports 12 (MAXI 33)
  - TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH**—Erotic Drum Band—Prism (LP/12-inch)
  - BODY FREE/BREAKAWAY/WHAT'S ON YOUR MIND**—Watson Beasley—Warner (LP/12-inch)
  - SPACER**—Sheila B. Devotion—Carrere (12-inch)

## NEW ORLEANS

- This Week**
- TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - I'M READY**—Kano—Emergency (12-inch)
  - GLOW OF LOVE**—all cuts—Change (LP/12-inch)
  - FILL ME UP/YOU MADE ME DO IT AGAIN**—Elaine & Ellen—Ovation (12-inch)
  - I'M O.K., YOU'RE O.K.**—American Gypsy—Importe 12 (MAXI 33)
  - LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE**—Watson Beasley—Warner (LP/12-inch)
  - TOUCH ME WHERE IT'S HOT/POP SHOO WAH**—Erotic Drum Band—Prism (LP/12-inch)
  - PLAIN OUTTA LUCK/STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER**—Gayle Adams—Prelude (LP)
  - RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP)
  - I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART**—Fran Joli—Prelude (LP/12-inch)
  - KEEP SMILIN'**—Carrie Lucas—Solar (12-inch)
  - USE IT UP, WEAR IT OUT/HANG TOGETHER/DON'T TELL ME, TELL HER**—Odyssey—RCA (LP/12-inch)
  - TWO TONS O' FUN**—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - GOT TO BE ENOUGH**—Con Funk Shun—Mercury (12-inch)

## NEW YORK

- This Week**
- TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - BEHIND THE GROOVE**—Teena Marie—Motown (LP)
  - TWO TONS O' FUN**—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG**—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - USE IT UP, WEAR IT OUT/HANG TOGETHER/USE IT UP, WEAR IT OUT**—Odyssey—RCA (LP/12-inch)
  - LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - UPSIDE DOWN**—Diana Ross—Motown (LP)
  - JUST HOW SWEET IS YOUR LOVE**—Rhyze—SAM (12-inch)
  - FEEL LIKE DANCING/THE HEART TO BREAK THE HEART**—Fran Joli—Prelude (LP/12-inch)
  - I'M READY**—Kano—Emergency (12-inch)
  - THE GROOVE**—Rodney Franklin—Columbia (LP/12-inch)
  - I'M ONLY HUMAN/DO IT AGAIN/I LOVE YOU DANCER**—Voyage—Marlin (LP)

## PHILADELPHIA

- This Week**
- TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - BEHIND THE GROOVE**—Teena Marie—Motown (LP/12-inch)
  - GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - STRETCH'IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER**—Gayle Adams—Prelude (LP)
  - LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - POWER**—The Temptations—Gordy (LP)
  - FOR THOSE WHO LIKE TO GROOVE**—Ray Parker Jr & Raydio—Arista (LP/12-inch)
  - SWEET SENSATION**—Stephanie Mills—20th Century (LP/12-inch)
  - BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG**—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - GIVE UP THE FUNK (Let's Dance)**—B.T. Express—Columbia (LP/12-inch)
  - GOT TO BE ENOUGH**—Con Funk Shun—Mercury (12-inch)
  - THIS FEELING/I WANNA KNOW YOUR NAME**—Frank Hooker & Positive People—Panorama (12-inch)
  - JUST HOW SWEET IS YOUR LOVE**—Rhyze—SAM (12-inch)
  - I LIKE WHAT YOU'RE DOING TO ME**—Young & Company—Brunswick (12-inch)
  - FEEL LIKE DANCING/THE HEART TO BREAK THE HEART**—Fran Joli—Prelude (LP/12-inch)

## PHOENIX

- This Week**
- GLOW OF LOVE**—all cuts—Warner/RFC (LP/12-inch)
  - BRASS IN POCKET/MYSTERY ACHIEVEMENT**—Pretenders—Sire/Warner (LP/12-inch)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - CAN'T BE LOVE, DO IT TO ME ANYWAY**—Peter Brown—TK (12-inch)
  - BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE**—Watson Beasley—Warner (LP/12-inch)
  - BEATS WORKIN'**—all cuts—Jimmy Maelan—Pavilion (LP)
  - DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH**—Erotic Drum Band—Prism (LP/12-inch)
  - STARS IN YOUR EYES/GO FOR IT**—Herbie Hancock—Columbia (LP/12-inch)
  - LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVIN'**—Poussez—Vanguard (12-inch)
  - GIVE ME A BREAK**—The Ritchie Family—Casablanca (12-inch)
  - TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - FEEL LIKE DANCING/THE HEART TO BREAK THE HEART**—Fran Joli—Prelude (LP/12-inch)
  - I WANNA TAKE YOU THERE/HEARTBREAKER**—Gino Soccio—Warner/RFC (LP/12-inch)
  - I AIN'T NEVER**—Isaac Hayes—Polydor (LP/12-inch)

## PITTSBURGH

- This Week**
- DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - HOOKEO ON YOUR LOVE**—Fantastic Aleems—Panorama (12-inch)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'**—Jerry Knight—A&M (LP/12-inch)
  - I'M O.K., YOU'RE O.K.**—American Gypsy—Importe 12 (MAXI 33)
  - LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG**—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - TWO TONS O' FUN**—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - I LIKE WHAT YOU'RE DOING TO ME**—Young & Co.—Brunswick (12-inch)
  - DANCE ALL NIGHT (Until You Get It Right)**—Kenny Bee—SMI (12-inch)
  - GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - SWEET SENSATION/DANCE**—Stephanie Mills—20th Century (LP/12-inch)
  - TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH**—Erotic Drum Band—Prism (LP/12-inch)
  - LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING**—Poussez—Vanguard (12-inch)

## SAN FRANCISCO

- This Week**
- GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - STARS IN YOUR EYES/GO FOR IT**—Herbie Hancock—Columbia (LP/12-inch)
  - WITHOUT YOUR LOVE/ALIVE WITH YOUR LOVE**—Cut Glass—20th Century (12-inch)
  - TWO TONS O' FUN**—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - CAN'T BE LOVE, DO IT TO ME ANYWAY**—Peter Brown—TK (12-inch)
  - DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BODY FREE**—Watson Beasley—Warner (LP/12-inch)
  - TAKE YOUR TIME (Do It Right)**—S.O.S. Band—Tabu (12-inch)
  - USE IT UP, WEAR IT OUT/HANG TOGETHER/BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
  - I'LL CRY FOR YOU**—Kumano—Prelude (LP)
  - I LOVE YOU DANCER/DO IT AGAIN**—Voyage—Marlin (LP)
  - I'M O.K., YOU'RE O.K.**—American Gypsy—Importe 12 (MAXI 33)
  - TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH**—Erotic Drum Band—Prism (LP/12-inch)
  - I'M READY**—Kano—Emergency (12-inch)

## SEATTLE/PORTLAND

- This Week**
- GLOW OF LOVE**—all cuts—Change—Warner/RFC (LP/12-inch)
  - SWEET SENSATION**—Stephanie Mills—20th Century (12-inch)
  - DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw—Atlantic (LP/12-inch)
  - LET'S GET SERIOUS/BURNIN' HOT**—Jermaine Jackson—Motown (LP/12-inch)
  - CAN'T BE LOVE, DO IT TO ME ANYWAY**—Peter Brown—TK (12-inch)
  - GIVE ME A BREAK**—Ritchie Family—Casablanca (12-inch)
  - SPACER**—Sheila & B. Devotion—Carrere (12-inch)
  - TAKE YOUR TIME (Do It Right)**—S.O.S. Band (12-inch)
  - YOU GAVE ME LOVE**—Crown Heights Affair—DeLite (12-inch)
  - IN THE FOREST**—Baby O'—Baby O' Records (12-inch)
  - STARS IN YOUR EYES/GO FOR IT**—Herbie Hancock—Columbia (LP/12-inch)
  - POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT**—Erotic Drum Band—Prism (LP/12-inch)
  - OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'**—Jerry Knight—A&M (LP/12-inch)
  - WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
  - RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)

## MONTREAL

- This Week**
- OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'**—Jerry Knight—A&M (LP)
  - STOMP**—Brothers Johnson—A&M (LP)
  - PARADISE GARAGE/RAZOR GIRL**—The Zebras—Downstairs (LP/12-inch)
  - LOVER'S HOLIDAY**—Change—WEA (LP)
  - LET'S GET SERIOUS**—Jermaine Jackson—Quality (LP)
  - ECHO BEACH**—Martha & The Muffins—Polydor (LP)
  - MIDNIGHT MESSAGE**—Ann Margret—MCA (LP)
  - CALL ME**—Blondie/Moroder—Polydor (LP)
  - I CAN'T CONTROL MYSELF**—Various Artists—Alta (LP)
  - I STRIP YOU**—Easy Going—Unidisc (12-inch)
  - I'M READY**—Kano—Downstairs (12-inch)
  - CUPID**—Spinners—WEA (12-inch)
  - SEXY THRILLS**—Extensive Care—Downstairs (LP)
  - I DIG YOU**—Cult Hero—Alta (7-inch)
  - I ONLY WANNA BE WITH YOU**—The Tourists—CBS (LP)

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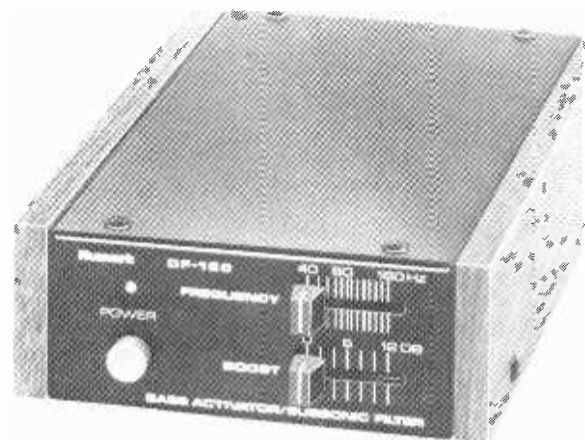


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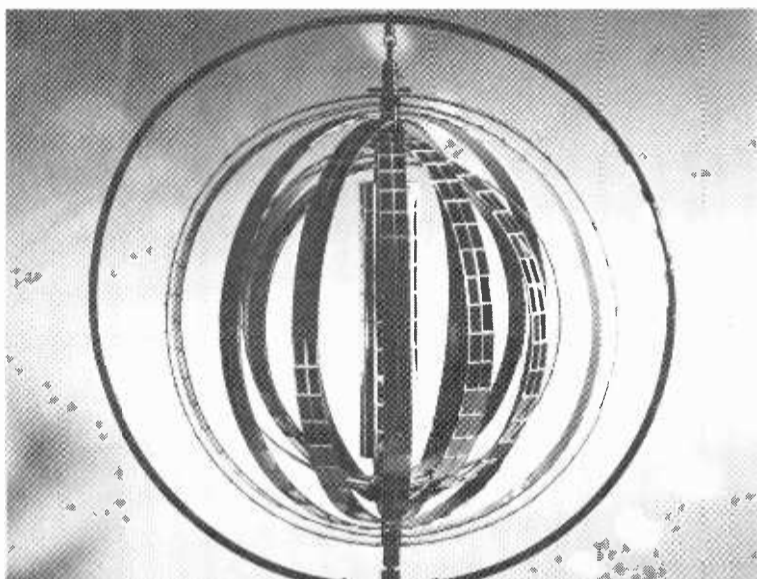
## New Products



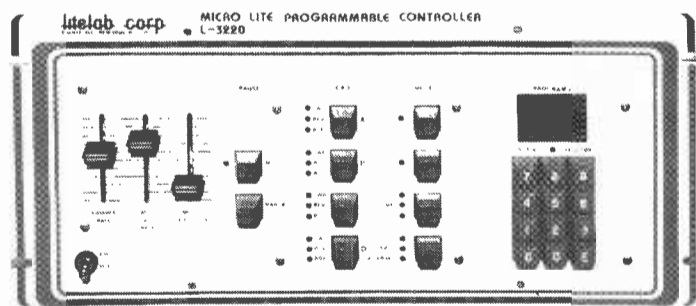
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**BASS BOMB**—Numark Electronics Bass Bomb is a new audio accessory that provides variable bass frequency selection, and bass boost level control. It also incorporates a filter to eliminate subsonic noise. It is said to more than double the bass output of any unit, as well as increase power handling of all speaker systems. The subsonic filter helps protect speakers and amplifiers from undesirable voltage spikes, and eliminates damaging subsonic noise from turntable, tonearm, acoustic feedback or warped records.



**COLLAPSIBLE BALLS**—MGM Stage Equipment is distributing a line of collapsible mirrored balls especially geared to the portable disco market. The unit is available in 12, 18, 24 and 36-inch sizes, and is collapsible down to four inches for total portability. It is produced by Beta Manufacturing of England.



**MICRO-LIGHT**—This is the name of the new model L3220 pre-programmable memory controller from Litelab. The unit is said to be capable of speeding up or slowing down the movement of light in any display. It also determines the rate at which programs change when they are in the automatic mode. Also featured is a music sensitivity button which allows the movement of the display to respond to a music signal.

### Paris Expo Will Be Held In Oct.

PARIS—Bernard Chevy's second International Discotheque Show (Discom '80) will be held at the Parc des Expositions, Porte de Versailles, Paris, Oct. 27 to 30.

Unlike the inaugural event last year which was held within the framework of CISCO, the cinema equipment exhibition, Discom '80 will be staged as a separate event with three times the stand space—5,000 square meters.

Chevy says he is anticipating 10,000 visitors (compared with last year's 8,000) and he also expects the

1979 figures of 170 participating companies and 35 nations represented to be surpassed.

Despite haste in some quarters to bury disco, Chevy claims that arrangements for the funeral are distinctly premature. "According to a recent survey by SACEM, the French performing right society, a new discotheque opens in France almost every day and there are now 4,000 in operation," he says. "They have an annual turnover of \$250 million and the market is on the up and up."

## Disco Business

# L.A. Area Teen Spots Flourish

NEW YORK—A number of leading California discotheques including Moody's, Osko's and the Tapestry have joined forces with the Under 21 Club Organization headed by Michael Del Rey to sponsor a service of Tuesday night disco dance parties for patrons under the age of 21.

The program, designated "Endless Teen Summer" went into effect Tuesday (17) with Moody's hosting disco dance contests and giving away albums and balloons to its youthful customers.

At Osko's, located in Beverly Hills, the Mac Keen Jeans Co., named "official trendsetters" for the club's "Endless Teen Summer" program, unveiled its summer line of his and hers outfits.

The Tapestry in Northridge, Calif., kicked off its "Endless Teen Summer" program with live appearances by Arista Records artists, Raydio and Chuck Cissel. Raydio performed its chart-riding hits "Jack & Jill" and "I Can't Change That," while Cissel performed "Cisseling Hot," from his hit single release.

Both also signed autographs and offered complimentary copies of their records to the young audience.

At Moody's, located in Santa Monica, just four blocks from the ocean, the operators provided a bartender who specializes in non-alcoholic drinks. Highlight of the first evening was the appearance by local rock groups, Mesa, Coastline and Eclipse.

Del Rey and the club's operators also retained the service of "Sky Tracer," described as "the world's most sophisticated searchlight," to

help young patrons "find their way" to the "Endless Teen Summer" bash.

"Sky Tracer" is comprised of four mechanized search beams which "puts out a rousing display of colored lights in the sky." "Sky Tracer," created by Richard Headrich of Irvine, Calif., is said to be able to produce patterns of light which are beyond the capabilities of conventional light sources.

Osko's, which hosted an experimental version of "Endless Teen Summer" last year, is placing emphasis on high fashion with this year's program. In addition to the show by the Mac Keen Jeans Co., the club also has "Simon of Beverly Hills" on hand as its official hair designer.

Osko's "Endless Teen Summer" nights run from 8 p.m. until 2 a.m. The cover charge is \$5 per person, and only soft drinks are served.

At the Tapestry the hours of oper-

ation and the cost of admission are the same as at Osko's, and a firm dress code is enforced.

Moody's charges a \$4 admission fee. Its hours of operation are the same as Osko's and the Tapestry.

Del Rey hopes to add other California clubs to the program as the summer progresses.

## Book Recording Acts

• Continued from page 38

Renovations included upgrading of the club's light and sound system by Bestek Entertainment and Audio by Zimet respectively.

Tickets for the concerts are available from Uncle Sam's and all Ticketron outlets. They will allow purchasers to stay on after the live show for dancing to recorded music. The club has a capacity of 1,000 patrons.

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LP's—Cameron/Extensive Care; Irakere/Sun, At Hudson/Zebra; Easy Going/Fear; Manu Di Bang; Barry White; Sexy Thrills/Extensive Care; S.O.S. Band; Freeform; Sea Cruise; Oceana of Fantasy/Boney M.; Naughty/Chaka Khan; S-Beat/Gino Soccio; Warm Leatherette/Grace Jones; Got, Got Money/5 Letters.

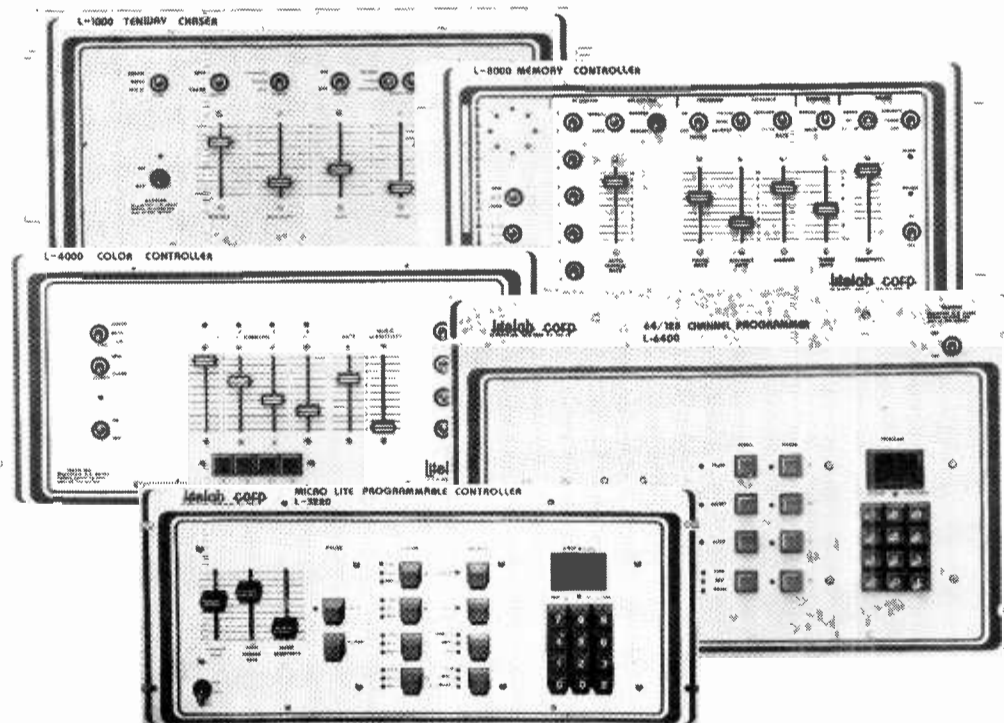
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## Disco Mix

By BARRY LEDERER

NEW YORK—In the last few weeks, several artists have released new product in which the content has indicated a change of direction from previous formats. Mike Oldfield's two-disk LP from Virgin Records consists of original material as well as excerpts of music on his recent European tour. The latter includes his classic rendition of "Tubular Bells." "Guilty" previously released as an import, is also included but at a much shorter length. Side one is titled "Platinum" and is divided into four different segments. All selections are uptempo and electronically-oriented. Part three which is called "Charleston" has a style and sound of the 1920s. Whereas Oldfield's earlier recordings have been slow moving, this effort is a change for the better in its driving rhythm and catchy format reminiscent of Eurodisco material. This release can be utilized by the more adventure-some deejay. The LP title is "Airborn." It is produced by the artist.

What is most surprising is the change of direction that Grace Jones has taken in the release of her LP, "Warm Leatherette" on Island Records. What comes across on almost all the cuts is a rough and harsh performance different from her pop disco work of several years ago. The ma-

terial is rock-oriented and not necessarily geared to what her followers would expect. Highlighting the LP is the remake of the Marvelettes oldie "The Hunter Gets Captured By The Game" and "Bullshit" with lyrics that are quite precise in meaning and might cause concern in certain clubs. The album was produced by Chris Blackwell and Alex Sadkin will catch most listeners offguard.

Gino Soccio's second album release for RFC is titled "S-Beat." Once again, his progressive material will cause some concern to his fans who might have hoped this release would be an extension of last year's "Outline" album which was so successful. "S-Beat" is currently available as a 12-inch b/w "I Wanna Take You There (Now)." "Rhythm Of The World" seems to be the favorite selection from the LP with a modern synthesizer arrangement that is closer to "Dancer" in its hypnotic and musical arrangements. The entire effort was produced by the artist and is a challenge to his fans and like the Grace Jones LP, will take some planning by the deejay in order to program it appropriately.

Herb Alpert, who made a comeback with his "Rise" LP on A&M, has released a 12-inch 3 1/2 r.p.m. of "Beyond" from his forthcoming LP. Whereas "Rise" was more in a funky downbeat tempo, "Beyond" is in the opposite direction. Unfortunately, this six-minute disk is repetitious and is not as grabbing as last year's hit.

Notice should be taken of the jazz group Irakere and its LP release on Columbia. They have put together an album which fuses jazz with a Cuban and Afro-American beat. Its intricate and rhythmic work make each selection dynamic as they have commercialized raw Latin music. One of the more acceptable cuts is "Baila Mi Ritmo." The use of bongos, timbales and percussion make this selection an explosive and aggressive cut that should be played in even the most conservative discos.

With the clubs of today being exposed to all aspects of music, there is no doubt that certain deejays will tune in to the original soundtrack recording of "The Blue Brothers" album. Material included is as diverse as "Minnie The Moocher" by Cab Calloway, "Think" by Aretha Franklin, "Shake Your Tailfeather" by Ray Charles as well as "The Old Landmark" with gospel harmonizing of James Brown and the Rev. James Cleveland Choir. For those bluegrass fans, there is also plenty of material to satisfy their needs.

From Boston N.E. Deejay Assn. headed by Cosmo Wyatt up and coming picks include "I've Just Begun To Love You" by Dynasty (Solar); "I Ain't Never" by Isaac Hayes (Polydor) and "I Like What You're Doing" by Young & Company (Brunswick).

From Januaries disco in White Plains, N.Y., Richie Settino is seeing enthusiastic reaction from "Power And Reason/Is It Love" by Machine (RCA); "Just How Sweet Is Your Love" by Rhyze (Sam) and "Body Rhythm" by Chocolate Milk (RCA).

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# Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	14	GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	51	48	13	RELEASE/GIVE IT UP—Patti LaBelle—Epic (LP) Je 36381
2	2	12	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	52			NEW ENTRY → PARTY ON—Pure Energy—Prism (12-inch)
3	3	10	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	53	54	28	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196
4	5	7	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	54	40	10	GO ALL THE WAY—The Isley Brothers—T-Neck (LP) FZ 36305
5	4	13	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	55	55	7	IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra—Dream (LP) DA 3503
6	8	13	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	56	58	5	CUPID—The Spinners—Atlantic (7-inch) 3664
7	6	14	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	57			NEW ENTRY → THE BREAKS—Curtis Blow—Mercury (12-inch) MDS 4010
8	7	13	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013	58			NEW ENTRY → SUGAR COATED LOVER—The Flakes—Magic Disc (12-inch) MD 1980
9	9	17	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	59			NEW ENTRY → LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535
10	12	8	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	60	64	5	C'EST MAGNIFIQUE—Santa Esmeralda—Casablanca (LP) NBLP 7216
11	13	8	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	61	47	24	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD 19258
12	14	11	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	62	52	20	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192
13	19	7	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	63	63	9	DANCIN' IN THE STREET/I GOT LOVE—Peggy Blue—MCA (LP/12-inch*) 3223
14	10	12	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106	64	81	4	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussiez—Vanguard (LP/12-inch*) VSD 79433
15	15	12	HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) YD12025	65	82	3	I WANT TO DANCE WITH YOU—Kwikk—EMI (LP) SW 17025
16	16	16	TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) P.L.P. 1005/PDS-402	66	56	5	CARS—Gary Numan—Atco (LP) SD38-120
17	17	7	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235	67	57	5	RUN LIKE HELL/DON'T LEAVE ME NOW/THE WALL—Pink Floyd—Columbia (LP/12-inch*) 2-36183
18	18	8	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	68	44	18	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174
19	11	12	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI) 33) MP 305	69	59	12	MONY MONY—Vinyl Virgins—Reflection (12-inch) MOM 666A
20	35	3	I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—Fran Joli—Prelude (LP) PRL 12179	70	60	17	I HEARD IT THROUGH THE GRAPEVINE—P'zazzt—Roy B. Records/Brasilia (12-inch) RBDS 2505
21	21	6	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	71	71	11	WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch) CBL 127
22	25	6	FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSO (LP) DA-3503	72			NEW ENTRY → DO YOUR THANG—Al Hudson & One Way—MCA (12-inch*)
23	23	7	POWER—The Temptations—Gordy (LP) G8-994	73	80	4	DANCE ALL NIGHT (Until You Get It Right)—Kenny Bee—SMI (12-inch) 12-405
24	24	11	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193	74			NEW ENTRY → I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch) YD 12027
25	34	4	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269	75			NEW ENTRY → WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP) ILPS 9592
26	32	7	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177	76	46	23	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197
27	33	7	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223	77			NEW ENTRY → LOOKING FOR LOVE—Candi Staton—Warner (LP/12-inch) BSK 3428
28	30	16	FILL ME UP/YOU MADE ME DO IT AGAIN—Elain & Ellen—Ovation (12-inch) OVD 5004	78	68	13	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943
29	20	12	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806	79			NEW ENTRY → HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
30			NEW ENTRY → UPSIDE DOWN—Diana Ross—Motown (LP) M8 936 M1	80			NEW ENTRY → SPLASHDOWN—Breakwater—Arista (LP) AB 4264
31	29	17	WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103	81	61	15	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479
32	22	11	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333	82	62	12	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 2-7206
33	31	9	CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	83	73	5	DANCIN' GAME/GIVE ME YOUR LOVE—Soccer—Roy B. Records/Brasilia (LP/12-inch) TVI 50121
34	70	2	I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP) RFC 3430	84	69	13	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114
35	65	3	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123	85	85	6	CAMEOSIS/SHAKE YOUR PANTS—Cameo—Chocolate City (LP) CCLP 2011
36	51	3	KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	86	86	10	BETCHA BOTTOM DOLLAR—Stick—Fantasy/WMOT (12-inch) D-154
37	27	7	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122	87	66	11	HIDIN' FROM LOVE—Bryan Adams—A&M (LP) SP 4800
38	36	11	OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033	88	67	16	MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch*) MCA-3226
39	39	7	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515	89	72	5	COME BACK—J. Geils Band—EMI (LP) 500-17016
40	37	20	PARTY BOYS—Foxy-TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6	90	90	23	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch) MLPS-7782
41	41	13	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	91	76	22	KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-inch) JC 36145/43-11261
42	42	7	I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985	92	77	15	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD-79431
43	43	5	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239	93	78	18	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635
44	45	8	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605	94	94	11	DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527
45	49	5	BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP) NJZ 36319	95	79	21	"1-2-3"—Salazar—City Records (LP/12-inch*) CRA 1405
46	50	5	SKYYZOO—Skyy—Salsoul (12-inch) (R) SG 329	96	89	6	FROM 9 UNTIL—Lakeside—Solar (12-inch) YD 1193
47	53	3	A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387	97	91	8	SHOWDOWN—Arpeggio—Polydor (LP) PD 1 6230
48	28	19	STOMP—Brothers Johnson—A&M (LP) SP-3716	98	95	19	DON'T PUSH IT/DON'T FORCE IT—Leon Haywood—20th century (12-inch) TCD 105
49	26	15	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517	99	98	13	WINNERS—Kleeer—Atlantic (LP/12-inch*) SD 19262
50	38	17	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	100	99	16	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035

\* non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.





**RIAA/VIDEO LAUNCHED**—Meeting the press after the launch of RIAA/VIDEO at Chicago's McCormick Place during the Consumer Electronics Show are, from left, Cy Leslie, chairman of the new 15-member RIAA/VIDEO Council; Stephen Traiman, executive director of RIAA; and Stan Gortikov, president of the RIAA. Leslie is the head of CBS Video Enterprises.

## Elect Cy Leslie Chairman For RIAA/Video's Council

CHICAGO—Cy Leslie, president of CBS Video Enterprises, was elected chairman of the governing 15-member RIAA/Video Council, here at CES, with RIAA president Stan Gortikov and executive director Stephen Traiman having parallel responsibility for the new division.

Also elected with Leslie to serve on the RIAA Board of Directors were Andre Blay, president of Magnetic Video Corp., and Bruce Barnett, senior vice president of TimeLife Video Corp., and Bruce Barnett, senior vice president of TimeLife Video, also Video Council members.

Also elected to the Video Council are Gordon Bricker, RCA Selecta-Vision Videodisks; Richard "Reg" Childs, Paramount Home Video; Gary Dartnall, EMI Videograms; Nick Draklich, Nostalgia Merchant; Jim Fiedler, MCA DiscoVision;

Mort Fink, WCI Home Video; David Geshwind, Digital Video Systems; David Grossman, NFL Films; Jack Healy, ABC Video Enterprises; John Lollos, Video Tape Network; Steve Schiffer, Columbia Pictures Home Entertainment; and K.T. Tsunoda, Sony Video Products.

The Video Council has decided upon initial dues ranging from \$250 to \$3,000 to fund its start-up activity.

The Council expects to meet again in late summer to follow through on priority concerns of activity indicated by members.

Charter membership is limited to companies or divisions of firms that are manufacturers or licensed to market prerecorded videograms, tape or disk, solely for the home entertainment market. There are 30 charter members (Billboard, June 21, 1980).

## New Audio Technologies

• Continued from page 34

This decision by several of the competing systems passed over by the FCC, plus some broadcasters themselves, the FCC is presently preparing a report which will either confirm or change its decision on Magnavox.

This report should be ready by late July or early August, LeBow believes.

"The rumblings are quite substantial," LeBow said. He is a member of the EIA's AM stereo committee which helped the government analyze the five vying systems.

"The FCC wants to get AM stereo going," LeBow said, "so it's trying to write a report and order that'll stand up against the rumblings and challenges."

While LeBow believes the FCC will stand by its decision on Magnavox, he concedes there are several other possibilities, notably:

- Through pressure from the other systems and broadcasters the FCC could choose to allow all the systems to go into the marketplace and thus allow for a weeding out process. (Pointing to the debacle which resulted in all the quad sound systems being offered the marketplace, LeBow was negative on this method.)

- If after the order is released this summer, competing systems challenge it and take it to court, legal roadblocks could hold up AM stereo for years.

- The FCC could reverse itself totally, based on a rereading of its initial report data.

LeBow said the Electronic Industries Assn. has asked the FCC to investigate a nine month delay period following its final report to allow dealers to sell off mono radios and for manufacturers to start building high quality receivers.

LeBow predicted that 20% of the present 4,500 AMs would go stereo in the first year. And within three years, more than half the AMs would be broadcasting in stereo.

Magnavox has waived any royalty fee for its equipment to get stations into the two-channel waters, he noted.

The impact of AM stereo will be "major" for the hi fi field. AM's greater coverage and lack of multipath problems will help it compete against FM which now dominates in many markets as the chief music source.

Said LeBow: "AM programming will change because of stereo. Stations will drop news and talk and go  
(Continued on page 42)



**SUPER DISKS**—International state-of-the-art record library from AudioSource is shown by the firm's Brian Firestone to a representative of El Toro, Calif.'s Genesis Audio.

## Report From



### ACCESSORIES

## To Preserve Or Not To Preserve Is Care Question

By ALAN PENCHANSKY

CHICAGO—To preserve or not to preserve? That's the question that is producing heated debate among manufacturers to record care accessory products.

Fluid applications buffed into the record's surface capable of extending life of the grooves by reducing or eliminating stylus wear are available today from companies including Sound Guard Corp., Stanton Magnetics and Audio-Technica.

The question is whether these applications can affect musical enjoyment. At last week's CES here, voices in the debate grew louder, as more and more companies are vying for a share of the lucrative record care market—a field even more attractive today because of the crimped profit margins in other product areas.

On the attack against preservations is Bruce Maier, plastics researcher and head of Discwasher, which owns the biggest share of the record care market with its Discwasher cleaning system.

Maier is claiming that record preservatives can mask harmonic nuances in music, such as violin overtones, a position which now appears to be given support by one of the leading audiophile record companies.

Maier's Discwasher record cleaning system, introduced in an updated D4 fluid formulation at CES, \$6.50 list, has been the industry standard for some time.

Insists Maier, "There is great con-  
(Continued on page 42)

## Videodisks' Incompatibility

• Continued from page 33

out of the race," Anderson forecasts.

Despite negative economic conditions Anderson expects the new home entertainment technology to prosper and he predicted the likelihood of a population of 9.3 million videodisk players by 1985, compared with 11.6 million videocassette recorders in use by that time.

"Annual sales of players could run around four million units in 1985 and disks should be sold at a rate of seven to 10 per player annually," CES attendees were told. Added Anderson, "Total annual disk sales in 1985 could thus approach 65 million units. The overall sales volume of the video disk and player market in 1985 would be comfortably in excess of \$2 billion."

Anderson supports the belief that high-income, up-scale households are not being severely affected by the recession and will make the new video purchases.

Anderson's firm is anticipating sustained economic downturn through the first quarter of 1981, with unemployment peaking at 10%.

"The recession in the consumer durables sector will be far more severe than any post-war recession," predicted the analyst.

Anderson added these thoughts on prerecorded software: "In terms of software, a few hundred titles won't be enough to stimulate consumer interest. The consumer will need a large library of titles to draw from, running into the thousands—of high quality.

"I feel that the titles problem will be solved quickly as independent producers jump into the fray sensing the potential of this new medium for small production runs of 15,000 to 20,000 copies.

"The economics of disk produc-

tion makes relatively small production runs profitable—mastering costs only \$3,000 to \$5,000 per disk—so that disks can cater to smaller audiences than commercial television."

By the end of 1980, approximately 40,000 prerecorded video programs will be available in the U.S. in both the institutional and home entertainment markets.

This statistic came from Bob Reed of National Video Clearinghouse, a New York firm that maintains computer records on all video program offerings and maintains a toll-free hot-line for retailers on video program availability.

Reed, who referred to the company as the "Schwann catalog of video," said feature motion pictures are the fastest growing category of new video programs, which in total are being added to the data base at a rate of 1,200 per month, reportedly.

Clearinghouse breaks out eight program categories: business and industry, children's/juvenile, fine arts, general interest/education, health/Science, how-to/instruction, movies/entertainment and health/recreation. The majority of programs in the data base still are those designed for institutional and educational markets, reportedly.

Writer on video Ken Winslow supplied an overview of newest videocassette recorder technological advances and latest predictions for hardware and blank tape sales in 1980.

Cable and satellite television and personal computers also figured in the CES video conference. Government regulation in the emerging satellite tv field and in cable television was examined by keynote speaker Henry Geller of the U.S. Dept. of Commerce in a presentation entitled, "The Government's Role In New Uses For Television."

## Virgin Offering U.K. Discount Recording Rates

LONDON—As small independent record labels proliferate, and as key U.K. recording studios find less demand for their expensive services, the Virgin group has pioneered a cost-cutting package aimed directly at the small companies.

Its Town House Studio, with what are claimed to be Europe's most advanced disk-cutting rooms and with its own tape copying facility, has tied in with the Barge Studios and Manor Mobiles to give "a comprehensive service for the small-but-growing label."

In essence, the labels can record at the Barge Studios at weekends or through the night for around \$40 an hour, house engineer included. That works out at less than half the daytime rates.

Then, for \$130 an album, or \$95 a single, the records can be cut at the Town House, with digital facilities available. Within the studio's tape copying department, copy masters, cassette copies and 7½-inch listening copies can be provided at a discount.

Small labels can book either of the Manor Mobiles at almost 40% less than normal.

## Monterey Peninsula Soundstage Opens

LOS ANGELES—Michael and Kathryn Nesmith announce that Peninsula Soundstage, a fully equipped film, video and television facility on the Monterey Peninsula, is open and available for business.

JUNE 28, 1980 BILLBOARD



Billboard photo by Alan Penchansky

**ALBUM LAUNCH**—"Growing Up In Hollywood," newest Sheffield Lab direct-disk recording, featuring pop vocalist Amanda McBroom, is autographed by album producer/arranger/pianist Lincoln Mayorga at Sheffield listening room in the Pick-Congress hotel.

## New Audio Technologies

• Continued from page 41

back to music for the home and car audiences."

And the integrated circuit companies, notably National Semiconductor, are already producing stereo IC chips for the Magnavox system.

LeBow sees AM stereo bowing by the end of 1980 or in early 1981. He doesn't see AM stereo exploding in Japan or Europe because of dial spacing differences.

LeBow played a demonstration LP of a solo jazz pianist from turntable to transmitter to AM receiver to amplifier to two speakers.

While people in the audience grumbled that the solo instrument wasn't the best way to demonstrate stereo separation, LeBow shifted the sound between channels to show the fidelity. He increased the bandwidth from 3½ to 4 kHz to 10 kHz, which is what AM stereo stations will offer to show the depth of the frequency spectrum.

This look into tomorrow's sound for AM radio was expanded upon by audio consultant Len Feldman who spoke on new technologies available today.

This positive peek-a-boo was contrasted by Feldman's acknowledgement that the last "few months have been troublesome for the audio component business.

"Manufacturers are puzzled by the leveling off of sales," Feldman said, adding that disposable dollars were obviously going for other electronics items.

He said that technological developments in the high-end area have continued, but that these high ticket items, including digital audio processors, remain in an elite price category.

As for the new products Feldman saw at the show which he classified as important, he cited these:

A third videodisk system launched by JVC called the VHD using a stylus which glides over the surface of the two-hour 10.2-inch disk (which drew long lines outside the demonstration booth); an audio processor from JVC for \$500 (down from a previous high of \$5,000) which plays digital audio disks through a videodisk system; mini microcomponents from Aiwa; a dbx computerized equalizer which measures the equalization of a sound source; remote control com-

ponents from Kenwood; new high performance cartridges from Empire and Shure.

Also: small speakers from KLH which offer solid bass reproduction; improved oxide formulation tape from TDK; a record care cleaner from 3M; an indoor FM antenna from Technics; Infinity's \$20,000 a pair IRS loudspeakers; Epicure's \$15,000 turntable and Sony's \$16,000 a pair speakers.

These last expensive items drew smiles from the audience. John Dale, vice president and general manager of Fuji Photo Film USA's blank tape division, brought the crowd back down to reality with his basic spiel on how dealers can more efficiently sell blank tape.

Noting that Fuji has been in the U.S. blank tape field five years, Dale said he saw the "stay at home, play at home" mood of the country helping hardware and software manufacturers.

He told dealers that blank tape sales are up 12% over last year, with premium tapes accounting for 30% of overall blank tape sales.

Metal tape and the car mart are the prime reasons for this upsurge in sales. (He said nothing about consumers home taping activities.)

Dale suggested retailers sell blanks with cassette decks. And with cassette tape an impulse item, store owners should have prominent displays.

He suggested dealers create a tape sampler of the various premium lines according to the bias of the machine the customer bought.

Said Dale: "Let him use it with his new deck and once he's made his decision on which brand he likes, give him a discount on a case when he comes back."

Dale also suggested making a high quality musical transfer from a digital or direct-to-disk LP onto a metal tape cassette. When played through a metal deck the impressive sound would result in the sale of a metal deck and metal tape.

The executive also suggested store owners pay commissions to their sales people on blank cassettes if a commission system is already in effect on hardware.

He also suggested starting a point system on purchases which would lead to a discount on an item later on.

## Disk Care Accessories

• Continued from page 41

fusion in the marketplace between record cleaning and record treatment. Record cleaning leaves the record as it was and record treatment tries to alter it."

Maier emphasizes: "Records are inherently better untreated."

Maier says he "recants" his former advocacy of record preservation. Two years ago the company introduced a Pro-Disk preservation system, which was removed from the market after only one month's distribution.

Maier has scheduled a major technical convocation for the fall at which time he says new findings in the dispute will be introduced.

In the meantime, other record care manufacturers are also toughening up their stance.

At Sound Guard Corp., now under ownership of Japanese Audio-Technica—and a separate entity from Audio-Technica, U.S. which markets the Lifesaver preservative system—there's an all-out push for the preservation technique, with issuance of a new record care manual and planned dealer seminars.

"The battle against record wear can never be won with cleaners alone," maintains Joe Kotowski, Sound Guard marketing head. "Any manufacturer who asserts that the battle can be won with cleaners is misleading the consumer public."

Adds Kotowski, "only a preservative can prevent the deterioration of the record's grooves. The consumer must be made to understand that a less than total approach to record care is ineffective in the long run."

Sheffield Lab Records, a leading audiophile label, appears to be entering the dispute with recommendations for record care being included with new releases.

Sheffield claims it has done experiments with several of the spray-on preservatives and found trade-offs involved in their use. "Our testing of these products has revealed all of them to have some undesirable effects on the records," states the company's literature.

Stanton Magnetics also is supplying a preservative system labelled Permatat. Other new record care accessories at the CES include Stanton's new wet cleaning system, in the \$15 range, and a hand-held combination compressed air dust blower and anti-static gun from Falcon Safety Products.

3M has introduced a system in which a middle ground between cleaning and preserving appears to be staked out. Fluid in the new Scotch Record Care system \$21.99 list, has some anti-friction properties, but anti-static effect and cleaning attributes are being primarily stressed.

3M promotional literature contains results of direct tests comparing the system to Discwasher in anti-static effectiveness.

## \$70,000 Marketing Study Set By EIA

CHICAGO—The Electronic Industries Assn. has commissioned a \$70,000 study to ascertain market trends which will enable its members to react quickly.

The trade group was also instrumental in helping the Federal Communications Commission decide on the Magnavox AM stereo system, a move Panasonic executive Jeff Berkowitz said during an audio seminar, helped reduce "lots of confusion."



**VIDEO DISPLAY**—Complete video recorder maintenance kit from Bib is held against a backdrop of video accessory counter displays by firm's British marketing director Stephen Godfrey, accompanied by Sue Mattingly of Bib's U.S. sales organization.

## Germans Sell Direct Mail

By MIKE HENNESSEY

STUTTGART—The first major European initiative to sell video software by direct mail is being launched by Select Video GmbH, a sister company of Ehapa GmbH, the largest publisher of specialist magazines and juvenile media in West Germany.

The initial catalog of more than 40 programs will be marketed to the 70 million inhabitants of West Germany, Austria and Switzerland through extensive advertising in magazines and newspapers as well as direct mail shots. The programs will also be available from a network of 400 video retail outlets. The campaign is set to start in the fall with an initial release of 30 to 35 titles. The predominant configuration will be VHS—around 70%.

Announcing the campaign, Dr. Walter Berning, managing director and chief operating officer of Select Video, said programming would include feature films, "how-to" subjects, animated cartoons, sport and a small percentage of music items. Dr. Berning added that George Huhne has been appointed general manager of Select Video and Angelika Mohr, director of product acquisition.

Select Video is a member of the Gutenberg Group of companies, established in 1878 and one of the largest and most diversified publishing conglomerates in Europe. Its Ehapa division publishes "Hobby," "Camp," "Mickey Mouse," "Aste-

rix," "Popeye" and "Superman," and other divisions are active in television and film production and distribution.

Dr. Berning says the Gutenberg Group has been researching the home video market for three years in West Germany and now believes the penetration of hardware to be sufficiently large (an estimated 300,000 households) to justify Select Video's entry into the software market. Select Video will use its extensive mailing and fulfillment capacity to reach and service home video owners in the German-speaking territories.

The company is actively seeking distribution rights to product from all over the world to augment its current catalog and there are plans to extend Select Video activities to the U.S. and Japan in the next three to five years.

## Criteria Realigns

MIAMI—Mack Emerman, president of Criteria Studios, reports that the studio's rooms have been "re-aligned" to transformerless technology. All studios now contain 48-track capability with the MCI JH-24-24 transformerless tape machines.

Criteria also owns two MCI JH-45 autolock systems. They have upgraded their two-track and four-track machines to the MCI JH 110 B series transformerless tape machines.



Billboard photo by Alan Penchansky

**JBL DIGITAL**—JBL's new L-120 three-way loudspeaker system and "Red Eye," digital jazz-rock recording from Discwasher Records (both shown) are teamed in a listening demonstration conducted by JBL's product development vice president John Eargle, left, and audiophile album producer Jeffrey Webber of En Pointe Productions.

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# HOT COUNTRY SINGLES & LPS™

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

## SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 2		11	TRYING TO LOVE TWO WOMEN— The Oak Ridge Boys MCA 41217	★ 26	32	4	LEAVIN'S FOR UNBELIEVERS— Dottie West United Artists 1352
★ 3		12	HE STOPPED LOVING HER TODAY— George Jones Epic 9-50867	27	11	12	TELL OLE I AIN'T HERE— Moe Bandy & Joe Stampley Columbia 1-11244
3	4	10	YOUR BODY IS AN OUTLAW— Mel Tillis Elektra 46628	28	13	11	TOO OLD TO PLAY COWBOY— Razzy Bailey RCA 11954
4	1	14	ONE DAY AT A TIME—Cristy Lane United Artists 1342	★ 29	34	4	SURE THING—Freddie Hart Sunbird 110
★ 5	7	8	YOU WIN AGAIN—Charley Pride RCA 12002	★ 30	39	5	OVER—Leon Everette Orlando 107 (PMS)
★ 6	12	9	FRIDAY NIGHT BLUES—John Conlee MCA 41233	31	17	11	HE WAS THERE (When I Needed You)—Tammy Wynette Epic 9-50868
★ 7	8	9	MIDNIGHT RIDER—Willie Nelson Columbia 1-11257	32	33	6	HONKY TONK STUFF— Jerry Lee Lewis Elektra 46642
★ 8	9	9	TOUR LOVE WAVE				

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

## LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1		11	GIDEON—Kenny Rogers United Artists L00-1935	26	22	127	TEN YEARS OF GOLD—Kenny Rogers United Artists UALA 835-H
2	3	5	ROSES IN THE SNOW— Emmylou Harris Warner Bros. BSK 3422	27	27	3	YOUR BODY IS AN OUTLAW— Mel Tillis Elektra 6E-271
3	5	61	GREATEST HITS—Waylon Jennings RCA AHL1-3378	28	25	17	SHRINER'S CONVENTION— Ray Stevens RCA AHL1-3574
4	2	14	COAL MINER'S DAUGHTER— Soundtrack MCA 5107	29	29	5	THE BEST OF DON WILLIAMS— MCA 3096
★ 5	9	4	MUSIC MAN—Waylon Jennings RCA AHL1-3602	★ 30			HABITS OLD AND NEW— Hank Williams Jr. Elektra/Curb 6E-278
6	4	11	IT'S HARD TO BE HUMBLE— Mac Davis Casablanca NBLP 7207	31	37	52	FAMILY TRADITION— Hank Williams Jr. Elektra/Curb 6E-194
7	7	17	THERE'S A LITTLE BIT OF HANK IN ME—Clayton Kershaw Mercury 2142	32	33	5	HEART OF THE MATTER— The Kendalls Mercury 2142

MOVIE REVIEW

'Rockers' Right On The Reggae Target

"Rockers," a reggae musical film starring Leroy "Horsemouth" Wallace. Soundtrack on Mango (Island) Records. Produced by Patrick Hulsey. Distributed by New Yorker Films.

NEW YORK—If "The Harder They Come" was the cult film classic that sparked today's burgeoning reggae movement, "Rockers" should bring the enchanting Jamaican rhythm into the mainstream. For unlike "The Harder They Come," "Rockers" meets the problem of defining reggae music head-on.

The opening scene establishes the film's, and the music's, philosophy—a lyrical, non-violent approach geared toward the establishment of a culture loosely based upon the principles of Rastafarianism, a quasi-religious sect formed in Jamaica in the 1930s.

As the Abyssinians, more a folk group than a pop-oriented reggae band play in the background, a Rasta holy man gazes intently into the camera and welcomes the audience with a pledge of "universal love and cooperation."

The plot is simple. Leroy "Horsemouth" Wallace, acknowledged (in real life as well as in the story) to be one of Jamaica's most proficient drummers, is unable to eke out a living in the music world in order to feed his wife and children.

Survival demands he also enter the record business as a distributor, delivering disks from the back of a motor bike throughout the ghetto. And when the local "Mafia" steals his bike, "Horsemouth" seeks revenge.

The road to revenge is paved with delightful musical interludes, wry humor and a bittersweet view of the recording industry, at least so far as it exists in Jamaica.

The story unfolds with the directness of a classical morality tale, and the native ingenuity of the artists—whether it's the man who paints the Lion of Judah on Horsemouth's bike or the dozen groups seen and/or heard throughout the movie—shines brightly.

Horsemouth gets beaten up, re-

covers with the aid of a Rasta healer, and returns to recover not only his bike, but a warehouse full of stolen goods, which are then distributed throughout the ghetto.

The music accompanies the action in a careful, well-planned manner, with songs adding an additional element—warmth, excitement, suspense—as the tale unfolds. What is particularly noteworthy is the ease with which the underlying theme is carried forward, as in Horsemouth's speech to his woman where he defends his lifestyle in terms of preserving his culture. It rings with the sort of elementary wisdom that has made the "Star Wars" saga so successful.

The music is consistently brilliant, whether it is performed live or used as background, and it will surely gain new converts for the reggae best. Who could resist Burning Spear singing "Jah No Dread" a cappella under the Jamaican moon?

Among the artists performing are some known, thus far, mostly to devoted reggae fans. They should gain wider recognition as a result of this exposure. Others, such as Peter Tosh, Bunny Wailer, Burning Spear, Junior Murvin, the Heptones, Justin Hines and Third World have had varying degrees of success in the international record market.

The reggae sound will speak for itself, of course, as it does eloquently from start to finish in this film. Aside from that, and the effectively simple story that is told, the movie should be seen to understand the importance of the music to its audience, and to see, in raw contrast, the exploitation and monopolistic practices that are part and parcel of the industry—whether in the slums of Kingston or in the towers of commerce on the mainland.

"Rockers" is a must for anyone who has any pretensions toward understanding reggae music. It glows with all the warmth and sincerity the island of Jamaica harbors in its soul.

RICHARD M. NUSSER

Tax To Protect C'rights Shifts To N.Y. Group

NEW YORK—The committee on copyright and literary property of the Assn. of the Bar of City of New York will consider legislative methods of imposing a tax on audio/video blank tape and recorders for payment to copyright proprietors.

This is largely the result of the naming of Elizabeth Granville, assistant vice president of publisher relations at BMI, to chair the committee.

Granville had revealed the drafting of such legislation in May as chairman of the American Bar Assn.'s subcommittee on legislation on motion picture, television and radio, a division of the section on patent and copyright law at ABA. (Billboard, May 10, 1980).

She now feels that such legislation can be drafted with greater expediency through the New York committee, which would then pass on the proposed legislation to the national committee.

A final working draft is now due in January and is expected to be presented to the U.S. Register of Copyrights next spring.

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# DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
1	1	<b>GLOW OF LOVE—all cuts</b> —Change Warner/RFC (LP/12-inch) RFC 3438/3435
2	2	<b>TAKE YOUR TIME (Do It Right)</b> —The S.O.S. Band Tabu (LP/12-inch*) JZ 36332
3	3	<b>IN THE FOREST</b> —Baby O' Baby O' Records (12-inch) BO 1003
4	5	<b>DYNAMITE/JUMP TO THE BEAT</b> —Stacey Lattisaw Atlantic (LP/12-inch*) 5219
5	4	<b>LET'S GET SERIOUS/BURNIN' HOT</b> —Jermaine Jackson Motown (LP) M7-928 R1
6	8	<b>HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT</b> —Odyssey RCA (LP/12-inch) AFL 13526/JC 11963
7	6	<b>BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED</b> —Teena Marie Motown (LP) M-9221R1
8	7	<b>BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG</b> —Roberta Flack/Donny Hathaway Atlantic (LP) SD 16013
9	9	<b>TWO TONS O' FUN—all cuts</b> —Two Tons O' Fun Fantasy (LP/12-inch*) F-9584

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	29	<b>WITHOUT YOUR LOVE/ALIVE WITH LOVE</b> —Cut Glass 20th Century (12-inch) TDC 103
32	22	<b>GIVE UP THE FUNK (Let's Dance)</b> —B.T. Express Columbia (LP/12-inch*) JC 36333
33	31	<b>CLOUDS</b> —Chaka Khan Warner (LP/12-inch*) BSK 3385
34	NEW ENTRY	<b>I WANNA TAKE YOU THERE/HEARTBREAKER</b> —Gino Soccio Warner/RFC (LP) RFC 3430
35	NEW ENTRY	<b>I LIKE WHAT YOU'RE DOING TO ME</b> —Young & Co. Brunswick (12-inch) D-123
36	51	<b>KEEP SMILIN'</b> —Carrie Lucas Solar (12-inch) YD 12015
37	27	<b>THE GROOVE</b> —Rodney Franklin Columbia (LP/12-inch) JC 36122
38	36	<b>OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'</b> —Jerry Knight A&M (LP/12-inch) SP 4788/SP 12033
39	39	<b>IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE</b> —Ray Parker Jr. & Raydio Arista (LP) AL 9515
40	37	<b>DADTY DAVE</b> —Eazy-E Arista (LP) AL 9515

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# FACILITY

FOR WEEK ENDING JUNE 28, 1980

# Billboard<sup>®</sup> TOP LPs & TAPE <sup>TM</sup>

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★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on a 10% increase in sales. 11-20 positions/21-30 Upward movement of 4 positions/31-40 Upward movement of 8 positions/41-100 Upward movement of 10 positions

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

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

THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label		Artist-TITLE-Label		THIS WEEK		LAST WEEK		WKS ON CHART		Artist-TITLE-Label	
1	★	15	▲	1	15	1	<b>BILLY JOEL</b> ▲ Glass Houses, Columbia FC 36384	1	<b>MANHATTANS</b> After Midnight, Columbia JC 36411	56	★	4	<b>JOAN ARMATRADING</b> Me, Myself, I, A&M SP 4809	84	★	4	<b>JOAN ARMATRADING</b> Me, Myself, I, A&M SP 4809
2	★	9		2	9	<b>ERIC CLAPTON</b> Just One Night, RSO RS-2-4202	6	<b>EMMYLOU HARRIS</b> Roses In The Snow, Warner Bros. BSK 3422	57		37	<b>EAGLES</b> ▲ The Long Run, Asylum SE 508	85		8	<b>MICHAEL FRANKS</b> One Bad Habit, Warner Bros. BSK 3427	
3	★	3		3	3	<b>PAUL MCCARTNEY</b> McCartney II, Columbia FC 36511	15	<b>JOURNEY</b> ● Departure, Columbia FC 36339	58	★	2	<b>KISS</b> Kiss Unmasked, Casablanca NBLP 7225	86	★	2	<b>SPINNERS</b> Love Trippin', Atlantic SD 19270	
4		16		13	13	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ Against The Wind, Capitol S00 12041	13	<b>PAT TRAVERS BAND</b> Crash And Burn, Polydor PD-1-6262	59	★	2	<b>CHAKA KHAN</b> Naughty, Warner Bros. BSK 3385	87		3	<b>WILLIE NELSON &amp; RAY PRICE</b> San Antonio Rose, Columbia JC 36476	
5		11		3	3	<b>LIPPS INC.</b> ● Mouth To Mouth, Casablanca NBLP 7197	22	<b>GARY NUMAN</b> The Pleasure Principle, Atco SD 38120 (Atlantic)	60	★	4	<b>WAYLON JENNINGS</b> Music Man, RCA AHL1-3602	88		9	<b>ANNE MURRAY</b> Somebody's Waiting, Capitol S00-12064	
6	★	7		17	17	<b>SOUNDTRACK</b> The Empire Strikes Back, RSO RS-2-4201	3	<b>BLACK SABBATH</b> Heaven And Hell, Warner Bros. BSK 3372	61		16	<b>SMOKEY ROBINSON</b> Warm Thoughts, Tama T8-367M1 (Motown)	88		9	<b>PEABO BRYSON</b> Paradise, Capitol S00-12063	
7		29		21	21	<b>PINK FLOYD</b> The Wall, Columbia PC-2-36183	17	<b>THE BROTHERS JOHNSON</b> ● Light Up The Night, A&M SP 3716	62		18	<b>SOUNDTRACK</b> ● American Gigolo, Polydor PD-1-6259	89		13	<b>G.Q.</b> Two, Arista AL 9511	
8	★	12		8	8	<b>JERMAINE JACKSON</b> Let's Get Serious, Motown M7-928R1	8	<b>CHANGE</b> The Glow Of Love, RFC RFC-3438 (Warner Bros.)	63	★	4	<b>CAROLE KING</b> Pearis-Songs of Goffin & King, Capitol S00-12073	90		7	<b>TWO TONS O' FUN</b> Fantasy/Honey F-9584	
9	★	10		14	14	<b>PETE TOWNSHEND</b> Empty Glass, Atco SD 32-100 (Atlantic)	14	<b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b> ● Atlantic SD 16013	64		16	<b>TEENA MARIE</b> Lady T, Gordy G7-992R1 (Motown)	91	★	7	<b>TWO TONS O' FUN</b> Fantasy/Honey F-9584	
10		11		37	37	<b>BOZ SCAGGS</b> ● Middle Man, Columbia FC 36106	37	<b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b> ● Atlantic SD 16013	65		3	<b>GERRY RAFFERTY</b> Snakes And Ladders, United Artists LT 1039	92	★	7	<b>LEON HAYWOOD</b> Naturally, 20th Century T-613 (RCA)	
11		11		39	39	<b>VAN HALEN</b> ▲ Women And Children First, Warner Bros. HS 3415	39	<b>PAT BENATAR</b> ● In The Heat Of The Night, Chrysalis CHR 1236	66		37	<b>BLONDIE</b> ● Eat To The Beat, Chrysalis CHE 1225	93		17	<b>HEART</b> ● Bebe Le Strange, Epic FE 36371	
12		20		12	12	<b>CHRISTOPHER CROSS</b> Warner Bros. BSK 3383	12	<b>RAY PARKER JR. AND RAYDIO</b> Two Places At The Same Time, Arista AL 9515	67	★	NEW ENTRY	<b>SOUNDTRACK</b> The Blues Brothers, Atlantic SD 16017	94		5	<b>THE INVISIBLE MAN'S BAND</b> Mango MLPS 9536 (Island)	
13	★	10		40	40	<b>GENESIS</b> Two Places At The Same Time, Arista AL 9515	40	<b>RAY PARKER JR. AND RAYDIO</b> Two Places At The Same Time, Arista AL 9515	68	★	NEW ENTRY	<b>THE KINKS</b> One For The Road, Arista A2L 8401	94		7	<b>SYREETA</b>	



TOP 50  
**Adult Contemporary**

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These are best selling middle-of-the-road singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	<b>LET ME LOVE YOU TONIGHT</b> Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
2	1	8	<b>LITTLE JEANNIE</b> Elton John, MCA 41236 (Jodrell, ASCAP)
3	5	7	<b>MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME</b> Spinners, Atlantic 3664 (Kags/Sumac, BMI)
4	4	14	<b>THE ROSE</b> Bette Midler, Atlantic 3656 (Fox Fantare, BMI)
5	3	12	<b>SHOULD'VE NEVER LET YOU GO</b> Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
6	8	5	<b>MAGIC</b> Olivia Newton-John, MCA 41247 (John Farrar, BMI)
7	6	10	<b>SHE'S OUT OF MY LIFE</b> Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)
8	7	12	<b>I DON'T WANT TO WALK WITHOUT YOU</b> Barry Manilow, Arista 0501 (Paramount, ASCAP)
9	9	9	<b>STEAL AWAY</b> Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
10	10	12	<b>BIGGEST PART OF ME</b> Ambrosia, Warner Bros. 49225 (Rubison, BMI)
11	11	7	<b>AGAINST THE WIND</b> Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
12	12	8	<b>ANSWERING MACHINE</b> Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)
13	13	14	<b>DON'T FALL IN LOVE WITH A DREAMER</b> Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
14	14	9	<b>THEME FROM NEW YORK, NEW YORK</b> Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
15	16	6	<b>ONE FINE DAY</b> Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
16	17	7	<b>THE BLUE SIDE</b> Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
17	20	2	<b>LOVE THE WORLD AWAY</b> Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP)
18	15	14	<b>GEE WHIZ</b> Bernadette Peters, MCA 41210 (East/Memphis, BMI)
19	30	5	<b>MORE LOVE</b> Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
20	18	13	<b>HEART HOTELS</b> Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
21	19	15	<b>WE WERE MEANT TO BE LOVERS</b> Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
22	25	6	<b>SHINING STAR</b> Manhattans, Columbia (Content, BMI)
23	29	5	<b>STAND BY ME</b> Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
24	22	16	<b>DO RIGHT</b> Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
25	23	20	<b>LOST IN LOVE</b> Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
26	24	11	<b>WONDERING WHERE THE LIONS ARE</b> Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
27	26	7	<b>DREAM STREET ROSE</b> Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)
28	38	2	<b>I'M HAPPY JUST TO DANCE WITH YOU</b> Anne Murray, Capitol 4878 (MacLean, BMI)
29	21	13	<b>LUCKY ME</b> Anne Murray, Capitol 4848 (Chappell, ASCAP)
30	28	12	<b>THE SEDUCTION</b> James Last Band, Polydor 2071 (Ensign, BMI)
31	41	2	<b>WHERE DID WE GO WRONG</b> Frankie Valli, MCA 41253 (Irving/Swanee Bravo, BMI)
32	33	6	<b>LOVE FANTASY</b> The Philadelphia Luv Ensemble, Pavilion/CBS 6404 (United Artists/Fischhoff, ASCAP)
33	31	13	<b>I CAN'T HELP IT</b> Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
34	27	15	<b>AFTER YOU</b> Dionne Warwick, Arista 0498 (Sumac, BMI)
35	39	6	<b>BLAME IT ON THE NIGHT</b> Terry Williams, International Artists 504 (I've Got The Music, ASCAP)
36	34	7	<b>HAPPY TOGETHER</b> The Captain & Tennille, Casablanca 2264 (The Hudson Bay Music Co., BMI)
37	35	15	<b>WHEN THE FEELING COMES AROUND</b> Jennifer Warnes, Arista 0497 (Next Stop Music, ASCAP)
38	36	19	<b>I CAN'T TELL YOU WHY</b> Eagles, Asylum 46608 (Jeddrach/Cass County/Red Cloud, ASCAP)
39	37	8	<b>ARE YOU ON THE ROAD TO LOVIN' ME AGAIN</b> Debbie Boone, Warner/Curb 49176 (Southern Nights, ASCAP)
40	44	4	<b>TWO PLACES AT THE SAME TIME</b> Ray Parker Jr. & Raydio, Arista 0494 (Radiola, ASCAP)
41	NEW ENTRY		<b>SAILING</b> Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
42	42	3	<b>GOOD TO HAVE LOVE BACK</b> Felix Cavaliere, Epic 960880 (KI, ASCAP)
43	46	3	<b>TIRED OF TOEIN' THE LINE</b> Rocky Burnette, EMI-America 8043 (TRO-Cheshire, BMI)
44	45	7	<b>I'M COMIN' HOME AGAIN</b> Jose Feliciano, Ala 109 (EMP/Time Square, BMI)
45	NEW ENTRY		<b>YOU'RE GOOD FOR ME</b> Exile, Warner/Curb 49245 (Down N Dixie, BMI/World, ASCAP)
46	48	2	<b>DANCING WITH THE MOUNTAINS</b> John Denver, RCA 12017 (Cherry Lane, ASCAP)
47	47	4	<b>IT'S STILL ROCK AND ROLL TO ME</b> Billy Joel, Columbia 1-11276 (Impulsive/April, ASCAP)
48	NEW ENTRY		<b>I'M ALIVE</b> Electric Light Orchestra, MCA 41246 (Jet/Unart, BMI)
49	50	7	<b>SOMETHING 'BOUT YOU BABY I LIKE</b> Glen Campbell & Rita Coolidge, Capitol 4865 (Colgems-EMI, ASCAP)
50	40	14	<b>GONE TOO FAR</b> Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)

# Classical

BY N.Y. PHILHARMONIC & CBS

## Map Digital LP Tour Support

By ALAN PENCHANSKY

CHICAGO—A special digital tour support album to accompany upcoming New York Philharmonic European performances will be one of CBS Records' key Mastersound releases of the summer, according to Joe Dash, director of the Mastersound audiophile program and recently appointed head of the CBS Masterworks division.

Dash, in Chicago to attend last week's CES where a new Sony-CBS audiophile recording distribution pact was announced (Billboard, June 21, 1980), says Mastersound's plans also include gearing for increased LP production capacity at CBS' Terre Haute plant in response to retail reaction characterized as outstanding.

The executive, interviewed during a break in his one-day tour of key audio and video exhibits here, has been mapping development of the domestic produced \$14.98 audiophile disk and tape line for more than a year, and recently took on additional duties as head of the Masterworks classical division.

Says Dash, "Our problem right now is our capacity situation. Our first releases have sold in at retail and sold out and we expect heavy back orders. In order to continue releasing new titles each month we're increasing capacity."

Dash says pricing of the Mastersound line, which is several dollars above competing domestic digital classical releases, has not been a problem.

"The feedback that we're getting is that pricing is not a problem. The

dealers tell us that we've brought out a truly audiophile product and so far there has not been any adverse reaction to the price."

According to Dash, a new recording of Beethoven's "Eroica" Symphony, to be released when the New York Philharmonic crosses the Atlantic in August, will have special discount pricing in Europe and special advertising and in-store merchandising in support of the tour.

"We're using a digital recording as the focus release for the Mehta/Philharmonic tour," explains Dash. "It will have an enormous promotion behind it."

The recording is Mehta's first Beethoven Symphony taping for CBS and also the first digital recording of the popular Beethoven opus in circulation.

Discount pricing in Europe doesn't necessarily open the door to Mastersound discounts for U.S. dealers. Says Dash, "This follows in a tradition where when the New York Philharmonic went over to Europe there was a tour album from us that was specially priced."

Forthcoming a&r activities under the Mastersound banner also were discussed by Dash, and plans were disclosed by the executive concerning a new line of technically reprocessed catalog recordings by conductor Leonard Bernstein—also an up-scaling of product quality to meet growing audiophile demand.

CBS's aggressive schedule of digital taping will bring listeners a new Verdi "Requiem," to be produced this winter, and a new period au-

thentic Handel's "Messiah," Dash discloses.

The Verdi work, to be recorded with Mehta and the New York Philharmonic, will have tenor Placido Domingo soprano Montserrat Caballe, mezzo Bianca Berini and bass Martti Talvela in solo rolls. The recording, which Dash envisions as a sonic "blockbuster," will be made with the Westminster Choir.

The Handel oratorio recording under Baroque music authority Jean-Claude Malgoire, also will be produced this winter, using period instruments and Baroque scale forces. Soloists have not been announced in the European production.

Reissue of Leonard Bernstein catalog material will begin sometime in the fall, it's expected.

"Producer John McClure is taking some of the old Bernstein catalog and improving the recordings, re-mixing them and remastering them," explains Dash.

Dash says the effort is in keeping with the current emphasis on sonics that preserve linearity from the microphone to the pressing. The releases will be in the conventionally-priced Masterworks series, but will come in for a special promotional backing, indicates Dash.

He adds, "Fundamentally we're going to end up with a Bernstein catalog that despite the age, comes pretty close to reproducing the kind of sound that you're getting with current records."

Dash says CBS expects to continue to make recordings with the famed American conductor and composer, despite Bernstein's heavy commitment to DG. CBS also recently signed a long-term recording pact with conductor Lorin Maazel, who is expected to embark on a digital Mahler cycle among other projects.

Additional a&r disclosures are expected by Dash following CBS Masterworks strategy sessions this month for which executives from around the world are gathered. Reportedly, it is the first combined meeting of marketing and a&r on this scale since the reshaping of Masterworks to meet international marketing goals earlier this year.

Explains Dash, "We're doing this artist by artist; we'll be planning the kinds of projects we want to do with our leading artists."

Close technical ties to Sony Corp. were affirmed here by Dash, bonds made even firmer by the agreement whereby U.S. audio stores will be supplied Mastersound product through the giant high fidelity marketing company.

However, Dash says CBS is looking at other digital systems, including Soundstream, which today provided greater track capability than Sony.

"We'll probably be doing a lot more multi-track recording with what's available—until such time as Sony has multi-track recording capability in the marketplace," says the executive.

According to Dash, CBS has more than 35 classical recordings in its digital ice box today, the majority of them recorded on Sony PCM-1600 machines.

Two Sony PCM-1600's are part of the label's hardware inventory and reportedly CBS is waiting to take delivery on the Sony 24-track digital recorder and the new generation Sony digital editor—both units expected to reach the U.S. by early winter 1981.

## Denon To Release Digital Tchaikovsky 6th Symphony

CHICAGO—The popular Tchaikovsky "Pathetique" Symphony has been given its first digital recording. The newly released Denon LP, distributed in the U.S. by Discwasher, had its introduction to the trade last week at the Summer CES.

The digital recording of Tchaikovsky's last completed symphony carries a \$15 price tag. The performance is by the Berlin Symphony Orchestra conducted by Kurt Sanderling.

Other firms introducing new classical audiophile product at CES were Audio-Technica, AudioSource, Crystal Clear Records, dbx, Inc., M&K Real Time, Mobile Fidelity Sound Labs and Precision Sound Marketing.

Zoltan Rozsnyai is the conductor in a series of \$15 list digital tapings for M&K Real Time Records with the Philharmonia Hungarica Orchestra. Newest series releases include Rossini Overtures record, Smetana's "Moldau" backed with Liszt's "Les Preludes" and an album of Baroque literature featuring Handel's "Water Music" suite. The digital tapings are made with Sony equipment, and also available in dbx-encoded versions supplied to audio stores and record stores by dbx, Inc.

Also new in the digital catalog are three Telarc releases, including the Saint Saens' "Organ Symphony" performed by the Philadelphia Orchestra, distributed by Audio-Technica (Billboard, June 21, 1980).

Crystal Clear Records' two Carlos Montoya direct-disk albums are reportedly the first recordings of any kind in almost a decade by the famed flamenco guitarist. The disks will sell in the \$16 price range, Crystal Clear topper Ed Wodenjak says.

Pianist Jackson Berkey is the performer in a new direct-disk on the American Gramophone label, including Debussy's "Sunken Cathedral" and the Piano Sonata No. 9 by American composer Vincent Persichetti. The distributor is Precision Sound Marketing, Ltd.

Foster City, Calif.-based wholesaler AudioSource is handling distribution of the Swedish Proprius label, which has three new albums including a two-record set of modern Swedish composer Otto Olsson's organ music.

Other new Proprius \$16 list releases are Beethoven and Brahms Clarinet Trios and vocal and instrumental works of Swedish pre-classical composer Hinrich Philip Johnsen. Purist production philosophy is maintained in the analog recordings, according to Brian Firestone of AudioSource.

A new classical line is being introduced by Mobile Fidelity Sound Lab, though only test pressings were available here. First EMI-licensed half-speed mastered releases in the series include Elgar "Falstaff," with Sir Adrian Boult conducting and Tchaikovsky "1812 Overture" and other works directed by Andre Previn. Albums will sell in the \$16 price range according to Mobile Fidelity's Brad Miller.

Expected to ship within a month is the new Chalfont Records digital album of music from the film "The Empire Strikes Back," a George Korngold production with Britain's National Philharmonic taking direction from Charles Gerhardt. The \$15 list album is distributed by Discwasher.

ALAN PENCHANSKY

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# HOT 100™

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10: Six or more positions; 11-20: Upward movement of 4 positions; 21-30: Upward movement of 6 positions; 31-40: Upward movement of 8 positions; 41-100: Upward movement of 10 positions.



Recording Industry Assn. of America seal of certification as a "million seller."



Recording Industry Assn. of America seal of certification as "two million seller."

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	2	10	<b>COMING UP</b> —Paul McCartney Columbia 1-11263
2	1	14	<b>FUNKY TOWN</b> —Lipps Inc. ● Casablanca 2233
3	4	15	<b>THE ROSE</b> —Bette Midler Atlantic 3656
4	6	6	<b>IT'S STILL ROCK AND ROLL TO ME</b> —Billy Joel Columbia 1-11276
5	5	9	<b>AGAINST THE WIND</b> —Bob Seger & The Silver Bullet Band Capitol 4863
6	7	9	<b>LITTLE JEANNIE</b> —Elton John MCA 41236
7	8	12	<b>STEAL AWAY</b> —Robbie Dupree Elektra 46621
8	3	13	<b>BIGGEST PART OF ME</b> —Ambrosia Warner Bros. 49225
9	11	7	<b>CUPID</b> —Spinners Atlantic 3664
10	10	11	<b>SHE'S OUT OF MY LIFE</b> —Michael Jackson Epic 9-50871
11	13	14	<b>LET'S GET SERIOUS</b> —Jermaine Jackson Motown 1469
12	15	8	<b>LET ME LOVE YOU TONIGHT</b> —Pure Prairie League Casablanca 2266
13	16	10	<b>SHINING STAR</b> —Manhattans Columbia 1-11222
14	9	20	<b>CARS</b> —Gary Numan Atco 7211 (Atlantic)
15	12	20	<b>CALL ME</b> —Blondie ● Chrysalis 2414
16	24	6	<b>MAGIC</b> —Olivia Newton-John MCA 41247
17	22	7	<b>ONE FINE DAY</b> —Carole King Capitol 4864
18	20	8	<b>TIRED OF TOEIN' THE LINE</b> —

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	39	6	<b>MISUNDERSTANDING</b> —Genesis Atlantic 3662
36	55	5	<b>TAKE YOUR TIME</b> —S.O.S. Band Tabu 9-5522 (CBS)
37	42	7	<b>STAND BY ME</b> —Micky Gilley Asylum 46640
38	38	6	<b>ANGEL SAY NO</b> —Tommy Tutone Columbia 1-11278
39	43	8	<b>ASHES BY NOW</b> —Rodney Crowell Warner Bros. 49224
40	40	7	<b>ATOMIC</b> —Blondie Chrysalis 2410
41	41	7	<b>CLONES</b> —Alice Cooper Warner Bros. 49204
42	46	7	<b>SOMETHIN' 'BOUT YOU BABY I LIKE</b> —Glen Campbell & Rita Coolidge Capitol 4865
43	47	7	<b>A LOVER'S HOLIDAY</b> —Change RFC 49208 (Warner Bros.)
44	48	6	<b>WALKS LIKE A LADY</b> —Journey Columbia 1-11275
45	49	8	<b>KING OF THE HILL</b> —Rick Pinette and Oak Mercury 76049
46	52	6	<b>EVERYTHING WORKS IF YOU LET IT</b> —Cheap Trick Epic 7-1206
47	58	3	<b>THE EMPIRE STRIKES BACK</b> —Meco RSO 1038
48	53	7	<b>ALL NIGHT THING</b> —The Invisible Man's Band Mango 103 (Island)
49	27	13	<b>WE LIVE FOR LOVE</b> —Pat Benatar Chrysalis 2419
50	59	3	<b>LET MY LOVE OPEN THE DOOR</b> —Pete Townshend Atco 7917 (Atlantic)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	88	2	<b>SHANDI</b> —Kiss Casablanca 2282
70	80	3	<b>ON THE REBOUND</b> —Russ Ballard Epic 9-50883
71	73	5	<b>SHOT GUN RIDER</b> —Joe Sun Ovation 1141
72	81	3	<b>ONE MORE TIME FOR LOVE</b> —Billy Preston & Syreeta Tania 54312 (Motown)
73	83	2	<b>STOP YOUR SOBBING</b> —Pretenders Sire 49506 (Warner Bros.)
74	NEW ENTRY	1	<b>I CAN'T LET GO</b> —Linda Ronstadt Asylum 46654 (Elektra)
75	89	2	<b>OLD FASHION LOVE</b> —Commodores Motown 1489
76	86	2	<b>ALABAMA GETAWAY</b> —Grateful Dead Arista 0519
77	79	5	<b>TIME FOR ME TO FLY</b> —REO Speedwagon Epic 9-50858
78	87	2	<b>SOMEONE THAT I USED TO LOVE</b> —Natalie Cole Capitol 4869
79	NEW ENTRY	1	<b>WHO SHOT J.R.</b> —Gary Burbank with Band McNally Ovation 1150
80	90	2	<b>DRIVIN' MY LIFE AWAY</b> —Eddie Rabbitt Elektra 46656
81	85	4	<b>THE BLUE SIDE</b> —Crystal Gayle Columbia 1-11270
82	NEW ENTRY	1	<b>THAT LOVIN' YOU FEELIN' AGAIN</b> —Roy Orbison & Emmylou Harris Warner Bros. 49262
83	NEW ENTRY	1	<b>LOVE THAT GOT AWAY</b> —Firefall Atlantic 3670
84	NEW ENTRY	1	<b>DANCIN' IN THE STREETS</b> —

# SAN FRANCISCO

By JACK McDONOUGH

There could hardly be a more auspicious time for a Billboard spotlight on San Francisco. The signs of health are readily apparent at even a casual glance. There are new bands all over the place. Established San Francisco acts are all over the charts. New clubs are busy. New studios, from the fabulous to the plain, are opening, while established studios have undergone comprehensive upgrading. There is enough live music, of every imaginable style, to satisfy the most indefatigable fan. San Francisco people have won both Grammys and Oscars over the past year. Local retail chains are expanding, local radio stations are winning awards, local label action has made San Francisco the independent recording capital of the world. The microprocessor and magnetic tape industry of the Santa Clara Valley is one of the strongest elements in the international economy. Video visionaries are taking important steps in the fusion of new music with new video technology.

It is in the most crucial area—that of the pool of raw, live talent—that the vitality of the scene is most obvious. Not since the days of the original San Francisco rock explosion in 1965-66 has there been such a spontaneous propagation of bands. Fueled by the cultural propane of new wave attitudes, literally hundreds of bands have formed here over the past three years, and San Francisco, whose bohemian traditions provided fertile climate for the new expressions, has become one of the nation's two or three principal outposts of grassroots new wave action.

There are, in fact, many similarities between this scene and the original one. Almost all the bands are self-contained, and are composed of friends, relatives or students who may have met at art school. Almost all began by playing to coteries of peer group fans, well outside the mainstream of commercial considerations. When they do record they are most concerned with getting in "on the natch," with preserving the raw, direct feeling of live rock performance.

More importantly, most of these new bands see themselves, as did the hippie-era bands, as making a cultural statement, as lightning rods for the forces of a new brand of cultural expression. This is manifest in the names of the bands. Just as in the beginning the bands were suggesting a specific attitude with fanciful, florid and obscurantist psychedelic names like Jefferson Airplane, Quicksilver Messenger Service, Grateful Dead or Sopwith Camel, so today bands get their point across with blunt nomenclature suggestive of a twisted, mechanized world: Offs, Mutants, Los Mcirowaves, Dead Kennedys, Contractions—although other names like Bob, Cha-Cha Billy and FunAdicts show that this movement also has its fanciful side.

These bands seem to be playing in any place that has an electrical outlet. Many new clubs, some of which presented either no music or music of an entirely different style, have gone high profile with the new bands. Outside the clubs the bands are turning up their own offbeat venues—the American Indian Center, the South of Market Cultural Center, and even, for a time, the San Francisco Deaf Club, where the people responded to the vibrations of the blitzkrieg music even though most could not actually hear it.

One noteworthy manifestation of the level of local band activity was the recent "Bay Area Emerging Rock Championship," sponsored by an outfit called Seen Sal, Inc. as a fundraiser for the California Marijuana Initiative. A total of 65 bands entered the competition, with Contractions, Eye Protection, Lloyds and the Symptoms going into the finals, which Lloyds won by a close margin. Meantime local labels, most notably 415 Records—which has brought Pearl Harbor and SVT to national attention—are getting the new energy down on vinyl and local new wave singles are enthusiastically circulated.

Of course the burst of activity has yielded a number of bands signed to major labels. Pearl Harbor, the Tazmanian Devils, the Beat, Mistress, Tommy Tutone and Huey Lewis & the News already have debut albums on the market. In addition, the Balin-Heyman production of "Rock Justice," the first rock piece designed especially for the new video market, will soon be released as both videocassette and soundtrack by EMI.

Concurrent with the new signings, established San Francisco acts have maintained strong and consistent presence on the charts. The Doobie Brothers and Michael McDonald just won four Grammys. Songwriter Bill Champlin shared the Grammy for best r&b song, "After the Love Has Gone." Journey, one of the premier coliseum acts in the country, scored on the singles charts for the first time this past year, with the new album, "Departure," quickly leaping to the upper chart regions. Boz Scaggs has received universally favorable critical acclaim for his new "Middleman," which has already yielded a smash single. The Santana band charted an uncharacteristic pop/rock single, "You Know That I Love You," from "Marathon." Sylvester's live album made both the disco and general

(Continued on page SF-5)

## AFLOAT A NEW CREATIVE WAVE



A BILLBOARD SPOTLIGHT

Special congratulations  
to the San Francisco Bay Area  
Golden Reel Studio Award winners:  
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Golden Reel Winners as of 1/79

# MANY INDIE LABELS REFLECT HEALTHY MUSIC COMMUNITY

## SAN FRANCISCO



SF-3

Though Fantasy remains as the Bay Area's only major label, the San Francisco region has become, more than ever, a world capital of independent recording. There is such a staggering amount of independent production going on, both by well-established special-interest companies and by bands who might put out one or two homegrown garage singles, that it is impossible to keep track of it all. No other city in the country comes even remotely close to San Francisco in terms of such independent projects and there is probably no greater index of the area's underlying musical health.

In fact this mini-industry has become so large that a local music business figure, Diane Rapoport, has just published an extremely handsome and comprehensive volume, "How to Make and Sell Your Own Record: The Complete Guide to Independent Recording," based mostly on her study of and involvement in local ventures. "In the past year," writes Rapoport, "the recording industry has been laying off personnel, cutting budgets and trimming rosters. Musicians seeking alternatives are 'rolling their own.' These independent labels are often able to profit on sales of under 10,000."

Before specifying some of these local labels, let it be noted that the area's major, Fantasy, is in an equally exciting period,



Photo by Richard McCaffree

Beserkley rocker Greg Kihn delivers at one of San Francisco's many outdoor shows.

having just opened its new 46-track state-of-the-art studio, housed within the new seven-story office building which has several floors devoted to film production offices.

Current Fantasy albums are providing equal excitement. Both Sylvester and the Two Tons of Fun—the female backing duet Sylvester introduced to the world—are up on the charts, while Fever, who hit the top of the disco charts with its first album, is back with the followup, "Dreams and Desire." Pleasure, another chart-notching soul act, is out with album number six, "Special Things," the first album to be mixed using the computer-assisted board in the new studio D, while Philadelphia vocal trio Slick has its second album out also.

Of course Fantasy is known primarily as a jazz label and a full summer menu is set. The label has just released albums by three premier pianists, McCoy Tyner, newcomer Mark Soskin and Patrice Rushen, who is represented by a compilation of cuts from her three previous Prestige releases.

Coming up are two albums by bassist Ron Carter (one cut with an all-star sextet and another with a group of Brazilian musicians) plus five albums under the Galaxy name by Art Pepper, Dewey Redman, Red Garland, Stanley Cowell and Johnny Griffin.

The area's best-known mini-major label, Beserkley, after much shifting around, has settled with Elektra for distribution, with first product out under the new deal being strong new albums by Earth Quake, "Two Years In a Padded Cell," and the Greg Kihn Band, "Glass House Rock." The label has also met with enthusiastic response to its artists overseas, especially in England, where Jonathan Richman hit the top of the singles charts last year.

The most well-established independent labels—Arhoolie, Kicking Mule, Bay, Kaleidoscope, Olivia, and Concord Jazz—specialize mostly in acoustic music, either ethnic, folk or jazz, although some newer companies like 415, Ralph and Richmond are getting attention with new wave and avant-garde material.

Chris Strachwitz's Arhoolie label celebrates its 25th anniversary this year and will continue to grow by a dozen titles, including several commemorative sets. Recently Strachwitz has been concentrating heavily on Norteno music from the Mexican border areas, and he has also just recorded the Sam Brothers, a zydeco group, in Louisiana. This year's Arhoolie titles include three Western swing LPs and a package from Dick Oxtot's Golden Age Jazz Band featuring vocalists Terry Garthwaite, Pamela Polland and Rita Black. Coming up are a second album by accordionist Flaco Jimenez and the ninth by zydeco king Clifton Chenier.

Strachwitz also maintains a retail and mail order store, Down Home Music, which, says partner Frank Scott, "has grown into one of the most specialized mail order houses in the world. We're importing records from just about every

country in the world, even from Eastern Europe, and we've expanded inventory to about 40,000 albums."

The Concord Jazz label added about 30 albums last year to bring its catalog to 120 titles, and label head Carl Jefferson says two offshoot labels, Concord Concerto and Concord Jazz Picante (for Latin music) have been established. The first work on the former is Laurindo Almeida's concerto for guitar and orchestra and "Explorations 80" by Bud Shank and Bill Mays. The Latin label made its debut with albums by Cal Tjader and Charlie Byrd. The most recent albums on the parent label are from the Brubeck Quartet, the L.A. Four and Rosemary Clooney. This summer will see the addition of a George Shearing/Carmen McRae package recorded in New York and the second double-record live set by the touring Concord Superband. Jefferson notes that the label has done "very well internationally, with many albums in excess of 20,000 in sales," and one of Concord's two direct-to-disk albums, "Just Friends" by the L.A. Four, won Japan's Swing Journal award for engineering. In addition three Concord albums by Scott Hamilton and one by Kenny Burrell have hit the jazz charts within the past year.

The Kicking Mule catalog now boasts 85 titles. Mule chief Ed Denson says 1979 was the best year yet for the label, which will press ahead with 20 new titles for 1980, including a new line of dulcimer records. The first of these will feature Robert Forcé and Albert d'Ossche, who wrote the successful "In Search of the Wild Dulcimer." Kicking Mule also now has 50 instruction books to accompany its mostly-guitar albums. Denson says, "On mail order we generally sell nine books for every ten albums and we are putting more emphasis on mail order, particularly since distributors are paying off more and more slowly every year. We've also begun alternate distribution to music stores and have added four such distributors in four months. They've never been interested before but they are now."

About half the Mule albums are produced in London by partner Stefan Grossman, and English players like Bert Jansch, John Renbourn, Ralph McTell and Davey Graham are crucial to the catalog. Denson says last year's best-seller was "How to Play Rock and Roll Guitar" by original Country Joe & the Fish member David Cohen. This album has been endorsed



Photo by Richard McCaffree

Fantasy artist David Bromberg, who recently took up residence in the San Francisco area.

by Jerry Garcia as "the book to get if you want to develop a file of videotaped guitar performances for instruction and research use."

The Bay label now has over 20 albums in its catalog, with the latest additions by folksinger Faith Petric, veteran mandolinist Frank Wakefield, and folk duo Mitch Greenhill and Mayne Smith. Greenhill has both a speaking and musical role in the current film "The Long Riders."

Bay has also scored with a few singles like the novelty song "Grandma Got Run Over By A Reindeer" (sold 20,000 in three weeks) and "The Ballad Of Dan White." They are also distributing a new roller disco single, "Skate" (on the Laughing Star label) by the Payne Brothers of Oakland. Bay owners Mike and Sheila Cogan have also begun printing a newsletter chronicling the many non-Bay projects recorded at the Bay studios.

The Olivia label, which records women artists only, now has 10 titles, the latest being "Strange Paradise" by its best-selling artist Cris Williamson. Williamson's previous LP "The Changer and the Changed," has sold 100,000 copies in three years, with the new one already at the 25,000 mark, helped by a 25-city tour during which the singer headlined halls in the 2,500-seat range. Other Olivia artists are Linda Tillery, Mary Watkins, and Teresa Trull. Judy Dlugacz at Olivia says "A lot of people don't understand why we record only women and have only women running the company. The point is not exclusion but the attempt to provide opportunities that have never existed before."

The Kaleidoscope label, which made a successful entry several years ago with David Grisman's debut LP which sold 75,000 copies, now has added albums by Grisman associates Darol Anger and Tony Rice, plus a Grisman-produced jazz

mandolin teaming of Tiny Moore and Jethro Burns. A Moore solo LP is coming up. The label also has three albums by locally popular folk artist Kate Wolf, including the new "Safe At Anchor."

Berkeley's highly eclectic 1750 Arch label, which does everything from Renaissance lute music to modern jazz to avant-garde electronic and "text-sound" New Music, has over the past year added titles by Denny Zeitlin, Art Lande and Stuart Dempster and Charles Amirkhonian. The label maintains a highly-regarded studio/performance room ideally suited for chamber and acoustic music and they are noted for quality pressings. The Metalanguage label, also based in Berkeley, likewise specializes in avant-garde and improvisational recordings. Berkeley is also home for jazz label Theresa, whose recordings of Pharoah Sanders, Bishop Norman Williams and Ed Kelly have been enthusiastically received by local jazz fans.

Palo Alto's Windham Hill label, like many of those above, specializes in folk and guitar music, by Robbie Basho, Alex deGrassi and label founder Will Ackerman.

The 415 label, run by Howie Klein and Chris Knab, has become the focal point for local new wave recording action. The company established itself as a winner with its single "Drivin'" by Pearl Harbor & the Explosions, which picked up national airplay and led to a Warners contract for the group. 415 has done equally well with two singles by SVT, perhaps the most outstanding unsigned local band. The label has just released a comprehensive compilation album with 11 local bands represented; Klein says that the initial pressing of 10,000 was bought up immediately by the distributors, including new West Coast reps Pacific Record and Tape, whom Klein praises lavishly. "I'm used to hearing nothing but excuses from distributors, but PRT had our album in the stores four hours after we gave it to them." On the drawing boards are albums or "mini-LPs" (12-inch, six or seven songs) by SVT, Mutants, Units and Contractions. Other current singles are by Jo Allen & the Shapes and the Imposters. Klein also notes that a May promotion on the compilation LP had 24 California stations like KSAN, KWST, KGB and KZAP airing the album at a specific preannounced date and time. "I think this is the first time that's been done by an independent," says Klein.

Ralph Records covers the uncharted territory where new wave meets the avant-garde. The 11 albums and seven singles on the label, by principal band the Residents plus acts like MX-80 Sound, Tuxedomoon and Snakefinger, concentrate on electronic soundscape pieces. The latest release is the 12-inch 45 "Diskomo," a "dance version" of material adapted from the Residents' "Eskimo" LP, which portrays native myths and rituals entirely through abstract sound. "Diskomo" has already sold 12,000 copies, and a Ralph sampler advertised via half-pages in Rolling Stone is bringing in \$700 a day in mail order. The Residents, who have played only twice in public and never appear without costume, have generated strong response in Europe.

A more traditional rock label, Solid Smoke—which came on the scene several years ago with a fine package of Johnny Burnette originals—has just released its second album by ex-Flamin' Groovie Roy Loney, who plays music halfway between rockabilly and new wave. The 45 RPM, 8-song package is titled "Phantom Tracks."

Richmond Records, which has released singles by Psychotic



Photo by Alma Ichinose, courtesy Olivia Records

Olivia Records' Cris Williamson (left) in the studio with bassist Jackie Robbins.

Pineapple, Rock Island, Gloria Blazam and Little Roger ("Kennedy Girls," Roger's takeoff on Neil Young's "Cinnamon Girl" is the latest) will soon issue a compilation album.


Grateful Dead drummer Mickey Hart has founded a mail-order label called Exciting Options, which will concentrate on spiritual music. Hart has secured from U.A. the masters to the Diga Rhythm Band album done five years ago and will re-release it. Other items are "The Nile Tapes," recorded by Hart with Nubian musicians while traveling the Aswan River Valley in Egypt; "four-note atonal holograms for meditation" to be

(Continued on page SF-17)

Fantasy  
PRESENTS

# STUDIO D

DESIGNED BY

KENT DUNCAN, TOM HIDLEY & SIERRA AUDIO 



## A MAGNIFICENT STUDIO IN EVERY RESPECT

Fantasy's Studio D represents the zenith of today's recording technology. "D" offers an unprecedented combination of electronic, acoustic, and aesthetic features designed to meet virtually every conceivable recording need.

A fully computerized and automated 46-track studio, "D" is equipped with Studer mix and A800 24-track machines; Sierra/Hidley Acoustics and Sierra SM III studio monitors; and a 56 x 48 console by Neve with NECAM computer-assisted mixing.

The unusually spacious control room affords an unobstructed view of both the 30 x 50 main room and the adjoining 18 x 30 string room. In addition, the main studio area contains three isolation booths and a drum booth

large enough for two drum sets. From louvers on the ceiling to flooring that varies from marble to hardwood to carpeting, the design of the room permits total acoustic control.

Overall, Studio D provides the ultimate in a comfortable, visually pleasing, and technically complete recording environment.

"D" is one part of the Fantasy Studios complex. This unique Northern California facility offers a full line of engineering services, including a superb new Sierra disc mastering room, a 16-track studio, and two 24-track studios. For further information, contact Roy Segal or Andrea Salter at 415/549-2500.

# FANTASY STUDIOS

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# AFLOAT A NEW CREATIVE WAVE

## SAN FRANCISCO



• Continued from page SF-1

charts, as has a new release from Two Tons of Fun, who first became known as Sylvester's backing vocalists. Sammy Hagar has solidified his reputation as one of the best live rockers in the business. His new Capitol LP "Danger Zone" is currently making its way up the charts. Jefferson Starship, despite the potentially debilitating loss of Grace Slick and Marty Balin, had a smash album with "Freedom At Point Zero." Van Morrison's continually masterful albums always get strong commercial response. The Grateful Dead, to many people the most potent and universal symbol of San Francisco rock, has jumped up the charts right away with "Go to Heaven."

The health of any music scene, however, is not just a matter of chart numbers; and in San Francisco the musical activity and expression from blues and gospel to opera and folk goes deep into the community and percolates through every layer of society.

The Oakland/San Francisco area, for instance, is one of the nation's most fertile areas for both gospel and blues. Gospel is perhaps best represented by the Walter and Edwin Hawkins singers. Blues enthusiasts have the annual San Francisco Blues Festival, and during the year pianist Mark Naftalin, who originated his career with the famed Butterfield band of the 1960s, hosts a "Blue Monday" party each week at various clubs, with the sessions featuring such players as Mel Brown, Luther Tucker, Sonny Rhodes, Charles Brown and many others.

At the other end of the spectrum, the San Francisco Symphony under Edo de Waart is preparing to move in September into its permanent new home, the Louise Davies Symphony Hall, and in October will tour the Midwest, with three concluding performances with Isaac Stern conducting at Carnegie Hall in New York. This will be the first New York performance in 33 years for the local company.

Likewise new things are happening at the San Francisco Opera. Next year Kurt Herbert Adler will resign after 36 years as maestro and general manager of the Opera, with Terry McEwen of London's classical division taking the reins as manager. Says an Opera spokesperson, "Adler wanted to be certain of an orderly transition and set about early to name a successor. And it's part of his style and forethought to choose

Photo by Richard McCaffree



While prosecuting guitarist Mike Varney scowls, singer Jesse Bradman pleads his case in the Balin-Heyman production of "Rock Justice," an original rock opera to be released on video-cassette and soundtrack by EMI.

the vice-president of a major classical record company, because he realizes the Opera's ability to survive depends on more than subscriptions." The Opera is also planning to make a strong move into the video market with cassettes and disks of the visually opulent opera performances.

Education and philanthropy are also integral parts of the local music scene. Organizations like the local NARAS chapter or Music By the Bay frequently sponsor seminars and workshops on copyright law, songwriting, running recording sessions and making and selling your own records. Other organizations like Bread & Roses, are continually working to bring live music into convalescent homes and

Jack McDonough is Billboard's correspondent in San Francisco.

Among the new San Francisco creative wave, Tazmanian Devils have been signed by Warner Bros.



Photo by Mush Emmons



Photo by Richard McCaffree

Bay Area Music Archives general manager Paul Grushkin and the Archives' extensive record library. The collection includes 11,000 records, over 300 live recordings of local artists, a large oral history on tape, over 2,500 books on contemporary music, a large clipping file, periodicals and journals, several thousand items of music memorabilia and over 1,500 photographs.

they are currently planning a first-ever prison tour with Brian Auger, Jules Broussard and other musicians.

The activity and progress of the scene is also well chronicled and documented by local publishers, most notably the Oakland-based BAM, the California Music Magazine, which in three years has become a widely read and respected consumer publication throughout California. Each year the BAM

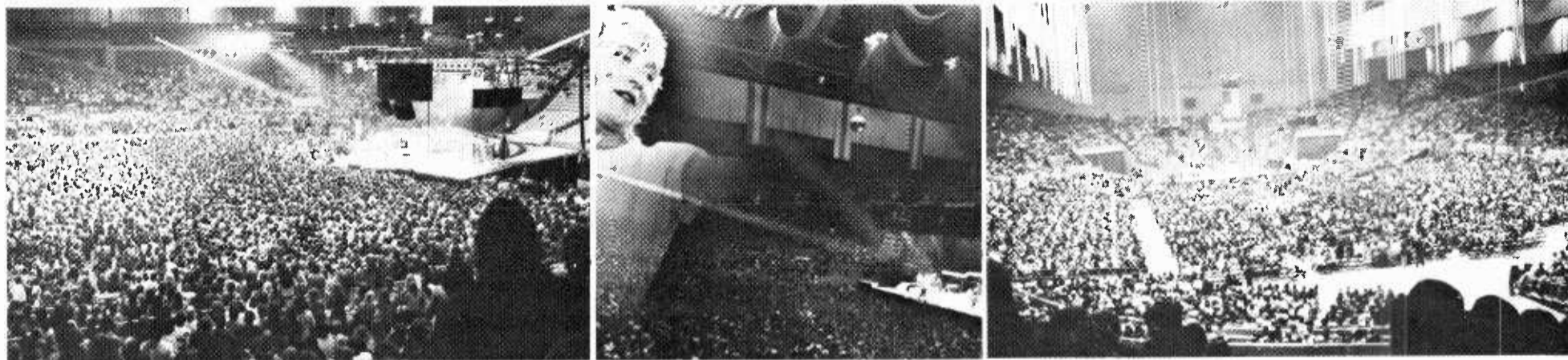
(Continued on page SF-17)

A Billboard Spotlight

JUNE 28, 1980 BILLBOARD

## IN SAN FRANCISCO & THE BAY AREA

# COW PALACE



## COW PALACE SELL-OUTS IN 1979-1980 (capacity - 14,706)

SAMMY HAGAR & RICK DERRINGER  
ROSE ROYCE  
NEIL DIAMOND (three shows)  
ROD STEWART (three shows)  
KISS  
EARTH, WIND, AND FIRE

FLEETWOOD MAC (three shows)  
BLUE OYSTER CULT  
STYX (two shows)  
EAGLES (two shows)  
RUSH (two shows)  
TED NUGENT

FOR INFORMATION ABOUT THE COW PALACE • WRITE OR PHONE

John Root, Manager  
Cow Palace  
Box 34206  
San Francisco, Calif. 94134

Or, If you wish  
Phone:  
(415)  
584-2480

# BAY AREA LINKS MANY MAJOR LABELS & ARTISTS

## SAN FRANCISCO



Two of the Bay Area's best young rockers, Sammy Hagar and Eddie Money consult backstage at Oakland Stadium.

Carlos Santana contemplates his musical direction.



Though Columbia closed down its a&r office and then its studios in San Francisco several years ago, that label continues to have the strongest presence here, to some extent because of the connection between the label and Bill Graham's Wolfgang Productions, which brought Eddie Money (just out with his "Playin' For Keeps" LP) and the Beat to the label. Graham also manages Santana, one of Columbia's strongest international acts.

In addition Columbia has superstar-level artists with Boz Scaggs, Journey, Joan Baez, Billy Cobham and Herbie Hancock—who does not live here but who records here with manager-producer David Rubinson. In fact Hancock recently completed work on San Francisco's first digital album, backing Santana on an album that will be marketed as a Devadip Carlos Santana LP. Scaggs' "Silk Degrees" has been chosen by CBS for inclusion in its initial digitally mastered releases. Veteran Bobby Hutcherson, newcomer Tommy Tutone and young virtuoso jazz pianist Rodney Franklin are also Columbia acts. George Duke, on Epic, is climbing the charts with "Brazilian Love Affair."

Warner Bros. also has a strong presence here with topflight acts the Doobie Brothers (who have just released "One Step

Closer"), Neil Young and Van Morrison. Tower of Power has returned to Warners after a brief marriage to Columbia, and Larry Graham, late of Graham Central Station, has a new solo effort. Recent Warners signees are Tazmanian Devils, Pearl Harbor and the Explosions and David Grisman.

Elektra has upped its profile with its Berkeley distribution deal, which has brought them Earth Quake, Greg Kihn, the Rubinoos and Jon Richman in addition to the Pointer Sisters, Jesse Colin Young and Ronnie Montrose & Gamma.

Fantasy artists who live and work locally are Sylvester, Two Tons of Fun, Bill Summers, Toni Brown, Terry Garthwaite, Joe McDonald, David Bromberg and Pete & Sheila Escovedo.

Sammy Hagar is Capitol's strongest act, now that Norton Buffalo and Durocs are back on their own and Steve Miller has moved from the area.

The area's two most famous bands, the Starship and the Dead, are the sole local representatives on RCA and Arista respectively. A&M is represented by Pablo Cruise and the Tubes, both working on finishing up new product, while Mercury has scored well with Vallejo's soul group Con Funk Shun. Chrysalis has just released the debut, self-titled LP from Huey  
*(Continued on page SF-15)*



Cory Lerios of Pablo Cruise duets with fellow pianist Mike McDonald of the Doobie Brothers. McDonald and the Doobies recently scored with multi Grammy awards.

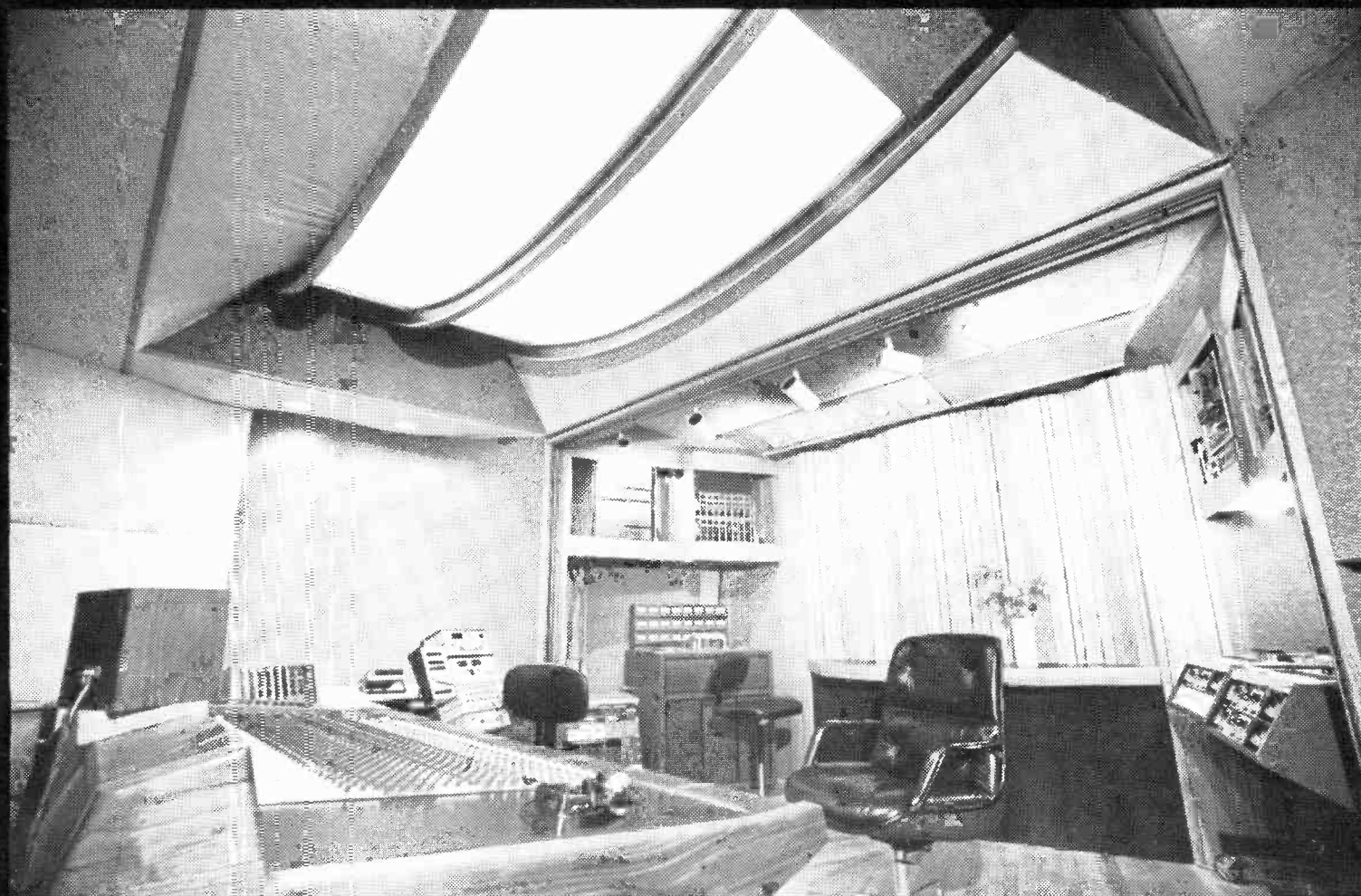


Journey guitarist Neal Schon pays a visit to Jefferson Starshipers Aynsley Dunbar, David Freiberg and Paul Kantner.

A Billboard Spotlight

JUNE 28, 1980 BILLBOARD

All photos this page by Richard McCafree.



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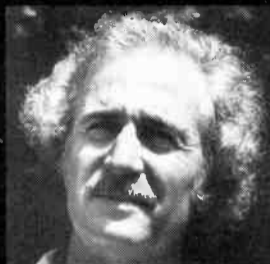
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# FILM & NEW WAVE PICK UP STUDIO PACE

## SAN FRANCISCO



Photo by Richard McCallfree

Out on a mobile recording assignment with the Wally Heider truck.

By JIM McCULLAUGH

The vitality of the San Francisco music scene continues to be reflected in its recording studio community.

While the pace of construction and refurbishment hasn't been as torrid in the past two years as in some other markets—notably Los Angeles—the Bay Area still stands as one of the key studio markets in the world.

It's still the home of one of the most technically sophisticated complexes anywhere—David Rubinson's Automatt—with other major studios (notably the new Fantasy facilities) continually adding to their own state-of-the-art arsenals.

Business has been solid, although studios admittedly have felt an aftershock from the general music industry slowdown.

Advance bookings appear to have picked up strongly. The healthy reserve of major local talent has always supported San Francisco studios while facilities are getting their share of outside area clients as well.

New wave musicians have also been injecting business strength into a number of studios while another growing element appears to be music projects related to film scores.

Jim McCullaugh is Billboard's Sound Business/Video Editor.

This latter element is underlined by the substantial technical facelift just undergone by the Fantasy Studios complex in Berkeley.

A chief change at Fantasy is the new policy of renting its facilities, consisting of three existing rooms plus the fully computerized and automated new 46-track studio. A feature of the new studio is interlocked Studer 24-track A-800 recorders in a Studer tape lock system. A Necam computer-assisted mixer is part of the studio's Neve board design.

Filmmakers Francis Ford Coppola and George Lukas maintain bases in San Francisco with Coppola already having an existing complex while Lukas is in the process of assembling a



Fantasy's new Studio D welcomes its first clients, Pleasure. From left, engineer Phil Kaffel, keyboardist Michael Hepburn, bassist Nathaniel Phillips and Roy Segal, studio manager.

true audio/video facility there. And David Rubinson was a driving force behind the Oscar-winning "Apocalypse Now" soundtrack.

Another development in the Bay Area studio community has been the purchase of the Record Plant, Sausalito by Laurie Nicholas. Under the new ownership, the studio will be called Sausalito Record Plant, Inc. with local resident Nicholas serving as president and Steve Malcolm and Bob Hodas serving as executive vice presidents. Chris Stone, president of

the Record Plant complex in Los Angeles will serve as a consultant for three years. Two 24-track studios housed in a rustic, waterside setting of Sausalito are involved.

A major new complex on the drawing boards is Russian Hill Recording, an outgrowth of Jack Leahy and Bob Shotland's Funky Features of 10 years.

To be located at 1520 Pacific Ave. in the city of San Francisco, the complex will feature two 24-track rooms. It's expected to be operational shortly.

"Acoustician Jeff Cooper," explains Shotland, "did the design."

With an emphasis on music production, Shotland also points out that Russian Hill will be geared for a combination of record, media, demo and film production.

"I think you will see more soundtracks worked on here," he says, "which means perhaps more first rate session players will relocate here. We think the music scene here is growing and that's why we're making this major commitment."

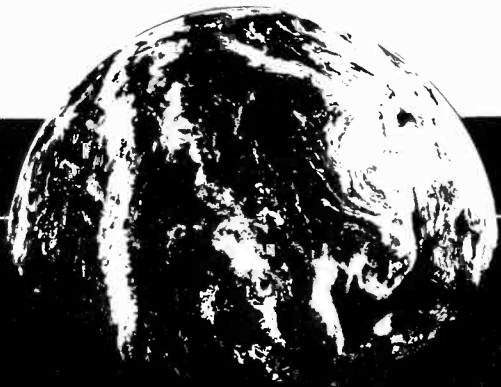
Equipment is expected to include Helios/GSM and Neotek, consoles, UERI and JBL monitors and MCI and 3M multi-tracks.

The Automatt recently added a new dimension to its al-

(Continued on page SF-11)



Herbie Hancock (left) cuts up with David Rubinson during a break in the recording of the digital Carlos Santana LP at the Automatt.



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# BILL GRAHAM DISCUSSES THE SHAPE OF THE '80s

Fifteen years after he hosted the events that inaugurated the rock ballroom era in San Francisco, Bill Graham remains as a central force in this city's musical community. The following interview took place at Graham's office at the end of the day on Friday, May 9, while staffers celebrated the 34th birthday of Graham's chief lieutenant Nick Clainos.

**BB:** Within the last year or so you've acquired a large nightclub, you've begun to do shows regularly at the Warfield Theatre, and you've tried out a number of new suburban venues. In that time other local concert producers seem to have disappeared, except for the colleges, who control their own facilities. Are you any more open now to charges of monopoly than you have been in the past?

**Graham:** That's a good question. On the surface it does look more than ever like we're the only game in town, but in reality it's not so. I think there's probably more competition now than ever. The situation is still the same as it always has been—anyone who wants to can rent an available hall and print the tickets and bring in an act. You have another very large new club, the Stone, presenting national acts in the city. You have a number of new wave entrepreneurs trying shows. Concord Pavilion has a very full schedule this year. Circle Star Theatre continues to regularly bring in topflight acts. Concerts West will sometimes do shows here in San Francisco. Pop and MOR music is brought into Masonic Auditorium and similar halls by various producers. And the colleges are probably the best example of all. Over the past year or two any number of area colleges have become very, very active with their bookings.

Now many of the name artists booked by the universities have had a relationship with us, but if they don't play for us it doesn't mean they're angry or bitter with us. Some might say, Bill, we'll play for you in San Francisco, but we'd like to play Stanford too. And if I say, well, you can't play the Cow Palace and Stanford too, they might decide to play Stanford and Davis, or Sacramento and San Jose. But no matter how you look at it, there are many more people involved in the production of contemporary musical events than ever before.

**BB:** What does the summer look like for Stadium shows? It's already mid-May and only one Day on the Green has been announced. Will you be able to do as many as usual? Will people be too worried about money to support the big shows?

**Graham:** It's not people worried about their money. We just don't have the acts accessible.



Photo by Richard McCaffrey

Nick Clainos and Bill Graham flank manager Van Morrison in a rare display of neckwear.

Go from the biggest acts down. Pink Floyd, not available. Led Zeppelin, Stones, Who, not available. Fleetwood Mac is not playing outdoors here this summer. Other acts who have headlined DOG's in the past don't have the following now, and others who do have a following won't be touring. At this point we plan to do shows on July 4, July 26, September 1 and September 6. That's fewer shows than past summers, but it's no reflection on the viability of the big outdoor shows. If the 10 top acts were out this summer we'd sell them all out. The lack of an automatic headliner causes another problem, because without the automatic you have to try to package two acts who might be capable of selling 20,000 tickets each. Then you have a problem of who gets top billing, who closes the show. Sometimes that problem can't be solved. That's happened twice already this summer. We were going to have two stadium shows before the Fourth of July. But I couldn't solve the ego problems. And of course the public doesn't care about that. They don't care who headlines or who closes.

(Continued on page SF-14)

## SAN FRANCISCO



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## NOT THE ONLY GAME IN TOWN

Though Bill Graham continues to dominate the booking presentation of rock and pop music in the San Francisco area, there are, as Graham himself rightly points out, plenty of other people keeping busy producing concerts. From quick-shot ventures like Strictly Rockers International's presentation of a reggae show in Oakland to new suburban theatres like the Phoenix in Petaluma to ongoing concert venues like Concord Pavilion and Circle Star Theatre to the increasingly aggressive booking being done by area universities, notably Stanford and Berkeley.

For the first time this season Concord Pavilion—in keeping with the approach policy instituted at all their theatres by Concord's booker, Nederlander—offered season subscription tickets to five different series. In all, 30 shows will keep the Pavilion busy 50 nights this season, with acts ranging the entire spectrum from Alice Cooper to the Mills Brothers to Conway Twitty to Ballet Folklorico. Most notable booking is Barry Manilow, for whom the Pavilion has already sold out a three-night August run with reserved seats pegged at \$16.50 and lawn at \$10.

Meanwhile 3,700-seat Circle Star continues as the closest thing to a Vegas showroom in the San Francisco area, offering top-drawer names like Diana Ross, Tom Jones, Lou Rawls, Roy Clark, Bill Cosby, and Smokey Robinson all year round.

But the most interesting action has been at the colleges. Stanford has recently presented such major acts as the Knack, Toto, Spyro Gyra, Crusaders and Frank Zappa, and in April hosted a successful bluegrass weekend with Emmylou Harris headlining both days.

At Berkeley the student organization, SUPERB, must compete for campus bookings with the non-student CAL (Committee for Arts and Lectures). This has led to much ill feeling, particularly over the practice of having CAL lease out the Greek Theatre to Graham for summer concerts, which obviates the necessity of having students involved with the productions. "We used to co-promote with Graham," says SUPERB director Tony Krantz, "but no more. We say, we want to be involved with the show, we want to learn the business, that's the whole point of our organization. But he says his people do it better. And it's difficult to get other colleges to share in cooperative ventures, which might be a way to secure better acts. But no one's willing to trust anyone else."

Nonetheless SUPERB did exceptionally well this year with its prime project, the Berkeley Jazz Festival, which this May featured the heaviest lineup in its 14-year history: Keith Jarrett, Oscar Peterson, Chick Corea, Art Blakey, John

(Continued on page SF-18)

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## Studio Pace

• Continued from page SF-8

ready impressive technical range with a digital recording project utilizing 3M 32-track equipment.

It's a David Rubinson production of Devadip Carlos Santana entitled "Sing Of Delight" featuring Herbie Hancock on keyboards and song arranging.

Recent Automatt projects have included: "Apocalypse Now" soundtrack and LP; Peter, Paul & Mary's "Reunion" LP; Patti Labelle's "Tasty" album; Gato Barbieri's "Tropico" LP and Herbie Hancock's "Sunlight" and "Feets Don't Fail Me Now" albums. The Clash and Journey have also been recent clients.

All three rooms are automated now with studio A featuring a Trident TSM 40/32/24 automated console with Allison 65K automation system.

Studio B has a Harrison 40/32 automated console also with the Allison 65K automation system, while C has a Harrison 40/32 console with Allison 65K automation interfaced with the Zilog Z-80 computer system.

According to Rubinson: "The next plateau for the Automatt will be a giant keyboard with a small digital console as the digital revolution progresses. That's where the technology is going. We are literally booked until September in all three rooms.

"San Francisco has become more of a base now for a broad spectrum of music. In addition to the traditional rock 'n' roll band, the city has a strong new wave population with such local products as Tommy Tutone and Pearl Harbor and the Explosions breaking. And such black artists as Frankie Beverly, Con Funk Shun and Narada Michael Walden are paving the way for more black artists."

Patrick and Patty Gleeson's Different Fur on 19th St. has been humming along as "Super Fur" ever since an equipment and cosmetic refurbishment, according to Patty Gleeson, who manages the studio.

"We were closed for three months," she notes.

Now Different Fur is 48-track capable, designed by John Storyk of Sugarloaf View, and is reportedly the first LEDE (live end/dead end) room in California.

Equipment includes a Harrison 4032 (40 in/32 out) console, MCI JH 16/24 multi-track and Wetlake and JBL monitors.

Also new is a expanded and well-stocked lounge facility.

"We will also be building a live echo chamber," she adds. "At this point business is great and we feel more than successful as a studio operation."

Patrick Gleeson's unique synthesizer talents also make him an enticing lure for film score projects, business the complex hopes to add more of. And Gleeson also finished his recent solo LP on Passport Records called "Rainbow Delta." And Gleeson contributed synthesizer to the "Apocalypse Now" soundtrack. Tom Paddock is the full-time maintenance chief. The Tasmanian Devils are expected to complete a Warner Bros. LP there.

Business has been "generally busy" for the Filmways/Heider complex on Hyde St., according to manager Ginger Mews.

"There seems to be a growing interest," she says, "in video and SMPTE work all over the Bay Area. And, of course, we continue to do a good deal of media work."

Recent music-acts have included Sammy Hagar, Greg Kihn, the Rubinoos and a healthy slate of new wave bands.

"New wave," she points out, "has been a great injection."

Bear West on Howard St., is also maintaining a healthy posture, according to owners Ross J. Winetsky and Chuck Vincent.

The studio offers both 24 and 16-track capability in its two rooms. Equipment includes a DiMedio custom 32 in/24 out console and two TEAC model 15s; Ampex, 3M and Tascam multi-tracks and JBL monitors.

The Music Annex in Menlo Park, according to principal Harn Soper, offers four rooms and in addition to music projects—such as the Tubes, Snail, Todd Rundgren, YBS and Bill Withers—the facility does a good deal of audio and video work for many of the "Silicon Valley" based electronics firms.

The facility has also been involved with Sony digital audio and video projects and has been the site for audiophile recordings.

Tewksberry Sound in nearby Richmond is 24-track capable and has been benefitting from much new wave involvement. Clients there have included SVT, the Blitz, Panic Button, the Psychotic Pineapple, Shakers, Eddie Money, and Earthquake among others.

Richard Nebel's 16-track Ayre Studios in nearby San Jose expects to be a major 24-track complex in the near future also.

Billboard



### CREDITS

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# The Facts

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# RETAIL CHAINS FLOURISH WITH ACCESSORIES

## SAN FRANCISCO



Despite the recent bankruptcy of the Santa Cruz-based Odyssey chain, which suffered from a too-rapid expansion into all the Western states, those Bay Area-based chains like Record Factory, Rainbow and Tower, which are concentrating their efforts within the Northern California market, are flourishing.

Record Factory now has 25 stores and is concentrating heavily on the South Bay; Rainbow has grown from four to 15 outlets within a year via acquisition of other smaller chains; and Tower, which years ago inaugurated the entire super-market concept of record retailing at its still-famous San Francisco store, now has a total of 27 stores with five of these strategically spread over the metropolitan Bay Area.

As part of their expansion all the stores report added focus on accessories, with Record Factory having opened its second tape-only store and Tower continuing to open specialized poster and book stores.

Bob Tolifson, vice-president for marketing at Record Factory, says that the chain has opened six new stores during the past fiscal year, with the latest site being the acquisition of the former Odyssey store in Santa Cruz. Record Factory did have a store in Santa Cruz, but the new building gives them 3,500 square feet compared to 1,600 at the old site. Openings immediately previous to this were in Sunnyvale, Monterey and in San Jose at the Blossom Hill Center, giving Record Factory a total of 12 stores in fast-growing South Bay area. The chain will further establish itself in the North Bay with a Santa Rosa opening at the end of the summer. Currently another North Bay Record Factory, in San Rafael, is the chain's best record-only revenue producer.

The Sunnyvale opening was for separate, side-by-side record and tape stores; Record Factory has a similar set-up in Fremont, and in fact Tolifson says the two Fremont stores taken together provide the chain's most lucrative location.

"We've opened the separate tape stores because blank tape is now very important for us," notes Tolifson. "We're moving it in tonnage, just blowing it through the doors. And while our record stores tend to draw from a five-mile radius, the tape stores draw from a much larger area. We've got excellent brand selection and we cross-merchandise quite a bit."

Record Factory presently carries Maxell, TDK, Memorex, Ampex (the newest addition) and their own private label.

"There's been a big move to price consciousness in tape," says Tolifson. "Previously it wasn't that much a concern but now tape is a consumer item and people want to know price. So our house brand sells very well."

Tolifson also says that accessories are providing ever-increasing action at Record Factory. "As total percentage of sales accessories have gained 2% in the past six months. T-shirts are going like crazy. We deal with Winterland Productions—they're the best in the country—and one thing we've



Photo by Richard McCallfree

Journey manager Herbie Herbert (second from left) presents a gold record to Bob Tolifson (left), Joyce Castagnola and Sterling Lanier for Record Factory's help in the Journey sales push.

done is to buy discontinued tour shirts which we've sold out of bins for \$2. We sold 20,000 shirts in two months. It's the most action we've had in the store since we've done \$2.99 record sales. We now have a separate accessories manager for each store—who serves as assistant general manager—and this enables the person in that position to earn his or her own bonus."

Tolifson says Record Factory also has just taken "one of the

biggest steps we've ever made toward the future" by beginning computer controlled inventory on wholesale stock. "When full bar-coding is reached we'll be computerized through every step of the operation."

Record Factory also maintains an in-house advertising agency, J&B, plus a division called "Displays," with eight house artists who do all the designs for Record Factory interiors and who also do outside work for labels and clients like San Francisco Ballet.

As for current sales in light of economic conditions, Tolifson, like most other retailers, says "sales have remained fairly soft this year. We're just a hair over last year on existing stores. And of course there are fewer deals being offered from manufacturers and there are fewer ad dollars. When we start looking to shave the ad budget is the first place we look. Our money spent on ads is same as last year. It's the first time we haven't increased. Manufacturer's advertising is the same as last year and since we have more stores, it is, in effect, a cut. But we can deal with it. We spent a great deal advertising our Sunnyvale opening but we won't have to advertise specifically for that store again. One ad covers all the stores."

Jason Gilman, president of the Rainbow chain, explains that Rainbow grew to its present 15-store size by acquiring four locations from Banana, four from Satisfied Ear, and by opening in Redwood City, Blossom Hill/San Jose and Millpitas, all in the South Bay. They also closed one store in Stockton in keeping with a policy of having no store more than an hour's drive from San Francisco. The most lucrative Rainbow locations are at the largest stores, Santa Rosa, San Mateo, Larkspur and Hillsdale. Next move will be from a 1,500 square-foot store in Walnut Creek to a 5,000 square-footer there.

Rainbow, like Record Factory, is making "a concentrated effort to boost accessories," says Gilman. "We are now at 6% overall and want to raise that to 15% within the next year. Our accessories are not necessarily rock-oriented. We have greeting cards, buttons, pins, posters—impulse items that might average \$5. We've just hired an accessories person for the chain and the assistant manager at each store will be accessories manager for that location."

Gilman notes that "the first quarter this year was softer than anything I anticipated, but the first 15 days of May have

(Continued on page SF-13)

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# CLUB SCENE THRIVES ON LOCAL BAND EXPLOSION

## SAN FRANCISCO



SF-13

San Francisco's central core of nightclubs that offer top national acts has remained only moderately stable over the past year, while many new clubs that play host to the multitudes of bands that have been springing up all over the area have provided plenty of guerrilla action around the edges.

The most noteworthy development on the local nightclub scene came earlier this year when Bill Graham satisfied a long-standing desire to have a club by purchasing the Old Waldorf, which in three years had been built into one of the most important clubs in the country by previous owner Jeff Pollack. At exactly the same time that Graham bought the 600-seat Waldorf, Fred Herrera and Bobby Corona, owners of Keystone Berkeley and Keystone Palo Alto, completed a triangle in the area by opening the 700-capacity Stone on San Francisco's famed Broadway strip.

The Waldorf is now booked by Queenie Taylor (former booker and ad director at Graham's central office), with Scott Sumner as operation's manager and Sue Finn, who had worked with Pollack, staying on to do advertising and promotion. Booking policy has remained much the same, covering the entire pop/rock spectrum with an emphasis on the best of the national new wave acts. The club also continues occasionally to offer concert level acts, such as Dave Mason and the Santana band, both of whom played in May.

Graham himself says that in time major changes will be made to improve the size and interior attractiveness of the club.

The Waldorf has also established liaisons with nearby spots like the City, Mabuhay Gardens and the Back DOR whereby patrons who have a handstamp from attending a Waldorf show are admitted for half price to the other spots.

The Stone, which has the disadvantage of a less aesthetic location and the advantages of tiered seating, a higher and larger stage than the Waldorf and direct access from stage to dressing rooms, scored its biggest success thus far with a four-night April booking of Ray Charles, who in fact had played the club many years back when it operated under a different name. Herrera and Corona have also been successful in using their new leverage to book acts like John Kay, Jerry Lee Lewis, Joe Perry Project and Asleep at the Wheel for consecutive night runs at all three clubs.

As for the sudden competition created by the existence of

two such large clubs in the same quarter of town, Taylor says. "The more tickets on sale at any given time the more all those tickets will sell. Anything that gets people in the habit of going out to the clubs is healthy. Bobby and Freddy agree that there are more than enough acts to go around."

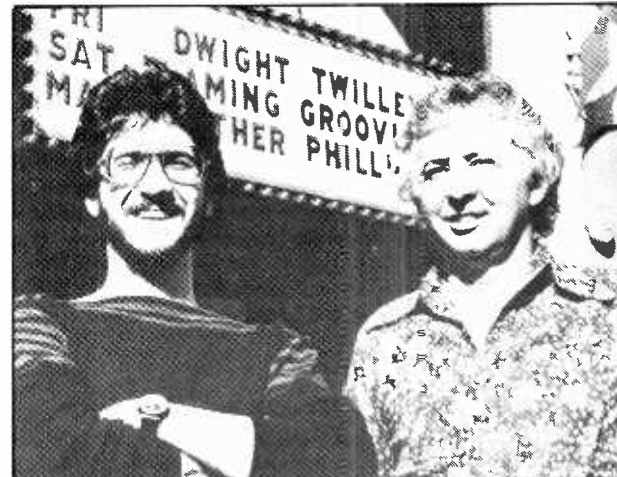
Keystone Korner—not affiliated with the other Keystones—continues as the most important jazz club in the country outside New York. As owner Todd Barkan, who has long struggled to preserve his club as a home for what he calls



Both photos by Richard McCallfree

Queenie Taylor takes a break from counting the chairs at the Old Waldorf, where she now books the acts and manages the club's affairs.

"Black American classical music," puts it: "If Miles Davis came back out this is the only club in the country he would play." Recent bookings at the 200-seat spot have included Max Roach, Johnny Griffin, Philly Joe Jones, Archie Shepp, Horace Silver and Elvin Jones. Last New Year's Eve National Public Radio broadcast Art Blakey and the Jazz Messengers live from the club for the "Jazz Alive" series—the second straight year for such a broadcast.



A Billboard Spotlight

Bobby Corona and Freddie Herrera, co-owners of Keystone Berkeley and Keystone Palo Alto, opened The Stone, a new 750-seater on Broadway in San Francisco in Jan., 1980.

Jazz also continues to provide the majority of bookings at Tom Bradshaw's ornate 500-capacity Great American Music Hall. Count Basie, Oregon, Ralph Tower and Willie Bobo have all appeared recently, while in a folkier vein the club has offered Glenn Yarbrough, John Fahey and Bert Jansch. The club also sponsored the exclusive area appearance of Spyro Gyra at Zellerbach Hall on the Berkeley campus.

The venerable 300-seat Boarding House, which has been declining in recent years in the face of competition from the larger club, will soon be destroyed to make way for a new Bush Street condominium/office project. Owner David Allen, who among other things has sponsored some of the finest national comedy talent at his club, is determined to stay in the club business and is currently scouting possible locations.

The Venetian Room at the Fairmont Hotel continues as the city's only big-ticket supper club. Tina Turner recently caused a sensation there in one of the Fairmont's most uncon-

(Continued on page SF-15)

## Retail Flourish

• Continued from page SF-12

been our best ever. I think that's partly a result of things coming together for us. We expanded so fast that we left a lot of things behind. Now our organization is tight and our ad campaign, which started beginning of March, is starting to pay off. Also May is WEA month and that's been very successful."

Tower's newest store is in the thriving East Bay city of Concord, where Russ Solomon says the chain has opened a 15,000 square-foot location with separate book and poster departments. Solomon says Tower expects their next opening to be in Honolulu.

The most noteworthy trend at Tower, says Solomon, "is our move into video. It's not a major push, but the entry of Warners into the video scene convinced us that video is viable and it was time to get in. We're still learning our way, and it's hard to say how deep the market is, but I think record stores are the places where video will be sold."

Solomon says Tower has also "upped our selection of imported and specialty records. People are becoming more conscious of quality. Direct-to-disk and the half-track masters are going pretty well for us; people are more able to discern the quality." Tolifson at Record Factory also noted this trend. "People are more and more into records as specialty items. \$80 and \$100 boxed sets are often snapped up by our own warehouse people and don't even get to the stores. Those that get to the stores sell out immediately."

Tower continues to play to another specialty buyer, the classical record buff, with separate classical rooms in Berkeley, Concord and Mountain View and an opera room in San Francisco.

In other local merchandising developments, Mike Paikos at Pacific Record and Tape distributors has announced a move from the present 6,000 square-foot Emeryville location to a 12,500 square-foot site near the Oakland Coliseum. PRT also opened a sales office in Seattle within the last year, run by Ed Richter, formerly of Sound Distributing. Paikos says PRT "now distributes just about every independent label of any significance, with Arista, Chrysalis and Mango the newest additions." Bob Sarenpa, head of All Record Service, a one-stop affiliated with PRT, says that ARS business is growing despite the slump, "with a slight increase each month over last year's figures."

Another distributor of indies (about 50 labels) is Back Room Music (formerly Rhythm Research) which specializes in ethnic music, traditional and imported music. Robin Wise at Back Door (in El Cerrito) says he has "about four times the stock Rhythm Research had, and we have recently added a lot of Mexican labels." **JACK McDONOUGH**

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# SF-14 HIGH TECH REIGNS IN SILICON VALLEY

## SAN FRANCISCO



By RON TEPPER

"If you're looking for the 'second coming of Silicon Valley,'" says Otari's Steve Krampf, "you might check Santa Rosa, Sacramento or even Colorado Springs." Those are the areas that Valleyites—those people who work and run the high technology companies located between San Francisco and San Jose—are eyeballing for expansion.

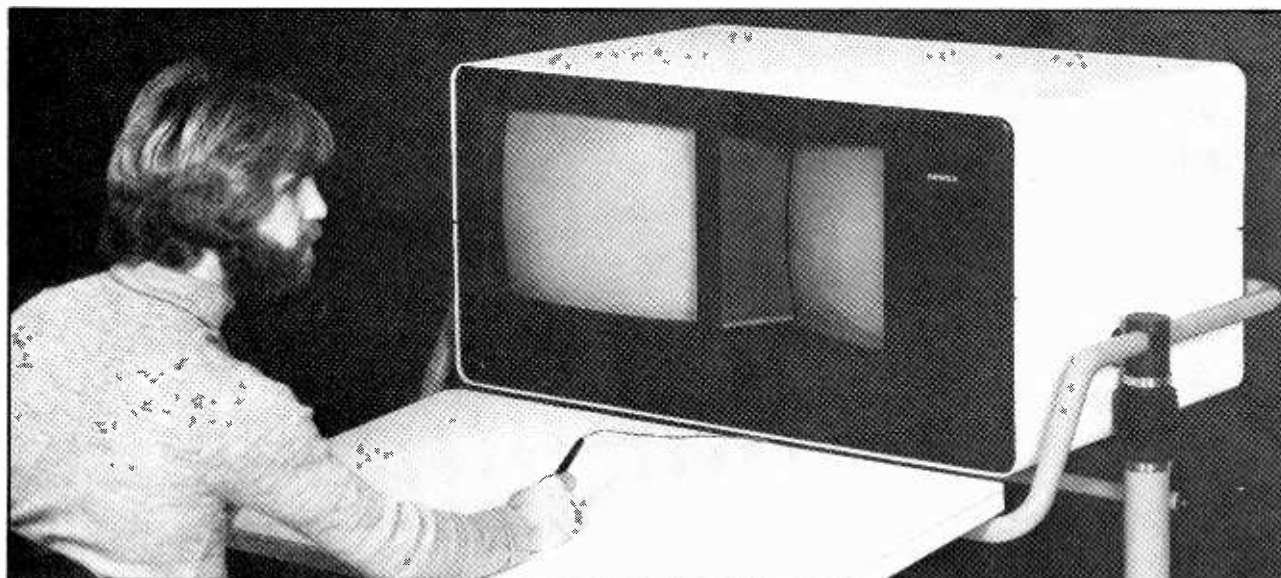
What Alexander M. Poniatoff (Ampex founder) started in a garage in 1944, has become a booming industry and the Peninsula on which it is located is developing some of the "fatal" symptoms of Los Angeles and San Francisco.

"There's no two ways about it," says Krampf, "it's getting crowded. Particularly the Southern portion where housing and land values have skyrocketed as they did in Los Angeles a few years ago."

If things continue to grow then what Krampf and others in Silicon (or Magnetic) Valley call the "quality of life" is bound to suffer. "One reason why high technology products and companies developed here was because of the elements—you don't have to battle them as you do in Los Angeles. There's no hour-long ride on the freeway to get to an office. It's more relaxed and creative," he says.

Ranking right up there with the quality of life is the abundance of talent—engineers, consultants and others who are spawned from the vast network of colleges and universities in the area. "The key," explains Recortec's Ron Troxell, "is the support industries that have developed. You don't have to go far for help. For example, it's clear that the growing number of high technology companies get talent from both higher education and competitors. What's seldom considered, however, are the machine shops and other support groups that are here. Just look at packaging. Shipping electronic equipment is an art in itself. We have numerous companies already located in the Valley that specialize in it. If we were located somewhere else, we'd have to fish for suppliers."

High prices, vanishing landscape and a manufacturing labor supply problem are beginning to cause companies to look elsewhere for expansion. Hewlett-Packard has a plant in Colorado Springs which may not have the same climate as the Peninsula but it has that elusive "quality of life" and, more important, as Ampex's Kit Law puts it "a good base for manu-



The Ampex Video Art (AVA) system gives the television graphic artist a conventional work environment in which to create and store his work in the video medium. Working with just an electronic stylus and palette, the artist has at his command a broad selection of colors, hues, saturations, line weights, shapes and color intensities to create original art or modify existing pictures, charts or diagrams.

facturing employees. There's a military facility there and wives of service people provide a good labor force. Although they do have a manual labor supply, they are having problems with technical and mechanical types." Perhaps that's why some look upon Santa Rosa (about 50 miles north of San Francisco) and Sacramento as growth sites.

Despite the growing lack of elbow room, the Valley is still leading the recording and video industries with new innovations. A number of companies are involved in both and Memorex's Ted Cutler has some interesting theories that are shared by several other companies.

Ron Tepper is a freelance writer based in Los Angeles.

"Despite the talk about the growth of video," Cutler says, "there is one potential problem that nobody in the industry has faced—that's the basic difference between audio and video. Audio is more flexible in consumer usage—for example you don't have to sit there and listen to it—whereas video is not. You've got to pay attention to what you're seeing, whether it is a videodisk or some other video format. The question is: will people be willing to spend the money on a video library as they do an audio library? Only the marketplace will provide that answer and it, not the industry, will be the determining factor in deciding just how successful videodisk will be."

Otari's Krampf concurs. "The pendulum in favor of video (Continued on page SF-18)

## Graham Discusses

• Continued from page SF-10

BB: On the smaller level, what about your new club, the Old Waldorf? For many years you've talked about having a club, and now you've got one. How much time is that taking? And has the club become a refuge for you, a home away from home where you can try smaller, more personal things?

Graham: It hasn't become that yet, although that remains the intention with the club. Right now three of the artists we manage are in the studio and I'm very involved with those projects. So my time is limited now. But I will be very much involved with changes in the environment aspects of the club, while Queenie Taylor will continue to do the booking. We're getting architectural plans drafted now and there will be major changes. I'm not pleased with the way it looks and feels. We'll be using the outdoor patio area this summer, we'll have tables and umbrellas out there, and eventually we hope to move the wall back to incorporate that space into the club. Then we would be at a size where we could present really major artists there. But in a way I'm pleased I haven't had the time to be fully involved there yet, because one of my fears was about getting emotionally locked in the way I was with the Fillmores. The club can run fine by itself, and when I'm there it'll be because I want to be, not because I have to be. I love the

location of the Waldorf, the spot is a great challenge to me, and I'm glad I'm involved with it.

BB: You mention your artists being in the studio. Have you progressively been putting more time into management and less into the concert productions?

Graham: Yes, for two reasons. One is that I like the personal dynamics of working with the artists. And the company has progressed that way. Danny Scher and Greg Perloff are now thoroughly experienced in booking, the people who run the shows are more organized. So I'm more free to get involved in creative rapport with our artists.

BB: What is happening with the other divisions of the company, Winterland Productions and FM Productions?

Graham: Winterland has had tremendous growth. In the midst of this economically bad period the kids are spending money like you wouldn't believe on products associated with their favorite groups. We've added clients like Bob Seger and Heart and Cheap Trick and Ted Nugent to those we already had like Steve Martin and Rod Stewart and Fleetwood Mac. We had to add another printing press and warehouse and staff went from about 45 people to 95. The figures are awesome. Winterland will do about \$10 million in business this year. To give you an example: Journey played early in April at the Forum. 18,500 people paid over \$80,000 for shirts and other products. That's \$4.33 per person at the show. It's just phenomenal. Cheap Trick played at Houston and the per capita figure was almost \$5. Dell Furano does 95% of the Winterland

work; I spend maybe 5% of my time on that. He's got a great staff and we sell nothing but quality items. It's a very big business.

FM Productions has grown tremendously in the industrial area. We do shows now for beer companies, for General Electric, for Shaklee, for conventions. They want a set, they want sound and lights and props, and we do all that. We'll do sets for the opera and for stage companies. And that's in addition to providing sound and lights and sets for our own rock'n'roll shows and hiring out to touring acts. (After this interview took place, information surfaced indicating that Graham had sold FM Productions. He could not be reached for comment.)

Both those entities have grown entirely in spite of my own ability or lack of it as a businessman. The people I've hired are so good that it grows and I'm part of their growth. They're not part of my growth.

BB: Let me ask you a more sociological question. What about the 1980s? Does the concept of "the 80s" have any shape or definition yet for you?

Graham: Yes. It's shaped totally different from the '60s and '70s. Late last fall I felt something and couldn't put my finger on it until one night Madness played at the Waldorf. It wasn't entirely them, but I looked closely at the public. And I realized something. I think in many ways the '70s were an extension of the '60s, generally speaking. A 1975 audience did not look all that different from a 1969 audience. But the new music audience of the '80s, the 14-to-24 age group, with a 17-to-21 hard core, they've said, NO! I don't want any hand-me-downs. I don't want hand-me-down hairstyles, clothing, anything. I'll wear pink with blue. I'll wear a tie. When before this did you see anybody wearing ties? They've said, I want my own. The people of the 70s did not say that so clearly.

I only have one fear, just as I had one fear in the 60s. Then, while I appreciated the beauty and the dream, I think too many people hid behind fantasies that they had to know weren't true. Putting flowers in your hair was not going to change mankind.

Today my fear is that too much of what I hear is asensual. There's no contact in the dancing. There wasn't in the '60s or '70s, true, but people looked at each other. But with pogoing there seems to be no communication at all. The mechanicalness in the music induces mechanical dancing. It seems to be a hiding of, rather than an expression of, what you feel.

BB: But there are some similarities between the local situation now and in the 60s, aren't there? There's a spontaneous explosion in the number of bands, like there was in 1965 and 1966. And there are clubs all over the place hosting these bands. Is that a false analogy?

Graham: No, it's not. All those things are true. But I don't know how long it can last. It's that many more people are going for the same pie and in a year a lot of the clubs and bands

(Continued on page SF-17)

A Billboard Spotlight

JUNE 28, 1980 BILLBOARD





# Clubs Thrive

• Continued from page SF-13

servative bookings ever: Diahnn Carroll, Bert Convy, Joel Grey and Carol Channing have all been recent attractions as well.

Mabuhay Gardens, run by Dirksen-Miller Productions, has officially adopted its popular nickname, Fab Mab, and continues as San Francisco's main arena for punk and new wave. The club has developed a large core of devotees over the past three years and always seems to have plenty of action.

A number of other clubs have sprung up to take advantage of the new wave craze. Right down the street from Mabuhay is the Back DOR, run by Tom Sanford, who also recently turned his disco, The City, into a rock dance spot. Originally Sanford had planned to turn his downstairs showroom into the rock disco but so many new bands offered to play there for a split of the door that an entire new live music scene developed. Much the same thing happened at X's, where the downstairs Annex, featuring live bands, outstripped the upstairs rock disco, which had gotten off to a phenomenally successful start and then plummeted precipitously. X's is owned by the aforementioned Jeff Pollack, who says he expects to sell the place soon, get out of the nightclub business "and go on an extended vacation."

Meanwhile, non-new wave discos in San Francisco are definitely holding their own, due in large part to loyal gay patrons. Two large new dance spots, the Music Hall, in a former movie theater, and Dreamland, in a converted warehouse, have opened within the past nine months and do strong after hours business, as does the older and equally spacious Trocadero Transfer. Straight city clubs like Studio West, Park Exchange and Oz still attract steady patronage and suburban clubs like Sawmill, Tingles and Jessica's also continue to jump.

The Palms, a small but exciting club with something of a 1940s appeal, presents live music seven nights a week and is probably the best known of the spots offering purely local talent. In fact the Palms has just negotiated an "exchange program" with Los Angeles' Club 88 that will have San Francisco bands playing the Southland venue and vice-versa.

Most representative of the new shift to new wave action is Berkeley Square, which had offered only a scattering of jazz and r&b groups before switching to new wave with a vengeance earlier this year. Ye Rose and Thistle in San Francisco, likewise never noted for its music, also now has a regular schedule of all types of locals. Also in the city the Savoy Tivoli in North Beach, the Other Cafe in the Haight and the Last Day Saloon on Clement Street all maintain full music schedules.



Still Grateful: Jerry Garcia, granddaddy of San Francisco guitarists, still rates as tops in the BAM Musician of the Year poll.

Notable clubs in the outlying areas include the Rio in Rodeo, Frenchy's in Hayward, the Catalyst in Santa Cruz, the Bodega in San Jose, Uncle Charlie's in Marin County and the Inn of the Beginning in Cotati. Inn owner Mark Braunstein will open a second and larger club this summer and hopes to develop the Sonoma County area as a separate market. "The new club," says Braunstein, "will be the only important venue in an area that has a university, a lot of young people and a fast-growing population. We're far enough away from the city that there's no reason why an act can't play here as well as there, and we plan to go after groups on that basis."

JACK McDONOUGH **Billboard**

# Major Links

• Continued from page SF-6

Lewis and the News, RSO has Mistress, due for a second album, and EMI has contracted the 'Rock Justice' original soundtrack. Atlantic has Narada Michael Walden, and through Rolling Stone Records, the Jim Carroll Band. On the smaller labels, Flying Fish has just released a new one by Peter Rowan, while Bernie Krause's latest is on Takoma, and Adelphi has jazz pianist Jessica Williams. **Billboard**

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# RADIO PROVIDES FULL & FLUCTUATING MIX

## SAN FRANCISCO



Perhaps the most notable feature of the San Francisco radio market is that, while San Francisco has an international reputation as a rock 'n' roll city, this is not reflected in the radio readings.

Billboard's analysis of the year-end 1979 Arbitron ratings showed that the beautiful music stations like KOIT, KABL and KKIS take a 14.2 share of the music listeners while the leading talk and news stations, KGO and KCBS, hold an even more commanding share of the market.

Still, it is in the areas of rock and pop programming that the most interesting and sometimes surprising changes have taken place over the past year. The most notable upheavals have come at the revered KSAN-FM, where Metromedia finally abandoned an historically-entrenched freeform progressive approach in favor of more tightly controlled AOR programming under the direction of David Moorhead, who came up from KMET in Los Angeles.

Shortly after Moorhead took command the entire air staff departed and the sound of the station tightened considerably, and in the intervening time more figures from Los Angeles radio, most notably Tom Yates of KLOS, who recently replaced Jackie McCauley as program director, have been added to the KSAN staff.

For these changes KSAN has been frequently—and sometimes viciously—attacked in local print by writers who saw the demise of progressive programming at the station as a betrayal of KSAN history.

The KSAN changes, however, are only part of a much larger pattern that has emerged as close to a dozen different rock-oriented stations fight for the listener who may have grown up on rock but who is now in the 27-to-35 age group and wants something a little more calm and organized from the radio.

The prime example of this trend is the great success of KYUU-FM, under the direction of Michael Phillips, who in fact has recently been appointed program director for all four of the NBC-FM stations nationally. KYUU has been garnering an ever-increasing share of young adult listeners with conservative non-current rock programming and a sophisticated television and print ad campaign which stresses that, "Because of YUU, rock radio has finally come of age. Most rock stations are putting out kid stuff. At KYUU, rock music is a carefully selected blend of the best from yesterday and today. Sur-

rounded by the latest news and features, shared with you by intelligent, entertaining people."

Thus KSAN, KYUU, and a host of other stations like KMEL-FM, KYA-FM, KCBS-FM and K101 are locked in a dogfight for the rock-oriented young professional listener, while MOR stations like KNBR and KSFO also warm up their appeals to this listener with more alert contemporary programming and Top 40 power KFRC continues to slip. Meanwhile the harder-rocking stations from San Jose, KOME-FM and SKJO-FM are slipping in and taking a good share of the disaffiliated San Francisco rock fans, college stations are playing new wave constantly, and more liberal and open stations like KRE (and its FM sister KBLX), KTIM-FM and KFAT-FM continue to hold their loyal, albeit fractional, audiences.

Thus, as local independent promotion man Augie Blume puts it, "Despite the problems there are still not that many cities that have the full mix of radio that we have in San Francisco."

Gary Taylor, managing editor of the San Francisco-based Gavin Report, says: "San Francisco has had an influx of highly competent programmers which has resulted in a level of competition that has never existed here before. You've got Mike Phillips at KYUU. Tom Yates has just come to KSAN. Frankie Crocker at KBLX is knowledgeable about a multitude of music styles. KCBS-FM has emerged as a noteworthy music entity. KNBR has become more contemporary with a very high-profile personality concept of radio.

"All of this has meant even more fractionalization of the audience. It used to be KFRC over here and everybody else over there. But it couldn't stay that way, and it's not really any fault of KFRC. Les Garland is still as good as he always was. But RKO headquarters took away Jo Interrante, one of the best newspeople around. Dave Cook went to L.A. They lost John Mack Flanagan, who has now come back with KCBS, and they lost Big Tom Parker, who went to KYUU. You can't lose that many people and not have some effect. And on top of that, people have discovered that FM works in this town."

Both Taylor and Blume comment on why, despite the burgeoning local new wave band and club scene, little of this is reflected on the radio. "Radio," says Taylor, "reflects what the programmers feel they can sell to the agencies, so they'll play music that will appeal to the greatest number of people



Photo by Michael Zagaris

KMEL program director Bobby Cole (seen here impersonating Alain Delon) makes his point.

who have money to spend, who are the middle-age rock 'n' rollers. The 20-year-olds are definitely coming up with a new sound but it hasn't been proven that it's acceptable on the radio. There's no inherent reason for radio to reflect the club scene."

Blume says, "I'm saddened that radio is not as attuned to breaking local acts as they once were. KTIM still pays attention to local bands, and we listen to them a lot because they play the best of what no one else will play anymore. They're entertaining, and that's lacking at a lot of stations.

"But I understand the other stations going mainstream. Jerry Del Colliano at Inside Radio did an Arbitron study and listed San Francisco as one of the bottom 10 areas cities in the country in terms of available rock audience, at 23%."

That figure runs counter to the general perception of San Francisco as a rock town, and Blume assistant John Tobin attributes it in part "to the passive nature of radio sampling. People involved in live music activity are not at home to answer questions about listening to the radio. DJs in the '60s were making decisions based on personal observation of a lo-

(Continued on page SF-18)

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## Afloat New Wave

• Continued from page SF-5

awards show provides funds to the Bay Area Music Archives. The Archives, overseen by Paul Grushkin, is believed to be the only such archive in the country devoted to the popular music of a particular city.

Another Bay Area-based publisher, GPI in San Jose, is now approaching a combined 300,000 monthly circulation mark for its highly-regarded musicians' magazines, *Guitar Player*, *Contemporary Keyboard* and *Frets*. The company has also just concluded a distribution deal that will greatly increase circulation in England.

Santa Cruz-based *Good Times* now has a Bay Area edition and boasts a readership of 137,000.

Over the recent years the level of business expertise within San Francisco music has also improved. As much of Bill Graham's time now goes to the personal management of his five artists as goes to concert production, while astute young managers like Bruce Cohn (Doobie Brothers), Herbie Herbert (Journey) and Bob Brown (Pablo Cruise) have been very skillful in directing the increasingly prosperous careers of their bands. Likewise David Rubinson, who had stepped back from artist management for a while, is back in once again with new clients Randy Hansen and Jump Street.

Mike Kappus at Rosebud Music Agency, San Francisco's only major-artist booking agency, now handles many managerial-related problems for his expanded list of clients, which now includes Mose Allison, George Thorogood, Muddy Waters, Captain Beefheart, John Lee Hooker, Roy Loney, Eddie Harris and John Hammond for North American representation. Another agency, California Talent Associates in Marin County, has been very successful in focusing on the college market with their young acts. Newhouse Management has specialized in jazz artists by representing Mel Martin, Andy Narell, Denny Zeitlin and others.

The Bay Area based Bass ticket agency continues to grow, and is now to be found in international locations like Australia and Canada, as well as various cities in the U.S.

All that is just part of the story. For the rest—for detail on the studios, the clubs, the local labels, radio, concerts, and all the things that continue to make San Francisco a special, fruitful place for musicians and music lovers—take a closer look at the rest of our spotlight.

Billboard

## Indie Label

• Continued from page SF-3

taped by harpsichordist Margaret Fabrizio at the Zen Center in Marin; and an album by the Gay Freedom Day Marching Band.

In addition to the above-named labels there are literally scores more that are purely artist-owned ventures that can yield one or more records.

Lastly we should mention Ed Wodenjak's Crystal Clear Records, one of the nation's premier direct-to-disk operations. The 35 items in catalog range from pure sound extravaganzas by the Boston Pops and Atlanta Brass Ensemble to Laurindo Almeida and Charlie Byrd guitar to ethnic and rock by Taj Mahal, Dillard's and Stoneground. Latest release, to be exhibited at the summer CES, are two volumes by Carlos Montoya, the flamenco guitarist's first recordings in seven years.

Crystal Clear also plans to issue in August unique comparison sets that will offer both digital and direct to disk recordings (by Arthur Fiedler and the Boston Pops and organist Virgil Fox) so the consumer may compare the differences in these two approaches to audiophile recording. **JACK McDONOUGH**

Billboard

## Graham Discusses

• Continued from page SF-14

will be gone. They simply will not be able to survive. It's just too expensive to maintain a band. The main difference now is that there are hardly any bands who don't have some goal of commercial success. Because these bands have a history to read. In 1965 there was no history and bands could just play for their fans and honestly not worry so much about getting a contract because no one else had one. No one knew what a recording contract looked like. Today everyone does.

Let me make another point about the dancing as a difference. Back in the '60s people went to their place of public assemblage and because of the communal spirit anybody who wanted a dance could just join in with a group of other people. That doesn't happen anymore. That reason for going to a place has disappeared. Now you go because it's the band or the place, but not because it's your society. So once the initial excitement of a band or a place or a trend wears off, there's nothing else to hold things together. This society has not formed that amiable base yet. **JACK McDONOUGH**

Billboard

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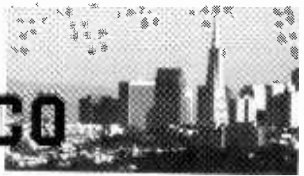
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# VIDEO DISCOVERS A NATURAL CREATIVE CENTER

## SAN FRANCISCO



By SUSAN PETERSON

"Video is the vanguard of a new culture, it's the new wave, the experimental ground where you test things," observes producer/founder Fabrice Florin of San Francisco's Videowest, offering a rationale as to why there is such an active video community in the Bay Area. San Francisco has long been known as a city ready to experiment, where one can always count on a healthy dose of new culture. And the video industry there is no exception.

Videowest is a television production company that thinks of itself as something of an FM of tv—producing variety-type shows that this past season have run on two local tv stations—twice a week on KTSF with a weekly radio simulcast on KMEL-FM; and once a week, as a "best of" on KQED. The show features rapid fire, off-beat bursts of news, music and comedy, and Florin describes the program's appeal as, "If you don't like this, wait 30 seconds."

The broadcasts, definitely counter-culture in spirit, are heavy on music, and Florin says they've inherited "the audience and a lot of the staff" from KSAN, the much-praised progressive FM radio station in San Francisco which has switched to a more conventional format in recent times. Part of that inheritance includes Jeff Nemorovski, who at KSAN was a pioneering program producer in the simulcasting of rock music with KQED. Nemorovski is now an executive producer at Videowest.

Musical ventures mix occasional clips provided by record companies with Videowest's own productions, which have included shoots of Rachel Sweet, Jefferson Starship and local favorites such as Huey Lewis & the News, Jo Allen & the Shapes, Bob, SVT and the Humans.

Since the company runs on, admits Florin, "no budget," volunteers form the core of the staff, and often number in the hundreds, with a central force of about 20 who produce and direct, accepting experience and exposure as payment. Income is very limited, and according to Florin, "We're just beginning to see some." The company makes some operating expenses by sponsoring local workshops and lectures on all facets of video production, offering everything from basic video production to special effects, advanced editing and directing on location. The workshops cost from \$25 to \$30 for four to six hour sessions.

Video has also been making news from other corners of San Francisco. Marty Balin's rock opera "Rock Justice" is scheduled to be an EMI Videogram release, as well as a soundtrack on EMI, and the Balin-Heyman production is pure San Francisco, written, staged and recorded.

Susan Peterson is Assistant Editor of Billboard's Special Issues.

The recent Bammy (Bay Area Music) Awards show, which made news with its impressive list of guest artists (Boz Scaggs, the Doobies, Journey, Carlos Santana, Van Morrison, to name a few) was a video extravaganza, coordinated and taped by local video company RAVE (Reliable Audio Video Enterprises).

Craig Richens, who has been active in the video field since an early '70s foray with Leon Russell and Denny Cordell's farsighted ShelterVision, explains RAVE's approach to the awards show: "It was as if the entire audience could look inside the truck and watch a live mix go on. Three screens surrounded the stage showing both a live mix of what was happening onstage and roll-ins of supplementary footage." The entire show was videotaped, and Richens, along with Bay Area Music Archives director Paul Grushkin (the Bammys are a benefit for the Archives) hopes to market an edited version.

Also an active video trooper for many years is Bob Becher, whose Becher Video is responsible for all of Journey's video and is currently working on a retrospective of Santana featuring a culling of the best of historical footage with updates and interviews. Becher started out in Bay Area video in 1972 with a store called the Video Center, which initially just sold equipment. He branched out when demonstrating his equipment brought jobs such as producing video for Bill Graham concerts, and in 1974 started a service called "Promo-Vision" which proposed the then-unique concept of producing and distributing video clips of artists to retail stores to promote record sales. The name and the concept have since moved on to other hands, while Becher decided to concentrate on what he loved best, "communicating with people using video, specifically in music." Along with the Journey and Santana projects, Becher also videotapes a lot of local bands, of which he notes there are a healthy abundance in San Francisco.

Says Becher of the video scene in San Francisco, "There's an excellent community of talented video people to draw on. The main problem is that the creative people are here, but the business isn't always here. We lose some people to L.A., but there are enough people that love living in San Francisco. It's growing too. I've never been this busy, in spite of the fact that a lot of the people I've talked to are complaining about bad business, ours is doing great. That's encouraging because when you can buck a bad economy and build your business up, when the economy turns good, you should be in real good shape."

San Francisco also has plenty of technical support for the booming video industry. With nearby Silicon Valley, the latest in equipment is being created, and facilities are plentiful. Becher cites Versatile Video in Mountainview as his choice for post-production, where he finds "good cooperation, top of the line equipment and engineers."

Richens describes RAVE as a technical as well as a production company, offering what he describes as a "video speed shop" for super tuning cameras and recorders, offering technical and production support and basic, non-computerized post production.

In computerized facilities, One Pass offers the area state of the art sophistication. One Pass has done work for Warner Bros., CBS, RCA, Fantasy and Bill Graham, but its client list is top heavy with major production companies, networks, ad agencies and corporate and commercial clients. The company offers a huge studio production complex, portable and multi-camera equipment, the latest in cameras, computerized editing and graphics hardware, and specializes in 1-inch recording, which has become the music production favorite.

In the North Bay, Video Production Services offers a broadcast video facility which specializes in agency and commercial work, music concerts and some high end industrial work. Recent jobs have included the post production of "Rock Justice" and an unusual shoot of the audio session for Francis Ford Coppola's "Apocalypse Now."

According to VSP's Ron Silveira, the audio recording of background music for a segment of the movie involved Mickey Hart of the Grateful Dead, 1000 primitive percussion instruments, the Japanese drum ensemble, Airtro, Flora Purim and Jerry Garcia. Recorded in the Dead's studio, VPS captured the five day proceedings on video, parts of which were shown at Cannes last year in lieu of a screening of the film itself.

Along with producer/engineer Stu Lefkowitz, Silveira is in charge of business and advertising/marketing for the company. It offers a computerized editing system as well as "a very sophisticated audio tie-in" to lure music clients.

It would be erroneous to assume that all of this activity is centered strictly around San Francisco's lively rock community. No less than the esteemed San Francisco Opera is planning to jump aboard the video bandwagon, and is already selling, via satellite, a production of "La Gioconda" to major European tv markets. Offers an Opera spokesman, "There's nothing more perfect or more visual than grand opera. Who wants a symphony on video? You've got 100 people in tuxedos just sitting there."

"To spend all that money to put an opera on a stage and then not to film it is stupid. I should think everyone in the video business would want to beat a path to the door of the San Francisco Opera. Opera people are fanatics and they have money. This would open up a whole new market for opera and provide a whole new source of income."

That prospective source of income should appeal as well to an anxious new home video industry, hungry for viable programming, and likely to find an abundance in San Francisco.

Billboard

## Radio Mix

• Continued from page SF-16

cal scene, but now all the decisions are made mathematically, according to 'market research.' I think a lot of the local bands are doing what they're doing as a response to lack of good radio."

Despite its general tightening KSAN did recently honor the local scene with a three-day weekend of tapes recorded live at a wide range of area clubs featuring several dozen well-followed local new wave groups.

Tobin and Blume specify a number of stations working around outside the mainstream. "The college stations are heavy on new wave. KZSU at Stanford, KFJC at Foothill, KALX in Berkeley, KDVS in Davis, KSFS at State, KSUN at Sonoma, are all new wave all the time. KVRE in Santa Rosa has become top ranked in Santa Rosa with a mix of country, folk, roots music, and some jazz and rock. KRE and KBLX are very eclectic, as are KFAT and KPOO." In addition, KJAZZ continues as one of the nation's significant jazz stations, despite a recent strike caused by dissension between staffers and owner Pat Henry; and KMPX continues to offer the sounds of the big band era.

Of course this broad mix on the fringes provides constant challenge to the mainstream, which may be one reason why two San Francisco stations took top honors in the 1979 Billboard radio competition, with KNBR scoring as major-market MOR station of the year while KNEW took the same prize in the country category.

Meantime, none of the other major stations are sitting idly. KMEL, the leading AOR station, is extremely active and highly visible with promotions and involvement in public musical events. KLIV in San Jose is having success with an AOR-type format on the AM band. KCBS-FM is, as one observer, Tobin, puts it, "Top 40 in the classic sense, all rock that's full of hooks." KYA is doing strong tv ads and a lot of call-out research. KDIA and KSOL keep the black audience well covered, with KDIA picking the soul and crossover hits early on ("They start a lot of records in this area," says Blume) KSOL focuses less on the crossovers and more on purely black hits. (Blume made these remarks prior to programming changes at KDIA

which will mean a more MOR focus.) KSFX continues to appeal to the disco audience, which remains substantial in San Francisco partly because of the large gay population. And Jim Gabbert—who has since given up his status as the only private owner of the major station in the city via his sale of his stations to Carl Eller and a still-pending move into UHF television—has had luck with various experiments, including one in which he would re-create a selected year from the '60s by playing records, newscasts and announcements of that year.

And despite the fact that, like everyone else, San Francisco radio people must live by the ratings, they can still be taken with a grain of salt. "It can be a terrible thing to evaluate a station's real appeal by Arbitron," says Taylor. "Stations that don't pull ratings at all can still get 100,000 people out for a raft race."

JACK McDONOUGH

Billboard

## Silicon Valley

• Continued from page SF-14

has swung too far. The audio disk is going to be stronger in the market than people realize. You can't get away from that one factor of video requiring total involvement while audio does not. Don't forget the time constraints people have today. I tend to think that much like television and radio, video and audio will complement each other and not compete."

With an eye on both markets, Valley firms have introduced some fascinating new equipment during the past few months. Ampex is talking about its AVA System. AVA—Ampex Video Arts System—can "paint" electronically and it enables the user to actually touch a pen to a video monitor, select color and thickness and then paint on a drawing board. The AVA was introduced by artist Leroy Neiman at a Super Bowl and its potential for not only broadcast graphics but the commercial art world as well has the company enthused.

"It is," says Law, "the coming direction for the company. A combination and usage of both computer and video technology." Another technological marriage is the Ampex 124, a multi-track master recorder which was introduced at the November AES.

Otari is viewing the same approach—a marriage of tech-

nologies. "The studio business is spotty," says Krampf, "but the broadcast industry is fantastic. We have a new 24-track that we've pointed towards the recording market but it will impact in the broadcast field. We want to prove it in the studio first and then it will be utilized for video post production. All that's needed is a wide-band pre-amp which we should have within six months."

Otari is also riding with its \$2,000 half-track stereo recorder and is designing an interface into most of its machinery for video. Krampf is especially enthused about the \$2,000 model because "it represents more of a 'miscellaneous' than a capital expenditure for the buyer."

Recortec is also marketing lower-priced models such as a high band recorder for mastering videotape shows for about one-half the price of equivalent equipment. This \$19,500 machine has appeal to numerous companies that put together industrial training films and for those that have in-house training departments. And, topping it off, the company has just produced a portable (25 pounds) \$9,000 unit.

For Silicon Valley, the recession or slowdown certainly hasn't hit and perhaps that's because the creative brains behind the high technology are usually one step ahead of the game. Today, it's broadcast and tv. Tomorrow, who knows?

Billboard

## Not Only Game

• Continued from page SF-10

McLaughlin, McCoy Tyner, and two all-star bands, one with Ronnie and Hubert Laws, Freddie Hubbard, Lee Ritenour and Harvey Mason and another featuring Herbie Hancock and Carlos Santana.

Krantz says there are two principal reasons for the upswing in college booking activity. "For one thing, being able to book and promote while you're in school is a unique opportunity and more and more talented and energetic people are getting involved. But more important is the fact that as tastes have changed new wave and jazz have become more popular, and no one promoter has a lock on those markets."

JACK McDONOUGH

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20	14	<b>DON'T FALL IN LOVE WITH A DREAMER</b> —Kenny Rogers w/Kim Carnes United Artists 1345
21	6	<b>I'M ALIVE</b> —Electric Light Orchestra MCA 41246
22	20	<b>BRASS IN POCKET</b> —Pretenders Sire 49181 (Warner Bros.)
23	5	<b>MORE LOVE</b> —Kim Carnes EMI-America 8045
24	16	<b>STOMP</b> —The Brothers Johnson A&M 2216
25	5	<b>IN AMERICA</b> —The Charlie Daniels Band Epic 9-50888
26	12	<b>HURT SO BAD</b> —Linda Ronstadt Asylum 46624 (Elektra)
27	15	<b>WONDERING WHERE THE LIONS ARE</b> —Bruce Cockburn Millennium 11786 (RCA)
28	21	<b>LOST IN LOVE</b> —Air Supply Arista 0479
29	5	<b>GIMME SOME LOVIN'</b> —The Blues Brothers Atlantic 3666
30	11	<b>TWO PLACES AT THE SAME TIME</b> —Ray Parker Jr. & Raydio Arista 0494
31	7	<b>ALL NIGHT LONG</b> —Joe Walsh Asylum 46639
32	9	<b>ANSWERING MACHINE</b> —Rupert Holmes MCA 41235
33	9	<b>THEME FROM NEW YORK, NEW YORK</b> —Frank Sinatra Reprise 49233 (WB)
34	2	<b>LOVE THE WORLD AWAY</b> —Kenny Rogers United Artists 1359

51	3	<b>JU JU</b> —Boz Scaggs Columbia 1-11281
52	3	<b>INTO THE NIGHT</b> —Benny Mardones Polydor 2091
53	3	<b>SAILING</b> —Christopher Cross Warner Bros. 49507
54	3	<b>ALL OUT OF LOVE</b> —Air Supply Arista 0520
55	6	<b>AND THE CRADLE WILL ROCK</b> —Van Halen Warner Bros. 49501
56	4	<b>IT'S FOR YOU</b> —Player Casablanca 2265
57	20	<b>SEXY EYES</b> —Dr. Hook Capitol 4831
58	3	<b>SWEET SENSATION</b> —Stephanie Mills 20th Century 2449 (RCA)
59	2	<b>MAKE A LITTLE MAGIC</b> —The Dirt Band United Artists 1356
60	3	<b>LANDLORD</b> —Gladys Knight & The Pips Columbia 1-11239
61	3	<b>TAKE A LITTLE RHYTHM</b> —Ali Thompson A&M 2243
62	11	<b>TWILIGHT ZONE</b> —Manhattan Transfer Atlantic 3649
63	20	<b>RIDE LIKE THE WIND</b> —Christopher Cross Warner Bros. 49184
64	2	<b>TULSA TIME</b> —Eric Clapton RSO 1039
65	3	<b>I'M HAPPY JUST TO DANCE WITH YOU</b> —Anne Murray Capitol 4878
66	2	<b>LET'S GO 'ROUND AGAIN</b> —Average White Band Arista 0515
67	NEW ENTRY	<b>PLAY THE GAME</b> —Queen Elektra 46652
68	3	<b>FAME</b> —Irene Cara RSO 1034

85	NEW ENTRY	<b>BEYOND</b> —Herb Alpert A&M 2246
86	NEW ENTRY	<b>ONE IN A MILLION YOU</b> —Larry Graham Warner Bros. 49221
87	NEW ENTRY	<b>WHY NOT ME</b> —Fred Knoblock Scotti Bros. 600 (Atlantic)
88	NEW ENTRY	<b>I GET OFF ON IT</b> —Tony Joe White Casablanca 2279
89	NEW ENTRY	<b>MY MISTAKE</b> —The Kingbees RSI 1032
90	NEW ENTRY	<b>HONEY, HONEY</b> —David Hudson Alston 3650 (I.K.)
91	37 14	<b>WE WERE MEANT TO BE LOVERS</b> —Photoglo 20th Century 2446 (RCA)
92	60 14	<b>BREAKDOWN DEAD AHEAD</b> —Boz Scaggs Columbia 1-11241
93	51 11	<b>NEW ROMANCE</b> —Spider Dreamland 100 (RSO)
94	64 24	<b>ANOTHER BRICK IN THE WALL</b> —Pink Floyd Columbia 1-11187
95	66 8	<b>POWER</b> —The Temptations Gordy 7183 (Motown)
96	50 7	<b>IS THIS LOVE</b> —Pat Travers Polydor 2080
97	99 2	<b>DANCING WITH THE MOUNTAINS</b> —John Denver RCA 12017
98	56 7	<b>BACK TOGETHER AGAIN</b> —Roberta Flack w/Donny Hathaway Atlantic 3661
99	54 11	<b>LADY</b> —The Whispers Solar 11928
100	72 12	<b>LOVE STINKS</b> —The J. Geils Band EMI-America 8039



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14	<b>NEW ENTRY</b>	<b>COMMODORES</b> Heroes, Motown M8-939M1	5	<b>MIAMI FARRER &amp; THE RUMOUR</b> The Up Escalator, Arista AL 9517	70	70	26	Extensions, Atlantic SD 19253
15		<b>TED NUGENT</b> Scream Dream, Epic FE 36404	44	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Damn The Torpedoes, Backstreet 5105 (MCA)	71	71	13	<b>THE WHISPERS</b> Solar BXL1-3521 (RCA)
16		<b>STEPHANIE MILLS</b> Sweet Sensation, 20th Century T-603 (RCA)	43	<b>PETER GABRIEL</b> Peter Gabriel, Mercury SRM1-3848	72	74	6	<b>GRACE SLICK</b> Dreams, RCA AFL1-3544
17		<b>MICHAEL JACKSON</b> Off The Wall, Epic 35745	42	<b>JUDAS PRIEST</b> British Steel, Columbia JC 36443	73	84	7	<b>MAC DAVIS</b> It's Hard To Be Humble, Casablanca NBLP 7207
18		<b>FRANK SINATRA</b> Trilogy: Past, Present and Future, Reprise 3FS 2300 (Warner Bros.)	44	<b>TEENA MARIE</b> Lady T, Gordy G7-992R1 (Motown)	74	85	6	<b>ISAAC HAYES</b> And Once Again, Polydor PD-1-6269
19		<b>ELTON JOHN</b> 21 AT 33, MCA MCA-5121	45	<b>CAMEO</b> Cameosis, Chocolate City CCLP 2011 (Casablanca)	75	77	10	<b>TOMMY TUTONE</b> Columbia NJC 36372
20		<b>SOUNDTRACK</b> The Rose, Atlantic SD 16010	46	<b>TEMPTATIONS</b> Power, Gordy G8-994M1 (Motown)	76	97	3	<b>SQUEEZE</b> Argybargy, A&M SP 4802
21		<b>SOUNDTRACK</b> Urban Cowboy, Asylum DP 90002 (Elektra)	47	<b>ALICE COOPER</b> Flush The Fashion, Warner Bros. BSK 3436	77	79	16	<b>DAVE MASON</b> Old Crest On A New Wave, Columbia JC 36144
22		<b>DIANA ROSS</b> Diana, Motown M8-936M1	48	<b>PURE PRAIRIE LEAGUE</b> Firin' Up, Casablanca NBLP 7212	78	117	2	<b>SKYY</b> Skyway, Salsoul, SA 8532 (RCA)
23		<b>GRATEFUL DEAD</b> Go To Heaven, Arista AL 9508	49	<b>AIR SUPPLY</b> Lost In Love, Arista AB 4268	79	90	3	<b>AL JARREAU</b> This Time, Warner Bros. BSK 3434
24		<b>PRETENDERS</b> Sire SRK 6083 (Warner Bros.)	50	<b>FATBACK</b> Hot Box, Spring SP-1-6726 (Polydor)	80	81	22	<b>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</b> Love Is A Sacrifice, Mercury SRM-1-3836
25		<b>LINDA RONSTADT</b> Mad Love, Asylum 5E-510 (Elektra)	51	<b>DEF LEPPARD</b> On Through The Night, Mercury SRM 1-3828	81	83	8	<b>THE B-52'S</b> Warner Bros. BSK 3355
26		<b>AMBROSIA</b> One Eighty, Warner Bros. BSK 3368	52	<b>SCORPIONS</b> Animal Magnetism, Mercury SRM-1-3825	82	92	2	<b>DIXIE DREGS</b> Dregs Of The Earth, Arista AL 9528
27		<b>ISLEY BROTHERS</b> Go All The Way, T-Neck FZ 36305 (CBS)	53	<b>DEVO</b> Freedom Of Choice, Warner Bros. BSK 3435	83	60	15	<b>BLACKFOOT</b> Tomcattin', Atco SD 32-101 (Atlantic)
28		<b>KENNY ROGERS</b> Gideon, United Artists L00-1035	54	<b>GLADYS KNIGHT &amp; THE PIPS</b> About Love, Columbia JC 36387	83	60	15	<b>SPYRO GYRA</b> Catching The Sun, MCA MCA-5108
96	82	22	<b>RUSH</b> Permanent Waves, Mercury SRM 1-4001	97	101	11	<b>HERBIE HANCOCK</b> Monster, Columbia JC 36415	<b>SOUNDTRACK</b> Can't Stop The Music, Casablanca NBLP 7220
98	108	2	<b>SAMMY HAGAR</b> Danger Zone, Capitol ST 12069	99	110	3	<b>NATALIE COLE</b> Don't Look Back, Capitol ST 12079	
100	147	2	<b>SOUNDTRACK</b> Can't Stop The Music, Casablanca NBLP 7220					

## NEW & HOT

**THE S.O.S. BAND, S.O.S.**  
Tabu JMZ 36334 (CBS)

**GENE CHANDLER, SQ**  
20th Century T-605 (RCA)

**LARRY GRAHAM, One In A Million You**  
Warner Bros. BSK 3447

**LUCIANO PAVAROTTI,**  
Pavarotti's Greatest Hits  
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**FOGHAT, Tight Shoes**  
Bearsville, BHS 6999 (Warner Bros.)



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# Jazz

## Hank Jones Hoping For Lewis Followup

NEW YORK—Not only does one good album deserve another, but Hank Jones, who recorded his first piano duo album on Atlantic ("An Evening With Two Grand Pianos") with John Lewis, is looking forward to "perhaps a third and a fourth."

Jones, who is the conductor of the long-running Broadway show "Ain't Misbehavin'," has known Lewis, the former leader of the Modern Jazz Quartet, since 1946. Yet the two never recorded together.

Jones, over his long recording career, has recorded with Tommy Flanagan and performed with Teddy Wilson and Marian McPartland, but he is especially pleased with how well he and Lewis work.

Jones came to New York in 1943 and began working gigs in jazz clubs on then jumping 52nd St. "John was in Dizzy's (Gillespie) big band and I

was playing with Coleman Hawkins at the Spotlight.

"Later we both worked with Ella Fitzgerald. John followed me. We both learned a lot working for her. I learned how to block harmonies with chord fills," Jones recalls.

Jones observes that "John has the unique ability to play a strong melodic swinging line. Our musical and personal styles are just different enough that we work together well. John's style is forceful in solo work. He plays orchestrally."

Jones explains that to play with Lewis, "you must not get in the way. I play in the same style harmonically."

Jones hopes that in addition to the duo albums with Lewis that he will be recording a live album at the Cafe Ziegfeld, where he plays nightly after the curtain comes down on "Ain't Misbehavin'." **DOUG HALL**

## 'Jazz Alive' Due Back On NPR's Weekly Schedule

WASHINGTON, D.C.—National Public Radio (NPR) begins the summer season of "Jazz Alive," programs of weekly showcases of jazz in performance, on Sunday (29). Most of the 15 programs featured were chosen from the series' most popular broadcasts of the past three years.

Exact broadcast dates and times are determined by each NPR station.

Billy Taylor and Friends begin the season June 29, followed by a special live national broadcast from the Newport Jazz Festival featuring Toshiko Akiyoshi and Friends on July 2. Irakere, Mongo Santamaria and Angel Sucheras are on the schedule for July 6.

The program for July 13 features the Kansas City Women's Jazz Festival, followed on the 20th by the Crusaders and Michael Franks and Friends. The Chico Freeman Quartet, the Charles Sullivan Quartet and Jay Hoggard are on July 27th's program.

The Raheem Roland Kirk Memorial Festival is scheduled for Aug. 3. Oregon, Ralph Towner and John Coates Jr. follow Aug. 10. The Irene Kral Memorial Jazz Festival is featured Aug. 17 and the Gil Evans Orchestra and the N.H.O. Pedersen Trio on Aug. 24. Strides of March is set for Aug. 31.

Johnny Griffin, Ira Sullivan and Von Freeman start off September on the 7th, followed Sept. 14 by Mel Torme, Gerry Mulligan and Band and Monty Alexander. The Max Roach Quartet and the Arche Shepp Quartet are scheduled for Sept. 21. Ending the month on the 28th are Stephane Grappelli and David Grisman.

NPR also plans to mingle live specials in the series as well as provide live national coverage of the Chicago Jazz Festival at the end of August. **KAREN KELLY**

# General News

## BROADWAY REVIEW

## 'Civilized' Disjointed And Far From a Hit

NEW YORK—Although some catchy melodies are woven into the fabric of the new Broadway musical "It's So Nice To Be Civilized," they are not by themselves enough to turn this poorly structured show into hit material.

The play is the creation of author/lyricist/composer Micki Grant whose other Broadway credits have included the multi-award-winning "Don't Bother Me I Can't Cope," in 1972, and more recently the music and lyrics for "Your Arm's Too Short To Box With God," currently running in revival at the Ambassador Theatre here. "Civilized" is at the Martin Beck Theatre.

Her present effort, however, is a disjointed collection of poorly defined scenarios of street life in a black urban ghetto. Compounding the problem is the fact that little of the material seems fresh or original. Instead, it emerges as a rehash of many other New York type of musical reviews that have gone in the past. The difference here is that the scenes assume a darker hue.

The show's strongest point lies in the enormous talent and energy of its cast which includes United Artists Records artist, Vivian Reed, Mabel King and Obba Babatundé, last seen on Broadway in the short-lived "Reggae" musical.

Reed is a special talent. She leapt to prominence as Georgia Brown in

the Broadway production of "Bubbling Brown Sugar" a few years ago, and has since established herself as an entertainer of note in the theatre, the music industry, television and the movies.

She sparks life into the show and into Grant's music with such tunes as "Wake Up, Sun," "Bright Lights," "Like A Lady," "World Keeps Going Round" and "Step Into My World." She also dances up a storm and oozes feminine charm and poise.

Together with the fancy footwork of Babatundé and King, who stops the show with "I've Still Got My Bite," a number which spoofs most myths about the geriatric generation, Reed snatches the show back from the brink of collapse.

**RADCLIFFE JOE**

## Jazz In Dallas

DALLAS—The Dallas Symphony has presented two weekends of jazz here at Park Central, a retail complex. Called the Park Central Jazz Festival, the following musicians performed during the June 6-7, Thursday (12), Friday (13) and Saturday (14) period: the Preservation Hall Jazz Band, Benny Goodman and his sextet, Count Basie band, Earl Hines, Dizzy Gillespie, Anita O'Day, Buddy Rich band, Oscar Peterson and Marilyn Maye.

JUNE 28, 1980 BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 6/28/80

## Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	7	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	26	21	11	NUDE ANTS Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)
2	1	14	SPYRO GYRA Catching The Sun, MCA MCA-5108	27	23	17	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
3	4	18	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	28	27	10	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373
4	6	5	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	29	31	5	NIGHT RIDER Count Basie & Oscar Peterson, Pablo 2310-843 (RCA)
5	7	7	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	30	30	4	AMTRAK BLUES Alberta Hunter, Columbia JC 36430
6	3	11	MONSTER Herbie Hancock, Columbia JC 36415	31	26	17	A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)
7	5	17	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	32	45	2	INFLATION Stanley Turrentine, Elektra 6E-269
8	16	3	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	33	34	6	FULL FORCE Art Ensemble Of Chicago, ECM ECM-1-1167 (Warner Bros.)
9	8	11	DREAM COME TRUE Earl Klugh, United Artists UA-1026	34	33	22	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
10	10	7	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	35	NEW ENTRY		NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
11	11	15	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	36	36	4	IRAKERE II Irakere, Columbia JC 36107
12	9	8	TAP STEP Chick Corea, Warner Bros. BSK 3425	37	43	2	HOLLYWOOD MADNESS Richie Cole, Muse MR 5207
13	12	19	FUN AND GAMES Chuck Mangione, A&M SP-3715	38	37	10	CRAWFISH FIESTA Professor Longhair, Alligator 4718
14	14	6	SKAGLY Freddie Hubbard, Columbia FC 36418	39	32	65	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
15	15	5	LIVE FROM NEW YORK Stuff, Warner Bros. BSK 3417	40	40	9	KITTYHAWK Kittyhawk, EMI/America SW 17029
16	17	19	EVERY GENERATION Ronnie Laws, United Artists UA-1001	41	41	4	NORTHEAST LIGHTS Joe Pass, Nails Hennings, Orsted Pedersen, Pablo 2308-221 (RCA)
17	18	3	HORIZON McCoy Tyner, Milestone M-9094 (Fantasy)	42	39	35	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253
18	13	24	HIROSHIMA Hiroshima, Arista AB-4252	43	28	6	UN POCO LOCO Bobby Hutcherson, Columbia FC 36402
19	NEW ENTRY		THIS TIME Al Jarreau, Warner Bros. BSK 3434	44	35	13	NOMAD Chico Hamilton, Elektra 6E 257
20	20	35	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	45	38	5	BARTZ Gary Bartz, Arista AB 4263
21	19	34	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	46	NEW ENTRY		CALIFORNIA SHOWER Sadao Watanabe, Inner City JC 6062
22	22	31	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	47	48	3	CABLES' VISION George Cables, Contemporary 14001
23	29	3	DETENTE Breckler Brothers, Arista AB 4272	48	NEW ENTRY		THURSDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7642
24	25	13	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193	49	49	16	SONG BOOK ONE Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)
25	24	9	NOW APPEARING AT OLE MISS B.B. King, MCA MCA-2-8016	50	50	7	WE WILL MEET AGAIN Bill Evans, Warner Bros. HS 3411

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## Jazz Beat

LOS ANGELES—Seattle, Tacoma, Everett and Bellingham in Washington state are benefiting from Vancouver CJAZ-FM's broadcasts, which beam the righteous music over 100,000 watts from British Columbia. Harry Boon is the program manager of the station with an all-jazz policy 24 hours around the clock. ... Drummer Panama Francis and the Savoy Sultans are back in New York after a 30-day European tour. A highlight was a one-nighter at Paris' celebrated Naxim's, tickets to which were pegged at \$500 a couple. The group taped three albums in Europe. ... The World Saxophone Quartet will be in concert July 4 at New York's Town Hall at 8 p.m. Combo, with Hamiet Bluiett's baritone, employs no rhythm section.

Benny Carter was in Sweden last week concertizing on alto sax and trumpet. ... Deadline for the purchase of season tickets for the Monterey Jazz Festival in Northern California in September is June 30, at \$39.50 and \$44.50, at P.O. Box Jazz in Monterey, zip 93940. ... Women jazz musicians will be listed in the third annual directory of female jazz performers now being prepared by the Women's Jazz Festival in Kansas City, Mo. It's to be published next January. ... Marty Morgan, West Coast jazz publicist, has opened new offices with Nancy Slayles in North Hollywood, Calif. Marty is the wife of alto saxist Lanny Morgan of Supersax renown.

The Village Gate in New York presented salsa and jazz Monday (9) with Jon Faddis, Ray Barretto and Jose Mangual Jr. ... Pat Longo and his band backed Frank Sinatra Jr. at Carmelos in Sherman Oaks, Calif., June 20. ... Art Davis, Clifford Jordan, Hilton Ruiz and Joe Cusaatis performed June 8 at the Greenburgh Arts & Culture Center in Elmsford, N.Y. The Bee Hive Records artist recently played with the Duke Ellington Society All Stars.

**A NATIONAL BREAKOUT!**  
IC 1046  
**NITE RIDE**  
**DAN SIEGEL**



**Goodphone**  
NO. 1 IN NATIONAL JAZZ AIRPLAY 6/16 & 6/23

## FEEDBACK

Fred Moore, Editor  
May 28, 1980

### JAZZ ALBUM OF THE WEEK

Dan Siegel is the most requested record in my office. That's what provided the stimulus to sweep the grooves of Dan's Inner City Records release "Nite Ride".

From postmen to promotion men, from rock 'n rollers to hallway strollers, people were drawn to the sound as if the pied piper was haunting around. Offering head stands for a hand out in office play generated wheeling deals in exchange for a copy of Dan Siegel's "Nite Ride". The active audience was getting downright aggressive.

"Nite Ride" features John Klemmer and the silicone fingers of fret setter Lee Ritenour. Mass appeal magic that defies labels but captivates everyone. Melodic mood music that comes on like a brisk evening cruise with the convertible top down.

There's not a bump in the road when you take Siegel's sultry "Nite Ride" out for a test drive. A classic make out record. "Nite Ride" is easy beat body music that will be one of those albums everyone wants to take into the production room and use as a bed for read overs. All tracks have an enchanting aura with "Friday," "Bad Habit," and "Looking Back" rising out of the silk on side one. "Foke Song," "Quasar," and "The Broadside" sweeten the brew on side two.

Dan Siegel's "Nite Ride" features power steering, cruise control and tilt back seats. "Nite Ride", hit the lever, lay back and enjoy the multi-colored massage that drifts thru drive time on a cushion of air.

Available thru **INNER CITY 423 West 55th St., New York, N.Y. 10019 212-245-4861**



11	13	<b>I'M READY/HOLLY DOLLY</b> —Kano Drive/TK (12-inch) 441	41	41	<b>BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS</b> — Pretenders Sire/Warner (LP/12-inch*) SRK 6083
12	14	<b>STARS IN YOUR EYES/GO FOR IT</b> —Herbie Hancock Emergency (12-inch) EM 6504	42	42	<b>I WANNA KNOW YOUR NAME/THIS FEELIN'</b> — Frank Hooker & Positive People Panorama (12-inch) YD 11985
13	19	<b>WHAT'S ON YOUR MIND/DON'T LET YOUR CHANGE GO BYE/BREAKAWAY</b> —Watson Beasley Columbia (LP) JC 36415	43	43	<b>I'M SO HOT/TRY MY LOVE</b> —Denice LaSalle MCA (LP) MCA 3239
14	10	<b>SWEET SENSATION</b> —Stephanie Mills Warner (LP) BSK 3445	44	45	<b>SPACER</b> —Sheila B. Devotion Carrere (12-inch) ST-DK 37605
15	15	<b>HOOKED ON YOUR LOVE</b> —Fantastic Aleems 20th Century (LP/12-inch) T 603/TCD 106	45	49	<b>BEATS WORKIN'</b> —all cuts—Jimmy Maelen Panorama (12-inch) YD 12025
16	16	<b>TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH</b> — Erotic Drum Band Panorama (12-inch) YD 12025	46	50	<b>SKYYZOO</b> —Skyy Pavillion (LP) NUJ 36319
17	17	<b>I LOVE YOU DANCER/DO IT AGAIN</b> —Voyage Prism (LP/12-inch) PLP 1005/PDS 402	47	53	<b>A TASTE OF BITTER LOVE/BOURGIE BOURGIE</b> — Gladys Knight & The Pips Columbia (LP) JC 36387
18	18	<b>JUST HOW SWEET IS YOUR LOVE</b> —Rhyze Marlin (LP) 2235	48	28	<b>STOMP</b> —Brothers Johnson A&M (LP) SP-3716
19	11	<b>I'M OK, YOU'RE OK</b> —American Gypsy SAM (12-inch) S-12332	49	26	<b>YOU GAVE ME LOVE</b> —Crown Heights Affair De-Lite (LP/12-inch*) DSR 9517
20	35	<b>I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART</b> — Fran Joli Importe/12 (MAXI 33) MP 305	50	38	<b>AMERICAN GIGOLO (Soundtrack)</b> —Giorgio & Blondie Polydor (LP/12-inch*) PD-16259
21	21	<b>STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER</b> —Gayle Adams Prelude (LP) PRL 12178	51	48	<b>RELEASE/GIVE IT UP</b> —Patti LaBelle Epic (LP) JE 36381
22	25	<b>FAME/REDLIGHT (Fame, Soundtrack)</b> —Various Artists RSO (LP) DA 3503	52	54	<b>PARTY ON</b> —Pure Energy Prism (12-inch) PDS 404
23	23	<b>POWER</b> —The Temptations Gordy (LP) G8-994	53	40	<b>WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP</b> —Jean Carn P.L.R. (LP) JZ 36196
24	24	<b>YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT</b> — Cissy Houston Columbia (LP) JC 36193	54	40	<b>GO ALL THE WAY</b> —The Isley Brothers T-Neck (LP) FZ 36305
25	34	<b>I AIN'T NEVER</b> —Isaac Hayes Polydor (LP) PD 16269	55	55	<b>IN THE MOOD TO GROOVE/WHEN I COME HOME</b> —Aurra Dream (LP) DA 3503
26	32	<b>I'LL CRY FOR YOU</b> —Kumano Prelude (LP) PRL 12177	56	58	<b>CUPID</b> —The Spinners Atlantic (7-inch) 3664
27	33	<b>GIVE ME A BREAK</b> —The Ritchie Family Casablanca (LP/12-inch*) NBLP 7223	57	58	<b>THE BREAKS</b> —Curtis Blow Mercury (12-inch) MDS 4010
28	30	<b>FILL ME UP/YOU MADE ME DO IT AGAIN</b> —Elaine & Ellen Ovation (12-inch) OVD 5004	58	58	<b>SUGAR COATED LOVER</b> —The Flakes Magic Disc (12-inch) MD 1980
29	20	<b>GOT TO BE ENOUGH</b> —Con Funk Shun Mercury (LP) SRM 1-3806	59	64	<b>LET'S GET IT OFF/MAGIC OF YOU</b> —Cameron Salsoul (LP) SA 8535
30	NEW ENTRY	<b>UPSIDE DOWN</b> —Diana Ross Motown (LP) M8-936 M1	60	64	<b>C'EST MAGNIFIQUE</b> —Santa Esmeralda Casablanca (LP) NBLP 7216

\*NON-COMMERCIAL 12-inch

**Give the gift  
of music.**

**1** **Single This Week**  
**LOVER'S HOLIDAY/  
SEARCHING/GLOW OF LOVE**

**Change**  
Warner/RFC RFC 3438/3435



RFI

W&A

# Caution Tempers Print Music's Strong 1980 First Half

• Continued from page 3

ing to 60 days instead of 90. "If an account goes over 60 days, we'll put on a stop-order until the account is current."

Radies, though, reports that Bradley gross sales are up 30% over the same period last year.

Servicing 2,000 retail accounts direct in addition to jobbers, Bradley, Radies maintains, is now constantly reevaluating accounts and is beginning to weed out chronic credit delinquents. "But, I'm very confident that sheet music sales will remain a vibrant business."

He claims he's selling 10,000 copies a week of Dan Fogelberg's hit, "Longer." And he's also gotten the word that Woolco, a prime account, is "seriously considering" sheet music sales in all of its 360 stores. Print is currently represented in about half the outlets.

Tightening educational budgets worry Bob Dingley, sales manager of J.W. Pepper, a print retailer in Atlanta, Tampa, Detroit and Valley Forge, Pa.

Business has recovered from an "incredible slump" in May during the first weeks of June at Charles Dumont & Sons, a large jobber out of Cherry Hill, N.J., claims sales manager George Bielo, Jr., who will step down this year as president of the Music Jobbers Assn. Nevertheless, he points to increasing sales over last year, much of it do to constant expansion of accounts. Credit restrictions "have to be tight," Bielo adds, "and we're taking a tighter rein on credit."

"Teachers don't seem to be getting budget commitments and drastic cutbacks may be coming in Detroit, hard hit by the auto layoffs."

J.W. Pepper is, however, 20% ahead of last year, with slow May-June business that has "us scratching our heads to figure out why." Yet, the company plans to open a fifth outlet in upstate New York sometime in the fall.

The largely educational print firm of Belwin-Mills, reports president Martin Winkler, is going 8% to 10% better than the first half of 1979, and relates "an air of conservatism" matched with "general confidence."

"We think schools will find a way to overcome budget difficulties, even if the high school band has to sell cookies to raise money for sheet music," Winkler explains.

Business will show about a 10% increase at the end of the fiscal year, ending June, for Columbia Pictures Publications, estimates vice president Frank Hackinson. One of the hottest print companies today, the firm, Hackinson says, has no credit problems with clout as a "major supplier." "Our accounts pay us very kindly and we've always followed a disciplined credit procedure since our parent, Columbia Pictures In-

## Job Maintaining Famous Music Tie

NEW YORK—While he's left his post as creative director of r&b music at Famous Music to engage in independent writing and producing, Lionel Job will still be associated with the company through a publishing deal and freelance productions.

His first two independent projects will include Southroad Connection (United Artists) and Starpoint (Casablanca).

Under the publishing arrangement, Famous will handle all administration for Harrindur, a Lionel Job Inc. publishing firm.

## Harder To Get Collections, Budgets Cut

dustries, does not tolerate accounts that are not current."

Like others surveyed, Hackinson holds that a soft economy can actually revive interest in home activities such as playing music, but he is concerned that print could be hurt by record companies that do not develop enough new star writer/artists as a consequence of the industry's economic woes.

Warner Bros. Publications is "well-ahead" of last year, although

it concedes, as others do, that May was a down month. "Everybody's got credit problems," notes Steve Spooner, sales manager. The company will issue a stop-order based on whether the account buys on a "daily order" basis or "stock order," which involves bulk purchases. For the former, credit is restricted to 30 days, while the latter covers a 90 day period. "June business is taking off," Spooner declares.

Big 3 Music is "running almost

19% ahead of last year at this time in sales net of returns," reports Steve Cotler, chief of the large print operation.

Cotler says the company started to focus on the credit situation around the beginning of the year and has seen no increase in bad debts, although "I expect things to get worse. But with sales up, I guess people are selling our goods so we really haven't felt the crunch yet."

Big 3 will, in fact, attempt to avoid

## MACHARG OPERATING FOUR JAYS Warren Firm Keeps Tunes Hot

By DAVE DEXTER JR.



Harry Warren: He's working, at 86, to keep his songs alive.

LOS ANGELES—"The first year after I was admitted to ASCAP in 1922," Harry Warren reminisces, "my quarterly checks for performances averaged \$15."

It's different now. The 86-year-old composer will admit only that ASCAP for several decades has remitted him checks which annually "are well into six figures." And his mechanical royalties boost that income substantially.

Warren keeps active in the publishing business. His Four Jays firm in Hollywood is operated by a long-time friend, a much younger man named Eddie MacHarg, who is only 77.

MacHarg, a Philadelphian once prominent in the music business as manager of the Mills Brothers, the Boswell Sisters and Glen Gray's Casa Loma Orchestra, later was employed by Robbins-Feist-Miller in Los Angeles as a liaison man handling songs composed for motion pictures. He held the position for more than 30 years. Now, in addition to running Four Jays for Warren, MacHarg operates a couple of publishing firms of his own.

"We try to keep the Warren classics active," notes MacHarg. "Earlier this month, for example, we worked closely with Lawrence Welk, who devoted a full one-hour program to Harry's standards. It's the second time Lawrence and his troupe have built a show around Warren's music. More than 250 television stations in the U. S. and Canada carried those shows. That's a lot of exposure."

MacHarg also contacts radio stations, record companies, tv producers and motion picture executives, sending them copies of Warren's tunes and a Four Jays catalog. He recalls that the first Warren hit was "Rose Of The Rio Grande" in 1922. Then came an unending torrent, most of them written for motion pictures.

The truth is, Harry Warren, Brooklyn-born, and a drummer who switched over to piano after serving in the U.S. Navy in the first World War, has composed more hits than anyone.

It seems almost ludicrous that the combined compositions of Richard Rodgers and Cole Porter making the top 10 fall short of Warren's output. But it is true.

Harry left New York for Los Angeles, and an opportunity to contribute music for the "new" talkie movies, in 1929. He scored with "Absence Makes The Heart Grow Fonder" and "Crying For The Carolines," but detested California and returned to Manhattan after about a month. Then came the nation's disastrous economic depression.

"Pickings became poor," Warren recalls, "so I returned to Los Angeles in 1932 to compose for Warner Bros. My first chore was songs for 'Forty-Second Street' starring Dick Powell. It became one of the depression era's most successful film musicals. And suddenly California seemed a lot nicer place."

He's been a Californian ever since. He resides on Sunset Blvd., in nearby Beverly Hills in a mansion that actually is three separate houses. He has an enormous swimming pool, and tennis courts. The smog bothers him but he believes the air of New York City is equally polluted.

It would require several columns in Billboard to list all of Warren's hits—songs that made the top 10 through the decades. But these classics continue to pile up remarkable performances, and are frequently recorded on hundreds of labels throughout the world:

"Nagasaki," "Would You Like To Take A Walk?" "Cheerful Little Earful," "Have A Little Faith In Me," "I Remember You From Somewhere," "By the River St. Marie," "I Found A Million Dollar Baby," "You're My Everything," "One Sweet Letter From You," "Ooh That Kiss," "Shuffle Off To Buffalo," "You're Getting To Be A Habit With Me," "Shadow Waltz," "Young And Healthy" and "We're In The Money."

And these: "Petting In The Park," "I've Got To Sing A Torch Song," "Remember My Forgotten Man," "Keep Young And Beautiful," "Honeymoon Hotel," "Boulevard Of Broken Dreams," "Fair And Warmer," "I'll String Along With You," "I Only Have Eyes For You," "Why Do I Dream Those Dreams," "Lullaby Of Broadway," which won the 1935 Academy Award; "About A Quarter To Nine," "Lulu's Back In Town," "The Rose In Her Hair," "Where Am I?" "Don't Give Up The

Ship," "I'd Love To Take Orders From You," "I'll Sing You A Thousand Love Songs" and "With Plenty Of Money And You."

More: "Summer Night," "September In The Rain," "Remember Me," "Am I In Love?" "Jeepers Creepers," "You Must Have Been A Beautiful Baby," "Two Dreams Met," "Down Argentine Way," "I Know Why," "Chattanooga Choo-Choo," "I Had The Craziest Dream," "I've Got A Gal In Kalamazoo," "At Last," "Serenade In Blue," "A Journey To A Star," "No Love, No Nothin'," "My Heart Tells Me," "You'll Never Know," Academy Award winner in 1943: "I Wish I Knew," "On The Atchison, Topeka & Santa Fe," the 1946 Academy Award winner: "The More I See You," "Stanley Steamer," "My One And Only Highland Fling," "Zing A Little Zong," "That's Amore," "If You Ever Need Me" and "An Affair To Remember."

More recently, Warren composed a mass honoring Saint Anthony which runs about 30 minutes and which was premiered by the choir of Loyola-Marymount Univ. in Los Angeles. "I was an altar boy in Brooklyn," he says.

Warren publishes the mass himself. But the hell of it is, the multi-million selling songs he composed for the movies are all owned outright by the studios.

"I had an employment contract with them," he muses, a tad wistfully. "They claim I wrote the tunes while I was being paid a salary on their time. So I can't retrieve those songs when the copyrights expire."

The studios must pay him royalties, however.

How come the Warren name has never become known to every American, as have the names of Berlin, Kern, Porter, Rodgers, McHugh and Ellington?

"I never had a press agent," Harry says. "And I guess I was never much of a talker. But I have no complaints. I've worked with most of the truly gifted lyricists—Johnny Mercer, Al Dubin, Mack Gordon, Leo Robin, Mort Dixon, Billy Rose, Arthur Freed, Leo Robin, Edgar Leslie—all the great ones."

Discovery Records in Los Angeles last week issued an LP by Charles Owens and the New York Art Ensemble, "Music Of Harry Warren."

Harry was unaware of it. "I no longer read the music trade papers," he says. "You know, I believe this must be the first album ever devoted to my music. All the other old-timers have had dozens of albums devoted to their songs. But I never have. I wonder how I can obtain a copy of it?"

any possible letdown through a "very aggressive" sales program at the retail level. "We'll offer better merchandising tools with which we hope to establish a 'pull' rather than 'push' philosophy of selling."

Many of the issues of the day in the print field will be on the agenda of the annual meeting of the Music Jobbers Assn. June 27 at the Hyatt Regency in Chicago. Meeting takes place concurrently with the annual gathering of the National Assn. of Music Merchants.

A burgeoning success story—matched by a considerable credit restriction—is recited by Lauren Keiser, president of Cherry Lane Music. Print business, he relays, is already equal to all of 1979, which itself showed increases of 40% over 1978.

But, credit controls reflect concern at the company, which will cut off any account past due 60 days. Such accounts will also not be entitled to an extra 10% discount program while in arrears.

Keiser, named to his post last July, says the company's flourishing business results from sales of Muppet-associated music, a new line of mixed folios and the association, as of last July, with ATV Music and its catalog of Beatles' copyrights.

"Basically, we have no problems except those of growth," Keiser declares.

## ASCAP's David Visits Nashville

• Continued from page 28

ASCAP's first Nashville Songwriters Workshop will be held starting this September, announced David. It will be headed by Jerry Foster, Bill Rice and Buzz Cason.

Panelists will include Rory Bourke, Bob Beckham, Tom Collins, Larry Butler, Steve Gibb, Dick Frank, Bill Hall, Randy Goodrum, Henry Hurt, Archie Jordan and Buddy Killen.

Also serving as panelists will be Richard Leigh, Bob MacKenzie, Bob Montgomery, Ronnie Milsap, Mickey Newbury, Bob Morrison, Billy Edd Wheeler, Bob Thompson, John Schweers and Wesley Rose.

## 'Horror' Author In Court Over Dispute

NEW YORK—Richard O'Brien, author of the cult hit "Rocky Horror Show," and Druidcrest Music, his publishing company, are suing the New York Touring Co. and its principals, Ray Reneri, David Plattner, Concert Concepts Inc. and Sharon Rearick in U.S. District Court for the Southern District Of New York.

They charge that the defendants published a promotional brochure falsely claiming to own the "Rocky Horror" property. In the brochure were reprinted lyrics from four copyrighted songs from the show, the suit claims.

The plaintiffs ask for damages, court costs, and an injunction halting the New York Touring Co. from representing itself as author of the theatrical work or its songs, and that all brochures and copies of lyrics alleging this be impounded.

## MCA Music Move

LOS ANGELES—MCA Music has moved from its Beverly Hills office to Universal City. The new address is: 70 Universal City Plaza, Universal City, Calif. 91608. The phone is (213) 508-4550.

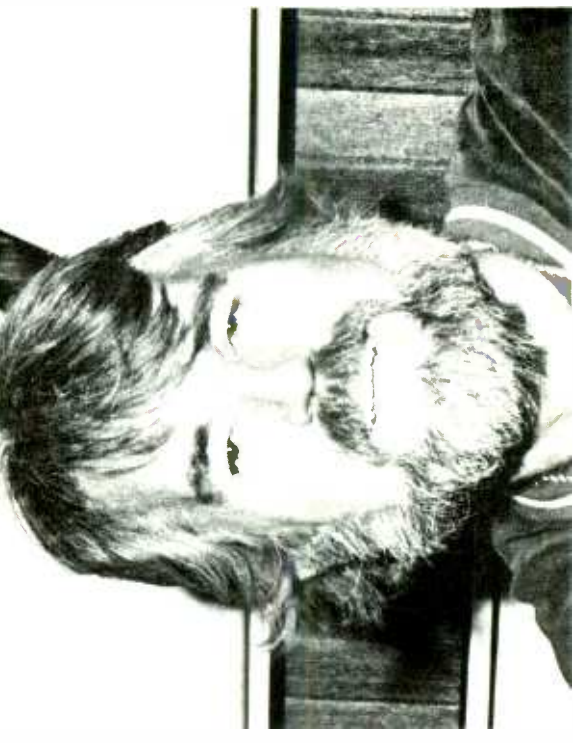
14	7	<b>BAR ROOM BUDDIES—</b> Merle Haggard and Clint Eastwood Elektra 46684	33	34	4	<b>I'M GONNA LOVE YOU TONIGHT (In My Dreams)—</b> Johnny Duncan Columbia 1-11280
10	5	<b>MY HEART/SILENT NIGHT (After The Fight)—</b> Ronnie Milsap RCA 11952	35	16	16	<b>TAKE ME, TAKE ME—</b> Roseanne Cash Columbia 1-11268
11	6	<b>SMOOTH SAILIN'—</b> T.G. Sheppard Warner/Curb 49214	36	10	8	<b>THE CHAMP—</b> Moe Bandy Columbia 1-11255
12	12	<b>DANCIN' COWBOYS—</b> Bellamy Brothers Warner/Curb 49241	37	8	24	<b>TEQUILA SHEILA—</b> Bobby Bare Columbia 1-11259
16	8	<b>THE BLUE SIDE—</b> Crystal Gayle Columbia 1-11270	38	12	12	<b>DRIVIN' MY LIFE AWAY—</b> Eddie Rabbitt Elektra 46656
14	10	<b>LOSING KIND OF LOVE—</b> Lacy J. Dalton Columbia 1-11253	39	17	81	<b>(You Lift Me) UP TO HEAVEN—</b> Reba McEntire Mercury 57025
19	8	<b>IT'S TRUE LOVE—</b> Conway Twitty & Loretta Lynn MCA 41232	40	11	14	<b>HERE COMES THAT FEELING AGAIN—</b> Don King Epic 9-50877
16	10	<b>TAKE ME IN YOUR ARMS AND HOLD ME—</b> Jim Reeves & Deborah Allen RCA 11946	41	13	17	<b>WE'RE NUMBER ONE—</b> Larry Gatlin and The Gatlin Brothers Band Columbia 1-11282
21	5	<b>TENNESSEE RIVER—</b> Alabama RCA 12018	42	14	10	<b>COWBOYS AND CLOWNS/MISERY LOVES COMPANY—</b> Ronnie Milsap RCA 12006
23	7	<b>KAW-LIGA—</b> Hank Williams Jr. Elektra 46636	43	15	7	<b>IT DON'T HURT TO DREAM—</b> Sylvia RCA 11958
27	5	<b>CLYDE—</b> Waylon Jennings RCA 12007	44	17	38	<b>LOVE THE WORLD AWAY—</b> Kenny Rogers United Artists 1359
25	6	<b>SAVE YOUR HEART FOR ME—</b> Jacky Ward Mercury 57022	45	20	3	<b>NAKED IN THE RAIN—</b> Loretta Lynn MCA 41250
26	6	<b>IT'S OVER—</b> Rex Allen Jr. Warner Bros. 49128	46	30	2	<b>J.R.—</b> B.J. Wright Soundwaves 4604 (NSD)
28	5	<b>STAND BY ME—</b> Mickey Gilley Asylum 46640	47	30	13	<b>WHAT GOOD IS A HEART—</b> Dean Dillon RCA 12003
23	9	<b>LET'S PUT OUR LOVE IN MOTION—</b> Charly McClain Epic 9-50873	48	19	9	<b>GOOD OLE BOYS LIKE ME—</b> Don Williams MCA 41205
24	5	<b>WAYFARING STRANGER—</b> Emmylou Harris Warner Bros. 49239	49	48	33	<b>DON'T FALL IN LOVE WITH A DREAMER—</b> Kenny Rogers w/Kim Carnes United Artists 1345
30	4	<b>IN AMERICA—</b> The Charlie Daniels Band Epic 9-50888	50	23	33	<b>YOU'VE GOT THOSE EYES—</b> Eddy Raven Dimension 1007

33	50	60	13	6	8	<b>MILSAP MAGIC—</b> Ronnie Milsap RCA AHL1-3563
34	36	33	6	10	9	<b>URBAN COWBOY—</b> Soundtrack Asylum DP 90002
35	35	4	40	16	10	<b>KENNY—</b> Kenny Rogers United Artists LWAK 979
36	NEW ENTRY	NEW ENTRY	8	8	8	<b>DOLLY DOLLY DOLLY—</b> Dolly Parton RCA AHL1-3546
37	18	17	24	12	12	<b>THE ELECTRIC HORSEMAN—</b> Soundtrack Columbia JS 36327
38	38	18	81	17	13	<b>THE GAMBLER—</b> Kenny Rogers United Artists UALA 934-H
39	NEW ENTRY	NEW ENTRY	14	11	14	<b>LACY J. DALTON—</b> Columbia NJC 36322
40	28	16	17	13	17	<b>TOGETHER—</b> The Oak Ridge Boys MCA 3220
41	47	64	10	14	10	<b>ASK ME TO DANCE—</b> Cristy Lane United Artists LT 1023
42	NEW ENTRY	NEW ENTRY	7	15	7	<b>SOMEBODY'S WAITING—</b> Anne Murray Capitol S00 12064
43	31	6	38	21	38	<b>STRAIGHT AHEAD—</b> Larry Gatlin And The Gatlin Brothers Band Columbia JC 36250
44	44	3	3	39	3	<b>BRONCO BILLY—</b> Soundtrack Elektra 5E-512
45	26	47	2	20	2	<b>SAN ANTONIO ROSE—</b> Willie Nelson and Ray Price Columbia JC 36476
46	40	17	13	30	13	<b>DOWN &amp; DIRTY—</b> Bobby Bare Columbia JC 36323
47	32	38	112	34	112	<b>STARBUCK—</b> Willie Nelson Columbia JC 35305
48	24	33	9	19	9	<b>THE WAY I AM—</b> Merle Haggard MCA 2339
49	NEW ENTRY	NEW ENTRY	33	48	33	<b>THE BEST OF EDDIE RABBITT—</b> Elektra 6E-235
50	NEW ENTRY	NEW ENTRY	33	23	33	<b>WHISKEY BENT AND HELL BOUND—</b> Hank Williams Jr. Elektra/Curb 6E-237

33	50	60	13	6	8	<b>BLUE KENTUCKY GIRL—</b> Emmylou Harris Warner Bros. BSK 3318
34	36	33	6	10	9	<b>CLASSIC CRYSTAL—</b> Crystal Gayle United Artists L00-982
35	35	4	40	16	10	<b>ONE MAN, ONE WOMAN—</b> Jim Ed & Helen RCA AHL1-3562
36	NEW ENTRY	NEW ENTRY	8	8	8	<b>MY HOME'S IN ALABAMA—</b> Alabama RCA AHL1-3644
37	18	17	24	12	12	<b>HEART &amp; SOUL—</b> Conway Twitty MCA 3210
38	38	18	81	17	13	<b>YOU CAN GET CRAZY—</b> Bellamy Brothers Warner/Curb BSK 3408
39	NEW ENTRY	NEW ENTRY	14	11	14	<b>WILLIE AND FAMILY LIVE—</b> Willie Nelson Columbia KC 2-35642
40	28	16	17	13	17	<b>SPECIAL DELIVERY—</b> Dottie West United Artists LT 1000
41	47	64	10	14	10	<b>THE OAK RIDGE BOYS HAVE ARRIVED—</b> MCA AY-1135
42	NEW ENTRY	NEW ENTRY	7	15	7	<b>LOVELINE—</b> Eddie Rabbitt Elektra 6E-181
43	31	6	38	21	38	<b>DALLAS—</b> Floyd Cramer RCA AHL1-3613
44	44	3	3	39	3	<b>A LEGEND AND HIS LADY—</b> Eddie Arnold RCA AHL1-3606
45	26	47	2	20	2	<b>3/4 LONELY—</b> T.C. Sheppard Warner/Curb BSK 3353
46	40	17	13	30	13	<b>DANNY DAVIS &amp; WILLIE NELSON WITH THE NASHVILLE BRASS—</b> RCA AHL1-3549
47	32	38	112	34	112	<b>JUST GOOD OL' BOYS—</b> Moe Bandy & Joe Stampley Columbia JC 36202
48	24	33	9	19	9	<b>PORTRAIT—</b> Don Williams MCA 3192
49	NEW ENTRY	NEW ENTRY	33	48	33	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II—</b> Mercury SRM 15024
50	NEW ENTRY	NEW ENTRY	33	23	33	<b>WHAT GOES AROUND COMES AROUND—</b> Waylon Jennings RCA AHL1-3493



# LP This Week



# GIDEON

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Billboard photo by Chuck Pulin

**GIANT SHOW**—A crowd of nearly 70,000 crowds Giant Stadium outside New York to see a John Scher-promoted concert starring the Eagles, Heart and Little River Band. It was the largest such musical event in the history of the venue. See separate review.

CAPACITY OF 20,000

## Chicago Poplar Creek Outdoor Theatre Praised For Acoustics

CHICAGO—The Nederlander Organization's new Poplar Creek Music Theatre may be the closest thing to a perfect "10" yet in the world of open-air entertainment sites. Almost a perfect score in the key areas of acoustics, stage visibility

and audience comfort was rated by the new 20,000-capacity facility in its June 6 maiden engagement.

Poplar Creek is the second major open air concert site serving the immediate Chicago area, the Ravinia Festival in Highland Park being the

first. A crowd of more than 16,000 turned out for the inaugural night performance by John Denver, with tickets at \$15, pavillion, \$10 lawn seating.

Poplar Creek can be reached from downtown Chicago in about 50 minutes by car using expressways. Situated in the village of Hoffman Estates, the concert arena was dug out of land that produced corn and soy beans a short while ago.

Construction crews dug a huge earthen cavity into which the stage and space frame roof were situated. Then dirt from the site was mounded into a 46-foot high artificial hill above the facility surrounded by a 20-foot high zig-zag concrete wall that reflects sound and blocks out traffic noises.

For listeners sitting under the roof not one single note of the two-hour Denver performance was lost because of acoustical problems. The pavillion allowed bass textures to emerge with clarity and gave shimmering percussion notes a natural ring that would please the pickiest classical music buff.

Another superior attribute of the facility is spaciousness of the pavillion seating. The wide berth between the rows of seats permits the tallest listener the privilege of stretching out while he enjoys the music and cuts down on the annoyance that can be caused by late arrivals in more cramped quarters.

Even the best-designed of concert facilities can do little to ameliorate the traffic tie-ups that seem an inevitable part of major pop concerts today. Poplar Creek is no exception, and a good half-hour or more delay upon departure appears inescapable. However, there appears to be more parking space than could ever be needed, adding \$2.50 to the cost of the evening.

First reports appear to indicate that listeners in all areas, including the sloping lawns, enjoyed sound that could be compared to an enclosed concert hall. The New York Philharmonic is scheduled to play Poplar Creek this summer as is a contingent of Boston Symphony members, and these engagements will put the acoustic design to its toughest test.

ALAN PENCHANSKY

## N. J. Rock Promoter Wins Court Decision

FREEHOLD, N.J.—The efforts of borough officials and the Freehold Raceway to restrain rock concert promoter John Scher, of West Orange, N.J., from staging a concert at the raceway here July 5 failed in state Superior Court.

Scher's Monarch Entertainment Bureau has been advertising and selling tickets at \$11.50 each for a noon to 7 p.m. outdoor rock concert at the raceway starring Southside Johnny & the Asbury Jukes. With more than 7,000 tickets already sold in advance, Scher is planning to attract 25,000 persons.

The Borough Council is trying to stop the concert on the grounds that the performance would violate the local zoning ordinance and asked Judge Thomas L. Yaccarino to restrain Scher from selling tickets or promoting the concert.

While the judge refuse to issue a stop order, he did order Scher to explain in court Monday (16) why he should be permitted to stage the concert.

Scher's Monarch firm has filed a countersuit against the Borough Council and Gibraltar Parimutuel Inc., owners of the racetrack, contending the raceway and council

can't stop the concert because an oral agreement existed for it to be held.

The concert promoter also maintains that to prohibit the concert would violate the First Amendment rights of speech and assembly. Immediate and permanent harm would be suffered by Monarch Entertainment Bureau if the concert is not held because it would have to breach its contract with the Asbury Jukes, Scher says. Scher has already spent more than \$50,000 on the show and sold thousands of tickets, the Monarch president claims. The concert, which is to also include Daryl Hall & John Oates along with so-called "special friends," has been heavily advertised on radio both in New York City and throughout New Jersey.

Although the racetrack has held other events such as charity balls, flea markets and firework displays, none has drawn more than 15,000 people or lasted longer than four or five hours. The borough contends that with a concert crowd of 25,000, there are not enough borough police to cope with the crowd outside the raceway.

## 15 Shows Tabbed For Opryland In Nashville

NASHVILLE—Highlighting Opryland U.S.A.'s 15-show summer lineup are the Opry Star Showcase, At the Hop, Three of a Kind, Razzmatazz Jazz and the Country & Bluegrass Show. Rounding out the regular entertainment will be the second annual "Freedom Festival," a gospel music series scheduled for Saturday (28).

Roy Acuff heads the list of Grand Ole Opry performers that will appear in the Opry Star Showcase. Held in the Grand Ole Opry House, these hour-long concerts are Monday through Thursday, through Aug. 21. Headlining the first week were Jim Ed Brown & Helen Cornelius and Jean Shepard, Hank Snow, Ernest Tubb, Bill Monroe and Wilma Lee Cooper are among those performing at a later date.

At the Hop, a '50s show featuring Jimmy and the Jets, marks the return of rock'n'roll to Opryland. This nine-member band plays Saturday nights in the Gaslight Theatre through Aug. 30.

The Three of a Kind show enters another season, alongside the Dixieland music of Razzmatazz Jazz. Three of a Kind features a female trio performing songs by groups such as the Andrews Sisters, the McGuire Sisters, Bette Midler, the Supremes and the Pointer Sisters. The trio performs

in the Flip Side Theatre. Dixieland Patio, in the park's New Orleans area, is the site of the Dixieland Band's 25-minute show.

Veteran Opryland group Mack Magaha & Bluegrass Country and Russ Jeffers & Smokey Mountain Sunshine comprise the Country & Bluegrass Show. Both groups combine bluegrass and country music with their own comedy routines. They will alternate acts daily at the Country & Bluegrass Theatre.

Major productions, which operate with two complete casts and bands, include "Country Music U.S.A.," "Showboat" and "I Hear America Singing." "I Hear America Singing," a show of popular American music from the 1920s to the present, opened with Opryland in 1972. It is the longest running major theme park production in the country.

Amid Opryland's regular summer entertainment schedule is the second annual Freedom Festival. The festival, which marks Independence Day, is a series of gospel music concerts held in the Grand Ole Opry House and the Acuff Theatre. Scheduled to appear with emcee Grady McNutt of "Hee Haw" are Larnell Harris and Dallas Holm & Praise. All concerts are open to Opryland guests. **ROBYN WELLS**

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## Exit/In Adds New Roof, Parking

NASHVILLE—The owners of the Exit/In have bought an adjacent parking lot to increase the club's parking space and are building a new roof onto the club, adding a total of \$110,000 to the original \$250,000 expansion and renovation program now underway.

The new roof increases the club's ceiling height to more than 16 feet, while the purchase of the 96 by 144-

foot lot adjoining the Exit/In will alleviate the facility's previous parking shortage.

After razing the house on the property, then paving, fencing and lighting the lot, the Exit/In will use the property for a self-pay parking facility and occasionally reserve the space for record company showcases and special events.

Billboard SPECIAL SURVEY For Week Ending 6/15/80

# Billboard<sup>®</sup> Top Boxoffice<sup>™</sup>

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	<b>EAGLES/HEART/LITTLE RIVER BAND</b> —Cross Country Concerts/New Haven Coliseum Productions, The Yale Bowl, Yale Univ., New Haven, Conn., June 14	67,000	\$15.50	\$1,038,500*
2	<b>EAGLES/HEART/LITTLE RIVER BAND</b> —Monarch/Concerts West, Giant Stadium, E. Rutherford, N.J., June 15	67,234	\$13.50-\$15.00	\$966,135
<b>Arenas (6,000 To 20,000)</b>				
1	<b>ISLEY BROTHERS/S.O.S. BAND/STEPHANIE MILLS</b> —Frankie Crocker, Madison Square Garden, New York, N.Y., June 5	19,962	\$12.50-\$15.00	\$279,735
2	<b>BOB SEGER/POINT BLANK</b> —DiCesare-Engler Productions, The Civic Arena, Pittsburgh, Pa., June 6 & 7 (2)	26,889	\$10.00	\$265,713*
3	<b>HEART/IAN HUNTER</b> —Brass Ring Productions, Cobo Arena, Detroit, Mich., June 8 & 9 (2)	20,831	\$9.00-\$10.00	\$204,457
4	<b>GENESIS</b> —Jam Productions, Rosemont Horizon, Chicago, Ill., June 6	16,978	\$7.50-\$9.50	\$153,160
5	<b>BILLY JOEL</b> —Don Law Co., Providence Civic Center, Providence, R.I., June 14	13,206	\$9.50-\$11.50	\$143,975*
6	<b>JOURNEY/THE BABYS</b> —John Bauer Concerts, The Seattle Coliseum, Seattle, Wash., June 3	15,000	\$9.50	\$142,443*
7	<b>TED NUGENT/PAT TRAVERS/THE SCORPIONS</b> —Perryscope Concerts, Northlands Coliseum, Edmonton, Alta., Canada, June 3	13,427	\$9.00-\$10.50	\$136,465*
8	<b>JOURNEY/THE BABYS</b> —John Bauer Concerts, Portland Coliseum, Portland, Ore., June 4	11,000	\$9.50	\$104,348*
9	<b>MARSHALL TUCKER BAND/FOUNTAINHEAD</b> —Cross Country Concerts, Hartford Civic Center, Hartford, Conn., June 12	10,938	\$7.50-\$9.50	\$98,367
10	<b>RUFUS W/CHAKA KHAN/BROTHERS JOHNSON</b> —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., June 14	8,500	\$9.50-\$10.50	\$88,694*
11	<b>TOM PETTY/TOMMY TUTONE</b> —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., June 9	8,500	\$9.50-\$10.50	\$88,938*
12	<b>GRATEFUL DEAD/WARREN ZEVON</b> —Feyline Presents/Monarch Entertainment, Compton Terrace, Tempe, Ariz., June 5	8,700	\$9.00-\$10.00	\$84,593
13	<b>HEART/IAN HUNTER</b> —Monarch Entertainment, Rochester War Memorial Auditorium, Rochester, N.Y., June 13	9,666	\$8.00-\$9.00	\$78,157
14	<b>KENNY LOGGINS/CECILIO &amp; CAPONO</b> —Concord Pavilion, Concord Pavilion, Concord, Calif., June 16	8,113	\$7.50-\$10.50	\$70,290
15	<b>NAZARETH/BLACKFOOT</b> —Jet Set Enterprises/Sidney Drashin, Jacksonville Veteran's Memorial, Jacksonville, Fla., June 10	8,284	\$7.50-\$8.50	\$66,935
16	<b>ROCK &amp; ROLL MARATHON—MAHOGANY RUSH/HUMBLE PIE/ANGEL/MISSOURI</b> —Alpine Valley Music Theatre, Alpine Valley Music Theatre, Troy, Wis., June 7	10,165	\$6.00-\$9.00	\$64,697
<b>Auditoriums (Under 6,000)</b>				
1	<b>PATTI LABELLE/JERRY BUTLER</b> —Electric Factory Concerts, Shubert Theatre, Philadelphia, Pa., June 4-15 (12)	17,150	\$7.50-\$15.00	\$227,950
2	<b>PATTI LABELLE/JERRY BUTLER</b> —Dimensions Unlimited, Warner Theatre, Washington, D.C., May 28-June 1 (8)	15,500	\$10.00	\$170,850
3	<b>JUDAS PRIEST/RAY GOMEZ</b> —Avalon Attractions, Long Beach Arena, Long Beach, Calif., June 13	6,624	\$7.57-\$8.75	\$53,686
4	<b>RUFUS W/CHAKA KHAN/BROTHERS JOHNSON/TOWER OF POWER</b> —Jim Curnett/Andy Weintraub Presents, Santa Barbara County Bowl, Santa Barbara, Calif., June 7	4,818	\$8.50-\$15.00	\$51,200
5	<b>GORDON LIGHTFOOT</b> —Electric Factory Concerts, Academy of Music, Philadelphia, Pa., June 13 & 14 (2)	5,587	\$7.50-\$10.00	\$51,100
6	<b>CHEAP TRICK/OFF BROADWAY</b> —DiCesare-Engler Productions, The Stanley Theatre, Pittsburgh, Pa., June 4 & 5 (2)	4,503	\$8.75	\$39,400
7	<b>GENESIS</b> —DiCesare-Engler Productions, The Stanley Theatre, Pittsburgh, Pa., June 13	3,764	\$10.00	\$36,600
8	<b>BENNY GOODMAN</b> —Ron Delsener, Carnegie Hall, New York, N.Y., June 5	2,415	\$7.00-\$18.50	\$35,341
9	<b>UTOPIA</b> —Jam Productions, Veteran's Memorial Auditorium, Columbus, Ohio, June 5	3,846	\$8.00-\$9.00	\$34,272
10	<b>UTOPIA</b> —Jam Productions, Veteran's Memorial Auditorium, Columbus, Ohio, June 5	3,846	\$8.00-\$9.00	\$34,272*
11	<b>GENESIS</b> —Contemporary Productions, Kiel Opera House, St. Louis, Mo., June 5	3,557	\$8.50-\$9.50	\$32,120*
12	<b>NAZARETH/BLACKFOOT/MARSEILLE</b> —Jack Utsick Presents, The Wallace Civic Center, Pittsburgh, Mass., June 5	3,729	\$8.00-\$9.00	\$30,002
13	<b>TOTO/THE STRAND</b> —Perryscope Concerts, Queen Elizabeth Theatre, Vancouver, B.C., Canada, June 5	2,838	\$8.50-\$9.00	\$25,298*
14	<b>JUDAS PRIEST/RAY GOMEZ</b> —Avalon/Mark Berman Concerts, San Diego Amphitheatre, San Diego, Calif., June 15	2,378	\$7.75-\$8.75	\$21,017
15	<b>JUDAS PRIEST/RAY GOMEZ</b> —Avalon Attractions, The Feature Building, San Bernardino, Calif., June 14	2,291	\$8.75-\$9.75	\$20,608
16	<b>TIRUMPH/POINT BLANK</b> —Fantasy Concerts, Erie Country Fieldhouse, Erie, Pa., June 5	3,035	\$6.50-\$7.50	\$19,900

## EAGLES HEART LITTLE RIVER BAND

Giants Stadium, Meadowlands, N.J.  
Tickets: \$15 and \$13.50

When there are almost 70,000 fans jamming a stadium for an afternoon of music, often the event itself overshadows the performers and the music becomes secondary to just being there. However, the well paced show June 15 had enough good music to satisfy all but the most jaded fans.

It was three years since the Eagles played locally and even if the band is not the favorite of local critics—many of whom left before the show was over—the fans, on the other hand, loved the two-hour plus show, awarding the band three encores.

But it was easy to see why someone immersed in the music played at clubs and discos in this city may find the Eagles no longer at the cutting edge of contemporary music.

"I really must go back to my Eagles LPs—I didn't realize they played so slowly," commented one press box observer. And, indeed, the Eagles sound was crisp and flawlessly played, but most of the time it moved with as much speed and as much joy—or lack of it—as any army division marching on parade.

Only when Joe Walsh took center stage for such numbers as "In The City" and "Life's Been Good" did the band show a little life, and played more like a cooking rock'n'roll band than a bunch of super-hip automatons churning out their radio hits.

And the Eagles, who certainly have enough of those, played most of them, including in the 20-plus song set, such audience favorites as "Heartbreak Tonight," "Life In The Fast Lane," "Lying Eyes," "Desperado," "Hotel California," "Long Run" and others. The kids loved it.

If the Eagles seemed a little stiff in concert it also could be because they suffered in compar-

son to Heart, who at least moved around on stage, and who actually put on a satisfying show.

Now down to a lean and powerful quintet, the Wilson sisters and band did a 100-minute set that was energetic, entertaining and a downright joy to watch.

It was a dynamic show that heart put on and even if the bulk of the 16-song set was greatest hits, such songs as "Straight On," "Even It Up," "Dog & Butterfly," "Magic Man" and "Barracuda" seemed as fresh as ever when performed live. Here was a band that obviously enjoyed what it was doing, and that carried over to the audience.

Opening the show was the Little River Band, which was no better and no worse than it had to be to fill its slot on the program. Its 70-minute show was bland enough so as not to threaten the headliners, and yet interesting and familiar enough that the band was not booed off stage.

Its 10-song set started slowly, but interest and enjoyment built so that "Lady," "Help Is On Its Way," and "Lonesome Loser" got a pretty good response from the audience.

ROMAN KOZAK

## FRANK SINATRA

Carnegie Hall, New York  
Tickets: \$35, \$25, \$15, \$10

By all the whoops and hollers you'd think the Yankees had won the pennant again. Actually it was Frank Sinatra winning an adoring assemblage of New York fans paying top dollar to see this homerun hitter wallop nothing but round trippers June 14.

The Saturday concert caught by this reviewer, one of 12 performances at this fabled hall (called a "magnificent edifice" by Sinatra), revealed some extraordinary facets of his entry into his fifth decade in show business. For this reviewer, his voice has finally regained the smoothness of the '60s after some harsh periods following his return from a brief retirement in 1973. The consistent mellowness of the mid and high ranges remains constant now. His tones are dulced. And along with his strength in the low register, Sinatra is finally back in perfect form—for a man of his years.

Secondly, Sinatra displayed his ability as a conductor, leading the almost 40-piece string section in support of conductor Vinny Falcone's piano solo on his own tune, "Bossa Nova In G."

The sight of Sinatra on the podium during the 75-minute performance imploring strings for more body or a diminution of tone was indeed a surprise bonus. In fact, the crooner also sat down and dug a trumpet showcase for his own fine hornman Charlie Turner. And he gave acoustic guitarist Tony Mottola his share of the spotlight in a duet on the slow ballad "It Had To Be You."

The 17-tune program, leaning heavily on familiar evergreens, drew squeals and cheers from the audience, rekindling memories of Sinatra's historic breakthrough at the New York Paramount Theatre in late 1942.

Indeed, one felt that time had stood still in some respects as Sinatra performed: "I Got The World On A String," "The Best Is Yet To Come," "The Lady Is A Tramp," "The Real McCoy," "I've Got You Under My Skin," "On The Street Of Dreams," "The Gal That Got Away," "It Had To Be You," "I've Got A Crush On You" and "I Hear Music When I Look At You."

Working with a full stage of musicians, booted along by Sinatra's own drummer, Irv Cottler, and bassist Gene Cherico, the singer's experience in extracting the full drama of a lyric was emphasized over and over.

"Summer Me, Winter Me," "I've Been There," the only cuts from the "Trilogy" LP, "Something" (called the "best love song ever written"), "You And Me" and "I Guess I'll Hang My Tears Out To Dry" were lovely ballad contrasts to the jump tunes.

"My Way," usually the curtain dropper, has now become the next to the last tune. The obvious "Theme From New York, New York" was the arrow from this cupid called Francis Albert straight in the hearts of this soldout crowd which cheered the tune and its theme.

Sinatra gave these New Yorkers prideful reasons for living in what he called "the most exciting city in the world."

And they responded with standing ovations, just as they had done when this show business legend first walked onstage at the top of the evening.

Opening act Sergio Mendes and Brasil '88 performed a pleasant half-hour of his well worn Brazilian quazi-jazzish compositions.

ELIOT TIEGEL

## ROBERTA FLACK PEABO BRYSON

Greek Theatre, Los Angeles  
Tickets: \$12.50, \$10.50, \$7.50

Flack and Bryson are both classy, understated performers and their show here June 14 will likely rank as one of the highpoints of the entire summer season. If Bryson slightly upstaged the star of the show, that's taking nothing away from Flack's artistry or onstage appeal; merely a reflection of Bryson's special charisma and intensity.

Flack's hour-long, 11-song set included all but one of the songs on her latest Atlantic LP. That would normally be an indulgent, promotion-minded ploy, but given the excellence of the material, it was a wise move.

The selections ranged from the fervent gospel approach of "God Don't Like Ugly" to a pair of tunes by Stevie Wonder which fuse melodic grace and rhythmic funk: "Don't Make Me Wait Too Long" and "You Are My Heaven."

Flack performed her three No. 1 pop hits in succession, dedicating "The First Time Ever I Saw Your Face" to her friend Richard Pryor. The decision to sequence her biggest hits back-to-back early in the show seemed unwise until Flack pulled out her trump card: Bryson, who joined her for three smoldering face-to-face duets, handling the part sung on record by the late Donny Hathaway.

Flack and Bryson's versions of "The Closer I Get To You," "Back Together Again" and "You Are My Heaven" were the highlights of the show. Despite demand for an encore, Flack didn't attempt to follow the duets. She should have, though, to further stake her claim as the star of the show. "Jesse," which went unperformed, would have been a perfect clincher.

Bryson's hour-long opening stint was equally impressive, on the strength of his deep, rich voice and smooth, confident moves. It also doesn't hurt that he's easy on the eyes: he had the ladies in the audience in the palm of his hand.

To his credit, Bryson doesn't pander to the audience by letting his sex appeal overshadow his music, like, say Teddy Pendergrass or Rod Stewart.

Bryson was supported by a 10-member band which also provided visual backup, as the musicians struck dramatic slow-motion poses. Highlights included Bryson's exciting hit version of the Doobie Brothers' "Minute By Minute" and the intense, much-covered ballad, "Feel The Fire."

PAUL GREIN

## Signings

David Bowie to the William Morris Agency exclusively for theatrical productions and motion pictures. . . . British rock band Saxon to ATI for U.S. bookings. . . . U.K. group Whitesnake to Mirage Records, the new label formed by Jerry and Bob Greenberg. The group includes three former members of Deep Purple: David Coverdale, Jon Lord and Ian Paice. Debut LP on label, distributed by Atlantic, is expected in July. . . . Charlene Duncan, aka Charlene, re-signs with Motown. . . . Albany, N.Y. group Blotto, and its Blotto label to Stiff for distribution. Also to Stiff for distribution is Joe "King" Carrasco on his own Lisa Records label.

True Image to Juana Records. First release is "Roller Dancing" 45.

Susie Allanson to United Artists Records. . . . Capitol's Juice Newton to Bernstein/Needman for personal management. Also to the firm goes Eileen Finizza. . . . Country/rock ensemble the Mission Mountain Wood Band re-signs with Good Music Agency of Minneapolis for booking.

## Talent Talk

Pinetop Perkins, Guitar Jr., Bob Margolin, Jerry Portnoy, Calvin Jones and Willie Smith, who for years have been known as the Muddy Waters Blues Band, have left the Muddy Waters organization to form the Legendary Blues Band.

Tom Robinson's new band is called Sector 27 and it will play on the East Coast in July. . . . Lene Lovich sings "I Think We're Alone Now" in Japanese on an unlisted cut in "The Last Stiff Compilation . . . Until The Next One," LP. . . . David Bowie has been awarded the Muratti Prize, a top music award for an international artist in Italy.

Jon Hassell makes a rare appearance at New York's Mudd Club Wednesday (25). . . . Millie Jackson's Broadway show will be delayed until September. . . . Micky Broadbent has left Bram Tchaikovsky's band. He has been replaced on the current U.S. tour by Joe Read. . . . Kiss still looking for a new drummer.

Jefferson Starship was set to begin a six-week U.S. and Canadian tour June 18. Meanwhile, the band's current LP, "Freedom At Point Zero," has been certified gold.

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# The Music's Multi-Textured Recent Evolution

By ADAM WHITE

NEW YORK—The evolution of black music since it helped give birth to rock'n'roll some 25 years ago is a multi-textured tale, and one that's virtually impossible to document in anything less than several volumes.

How to measure the contributions of Chuck Berry, Bo Diddley, Fats Domino, Little Richard? How to place in perspective Ray Charles, the Coasters, the Drifters, Otis Redding, Sam Cooke, Aretha Franklin? How to give full credit to Smokey Robinson, Stevie Wonder, Marvin Gaye, Diana Ross and the Supremes?

How to acknowledge the greatness of James Brown, Jackie Wilson, Sly Stone, George Clinton, Curtis Mayfield, Al Green? How to evaluate the importance of the Isley Brothers, the O'Jays, the Jacksons, Earth, Wind & Fire, the Commodores, the Brothers Johnson?

It's a rather less daunting, but arguably as important, to document the role of the music's entrepreneurs—black and white—in this past quarter-century and more. Their contributions, too, are legion and legendary.



Kenny Gamble gave black music a major boost when he formed Philadelphia International Records.

The '40s and '50s saw the birth of a slew of independent labels which captured the creativity of black musicians, writers, arrangers and artists, channeling it onto wax and into the open market as blues, gospel, r&b and rock'n'roll.

There was Syd Nathan's Cincinnati-based King operation, born in 1944 with an artist roster which grew to embrace Roy Brown, Wynonie Harris, Freddie King, Johnny Guitar Watson, Hank Ballard and the Midnighters, Otis Williams and the Charms, Little Willie John and James Brown.

There was the Bihari brothers' Modern outfit, which was formed in Los Angeles in 1945 and went on to sign and record John Lee Hooker, B.B. King, Howlin' Wolf, Bobby Bland, Junior Parker, Etta James, Rosco Gordon, Elmore James and more.

Also formed in Los Angeles, in 1947, was Lew Chudd's Imperial, which recruited producer Dave Bartholomew and signed Fats Domino, creating a combination which yielded an endless stream of hits throughout the '50s (Imperial also had Smiley Lewis and Jimmy McCracklin).

Art Rupe founded Specialty Records in 1946, and went on to give the music world Little Richard, Lloyd Price and Larry Williams, among

others. Ernie Young operated Excello Records from 1952 onwards, recording Arthur Gunter (whose "Baby Let's Play House" was later waxed by Elvis Presley), Slim Harpo and Lightnin' Slim.

in its various forms, to popularity in the '40s and '50s.

That popularity was to increase dramatically in the '60s, although not all of the pioneering independents could handle the new decade.

Johnson (for United Artists), he formed Motown Records in Detroit in 1960. Its output—a mix of gospel and r&b influences melded into an exciting, urbanized soul sound—was nothing short of revolutionary, and

out of Memphis kicked off with early hits by the Markeys, Carla Thomas, Booker T & the MGs and William Bell, but exploded through the rest of the decade and beyond with Otis Redding, Sam & Dave, Rufus Thomas, Johnnie Taylor, Eddie Floyd, the Mad Lads, the Dramatics, the Emotions, the Staple Singers and Isaac Hayes.

But though the '60s saw black music gain wide popular acceptance, the independents were finding it increasingly difficult to survive and prosper as the decade came to an end and the '70s dawned.

The major companies had moved into this field of music with a vengeance, signing and developing acts themselves, or forming subsidiary labels—some successful, some not—to handle black product: CBS with its Okeh and Date imprints, United Artists with its Vee and Minit lines, Mercury with Blue Rock, Warner Bros. with Loma, MGM with Venture, MCA with Revue, Polydor with Spring.

And many producers who had previously aligned themselves with one or two labels were finding it more worthwhile to spread their services around, either as individuals, or as part of production units which leased masters to the majors.



The Commodores put all of their energies into crowd pleasing.

Eddie and Leo Mesner created Aladdin Records in Los Angeles in 1945, and signed Charles Brown, Amos Milburn, Lightnin' Hopkins, Shirley & Lee and Thurston Harris. Don Robey's Duke/Peacock company, born in Houston in 1949, recorded Bobby Bland, Junior Parker, Johnny Ace, Jimmy McCracklin and Rosco Gordon.

Chess Records was born in Chicago in 1950 out of Phil and Leonard Chess' Aristocrat label, and recruited such r&b artists as Muddy Waters, Howlin' Wolf, John Lee Hooker, Sonny Boy Williamson and Bo Diddley, though the label really struck gold with the father of rock'n'roll, Chuck Berry.

The Windy City was also the birthplace of Vivan Carter and Jimmy Bracken's VeeJay Records, whose initial success was built on the recordings of Jimmy Reed, the Spaniels, the El Dorados and the Dells.

Atlantic Records was founded in 1947 in New York by Herb Abramson and Ahmet Ertegun, reportedly with the help of a \$10,000 loan from the latter's dentist. Its early years saw the signing and development of such artists as Ruth Brown, the Clovers and Joe Turner, but the label gained momentum in the mid to late '50s with Jerry Leiber and Mike Stoller's Coasters, LaVern Baker, Clyde McPhatter and the inestimable Ray Charles.

Down in Memphis, Sam Phillips formed Sun in 1952, and recorded (often leasing repertoire to other labels) the likes of Howlin' Wolf and B.B. King, then Rufus Thomas and Junior Parker, before striking paydirt with rock'n'roll and Elvis Presley, Carl Perkins and Jerry Lee Lewis.

These and other labels—Herman Lubinsky's Savoy, Johnny Vincent's Ace, Ike and Bess Berman's Apollo, George Goldner's Gee/Gone/End aggregation—formed the engine of creativity which powered black mu-

But for those who could make the transition, the rewards were great. Atlantic was one, segueing effortlessly from the r&b of its fledgling years to the more sophisticated soul of acts like the Drifters, Solomon Burke, Wilson Pickett, Percy Sledge and Aretha Franklin.

Chess was another, thanks to a roster which included Billy Stewart, Jackie Ross, Etta James, Fontella Bass, the Radiants, Mitty Collier and more. And VeeJay prospered through the early '60s, too, signing and developing talent such as Jerry Butler, Gene Chandler, Fred Hughes and Betty Everett.

The new decade was not without its own innovators, however, the most significant of whom was Berry Gordy Jr. After serving an apprenticeship writing and producing Jackie Wilson (for Coral) and Marv

the company developed a roster of talent that became the envy of major and indie alike: the Miracles, Mary Wells, the Marvelettes, the Contours, the Temptations, Marvin Gaye, the Supremes, Stevie Wonder, the Four Tops, Junior Walker and the All Stars and more.

Motown's in-house writers and producers set new trends in black music, too, among them Smokey Robinson, Norman Whitfield, Mickey Stevenson, Johnny Bristol, Hal Davis, Frank Wilson, Barrett Strong and the legendary team of Brian Holland, Eddie Holland and Lamont Dozier (later to have their own Hot Wax/Invictus operation at the end of the decade).

On a smaller scale, but still significant for its contributions to the development of uptown rhythm and blues, was Florence Greenberg's Scepter/Wand operation. Though formed in 1959 in New York, it came to life in the '60s, with the Shirelles, Chuck Jackson, the Isley Brothers, Maxine Brown, Tommy Hunt and Dionne Warwick.

Like Motown, Greenberg's success was attributable to writers, arrangers and producers of singular significance, among them Luther Dixon, Ed Townsend, Burt Bacharach and Hal David, Bert Keyes and Nick Ashford and Valerie Simpson.

Bobby Robinson was another pioneer in the '60s, just as he had contributed to r&b in the previous decade with his Red Robin label. His Fire, Fury and Enjoy imprints nurtured the careers of Wilbert Harrison, Lee Dorsey and Gladys Knight & the Pips, among others, at the same time as Juggy Murray's Sue operation was prospering with Ike & Tina Turner, Barbara George, Baby Washington and Jimmy McGriff.

And then there was Stax. Arguably as influential as Motown, Jim Stewart and Estelle Axton's label (originally known as Satellite)



Chuck Berry, known as the father of rock'n'roll, is still going strong, more than two decades after coming to national attention.



Berry Gordy brought about an exciting, urbanized soul sound which was nothing short of revolutionary.

Among them: Allen Toussaint, Van McCoy, Thom Bell, Jerry Rago, Ed Townsend, Dan Penn & Spooner Oldham, Chips Moman, Tommy Cogbill, Don Schroeder, Carl Davis.

The progress of Kenny Gamble and Leon Huff epitomized this development. After serving an apprenticeship—along with Thom Bell—at Philadelphia's Cameo Parkway Records, they formed several of their own labels (Huff Puff, Gamble, Neptune) and undertook a number of production tasks (Archie Bell & the Drells, Jerry Butler, Wilson Pickett) before finally hitting their stride in 1972 with CBS-backed Philadelphia International Records, and a "sound of Philadelphia" roster which featured the O'Jays, Billy Paul, the Three Degrees, Bunny Sigler, the Intruders, Harold Melvin & the Blue Notes and Lou Rawls.

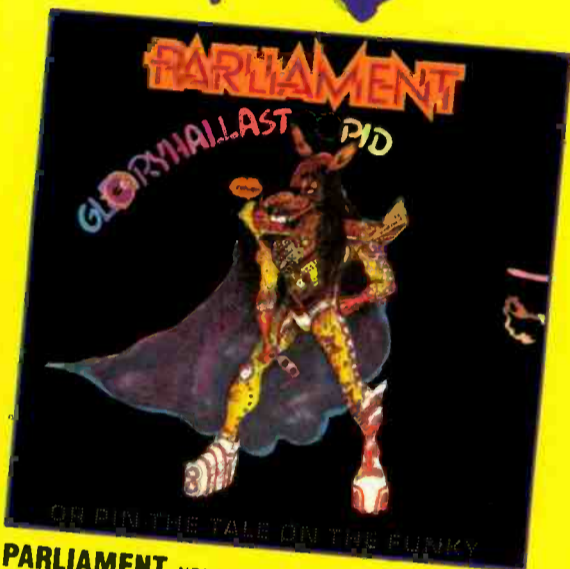
There was no doubt, then, that in  
(Continued on page 66)



# Hot and Heavy



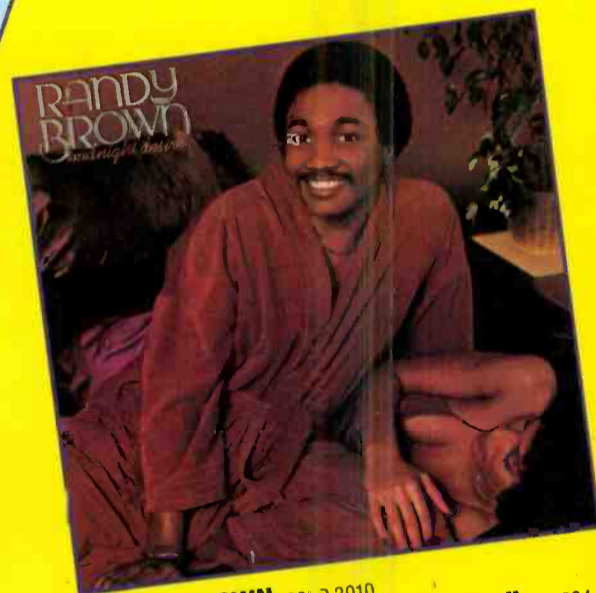
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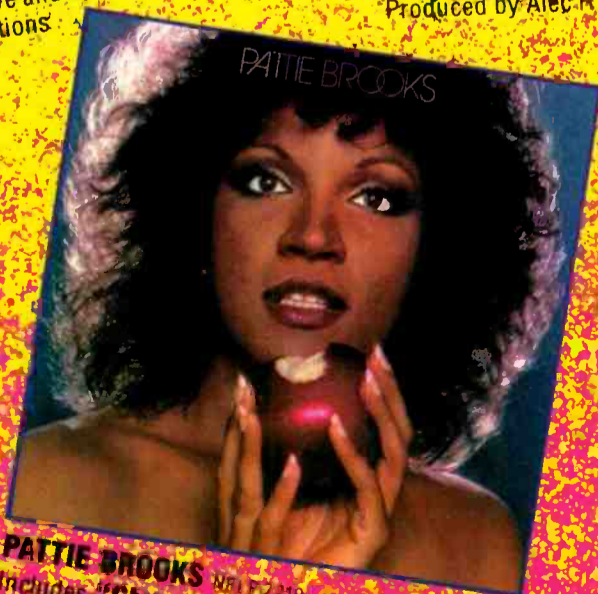
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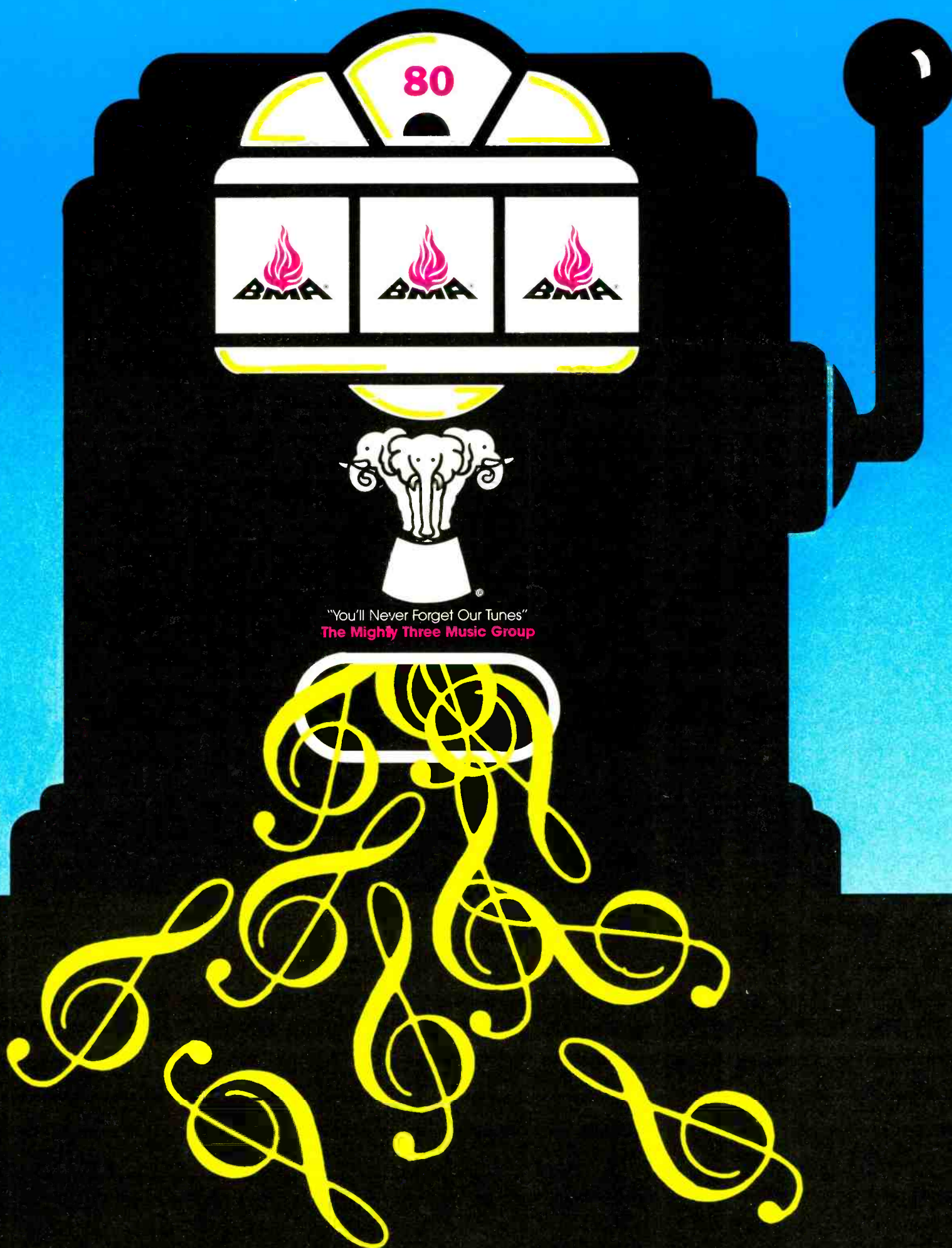
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## Black Music Month

# 15 'Soulful' Milestones For Decade Of 1970s

By PAUL GREIN

LOS ANGELES—The past 10 years have seen extraordinary growth in the field of black music. In the '60s, r&b was primarily a singles medium, but now such acts as Earth, Wind & Fire, the Commodores, Stevie Wonder, Donna Summer, the Isley Brothers, the Brothers Johnson, George Benson and Chic regularly elbow their way into the top 10 on the pop album chart.

Michael Jackson's "Off The Wall" album, produced by Quincy Jones, has just become only the fourth album in recent history to yield four top 10 singles. Just as significant, the LP is now in its 42nd consecutive week in the top 20. Ten years ago, the Jackson Five enjoyed chart-topping singles, but their album sales, while brisk, lagged behind.

How did black music get to this point of mass audience acceptance? Here are 15 key milestones in the past 10 years of black music—some symbolic, some substantive—all important in entrenching black music into the popular mainstream.

• **July 10, 1971**—Marvin Gaye gets his first top 10 album with "What's Going On," perhaps the first unified, thematic black LP to reach a wide audience. Gaye's chilling songs of urban blight and ecological madness marked the maturation of black music generally and Motown specifically, as its top acts gained total creative freedom over their work.

Subsequent Gaye albums were also theme projects, celebrating the joy of sex ("Let's Get It On," 1973) and the pain of divorce ("Here, My Dear," 1979), but this was probably the peak of his creative energies.



Isaac Hayes, whose smash "Theme From 'Shaft'" won two Grammy Awards and an Oscar.

• **Oct. 26, 1971**—Al Green's "Tired Of Being Alone" is certified gold, beginning a streak of seven consecutive gold hits that would continue through "Here I Am (Come And Take Me)" in August 1973. Green's disks, cut in Muscle Shoals by Willie Mitchell, comprised some of the classiest pop-soul crossovers of the early '70s.

• **Dec. 17, 1971**—Sly & the Family Stone becomes the first black group in the '70s to hit No. 1 on the pop album chart. "There's A Riot Goin' On" marks a career peak for the act that, more than any other, helped fuse black music with rock rhythms.

Jimi Hendrix and the Temptations were also pioneers in this fusion; the acts picking up on the sound range from George Clinton and the Parliament-Funkadelic crew to the Isley Brothers, the Ohio Players, Rufus, LaBelle, Rick James and Graham Central Station.

• **April 10, 1972**—Oscar night and Isaac Hayes' funky, percolating "Theme From 'Shaft'" is named best original song from a motion picture. The award brings estab-

lishment respectability to r&b and opens the floodgates for a slew of black scoring projects.

• **Sept. 9, 1972**—The O'Jays' "Back Stabbers" hits No. 1 on Billboard's soul singles chart, officially

ushering in The Sound of Philadelphia. It would be followed in the summit spot in the next few months by Harold Melvin & the Blue Notes' "If You Don't Know Me By Now" and Billy Paul's "Me And Mrs. Jones," making Philadelphia International the hottest black music label of the decade.

bum muscle their way to No. 1 on the pop charts. The breakthrough marks the increasing dominance of the black music market by major record companies. By 1976, Colum-

bia would be the No. 1 soul label of the year on both the singles and albums recaps; Warner Bros. would top both year-end chart summaries in 1979.

• **June 12 and 19, 1976**—The increasing diversification of black music is dramatized as George Benson's jazz-oriented "Breezin'" and Bob Marley & the Wailers' reggae-filled "Rastaman Vibration" hit the top 10 on the pop album chart within a week of each other. Benson, along with Grover Washington Jr., would make jazz fusion one of the hottest sounds of the late-'70s.

• **Oct. 16, 1976**—Stevie Wonder enters the pop album chart at No. 1 with "Songs In The Key Of Life," something only Elton John before him had accomplished in the rock era.

The long-awaited LP logs 14 weeks at No. 1 and wins five Grammy Awards, hiking Wonder's three-year Grammy total to 15. Its instant sales success and critical acclaim would mark perhaps the first acceptance of a black musician as a popular cultural phenomenon.

• **Nov. 11, 1978**—Donna Summer

bumps Linda Ronstadt off the top of the pop album chart with "Live And More" and becomes the reigning queen of pop, soul, disco and rock. She would become the hottest act in the business the following year—the second black female artist to achieve mass audience musical superstardom, following a trail blazed 15 years earlier by Diana Ross.

• **May 11, 1979**—Peaches & Herb's "Reunited" is certified as a platinum single, marking the return of the black ballad after a lengthy dominance by dance rhythms. Disco would continue to flourish for several more months, but at long last songs of quieter intensity again had a chance to be heard.

• **Oct. 6, 1979**—The Commodores' country-tinged "Sail On" peaks in the top five on the pop chart and the top 10 on the soul survey, symbolizing the newest black supergroup's mastery of various styles—and its audience's increased receptivity to diverse sounds.

The act had previously hit the top 10 with songs ranging from the raucous r&b approach of "Brick House" to the soft, exquisite balladry of "Three Times A Lady." When its 10th album was released in June 1980, embracing gospel themes and rock rhythms, the group's across-the-board musical attack reached its ultimate expression.

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In all, 116 LPs by black acts have cracked the top 10 on Billboard's pop album chart from the beginning of 1970 to the present—from the Temptations' "Puzzle People" to Jermaine Jackson's "Let's Get Serious," which jumps four spots this week to number eight.

JUNE 28, 1980 BILLBOARD



On its way to greater glory: Earth, Wind & Fire early in its career.

• **May 13, 1972**—The penetration of black music onto pop radio playlists is reflected in the week's Hot 100, with black acts accounting for all of the top eight slots.

The hits, in order: Roberta Flack's "The First Time Ever I Saw Your Face," Joe Tex's "I Gotcha," the Chi-Lites' "Oh Girl," the Staple Singers' "I'll Take You There," Michael Jackson's "Rockin' Robin," the Stylistics' "Beicha By Golly Wow," Al Green's "Look What You

• **March 2, 1974**—Grammy night and it's the ultimate crossover: black acts walk off with all of the key awards in the pop categories. Roberta Flack's "Killing Me Softly With His Song" and Stevie Wonder's "Inner Visions" are the top record and album of the year, and Flack, Wonder and Gladys Knight & the Pips are the year's winners for best pop vocal performances by a female, male and group.

• **May 18, 1974**—Five weeks after hitting No. 1 on Billboard's pop charts, Elton John's "Bennie And The Jets" cracks the top 15 on the r&b survey. This opens the door for numerous pop acts to receive exposure on black radio, including Boz Scaggs, Rod Stewart, the Doobie Brothers and Kenny Loggins.

The biggest beneficiary of this "reverse crossover" would be the Bee Gees, whose "Saturday Night Fever" soundtrack in 1978 would become the best-selling album of all-time, thanks in no small part to its black radio exposure.

• **May 24, 1975**—A new supergroup is born as Earth, Wind & Fire's "Shining Star" single and "That's The Way Of The World" al-

bum would be the No. 1 soul label of the year on both the singles and albums recaps; Warner Bros. would top both year-end chart summaries in 1979.

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Donna Summer, who burned brightly in 1979 as the queen of r&b, pop, rock and disco.



Marvin Gaye, the first black act to enjoy wide exposure with a thematic LP.



B.B. King, left, and Stevie Wonder share a private joke.

## Black Radio Maturing—Moving Past Old Limits

By DOUG HALL

NEW YORK—Black radio is going in many directions these days. The overall direction, however, is maturity.

Where once black radio was synonymous with rapid-fire rhyming jive talk and a heavy rotation of current r&b hits, today increased competition and an increasingly sophisticated listener is forcing black stations to seek a unique place in the marketplace.

Keith Adams of KDIA-AM Oakland, Calif., sees black radio stretching beyond its past limitations. Adams is programming his station into an MOR format, but he sees opportunities for "black rosters, black easy listening, even black beautiful music."

John Moen of WOOK-FM Washington puts it another way: "Stations in major markets have to be more fine tuned" to meet growing competition.

Kal Shields of KACE-FM Los Angeles sees the music of black stations broadening. "We're now seeing a lot of crossover which is forcing Top 40 stations to play a lot more black artists," Shields says.

Michael Love at WABQ-AM Cleveland notes, "You don't have to be black to listen to black radio today. The stations that play disco and jazz without identifying it as such are the stations that will take off."

He also says that white artists such as Gino Vannelli can be included in black formats. "It's not only blacks anymore," he says. "Anyone with a universal appeal can be included."

Shields sees jazz as growing in importance with more instrumentals included in formats. George White of WGPR-FM Detroit sees black formats as

"more versatile. We've got to deal with the crossovers, but they work both ways. We have Boz Scaggs on our station. We have wider appeal and more whites listen."

J.B. Stone of KGFJ-AM Los Angeles also sees the music of black radio as becoming "more diverse now that we've survived the disco onslaught."

He also sees black DJs as becoming more important as personalities.

On that subject Adams recalls that in the early 1970s, "We were trying to be sophisticated, but we were slick, chic and became too plastic. Now we're bringing black radio back home. Now we have to be a real part of our audience's lives."

Adams says nostalgia and oldies are important in black radio, as in all radio, because of the times. "When money is tight, people don't want to spend money. They don't want to experiment. Experimenting can cost money."

But Butterball Jr. of WILD-AM Boston says "there are a lot of new acts out there and really sounding good," so he's committed to breaking new records.

Moen says programmers of black music must watch for new trends. "Black audiences pick up on trends quickly. These audiences are more demanding."

But in St. Louis, "You have to play the blues," says Earl Parnell, who has "gone back to basics, now that disco has faded."

His basics? B.B. King, Bobby Bland and James Brown. "We're still breaking records, but we're concentrating on adult air play," he says.

## LOSE MAJOR CONCERT DATES

# Black Promoters Bemoan Flight Of Hot Talent To White Firms

By ROMAN KOZAK

NEW YORK—In a nutshell the biggest problem facing black promoters is that many black acts, when they reach a certain stature and popularity and are looking for the cross-over market, frequently choose to go to white promoters for their major concert dates.

And some black promoters are gearing up to do something about it. Los Angeles-based Dick Griffey, of Dick Griffey Productions, says the problem is going to be on the agenda for the Rev. Jesse Jackson's Operation PUSH convention in New Orleans, July 14-19, when future action will be planned.

"We will be planning boycotts and demonstrations (against major acts playing for white promoters).

Sometimes you have to slap some of your own first," says Griffey. "Black music is the only national resource that black people have. We don't own any oil, the phone company, the army, or the New York Stock Exchange.

"All we have is the music which



Teddy Pendergrass shows why he has become a sex symbol.

earns billions of dollars, and we have to try to maximize our opportunities for getting it. If an act grosses \$150,000 a show, \$140,000 comes from the black community and then it doesn't go back to that community.

"That is why there should be black entrepreneurs, and there should be black managers and black booking agencies. And the black artists should be sensitive to the problem. If they are not, then the black community should not support them," concludes Griffey.

"That is the main problem. Black promoters support black acts for years. Then when the acts get big and the black promoters should be repaid and should be getting some of the gravy, the acts go to the white promoters," says Jim Veal, vice president of Taurus Productions. Taurus, an Atlanta-based company is one of the few black concert promotion firms to put on concerts nationwide.

"I do not know why this is so," he continues. "When an act's main appeal is r&b, then that is the audience

(Continued on page 72)

## The Evolution Of Music Since '55

• Continued from page 60

the '70s, black music became a major league game—as it is in this, the first year of the '80s.

There are still bright and talented entrepreneurs whose contributions make the music as vital and alive as it is today. George Clinton springs to mind, someone who—as artist and businessman—carries on the creative spirit of some of the post-war independents, though he does it under the wing of the industry's three majors: CBS (Uncle Jam Records), WEA (Funkadelic on Warner Bros.) and PolyGram (Parliament on Casablanca).



The late Otis Redding sang his way into the hearts of millions.

The Commodores constitute another example of the new wave of black artists/entrepreneurs. Through their Commodores Entertainment Corp., the group expects to gross more than \$10 million in 1980 from touring, recording, publishing, licensing, transportation, management, concessions, sponsorship, fan club and investments.

Thus, the industry has changed dramatically since the glory days of Aladdin and Apollo, Speciality and Sun, King and Chess. Many of those original entrepreneurs would probably agree with Hunter Hancock, one of r&b radio's legends, who observes in Arnold Shaw's "Honkers And Shouters" that changes have robbed the industry of its enjoyment.

He's speaking of the time he left radio in the late '60s, but the lesson might still apply. "It used to be a ball," he says, "playing what you wanted to play, and what people wanted to hear—saying what you wanted to say. But those days are long past."

## Where Is Music Heading? Some Make Guestimates

By RICHARD M. NUSSER

NEW YORK—Where is black music heading in the '80s?

"Into more sophisticated grooves," says the Crusaders' Joe Sample.

"Upwards," says Earl Shelton, president of the Mighty Three Music Group.

"Hopefully it's headed in a direction where it will be seamless, label-less music capable of crossing over in the best sense of the word," says saxophonist Oliver Lake, noted for his work with the World Saxophone Quartet, among other groups.

Says Quincy Jones: "I think black music in the '80s will continue to show the evolution we have seen in all the various forms. Funk, jazz, gospel and r&b are all fusing more and more all the time. We're getting a hybrid of all the roots that black music is about."

These music veterans agree that the music is indeed expanding, and heading for future status as a broad-based category that will defy narrow definitions.

"I'm always lost when it comes to defining music and putting it into words," says Lake. "It's always a spiritual thing, whether you're doing disco or something else."

From Lake's point-of-view as a leading jazz innovator, he hopes black music continues to develop in accord with Max Roach's belief that jazz is "black classical music."

"The idea is to have it transcend all labels," he adds, "so it invites all people to listen to it."

Earl Shelton deals in the pop field and sees black music being "appreciated by more of the masses," and performed by artists of any color.

"A mature writer wants to write a great song," says Shelton. "And that kind of song will suit many different artists, not just a Lou Rawls or a Teddy Pendergrass, but also a Barry Manilow and an Anne Murray."

Joe Sample agrees, believing that current trends toward greater har-

monic values in black music will proliferate.

"There's a return to the Tin Pan Allen type of song," he says. "The days of 16-bar vamps and modal sounding things are winding down and harmonies are taking over."

Sample says this lends itself to "Cole Porterish" stylings.



Joe Sample of the Crusaders takes a strong stand on the future of black music.

What about third world influences such as reggae music?

"It will get absorbed into the black rhythms of this country," Sample believes.

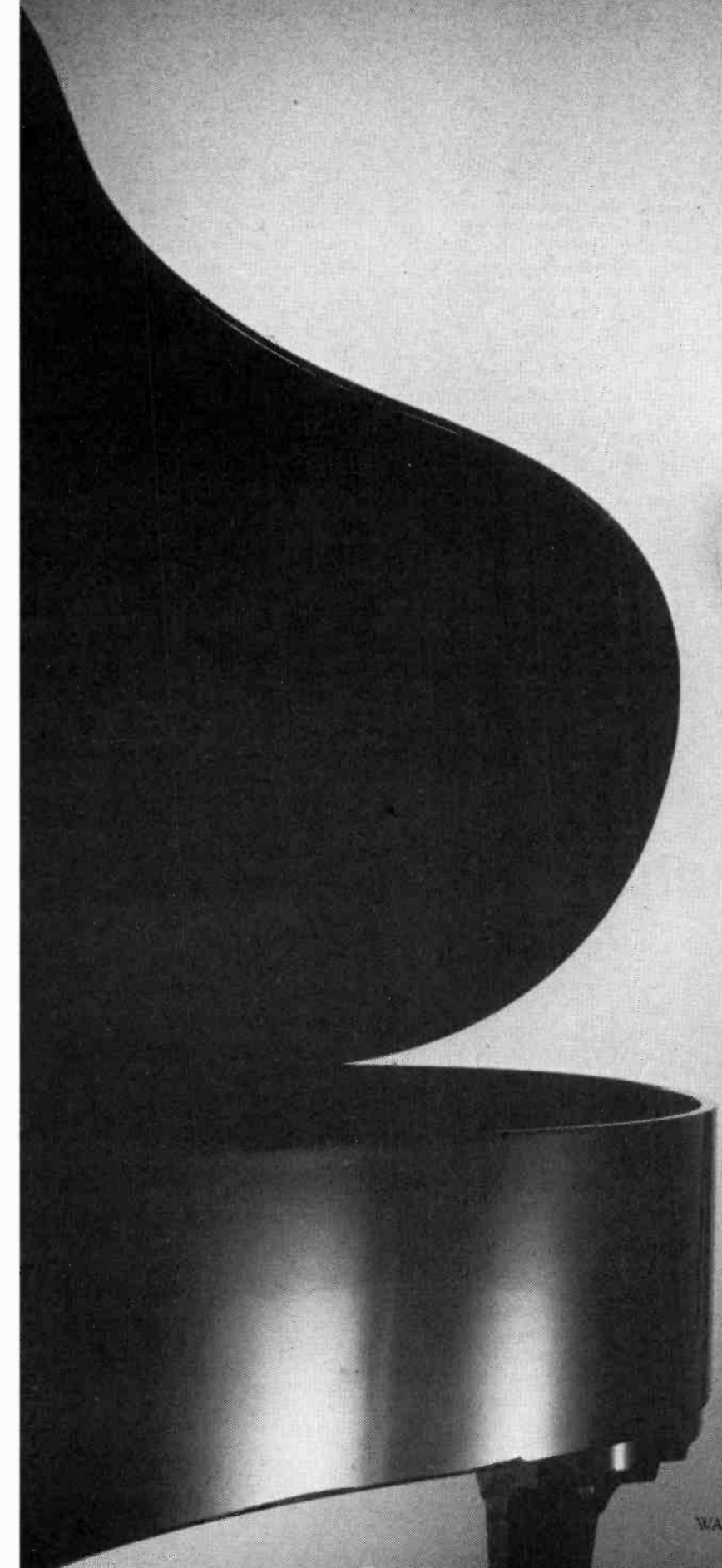
Famoudou Don Moye, noted percussionist with the groundbreaking Arr Ensemble of Chicago, says "expansion is what's happening," and points to the Art Ensemble's own brand of jazz as a key to the future.

"Our music stretches from ancient times to the future," he says. "It's a total projection of all the musical forms that make up black music."

"Our music is an outgrowth of forms already laid down, but by imposing our own personalities on it we give it new forms," he says.

"What makes our music seem avant- (Continued on page 70)

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ATLANTIC, ELEKTRA-ASYLUM AND WARNER BROS. RECORDS  
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The Isley Brothers change with the times and continue to churn out hits.

## A Music Unaffected By Economy Sales Hold Up, Perhaps Improve, Despite the Crunch

By ED HARRISON

LOS ANGELES—While the effects of a deflated economy are taking a toll on the sales of rock, pop, disco and other product, black music sales are flourishing.

In fact, black music has prospered consistently throughout the years without any noticeable slack periods, a feat, that especially in times of economic uncertainty such as the present, is an enormous achievement considering the fluctuation of contemporary product.

With fewer discretionary dollars for entertainment, black music has survived the fate suffered by manufacturers of rock product, motion pictures, restaurateurs and others involved in production of goods and services that aren't among life's necessities.

At one time, there was only a small percentage of albums by black artists that went platinum or gold despite healthy sales by countless others.

A perusal of Billboard's Top LPs & Tape charts now often finds briskly selling albums by a number of more potent acts instead of a select few that had mass appeal.

Chic, Chaka Khan & Rufus, the Whispers, Smokey Robinson, Ray Parker & Raydio, Isley Brothers, Stephanie Mills, Spinners, Michael Jackson, Jermaine Jackson, Bar-Kays, Dramatics, Peabo Bryson, Kool & the Gang and the Brothers Johnson are among those relatively new to mass audiences which has resulted in skyrocketing sales figures.

States Oscar Fields, Elektra/Asylum vice president. "The economy reflects in the music. If the economy is down, then it reflects in sales. But the average black record buyer has always been in an economic crunch. His lifestyle doesn't change nor does his buying habits.

"The average black buyer feels that records are the best form of entertainment since they do a lot of home entertaining."

Ray Harris, a vice president at RCA, concurs: "Black music as far as the people are concerned is one of our natural resources. Blacks have a tendency to spend money on black product because they don't have the funds to enjoy other kinds of home entertainment. They get their value out of the price of a record as opposed to going out to dinner since



Oscar Fields says black music sales are not affected by the economic crunch.

they don't have the money to do so. Black music is recession proof," says Harris.

Notes Fields, "Music is heritage. Blacks grew up on music and it is a

major part of their lifestyle, more than the average pop buyer."

Another factor contributing to the steady and ever increasing sale of black music is the fact that more non-blacks are becoming aware of the music and reacting to it favorably.

"Non-black buyers, regardless of ethnic background, are buying black music," says Harris. "There are more people dancing. They are appreciating the jazz values. Born-again Christians are getting into gospel music which incorporates black music in various forms. Black music is growing and will continue to be a profit center for the industry."

Says Fields: "We're finding more and more white people into rock getting into black-oriented music which is why r&b keeps growing."

Offers Bunky Sheppard, 20th Century-Fox vice president: "When selling r&b product, you are selling a constant rhythm whether it be disco or an uptempo record. There is more soul in black music."

## Organizational Restructuring Surprise Move

• Continued from page 1  
ence is "Black Music Sound For The '80s."

According to Kenny Gamble, president of the association, also included in the restructuring are new bylaws, which will be explained to the body.

At presstime, Gamble would give no concrete details concerning the restructuring. "We're still working on it." However, everything will be firm by convention time, he says. "There are quite a few changes in structure."

Among the things Gamble hopes to accomplish at the convention is "A total understanding of what Black Music Assn.'s intentions are and what our goals and aspirations represent. One of the problems we have had is the doubt surrounding BMA. This convention, I believe, will wipe away the doubt."

How do they hope to accomplish this?

"All of the negatives along with the positives will be brought out at this convention. We'll wipe the

doubt away through the membership body and its involvement in the decision making process of what goals and priorities BMA should now deal with—now that we're organized," says Gamble.

As to whether the Black Music Assn. is completely organized, Gamble, who said several months ago that the organization was, at that time, 30% organized, says, "We're now about 60% organized. We will never be 100% organized; no group is.

"Being 60% organized, we're now ready to handle the problems facing the industry. This is totally with the cooperation of the membership." He acknowledges there have been persons claiming the association would not tackle problems.

"The only thing left for us to do is take care of some of the problems facing the black music industry," he says.

Elaborating on the doubts surrounding the organization, Gamble says, "Throughout history we have

DON CLAY PRESIDENT

## Illinois Committee Perks Up Chicago

By KAREN KELLY

LOS ANGELES—The 10 members of the Illinois Black Music Committee plan to provide interested citizens of the Chicago area with educational and informational programs pertaining to the music industry. And to assist with some of the financial needs of Chicago's inner-city schools by providing them with musical instruments, band uniforms and eventually even scholarships, says Don Clay, president of the committee and staffer at Barney's One-Stop.

The committee was established May 1 solely to prepare events for Black Music Month, as June was so designated by President Carter last year. Clay says the committee will be perpetual, however, because its members have recognized many needs and areas where they can provide assistance to institutions (especially schools) and individuals in the community.

"We will be a perpetual committee because we found there are so many things we can do," Clay notes.

For example, he recently met with several school principals in the area and learned there are many things lacking in the schools—from educational programs to job counseling to musical instruments—because the money is not available to provide them.

"We're pointing at the schools because this is where the kids need help," Clay states. "If the city can't afford something we'll try to raise the money." Though the committee's emphasis at present is on the schools, Clay says that eventually, if other viable organizations or institutions come to them for assistance, the committee will consider giving it. He emphasizes however, that one area they will positively avoid is politics.

The first item of business on the committee's agenda was the "Black Music Month Seminar" scheduled for June 17-20 at Kennedy King College in Chicago.

Last June, when President Carter invited approximately 800 political and music industry leaders to the White House for a celebration in honor of black music, Clay, Willie J.

Barney, committee treasurer and Keith Jackson, a national product manager at RCA, realized that most functions, seminars, forums and conventions are industry-oriented. Few are consumer-oriented—aimed at people interested in pursuing careers in the music industry, or just learning more about it. Therefore, they decided that for Black Music Month this year they would present a free seminar paralleled by industry executives who would offer insights into jobs in the music business.

Applications for the four-day seminar were distributed at record stores throughout the city and at Kennedy King College. Clay reports the response was "tremendous." Based on the returned applications, more than 1,000 people were expected each day, from students to accountants to foremen to clerks, proving to Clay there is much interest and need for programs of this sort.

Clay says he hoped the seminar would be constructive for the participants, alleviating some of the ignorance people have of the actual workings of the industry.

The committee president notes he received much positive feedback from the companies contacted to participate. NARM, Motown, Capitol, CBS, Progress, WEA, RCA, MCA and MS agreed to send speakers.

Opening day speakers were scheduled to be Joe Simone, president of the National Association of Record Merchandisers and Joe Cohen, executive vice president, both speaking on the function of that organization and their roles in it.

Representing Motown was to be Ben Sheats, Midwest regional sales manager, telling the Motown story and showing a corresponding film. Harold Davis, the Chicago branch manager of Progress, was scheduled to speak on the function of the distributor in the market.

Wednesday's planned speakers included Ron Cothrine, a salesman for Capitol, speaking on the sales aspect of the record industry; Granville White, associate director of na-

(Continued on page 72)

lenged the black music segment of the industry.

"What has never happened in the black music segment of the industry," she continues, "is panels to resolve problems. We certainly know what the problems are. The panels of resolve will evolve into problem solving mechanisms."

Although the industry is presently in a tight money situation, Gamble and Gracia are not expecting fewer conference attendees than last year. "As a matter of fact," says Gracia, "Preregistration is identical to last year this time. Last year we walked into our conference with nearly 500 attendees. According to our membership department, we anticipate having 700-750 persons.

The Black Music Assn. has scheduled 20 workshop sessions, running four concurrents at a time over three days. General sessions will be held following the day's sessions to capulize the events of the day. It will be at one of the general sessions in which Gamble will unveil the organizational restructuring.



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# Retailers, Wholesalers Beating Soft Economy

## Radio Ads, Promotions Succeeding

NEW YORK — Black retail and wholesale entrepreneurs are waging a successful battle against a soft economy, despite the reality of a much higher proportion of unemployed than other areas of the economy.

This is even more apparent in auto industry-related sections of the country, like Detroit and Toledo.

In a canvass of key black-owned outlets, the impression is that strong radio ad buys are drawing customers, as are special promotions. In some cases, a downward trend in multiple purchases is being offset by a growing customer base. Some also declare they are aware that increased sales of blank tape can be measured in the state of the economy.

"We're going through some bad weeks and some good, but basically we're holding up," declares Dorothy Simpson, who along with Calvin Simpson operates Simpson's retail and one-stop operation out of Detroit. "It was rough for a period up to last Christmas, but it's much better now."

The retail store, which opened in 1967, is selling more blank tape than ever before, but Dorothy Simpson says she's "hurt" by industry sales trends away from 8-track tapes, which sometimes outstrips album sales. "Our customers are still buying them and we'd be hurt if the industry failed to make them available."

Interestingly, she says the firm refuses to sell cutout merchandise, partly on the basis that there's little display space available to devote to this merchandise.

Drucilla Noble runs a single retail outlet in Toledo, another area of the country hit by massive layoffs in the auto industry, most specifically in her case the Chrysler and Chevrolet plants.

Besides local radio time, business at the two-year-old establishment, which also sells jewelry, is maintained by special promotions. One of them involves a free album for every 10 purchased in a year's time, including some extra discounts on inventory.

For some time, she had kept a pricing policy of \$6.98 for both \$7.98 and \$8.98 product, although recent price hikes may force a new pricing schedule. She might maintain a \$6.98 for \$7.98's, but is considering going to a \$7.98 shelf price for \$8.98s. For additional identity in the

## Music Directions

• Continued from page 66

garde to some people is that they have no identification with those forms."

The growing sophistication of the mass audience indicates that black music can go in any direction the individual artist wants it to go.

Moye notes that he and other progressive jazz stars recently participated in a New Music In America concert series in Minneapolis that drew crowds for two days with a mixture of pop/punk/funk/new wave and avant-garde forms.

"It was standing room only for two days," he recalls. "It was standing ovations no matter what the music was. If you give people a chance to hear the music they'll respond."



Sonny Rollins, left, McCoy Tyner, center, and Ron Carter, the Milestone Jazzstars, sign autographs and chat with fans at a San Francisco retail outlet.

community, she has been working closely with a local high school jazz station, WAMP, supplying it with promotional copies of new releases.

Color Rite of Chicago was formed by Bill Turner in 1970. It's essentially a wholesaling operation, and while it does between \$600 and \$700 on the retail level, Turner says this volume is not worth the effort and is planning to go 100% wholesale in

the near future, a fact of life at another location at 2945 W. Madison.

"Handling one area of the business is for me a better alternative than being involved in two," he explains. His wholesale business caters predominantly to black retailers and he shares many of the concerns of today's retailers with regard to label return policies. "WEA's reward-and-penalty approach isn't hard to

live with, but as for an overall 20% returns policy, that's rough."

Radio buys and heavy discounting is "paying off" for the two Delicious stores of Los Angeles, according to general manager Ron Crowder. The first Delicious outlet was opened three years ago at 5410 S. Vermont and another opened six months ago at the Ladera Center, both owned by Robert Johnson.

## Defining the Music a Necessity?

By KIP KIRBY

NASHVILLE—As in other generic forms of music such as country and jazz, the term "black music" has come to mean the kind of music itself rather than a reflection about the artists and producers who create its distinctive sound.

Thus the term is seen as a descriptive measure rather than a limiting one, and is felt by members as the black music community to be both necessary and explanatory.

However, they emphasize, the phrase "black music" must be understood to refer to the appeal and target audience of the material and production. It's a simple distinction, perhaps, yet a critical one. Especially these days when "crossover" is becoming a staple word in the music vocabulary of radio, record companies and retailers. Barriers are becoming more blurred, segregation is slipping away, and terms like "country" or "black music" are a means toward identifying a certain characteristic sound.

"The words 'black music' are an identification in the market today," explains Eddie Gilreath, national sales manager, black music, for Warner Bros. Records. "It identifies the music, not the buyer. After all, a consumer buying black music may be Hispanic or he may be white just as easily as he may be black. People buying black music these days are buying it strictly for its appeal."

"How can you get around the need for labels?" muses Nashville's Moses Dillard, one-half of the artist/production team of Dillard & Boyce. "After all, country is country, classical is classical, no matter what color the artist or the producer. Ethnicity is the creator of the sound, but

today it covers a lot more ground, and the important thing is not to let the label turn out to be a limitation in the process."

Sandra Trim-Da Costa, national director of artist development for Columbia Records, offers a possible alternative to the basic term, "black music."

"I'd like to see this changed to black-oriented music," she says. "Black music has the connotation of referring to music produced by blacks, whereas black-oriented crosses the boundaries more accurately to describe the audience buying the product."

Trim-Da Costa points out that a label such as black music can be useful as an initial direction for a record company to plan its marketing and merchandising campaigns, as well as

helping new artists get exposure on the right radio stations.

Simo Doe, director of press and information, special markets, at Atlanta Records, admits she doesn't care for labels but acknowledges that the term black music is a more sophisticated term than either the outdated "soul" or the more restrictive "r&b."

"Sure it's a sensitive area," says Doe, "but the crossover success of many black acts is doing a lot to broaden across-the-board airplay and eliminate the need for labels like 'black music.' There's really no other way to put it: the phrase 'special projects' is often used, but that doesn't say much, does it?"

Nashville songwriter/artist Thomas Cain, who heads up his own publishing company, Sweet Baby Music, is pleased by the efforts of the Black Music Assn. to pull together various facets of the industry under a general category.

"I'm proud of the fact that there's an area of music called black music that is so popular," he observes. "But I don't think that a black artist should be labeled to where he can't branch out and do any kind of music he wants. A good song and a good artist should be a hit whether they're black, green or white."

Further helping to demolish the lines of demarcation are the broad-based successes of artists such as Boz Scaggs, the Bee Gees, Kenny Loggins, the Doobie Brothers and Ambrosia on black-oriented radio stations. By the same token, artists such as the Commodores, Michael Jackson and Earth, Wind & Fire have managed to bring black-styled mu-

(Continued on page 72)



Warner Bros.' Eddie Gilreath pushes black music to the mass market.

## Blank Tape Sales Help Up Grosses

The Ladera Center unit, 3,400 square feet compared to the original store's 1,400, carries a broader line, including pop and classical, owing to a more affluent, "professional people" clientele. This also impacts on pricing. Crowder notes, with the South Vermont store charging a dollar less for both \$7.98s (\$4.98) and \$8.98s (\$5.98).

The King James Sound Center operates three stores in Philadelphia, the third of which was just opened by James Cephas in the new Haddington Plaza. This chain, too, relies heavily on radio (plus newspaper) advertising, including special promotions tied-in with NARM's "Gift of Music" drive. Cephas credits a better Mother's Day-Father's Day selling period this year because of the "Gift" approach-including canvas bags with the logo.

Cephas concedes that customers are less likely now to buy multiples on the order of four to six albums on good weekend business, but he says he's spread his customer base, relating this to more extensive advertising programs. "If there's a break in the economy, I'm looking forward to a great 1981," he forecasts.

Gerald Richardson has a number of unusual aspects to his Music Scene outlets in Atlanta. Not the least is his opening of Music Scene 2 in the foyer of the twin-disco, Mr. V's Figure 8, wherein he carries about 65 titles in album, cassette and 8-track configurations. The first Music Scene was acquired by Richardson last year from Emerald City, which owned the outlet. Richardson had worked there for six months after a two-year association with Emerald City. He is president of R&R Inc., parent of the retail units.

Also, Richardson claims to sell two-thirds of the black artist concert tickets in Atlanta, referring to his operation as "records, tapes and tickets."

Richardson claims that while he carries some basic crossover inventory, he's mainly into r&b, which he showcases through lots of in-store play. He also has "feature days" for such sounds as jazz and gospel and additionally sponsors live broadcasts once a month over WIGO-AM, and hosts other special events, contests, etc.

By being "straight, head-up r&b within a clean-cut, sharp environment," Richardson says he's better able to "define his operation" and insure himself a good inventory turn.

He adds that he does more than offer his customers a "drizzle here and there" of r&b sounds, as he claims broader-inventories retailers in the area do. He says they may play some in-store r&b, but the percentages eventually diminish to the point where they become meaningless.

Richardson believes he carries enough of pop—Pink Floyd, for instance—so that he will not turn anyone away—but the emphasis is on "setting the right mood and atmosphere" for r&b product. And as for the state of business under this climate? "It's great," he declares.

Richardson is proud of the fact that he has been awarded a NARM scholarship through the Black Music Assn. in the area of retail management.

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## MAKING NATIONAL IMPACT

## It Took a Long Time, But Now Gospel Music Is 'Discovered'

By GERRY WOOD

NASHVILLE—Retailers, radio and top name venues are discovering the drawing power, and financial glories, of black gospel music. Behind the trend is a healthy influx of record company promotion dollars—up, in some cases, by as much as 40%.

"People are becoming more aware

in-store efforts, artist autograph sessions at retail outlets and radio spot buying, sometimes in conjunction with artist appearances.

"Daniels reports a 40% increase in promotion monies for black gospel at the New York-based label.

Daniels believes the venues will improve dramatically when gospel

and its getting more airplay and attention nationwide than ever before," says Lowe.

Lowe says TK plans to put more promotion money into its gospel product, and he cites another retail advantage: "Gospel will sell three to five years after it's released, whereas r&b will sell six months—and that's it."

Sellout. Low returns. That'll grab the attention of a record industry that has been shipping platinum and returning gold.

Gospel Roots has been represented on the charts by two Dixie Hummingbirds LPs and an album by the Fountain of Life Joy Choir.

Larger, and more intelligent, audiences are cited by Lowe as reasons for the trend toward better venues. "They used to be in churches mainly, but now they're moving to larger auditoriums."

Also leading the way with innovative promotional campaigns is the Word Records family in Waco, Tex. Andrae Crouch, Walter Hawkins, Tramaine Hawkins and Jessie Dixon on Light Records, are charting along with another Word label, Myrrh Records, with Billy Preston.

The Word labels have been spending significant promotional dollars to back its artists.

More promotional money for gospel product has been under recent discussion at Nashboro Records, according to Bud Howell, general manager of the Nashville firm. "We will, by degrees, do more promoting," he states.

"Last year was the biggest year we've ever had, and this year is matching last year's pace," reports Howell. One reason he offers is because catalog items are maintaining a steady base.

The Gospel Keynotes are the hottest Nashboro act and Howell also confirms the trend toward larger auditoriums for such groups as the Keynotes.

The black gospel boom is enough to send hardened record retailers and radio programmers into a robust version of the first verse of the "Battle Hymn Of The Republic."

And the refrain is yet to come.



The Rev. James Cleveland continues to be known as the king of gospel.

acts are handled by "giant booking agencies."

Tomato has been scoring on the charts with such acts as the Williams Brothers, the Benny Cummings Singers, International Mass Choir of Churches and the Johnson Ensemble.

Deep in the heart of Mississippi, Malaco Records in Jackson is enjoying the benefits of having two albums by the Jackson Southernaires. Tom Couch, president of Malaco, says the boom in black gospel didn't surprise him: "We saw it coming two years ago."

Couch agrees that promo monies are flowing freer. "Since the first of the year we're spending a lot more money in promotion."

The record industry that has seen several forms of music drop off in sales has gained a sudden interest in the surging popularity of gospel music, claims Couch, adding, "a lot of people who didn't recognize black gospel are taking a serious look at it now."

He sees gospel acts touring with some secular acts as a boost in the type of venues for the gospel singers. Malaco has been "slowly but surely" increasing its roster with such additions as the Williams Family. The Gerald Sisters are another highly touted Malaco act.

"The black gospel business is the base for our whole record company," comments Couch.

In Miami at TK Records (owner of the Gospel Roots label), Jim Lowe, director of gospel and promotion, cites a change in format with an emphasis on contemporary up-to-date arrangements and an increase in the popularity of choirs (perhaps at the expense of quartets).

"I've been in gospel for 35 years,



Gospel music took on a new sound through Andrae Crouch. The singer/composer/musician has captured both the secular and gospel audiences.

of better quality product," says Fred Mendelsohn, vice president and general manager of Savoy Records, the New Jersey-based label that sometimes scores with more than half the records on Billboard's 35-position Spiritual LPs chart.

Mendelsohn says gospel records are no longer being considered strictly for a local market. Instead they're pushed with "national impact and promotion" in mind.

Savoy has seen a "sizable increase" in its promotion budget, advises Mendelsohn, adding, "Some radio stations have started to open their eyes to the importance of black gospel." He points to such markets as Newark and Washington where gospel radio is expanding.

Besides radio promotion, Savoy has started providing promo videocassettes of its artists, and furnishing the tapes to black gospel television shows.

"I've always been in favor of a big family," says Mendelsohn, explaining Savoy's hefty roster that contains such standouts as James Cleveland, Donald Vails, Myrna Summers and Genobia Jeter.

Though the "basis remains the churches," Mendelsohn sees a greater increase in the use of major concert halls by black gospel acts, citing such venues as Cobo Hall in Detroit, McCormick in Chicago, Madison Square Garden and Carnegie Hall in New York and Washington's Kennedy Center.

"The retailers are getting into the financial benefits of gospel," agrees John Daniels, executive director of the Tomato Records gospel department. The reason? "The gospel companies are realizing they have to put money into promotion."

The avenues of promotion include



The Jackson Southernaires are enjoying their second LP on the Jackson, Mississippi-based Malaco Records. The group is riding the gospel boom.

## Many Opinions Given On How To Refer To Music

• Continued from page 70

sic onto the highest slots of Top 40 radio.

Says Gilreath, "Today, black music means a basic feel, a certain groove, and that is something that

## Promoter Grief

• Continued from page 66

that he is going to get. And the black audience is becoming more sophisticated about these things. They know who the promoters are."

Taurus has promoted concerts for such acts as the O'Jays, the Isley Brothers and the Commodores, who just recently announced that they will be promoted by Jerry Weintraub's Concerts West (Billboard, June 21, 1980).

"Black persons should be involved in black business," Benny Ashburn, manager of the Commodores, told Billboard. "But," he continued, "we're doing business. And business is done in one fashion: you do the best you can for your client."

Veal says major black acts who are going with white promoters are taking a number of chances. For one thing, he says, most black acts can't even get a white promoter to look at them unless they are at a level where they can gross nearly \$200,000 a night. And, adds Veal, if that act fails, then the white promoter will not touch it again.

Yet at the same time a white-promoted black concert has a greater chance of failure, since reaching a black audience is not the same as reaching a white one. Advertising, for instance, has to be more street-oriented and placed on a different schedule since black concerts are notorious for their walkup sales.

Black promoters have fought for their share of business on the streets with demonstrations, or have accepted the inevitable and have settled for co-promoting dates with white promoters. Veal says his company, when it co-promotes a show, prefers to use the local black promoter. He hints that black acts that fail with white promoters may not find a ready welcome with Taurus.

"This year may tell the story," he continues. "Money is tight and ticket sales may not do that well."

Veal calls it "latent racism" that there are no black promoters doing concerts with major white acts. "The agents are white and the acts are controlled by white managers who do business with their friends. Why do business with some Joe Blow somewhere, when you can do it with the guy who brought you the Who?"

can appeal to any consumer, regardless of his ethnic origin."

Gilreath refers to a period in the mid-'70s. When, he says, black music began chasing after "a slicker more uptown format" and alienated some of its audience.

"But I believe we're seeing a return to the more elemental forms of r&b," he suggests, "geared toward black audiences."

Adds Columbia's Trim-Da Costa, "When you talk about 'black music,' you're talking about gospel, you're talking about reggae, you're talking about jazz, progressive fusion, pop, r&b, straight blues... so 'black music' is actually all kinds of music that appeals to blacks."

Although the brunt of the responsibility for labeling music falls onto record companies and radio stations, program director Fred Harvey of WVOL-AM, Nashville's only black radio station, views the situation a bit more broadly.

"It goes beyond trying to identify the artist's origin," he points out. "A label like 'black music' represents the definitive target demographic audience you're trying to reach. We don't care what the music is called, we care who the music reaches, and we'll play anything that our listeners like."

As a result, WVOL has played Pink Floyd, Ambrosia and the Bee Gees. "Can you call the Bee Gees 'black music?' Yet their sound is definitely appealing to black audiences everywhere."

The boundaries of label limitation are continuing to fall although, as many note, the music itself is stronger than ever.



Aretha Franklin, who earned the tag first lady of soul, broadened her appeal to become one of the most celebrated performers of the decade.

*“BMI struck the mother lode when it brought black music, one of the true idioms of American root culture, into the mainstream of popular appreciation”..*

Paul Ackerman, the late and esteemed observer of the music scene, said in 1973 in assessing the role BMI has played in the development of American popular music.

From the start in 1940, BMI opened its doors to new writers, those yet unheard, and through it has come a continuing stream of extraordinary people, many of them black. The first hit songs we licensed in 1940 included many written by black songwriters who had taken advantage of their first opportunity to share in the rewards of musical creativity.

Through the years, as BMI has gradually become the dominant force in music licensing around the world, many black writers and publishers have made this success possible.

We and America are in their eternal debt.

The BMI logo consists of the letters "BMI" in a bold, white, sans-serif font, centered within a white square border.

What the world expects from the world's largest music licensing organization.

# Blacks Praise NARM Management School

• Continued from page 3

ginia. Graduates receive continuing education units.

Testifying to the validity of the program is George Daniels of George's Music Room in Chicago. Daniels' name was submitted to BMA for the scholarship by Calvin Simpson of Simpson's Wholesale in Detroit. He attended the Chicago session.

According to Daniels, "Since attending the school I have changed my entire method of operating. I got a better look at the academic end of doing business. It's funny that I had to go to college to learn how to sell records but that's exactly what happened."

Daniels, in business seven years,

recently moved into a new 1,700 square foot location. "My store is so bright, clean and well worked, new customers are attracted merely based on the attractiveness of the window displays.

"Prior to going to the school I was operating strictly on gut feeling. The program did not tell me not to use my gut feeling but it showed me one hell of a better way.

"It helped me to better communicate with my staff," he continues. This is taught in the communications/management class.

"I found out exactly what problems I was having with my employees. We often don't know how to best utilize our employees.

"We had case studies, which were actually problems I had been facing

for months. The problems were solved in a few minutes. I wish all blacks could go to the school. It's a damn good program.

"Classes were held from 8 a.m.-8 p.m. After classes were over for the day we would get together in groups and continue the discussions. The program also encouraged camaraderie. I was one of two blacks in the class and I was a bit stiff at first.

"Some of my classmates are major dealers in the Chicago area. I knew about them but we had never met. We're now communicating often. Since that school I have decided to continue to take some finance courses."

Daniels notes that booking practices is another area dealt with at the school.

"Since coming out of the class, I have a budget control which creates less speculative buying. Prior to the school I just purchased records. If a salesperson came in and told me the product was good and I should stock it, I purchased it. I no longer deal with promotion hype.

"I deal heavily in catalog. Now I index all catalog product so I will know when and how to order. As for oldies, I have set up an index system with a 'keep stock' number for inventory control.

"The last day of school we turned the entire room into a record store. It was set up so the customer is automatically led to the product.

"You often go into a record store where you see posters up but they don't encourage people to touch the product. We formerly had posters everywhere.

"There are no more situations at George's Music Room where a poster is just standing there. We make displays but not just any types of displays.

"Realizing that the maximum time a display will hold a customer's attention is 10 seconds, it's imperative that I make my displays advertising tools. Distributors can no longer come to my store and throw up displays and posters.

"I learned, and it works, that only product that's selling should be displayed. It communicates a message, it leads the customer to the product and it motivates him to buy.

"Displays should be kept simple," he continues, "so that customers can read them. They should never be slapped on a wall just because there is space or you may like the salesperson. It may sound elementary but we often operate our business based on friendship—if we are to survive, we must operate as businesspersons."

Daniels maintains that also in the area of merchandising, he goes so far as to match his displays with the colors in the store. "It's simple once you know but people are attracted to things that are appealing and uncomplicated. They don't want to have to wade through a bunch of stuff to understand what they're seeing.

"We also now make browser boxes out of LP jackets. And we recycle our merchandising displays. We use what's available. When it's time to break down a display, we take appropriate parts from it to construct another display. But it's important that displays are only built around product that's selling."

Daniels explains that also taught at the class are cross merchandising, advertising and utilization of time. "Most of us waste so much time and we're totally unaware of it. We were really taught the meaning of 'time is money.'

He points out that as a result of the

school his attitude about being an employer has altered. "I had to change my attitude to get the best response from my employees.

"I brought my buyer, Claudia Stone, more into the business. It's easier for her to make decisions and I am no longer looking over her shoulder monitoring. I have learned to delegate authority.

"If you chose to hire a person, it's important to have enough faith in his or her ability to let them do the job. Many employers hire a staff but give that staff no responsibility. I have learned that people respond to their own creations and if you let

them make decisions they will take full responsibility for them."

There are three instructors at the school, Dr. Garland D. Wiggs, who designed the program for NARM; Robert E. Benton Jr., controller at L.A.'s Music Plus, who handled the financial end of the program; and Van Webster of L.A.'s Hope St. Studio, who handles merchandising and store promotions.

Others who have attended the school through scholarships are Gerald Richardson of Atlanta's Music Scene, Thomas Ziegler of Ziegler Enterprises in North Carolina and Nettie Banks of Peoria, Ill.

## Illinois Committee Unfolds Plans To Assist Chicago

• Continued from page 68

tional promotion, black music marketing at CBS discussing the theme "Jobs Are There—a&r"; Vernon Slaughter, vice president of jazz progressive marketing, black music marketing at CBS was slated to speak on the aspects of his job; Maurice G. White, president of Maurice G. White & Associates, was to talk about the function of the independent promotion person; Carl Davis, president of Chi-Sound Records was to discuss a&r; Eugene Record, a&r director of Chi-Sound and a singer/songwriter, was scheduled to give a songwriter's point of view and Walter Jackson, a Chi-Sound vocalist, was to tell of the trials and tribulations of an artist.

On Thursday, Clyde Wilson, a salesman for MS Distributors, planned to speak of his position and some of the problems he runs up against; blues artist Lonnie Brooks, a singer/guitarist on Alligator Records (distributed by MS), was scheduled to perform; representing MCA was to be promoter Danny Crawford, discussing his job; Jim Porter, a regional salesperson for Polygram and Charles (Deke) Atkins, a regional promotion person for the label were to inform the participants of what their jobs entail. Also slated for Thursday was the Gap Band, speaking on "The Pitfalls—The Trials and Tribulations, Ups and Downs Of An Artist."

Closing day speakers were scheduled as being from RCA and WEA. Representing RCA was Jun Mhoon, regional marketing director, speaking of marketing and sales and Keith Jackson, national product manager, scheduled to discuss the theme of "From Conception To The Consumer" and show a film about RCA called "Conception From The Nipper." WEA was to send Russell Carter, regional promotion director, to speak on "Where The Music Comes From" and Michael Johnson, a Chicago-area promotion person, Frank William, a salesman, and Michael Webster, a merchandiser, were to all discuss "My Job And How It Fits."

The month is planned to culminate with a parade June 28, featuring marching bands from high schools and colleges, Girl Scouts, a motorcyclists' organization and talent. Clay says they were working on securing the latter, hoping to attract some of the artists in town performing at the Kool Jazz Festival.

Next year Clay says he plans to kick off and herald the month with a parade rather than ending with one as they are this year.

The fledgling committee has not had time to firm up any events or activities outside the seminar yet because it has been so time consuming, but once it is all wrapped up Clay

says the committee will start deciding where and how it can be of the most help.

The Illinois Black Music Committee is a non-profit organization presently funded through the contributions of the aforementioned record companies, which he says have been supportive in donating their time, talent and money.

Along with Clay—who besides being president of the committee, is sales manager at Barney's One-Stop Records—the committee is comprised of Alberta Hedgely, committee vice president and editor of the Chicago Courier; the previously mentioned Barney, who is treasurer and also the owner of Barney's One-Stop Records; Fran Willoughby, program coordinator and a former communications student at Kennedy King College; William ShumPERT, a technical advisor and alderman of the 24th ward of Chicago and Robbie Scott, chairman of the parade committee and a student at Columbia Communications College.

## Mills Album Given RCA, Fox Campaign

LOS ANGELES—20th Century-Fox Records adopted a hustling "take it to them" marketing approach for Stephanie Mills' "Sweet Sensation" album.

"We coordinated our efforts with those of RCA—our distributor—in shipping out teasers, flyers, streamers, in-store displays, television and radio spots, box strips, a two-way radio show, posters and ads," says Mort Weiner, label vice president.

Weiner reports he is working with Jack Chudnoff, Jack Maher and Arnie Orleans, all of RCA, is thumping the tubs for Mills' package.

Mills, who was married earlier this month, is making a two-month road jaunt and will assist in exploiting her "Sweet Sensation" album. She last week was in Los Angeles appearing at a Big Ben's store and taping national tv and radio shows.

Weiner, who masterminds 20th Century-Fox sales and marketing, has a green light from label nabob Neil Portnow to pull out all the stops in behalf of Mills, whose first LP, "Whatcha Gonna Do With My Lovin'" is reportedly nearing platinum with sales said to be more than 800,000 units.

The Mills campaign is probably the most expensive ever staged by 20th Century-Fox. Mills first became prominent as the star of "The Wiz" on New York's Broadway.



The late Florence Ballard, back of sled, Diana Ross and Mary Wilson, the original Supremes, take time out for a sleigh ride.

## Religion Attracting More Entertainers; a Trend Seen

LOS ANGELES—In recent years there has been a strong influx of entertainers embracing religion.

Many black artists, air personalities and those operating at the label end of the business have not only joined churches but have gone on to become ministers.

Among the many are singer Johnny Otis, best known for his recording of "Hand Jive," who opened his own edifice in L.A.; Freddie North, who gained national attention for his rendition of "Please Don't Take Her She's All I Got," is in Memphis; Johnny Taylor also became a minister and Al Bell, who for many years operated the Stax label is now the Rev. Bell.

Philadelphia's Solomon Burke, who recorded among other tunes, "If You Need Me," opened a church in L.A.; air personality Del Shields is a minister in New York and Bill Summers, owner of WLOU-AM in Louisville, has been a minister for some time.

Al Green became the pastor of a \$350,000 church in Memphis, which he reportedly recently sold; saxophonist Joe Lutcher, brother of famed singer Nellie Lutcher, is an evangelist in Los Angeles; and Cliff Butler, also a big bandleader in the '40s and '50s has become bishop of his own church in Louisville. Butler is possibly best known for his recording "If The Moon Could Talk."

Contemporary r&b acts are now including gospel tunes on their LPs. Most recently the Commodores included "Jesus Is Love" on its latest LP. The group apparently is so pleased with the cut, although it is presently not in release as a single, that two versions of the tune are included on a promotional 12-inch.

Phillip Bailey of Earth, Wind & Fire is gearing up to go into the studio to cut his first gospel-oriented LP, reportedly with the vocal help of the Edwin Hawkins Singers.

# Counterpoint

## Peters Now Looking To Gospel Bag

By JEAN WILLIAMS

LOS ANGELES—Jerry Peters, who has written, produced, arranged or played piano for such artists as Gladys Knight & the Pips, Aretha Franklin, Quincy Jones, Earth, Wind & Fire and Harvey Mason, among others, has expanded into the gospel field.

Peters recently arranged four tunes on Andrae Crouch's debut LP on Warner Bros., cowriting one tune with Crouch. And he is gearing up to go into the studio to coproduce with Maurice White, Earth, Wind & Fire's Phillip Bailey for Bailey's first solo gospel-oriented project.

Peters believes gospel music must change its structure. He notes, however, that he sees the beginnings of change through artists like Crouch.

"We all know that the roots of gospel come from the cotton fields. Times have changed and so must the music. We must make it palatable to the masses. People relate to things that affect their everyday lives. It's successful for secular music and it can be successful for gospel."

He maintains that the trend in gospel is to music that can be played on both gospel and secular radio.

He cites as an example a tune cowritten with Maurice White on the Emotions' LP called "Blessed." He also penned the tune "One More Time For Love" by Syreeta Wright and Billy Preston, which he says is geared to both audiences.

Peters notes that as a producer or arranger, he is highly selective of material he will work with. "There are certain songs I just will not get involved with. A person brought me a song called 'Dominating,' which deals with masochism. I turned it down and told him that I can't deal with that."

Although he has been producing and writing for some 10 years (getting his first professional break with Eddie Fisher), he broke through four years ago while working with Clarence Avant at Tabu Records. He produced Tabu's *Brainstorm*.

Since that time, in addition to working with artists, Peters has composed the theme songs for four television and film scores, including "Unmarried Woman" and "Melinda."

He has formed Mecca West Productions. Bobby Vaught, a Michael Jackson-type singer, is the first act signed to the company. He notes he is negotiating a label deal for Vaught.

"I am also looking to create a women's group. There are a few around but there's still a void in that area."

He insists he is not looking to copy anything, even though it may be successful. "I have looked around to determine where a void exists—it's in the girl's groups," he says.

Peters is currently producing Litta Grace, a Helen Reddy-type singer, for Ivory Tower Records, the firm headed by Joe Jackson, father of the Jacksons.

It appears that singer Al Green is angering some promoters who are attempting to book him in gospel concerts.

Most recently Green, scheduled to appear at the Academy of Music in Philadelphia, did a "no-show." This

(Continued on page 78)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 6/28/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★	4	11	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI	★	42	5	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	68	69	4	TOP OF THE STAIRS—Collins and Collins (N. Ashford, V. Simpson), A&M 2233 (Nick-O-Val, ASCAP)
	2	1	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	35	37	8	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)	★	77	4	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)
	3	3	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	36	36	7	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Deliteluf/Gang, BMI)	★	80	2	SHANTE—Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)
★	5	11	LANDLORD—Gladys Knight & The Pips (M. Ashford, V. Simpson), Columbia 1-11239 (Nick-O-Val, ASCAP)	★	45	6	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	★	79	3	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)
★	7	12	A LOVER'S HOLIDAY—Change (D. Romani, T. Wiloughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★	52	5	SKYYZOO—Skyy (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	★	82	2	SURE SHOT—Crown Heights Affair (B. Reid, R. Reid, W. Anderson), De-Lite 805 (Mercury) (Delightful/Crown Heights, BMI)
	6	2	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	★	46	6	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Cannery), Warner Bros. 49234 (Ajarreau/Desperate, BMI)	★	NEW ENTRY		I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)
	7	6	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	40	40	7	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSO 1029 (Curtom/Bellboy, BMI)	★	84	2	LET'S GO ON VACATION—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45020 (Atlantic) (Chic, BMI)
★	19	6	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	41	41	6	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)	★	85	2	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tama 54313 (Motown) (Bertram, ASCAP)
★	18	9	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★	48	7	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	★	NEW ENTRY		BEYOND—Herb Alpert (H. Hewson), A&M 2246 (Chappell, ASCAP)
★	16	8	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★	47	6	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)	★	87	2	SPLASHDOWN TIME—Breakwater (K. Williams Jr., J. Jones, V. Garnett, R. Chertoff), Arista 0518 (Breaksongs, BMI)
★	11	9	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	44	44	8	DON'T TELL ME, TELL HER—Odyssey (S. Linzer, D. James), RCA 11962 (Featherbed/Unichappell/Sumac, BMI)	★	78	3	HOW GOOD IS LOVE—Fat Larry's Band (E. Young, C. Adams, O. Mathis, R. Middlebrook), Fantasy/WMOT 891 (Fred Burch/Cedarwood, BMI)
★	12	13	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★	49	6	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)	★	88	2	I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)
★	13	9	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Lettendant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★	51	8	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sherlyn/Lindseyanne, BMI)	★	89	2	GIVE ME A BREAK—Ritchie Family (J. Morali, H. Belolo, Ritchie Family), Casablanca 2259 (Can't Stop, BMI/O.P. Scorpio/Black Scorpio)
	14	8	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	★	53	6	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	★	90	2	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)
	15	11	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	★	54	4	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	★	82	5	I COME HERE TO PARTY—T.F.O. (R. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquisted/Arma, BMI/ASCAP)
	16	10	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	★	59	3	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	NEW ENTRY		DESPAIR—Millie Jackson (M. Jackson, B. Shapiro, R. McCormick), Spring 3011 (Polydor) (Possie/Double AK/Shun/Kayette, BMI)
	17	12	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	50	50	6	I AIN'T NEVER—Isaac Hayes (J. Hayes), Polydor 2090 (Rightsong, BMI)	★	NEW ENTRY		YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)
	18	17	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	★	71	2	JO JO—Boz Scaggs (B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	★	NEW ENTRY		BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)
★	25	6	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Broyay, ASCAP)	★	60	4	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarke, BMI/Kodi, ASCAP)	★	NEW ENTRY		ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tama 54312 (Motown) (Golden Cornflake, BMI)
	20	14	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	53	55	4	ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)	★	NEW ENTRY		MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo Rama, BMI/ASCAP)
	21	22	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	★	54	4	GIVIN' IT UP IS GIVIN' IN—Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)	★	NEW ENTRY		LOVE ME, LOVE ME NOW—Curtis Mayfield (C. Mayfield), Curtom/RSO 1036 (Mayfield, BMI)
	22	20	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★	55	4	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	★	NEW ENTRY		BE WITH THE ONE YOU LOVE—Dramatics (L.J. Reynolds), MCA 41241 (Conquistador, ASCAP)
	23	21	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)	★	NEW ENTRY		OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	★	NEW ENTRY		SOMETHING ABOUT YOU—Bobbi Wackler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charleville/Patmos, BMI)
	24	23	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val Le-Joe, BMI)	57	57	8	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus/R. Bailey/R. Patterson/B. Dunbar, SESAC)	★	NEW ENTRY		IN THE MOOD—Aurra (C. Carter), Dream 7-0355 (Salsoul) (Red Aurra/Lucky Three, BMI)
★	25	30	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	58	43	7	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Woinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)	★	NEW ENTRY		JUST HOW SWEET IS YOUR LOVE—Rhyze (P.L. Kysar, L.S. Stuckey), SAM 805014 (Midex, ASCAP/Mits, BMI)
★	26	32	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★	67	3	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	★	NEW ENTRY		I WANNA GET DOWN—C.L. Blast (F. Knight, D. Camon), Cotillion 45016 (Atlantic) (Knight-After-Knight/Unichappell, BMI)
	27	28	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	★	NEW ENTRY		BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Clita, BMI)	★	NEW ENTRY		COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)
	28	29	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)	★	NEW ENTRY		FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	★	NEW ENTRY		SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)
	29	26	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	★	72	2	BY YOUR SIDE—Con Funk Shun (F. Piate), Mercury 76066 (Val-ie Joe, BMI)	★	NEW ENTRY		STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., M. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)
★	30	35	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	64	65	6	GEE WHIZ—Interlude (C. Thomas), Star Vision International 1103 (East Memphis, BMI)	★	NEW ENTRY		WINNERS—Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutus, ASCAP/Darak/Good Groove, BMI)
★	31	58	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★	75	3	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)	★	NEW ENTRY		DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)
	32	27	LET THIS MOMENT BE FOREVER—Kwix (A. Jones), EMI/America 8037 (Cessess, BMI)	★	76	3	SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Detente, ASCAP)	★	NEW ENTRY		JUST US/I'VE GOT THE FEELING—Two Tons O' Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)
★	33	NEW ENTRY	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West, 49505 (Rodsongs, ASCAP)	★	67	6	WOLF TICKETS—Parlet (J. Ali, G. Clinton, R. Johnson), Casablanca 2260 (Rick's/Rightsong/Malbiz, BMI)	★	NEW ENTRY		LOVE CYCLES—D.J. Rogers (J. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)

*Five  
Special*

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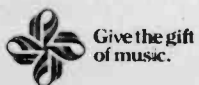
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TWO TONS—Izora Armstead, center, and Martha Wash, far right, known as Two Tons O' Fun, delight the crowd gathered at San Francisco's Gramophone Records. As Sylvester looks on, left, Armstead and Wash signed autographs while chatting with fans.

### Ewart Abner Receiving BMA Award

NEW YORK—Veteran record executive Ewart Abner will receive the Black Music Assn.'s first Award for Excellence and Leadership in the Entertainment Arts Industry at a luncheon gathering in Washington, D.C., during the BMA second annual conference June 26-30 at the Sheraton Washington Hotel.

Abner, whose career stretches from VeeJay in Chicago, where he was general manager and president, to Motown Records, which he headed until 1973, is associated with the careers of artists ranging from Stevie Wonder to virtually the entire Motown roster, including the Jackson Five, Diana Ross, Marvin Gaye, the Spinners, Smokey Robinson, Gladys Knight & the Pips and others.

He currently serves as an adviser and consultant to Wonder.

In addition, Abner was the founder and president of the American Record Manufacturing & Dis-

tributing Assn. (ARMADA), forerunner of the National Assn. of Recording Merchandisers.

### Jacksons Battle For Chart Lead

LOS ANGELES—It's Jackson versus Jackson on this week's pop charts as brothers Michael and Jermaine slug it out for top postings. Coaching the young fighters in either corner: veteran producers Quincy Jones and Stevie Wonder.

Michael's smash Epic LP "Off The Wall" ends a 41-week run in the top 15 by dipping six points to number 17, while brother Jermaine's Motown set "Let's Get Serious" jumps four spots to number eight.

It's Jermaine's first top 10 album and his first to even crack the top 150 since his 1972 solo debut LP hit number 27 on the strength of the top 10 hit "Daddy's Home."

That single, a remake of Shep & the Limelites' 1961 hit, crested at number nine in March 1973. Since then, Jackson has placed only two singles on Billboard's pop charts: "You're In Good Hands" in 1973 and "Let's Be Young Tonight" in 1976. Neither cracked the top 50.

But Jackson's current smash,

"Let's Get Serious," climbs to a starred number 11 this week—pulling within a point of brother Michael's "She's Out Of My Life," which loses its star in its second week at number 10.

It's Michael's fourth consecutive top 10 hit from "Off The Wall" and the seventh of his solo career. He had three top 10 hits in 1971-72 with "Got To Be There," "Ben" and "Rockin' Robin," a remake of the 1958 Bobby Day hit. PAUL GREIN

### Ex-DJ Montague Sued Over License

LOS ANGELES — One-time prominent air personality Nathaniel Montague is being accused of libeling his rival for a Palm Springs, Calif., FM station license in Superior Court here.

Montague, who was a key DJ, working as "The Magnificent Montague" in Chicago and here through two decades, is charged also with "interference of a business advantage" by Nevada lawyer Patrick C. Clary, who seeks \$600,000 in cumulative damages for himself and his Palm Springs Broadcasting Co., plus exemplary damages of \$1 million.

Codefendants are Rose Thaddeus Coslen and RTC Broadcasting. The pleading alleges the defendants filed false publications with the Federal Communications Commission which damages the plaintiffs.

### Carter To Sweden

LOS ANGELES—Benny Carter, recent recipient of an award from the American Society of Music Arrangers, will perform at the Stockholm Jazz Festival. Carter recently received the organization's Golden Score Award before an audience of some 300 music personalities.

Performing at the party here were Buddy Collette, Harry Edison, Mundell Lowe, Abe Most, Vi Redd, Red Callender, Shelly Manne, Al Aarons, Tommy Vig and Ruth Olay.



HAPPY MOMENT—Roberta Flack and Peabo Bryson celebrate their successful, soldout, opening night engagement at L.A.'s Greek Theatre. A reception was held for the pair following the performance.

## Counterpoint

Continued from page 76 reportedly is not the first time in recent history that Green didn't show for a gospel concert.

The promoters, the Victory Choral Ensemble, reportedly paid in advance \$7,000 to Green for a June 7 concert. Green's contract reportedly called for \$15,000 plus a \$3,000 rider. The show was soldout.

According to a source close to the sponsoring group, "We received a call from one of Green's representatives after 5 p.m. on the day of the show, which was scheduled for 7:30 p.m. We were told that Al would not come to Philadelphia because he was ill and on his way to a hospital. This call came from Memphis. If he had just become ill how could he be on his way to Philadelphia a couple of hours before the show?"

At presstime, attempts to reach Green at his Memphis home were unsuccessful.

The source claims the group has not received the advance paid to Green, but the group must refund the money paid by concertgoers.

\*\*\*

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

JUNE 28, 1980 BILLBOARD

# Billboard® Soul LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	12	12	★STAR Performer—LP's registering greatest proportionate upward progress this week <b>LET'S GET SERIOUS</b> Jermaine Jackson, Motown M7-928R1	39	25	15	<b>THE BLUE ALBUM</b> Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)
★ 6	7	7	<b>CAMEOSIS</b> Cameo, Casablanca CCLP 2011	40	40	17	<b>SKYWAY</b> Skiyy, Salsoul SA 8532 (RCA)
3	3	9	<b>SWEET SENSATION</b> Stephanie Mills, 20th Century T-603 (RCA)	41	34	13	<b>YOU'LL NEVER KNOW</b> Rodney Franklin, Columbia NJC 36122
★ 5	11	11	<b>AFTER MIDNIGHT</b> Manhattans, Columbia JC 36411	★42	52	2	<b>ROCKS, PEBBLES AND SAND</b> Stanley Clarke, Epic JE 36506
★ 8	5	5	<b>ABOUT LOVE</b> Gladys Knight and The Pips, Columbia JC 36387	43	29	8	<b>1980</b> B.T. Express, Columbia JC 36333
6	2	11	<b>GO ALL THE WAY</b> Isley Brothers, T-Neck FZ 36305 (CBS)	★44	54	2	<b>A BRAZILIAN LOVE AFFAIR</b> George Duke, Epic FE 36483
7	7	13	<b>HOT BOX</b> Fatback, Spring SP-1-6726 (Polydor)	★45	57	3	<b>LOVE JONES</b> Johnny Guitar Watson, DJM 31 (Mercury)
8	4	14	<b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b> Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	46	30	18	<b>WINNERS</b> Kleer, Atlantic SD 19262
9	9	14	<b>LIPPS INC.</b> Mouth to Mouth, Casablanca NBLP 7197	47	33	26	<b>RAY, GOODMAN &amp; BROWN</b> Ray, Goodman & Brown, Polydor PD 1-6240
★10	11	10	<b>THE GLOW OF LOVE</b> Change, RFC 3438 (Warner Bros.)	★48	58	2	<b>BOUNCE, ROCK, SKATE, ROLL</b> Vaughn Mason & Crew, Brunswick BL 754221
★11	31	2	<b>NAUGHTY</b> Chaka Khan, Warner Bros. BSK 3385	49	50	4	<b>SPECIAL EDITION</b> Five Special, Elektra GE-270
★12	15	2	<b>DIANA</b> Diana Ross, Motown M8-936M7	50	27	16	<b>WARM THOUGHTS</b> Smokey Robinson, Tamla TB-367M1 (Motown)
13	13	8	<b>POWER</b> Temptations, Gordy G8-994M1 (Motown)	51	53	5	<b>JERRY KNIGHT</b> Jerry Knight, A&M SP 4788
14	14	11	<b>TWO PLACES AT THE SAME TIME</b> Ray Parker Jr. and Raydio, Arista AL 9515	52	28	13	<b>TWO TONS O' FUN</b> Two Tons O' Fun, Fantasy/Honey F-9584
15	10	11	<b>SPIRIT OF LOVE</b> Con Funk Shun, Mercury SRM 1-3806	★53	NEW ENTRY		<b>FOR MEN ONLY</b> Millie Jackson, Spring SP1-6727 (Polydor)
16	12	17	<b>LIGHT UP THE NIGHT</b> Brothers Johnson, A&M SP-3716	54	45	7	<b>SYREETA</b> Syreeta, Tamla T7-372R1 (Motown)
★17	NEW ENTRY		<b>HEROES</b> Commodores, Motown M8-939M1	55	47	17	<b>SKYLARKIN'</b> Grover Washington, Jr., Motown M7-933R1
18	17	9	<b>PARADISE</b> Peabo Bryson, Capitol SDD-12063	56	55	6	<b>KWICK</b> Kwick, EMI-America 17025
★19	24	4	<b>INVISIBLE MAN'S BAND</b> Invisible Man's Band, Mango MLPS 9537 (Island)	57	56	37	<b>BIG FUN</b> Shalamar, Solar BXL1-3479 (RCA)
20	20	12	<b>TWO</b> G.Q., Arista AL 9511	58	43	14	<b>SPYRO GYRA</b> Catching The Sun, MCA MCA-5108
21	21	12	<b>RELEASED</b> Patti LaBelle, Epic JE 36381	59	46	12	<b>CAT IN THE HAT</b> Bobby Caldwell, Clouds 8810 (T.K.)
★22	NEW ENTRY		<b>S.O.S.</b> S.O.S. Band, Tabu NJZ 36332 (CBS)	60	48	10	<b>DREAM COME TRUE</b> Earl Klugh, United Artists LT 1026
23	18	44	<b>OFF THE WALL</b> Michael Jackson, Epic FE-35745	61	44	12	<b>REACHING FOR TOMORROW</b> Switch, Gordy G8-993M1 (Motown)
24	19	11	<b>MONSTER</b> Herbie Hancock, Columbia JC 36415	62	62	13	<b>HIDEAWAY</b> David Sanbor, Warner Bros. BSK 3379
25	16	26	<b>THE WHISPERS</b> The Whispers, Solar BXL1-3521 (RCA)	63	42	14	<b>MASS PRODUCTION</b> Massterpiece, Cotillion SD 5218 (Atlantic)
★26	35	2	<b>DON'T LOOK BACK</b> Natalie Cole, Capitol ST 12079	64	60	3	<b>ME MYSELF I</b> Joan Armatrading, A&M SP 4809
27	26	7	<b>AND ONCE AGAIN</b> Isaac Hayes, Polydor PD-1-6269	65	64	10	<b>NOW APPEARING AT OLE MISS</b> B.B. King, MCA MCA 2-8016
★28	49	2	<b>LOVE TRIPPIN'</b> Spinners, Atlantic SD 19270	66	66	5	<b>HANG TOGETHER</b> Odyssey, RCA AFL1-3526
★29	37	4	<b>LET ME BE YOUR ANGEL</b> Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	67	65	11	<b>SUGARHILL GANG</b> Sugarhill Gang, Sugarhill SH 245
30	32	6	<b>NOW WE MAY BEGIN</b> Randy Crawford, Warner Bros. BSK 3421	68	61	28	<b>GAP BAND II</b> Gap Band, Mercury SRM 1-3804
★31	41	4	<b>'80</b> Gene Chandler, 20th Century T-605 (RCA)	69	NEW ENTRY		<b>ONE WAY FEATURING AL HUDSON</b> MCA MCA 5127
★32	51	2	<b>THIS TIME</b> Al Jarreau, Warner Bros. BSK 3434	70	71	3	<b>RENAISSANCE</b> ADC Band, Cotillion SD 5221 (Atlantic)
★33	38	5	<b>YOU AND ME</b> Rockie Robbins, A&M SP 4805	71	70	41	<b>LADIES NIGHT</b> Kool & The Gang De-Lite DSR-9513 (Mercury)
★34	59	2	<b>ONE IN A MILLION YOU</b> Larry, Graham, Warner Bros. BSK 3447	72	63	17	<b>LOVE SOMEBODY TODAY</b> Sister Sledge, Cotillion SD-16012 (Atlantic)
35	36	7	<b>SPLASHDOWN</b> Breakwater, Arista AB 4264	73	69	6	<b>DELEGATION</b> Delegation, Mercury SRM1-3821
36	23	17	<b>LADY T</b> Teena Marie, Gordy G7-992R1 (Motown)	74	NEW ENTRY		<b>PRIME TIME</b> Roy Ayers/Wayne Henderson, Polydor PD-1-6276
37	22	7	<b>NATURALLY</b> Leon Heywood, 20th Century T613 (RCA)	75	68	25	<b>SIT DOWN AND TALK TO ME</b> Lou Rawls, P.I.R. JZ 36304 (CBS)
38	39	5	<b>SHINE</b> Average White Band, Arista AL 9523				



**GREEK SIDE**—Southside Johnny meets with PolyGram Records president Bob Sherwood backstage at the Greek Theatre in Los Angeles following his performance with the Asbury Jukes.

**N.Y. MUSICAL REVIEW**

## 76 Trombones Slide Again With 'Music Man' Revival

NEW YORK—There are a number of musical shows on Broadway this summer and high up on the list among the top ranking "Barnum," "A Day In Hollywood/A Night In The Ukraine," and "Blackstone," is a remake of "The Music Man," with Dick Van Dyke.

The show, at the City Center Theatre, is a rollicking extension of the joyous madness that explodes on this city each summer. It is chock full of delectable songs and dances and the exquisite chicanery that has made it a favorite with audiences of all ages since Robert Preston burst on the scene with the original version in 1957.

When Meredith Willson's music is not inciting the audience to jump up and march down the aisle to "Seventy-Six Trombones," his lyrics are urging them to sing along with the ever-popular "Till There Was You" or the humor in his book is tickling their ribs till the tears roll from their eyes.

From the first rousing burst of the band as it delivers the refrain on "Seventy-Six Trombones" to the equally uptempo finale, there is excitement in the air and a carnival

feeling reminiscent of warm summer days with snow cones and cotton candy, and the fair grounds beckoning an irresistible invitation in the background.

Van Dyke is like the icing on the cake, endearingly roughish, full of fil-flammetry, conning the pantaloons off the cornhuskers in a remote little Iowa town. There is romance too, warm and sentimental as the tattered teddy bear of your distant childhood. And it is all skillfully woven together like the intricate patterns on a rare tapestry.

Willson has written close to 25 songs for this ebullient production. They are as fresh and as richly-flavored today as they were when they made their debut almost 25 years ago.

Michael Kidd's high-kicking choreography and stylish direction top off this heartwarming production which is in town but for a short six weeks.

There is no talk of an original cast album for this production but Capitol Records has the Robert Preston version, and there is also a London cast album on Stanyon Records.

**RADCLIFFE JOE**

## 'Blues Brothers' Movie In N.Y.

• Continued from page 10

Even the fact that the Blues Brothers, in their car, listen to a tape of "Sam & Dave's Greatest Hits" was part of the original script, says Brillstein. The soundtrack LP is on Atlantic Records.

"There is part of John (Belushi), who wants to be a rock'n'roll musician. The other half wants to be a comic actor. He is the nicest person in the world ... in that way," says Brillstein. "Never has a band been treated so well in a movie."

The film contains musical and dramatic performances by Ray Charles, Aretha Franklin, Cab Calloway and James Brown. The eight members of the Blues Brothers Band itself are also dramatic characters in the film.

The Blues Brothers musicians made more money individually than Belushi did for "Animal House," says Brillstein. Each one made \$70,000 salary plus per diems. "Each cost us 120 grand," says Brillstein, "and when do you hear that for a musician making his first film?"

The Blues Brothers Band, increased to 11 for the upcoming tour, also owns part of the profits of the tour. "Own, you hear the word? Own. Profits. Percentages. Own-

ership. Big payday," emphasizes the ebullient manager.

The tour, which will begin late this month, will play mostly mid-sized theatres but no arenas.

"We turned down arenas for this tour," says Brillstein. "Danny said, let's try it (small) this time. See if it is right. Then we will go on a big tour. Jerry Weintraub is doing the tour. I only get the best. And he was begging us to do arenas, because they don't make any money on theatre dates."

The tour and the LP should work at cross promotion. But, notes Brillstein, "Three million people buying a Blues Brothers LP is not enough to make a \$27 million movie work."

Consequently, the producers of the film are looking for the mass audience, with mass advertising, mass media exposures and international sales, especially in Europe and Japan.

"I really think that despite the stupid 'R' rating, our audience is between 10 and 80. I think the Aids will flip over this and so will older people. People want escapist entertainment and that is what we are giving them. With a little bit of a break, this could be between "Grease" and "Star Wars."

## Lifelines

### Births

Girl, Crosby Helen, to Jeannie and John Carter June 12 in Los Angeles. Father is staff producer and director of a&r at Capitol Records.

★ ★ ★

Girl, Kim, to Ulla and Kevin Mi-sevis June 14 in New York City. Father owns Fist-O-Funk Records and Collyer Avenue Recording Studios.

### Marriages

Stephanie Mills, singer-actress, to Jeffrey Daniels of the Shalamar recording group June 13 in Los Angeles. The Rev. James Cleveland officiated.

★ ★ ★

Ira Sokoloff, president of Great Southern Co., a rock'n'roll merchandising firm, to Linda Davis Stewart June 5 in Macon, Ga.

★ ★ ★

Bob Macken, owner of Cracken Productions, a New York-based video-music production services firm, to Deborah Houdek, recently in New York.

★ ★ ★

Robert Caplin to Lisa Jackson, bassist with the Boston Pops Orchestra, June 15 in Canaan, N.Y. Caplin is son of Arnold Caplin, president of Biograph Records.

### Deaths

Bob Nolan, 72, singer and one of the founders of the Sons of the Pioneers and a noted songwriter, June 15 in Los Angeles of a heart attack. Nolan composed hundreds of songs, "Tumbling Tumbleweeds" and "Cool Water" among them. He was a member of ASCAP, the Songwriters Hall of Fame and the Cowboy Hall of Fame. He leaves his widow, Clara, a daughter and two sons.

★ ★ ★

Manny Clark, 40, Southeast promotion coordinator for Motown Records, June 13 of a heart attack in Charleston, S.C. He earlier had worked for 14 years at WGIV in Charlotte as a deejay and program director and is survived by his widow, Deidre, and 14-year-old daughter, Shanta.

★ ★ ★

Jay Arnold, 74, orchestra leader and drummer, June 2 in Allentown, Pa. He left no survivors.

★ ★ ★

Henri Elkman, 82, violinist, conductor and music publisher, June 12 in Philadelphia. He is survived by his widow, Sadye, a daughter and two grandchildren.

★ ★ ★

Gary Schor, 42, vice president of production and manager of El Mar Plastics, makers of cassettes, in Gardena, Calif., June 12 of a heart attack. He leaves his widow, Beverly, a son and a daughter.

### Theme By Manilow

LOS ANGELES—Barry Manilow is composing his first theme song for a motion picture, the new 20th Century-Fox release, "Tribute."

Manilow will also produce and record the theme, "We Still Have Time," for his upcoming album scheduled for fall release by Arista.

Bruce Sussman and Jack Feldman are collaborating with Manilow on the film project. Ken Wernberg will compose the film's musical score.

## Closeup



**Al Jarreau: Are his admirable talents being negated?**

**AL JARREAU—This Time, Warner Bros. BSK3434. Produced by Jay Graydon.**

To doubt Al Jarreau's singing talent is unthinkable. For a half-decade now, the Wisconsin baritone has impressed a growing audience with his vocal versatility. No longer, in 1980, can he be regarded as a promising rookie.

He tackles nine songs on this new LP. He composed all but one of the nine. And therein is one of the album's weaknesses.

Much of his material has sameness, a similarity, that is far more evident on a record than in his live appearances. "Never Givin' Up" is taken at a comfortable medium tempo and Al overdubs a sort of vocal percussion effect behind his solo vocal. But the lyrics are superficial, the melody undistinguished and for a lead-off track the result is unimpressive.

"Gimme What You Got" is not the airy, humorous novelty which Julia Lee and her Boy Friends popularized on Capitol in the 1940s. Jarreau has teamed with Tom Canning on this new song, one with an odd construction, but it quickly becomes annoyingly repetitive and the ending is a fade which runs too long for comfort. The majority of the endings throughout this LP conclude with fades—the mark of a lazy, unimaginative producer and/or arranger. Jarreau's efforts deserve better.

"Love Is Real" is no stronger lyrically and melodically than the first two cuts. And with "Alonzo," taken at a slower tempo, Jarreau is at his strongest, but again an endless fade detracts from the overall impact. "If I Could Only Change Your Mind" is the sole non-Jarreau composition on the album. Again the tempo is easy, unfrenetic. And again a deplorable fade is employed.

Side two opens with "Spain," which Al starts rubato. Then comes an abrupt tempo change and more nervous, emotional singing by Jarreau. But he doesn't know when to go out. On and on the cut runs. Judicious editing could have saved this one.

"Distracted" also is too lengthy to

maintain interest. It runs 5:51 minutes immediately after "Spain's" 6:31 marathon. But for the first time on the LP, "Distracted" swings—if lightly. Again a dreadful fade detracts from its overall effectiveness. "Your Sweet Love" is a bit brighter and side two winds down with "A Rhyme This Time," kicked off at a pleasing easy tempo.

So we have a nine-song mini-concert on vinyl which is patently disappointing. But if the gifted Jarreau will accept suggestions from one who recognizes his abilities, they would include, in no particular order, his cooling his compositional efforts. Try recording new songs by other contemporary writers. And why not choose a tune or two from the catalogs of long established publishers, works that were once top 10 hits and have been ignored for two or three decades?

Those fade endings are a drag. Abandon them for more musicianly, legitimate endings. One might consider a more varied instrumentation, as well. All those electronics tend to draw attention away from the singer to the backgrounds. Pure acoustic backup might prove a stronger, more compatible showcase for the singing.

Al Jarreau is capable of making chart-topping albums. "This Time" falls short. Puerile lyrics, drab melodies, sophomoric fade endings and monotonous electronic accompaniment are negating his admirable talents. This reviewer is convinced Jarreau can do better—and will, in time. **DAVE DEXTER JR.**

### MOTION PICTURE REVIEW

## 'Blues Brothers' Hilarious

LOS ANGELES—Solidly crafted, visually clever, consistently hilarious and endowed with a standout soundtrack, "The Blues Brothers" is a wonderfully absurd musical comedy.

John Belushi (Joliet Jake) and Dan Aykroyd (Elwood) star as the Blues brothers, a pair of Chicago rhythm and blues musicians with epic deadpan "cool" and a "mission from God."

Their quest is to reform the Blues Brothers band (retired while Jake served time) and do the good deed of paying off the taxes of Sister Mary Stigmata's orphanage (where they grew up). Meanwhile, they must escape half the state troopers in Illinois, evade the unrelenting assaults of Jake's old girlfriend (Carrie Fisher), and stay out of the hands of the Chicago Nazis (led by Henry Gibson).

Fitted into the film are excellent musical performances by John Lee Hooker, Aretha Franklin, Cab Calloway and Ray Charles. The latter three add their acting talents to the movie as well. Respectively, the four greats perform "Boom Boom," "Think," "Minnie The Mocher" and "Shake Your Tailfeathers."

James Brown appears as a Baptist

minister, singing "The Old Landmark" with a gospel choir (James Cleveland's talented Southern California Community Choir, with Chaka Khan as a featured soloist) in a fine music & dance number in which Jake and Elwood "see the light."

The Blues Brothers perform nine numbers by themselves, including "Sweet Home Chicago," "She Caught the Katy," and "Jailhouse Rock." The numbers are tightly performed, with backing by such musicians as Steve Cropper, Donald Dunn and Willie Hall.

Fifteen songs are performed altogether for the film and 14 more are used as background music. The soundtrack is a rhythm and blues fan's dream and provides a perfect counterweight to the wild antics of Jake and Elwood.

There's not a dead moment in "The Blues Brothers." The stunts are unbelievable and John Landis' direction skillfully moves the narrative and the gags along. Belushi and Aykroyd display a hilarious comedic presence, the script (by Landis and Aykroyd) is unremittingly funny and the music makes you want to get up and dance.

**CHRIS MCGOWAN**

## More British Dealers To Join Ames' Group

By PETER JONES

LONDON—With business still slumping, and relations between the trade and record companies at an all-time low, U.K. retailers seem set to follow the controversial example of 25-store chain boss, Philip Ames (Billboard, June 21, 1980).

Certainly membership of what he sees as "an informal buying group of retailers" has grown to a dozen, and several of these are said to be considering adopting his record library scheme.

In the latter, Ames has been operating two pilot schemes in his Burnley and Blackburn branches, and claims a membership of several hundred, each paying a subscription of around \$10.50, with a weekly rental of roughly \$1.20 per album loaned.

Ames says, "Buying groups have been created out of necessity in many other industries: the grocery trade, for example. These groups have worked positively, and proved they can help. Record dealers today in the U.K. have got to do something radical now in order to survive.

"Ever since Value Added Tax on records was increased from 8% to 15% almost exactly a year ago, there has been consumer resistance, and trade has dropped off. But since February this year, there has been a further big dip in sales volume.

"It's a grim picture, and one of the things that our own stock computer has shown is that the period when album product stays hot is becoming very short, maybe four weeks at the most in all but a few cases. I note that the British Phonographic Industry has not given out any platinum disks this year."

Ames then cites that low volume, the high cost of borrowing, rising overheads and lower dealer profit margins (mostly down from 33 1/4% to 30%) are all a mix of problems "which are rapidly making us the paupers of the High Street."

He adds, "These are all related factors. If record companies would give us allowances instead of five percent returns, then it would have a good effect right down the line.

"But the record companies have sat on the fence for too many years, and instead we get daft systems people dream up, with squads of forms to fill in, all in the middle of a costly recession.

"All I'm trying to do is make record companies see how they've pushed dealers into a corner. I don't want to stick badges all over my stores, or install Space Invader machines. I'm a record dealer.

"But I must do something to stimulate trade. By selling slow-moving product at very low prices, we've had crowds of people waiting outside our shops at nine o'clock in the morning."

He reiterates that the record library scheme is also proving very popular, and attracting people into

the shops involved. "It's easy to administer and it does pay its way.

"Of course, I know it's an encouragement to home taping, and I don't underestimate the damage caused by that. In fact, I think it's even worse than the British Phonographic Industry says it is.

"But there is so much music just in the air, free, these days that the old record buyer is becoming something of a rare animal. "A spoiler signal is the only answer, in my view," says Ames, referring to the possibility of implanting an electronic signal on recordings to foil home tapers.

"It's either that, or we end up with an industry which is producing only for a lending market."

## More TV Advertising Necessary?

### Phonogram Chief Terms It Indispensable For Catalog

By MIKE HENNESSEY

BAARN—Major record companies are going to have to turn increasingly to television advertising in order to sustain catalog sales, according to Piet Schellevis, president of Phonogram International.

"The tv merchandising of catalog has really become indispensable for survival of major companies with extensive back catalog, because it is impossible to prosper if you rely solely on expensive, high-risk new productions and releases with a minimal "shelf life," says Schellevis.

"After five years of tv merchandising, I think we in Europe must see it exactly for what it is: a highly effective way of selling repertoire—back catalog now, and maybe, later on, new artists."

Schellevis acknowledges that tv marketing involves playing for high stakes with break-even points often

## Hong Kong Income Up

HONG KONG—CASH, the apt acronym for the Composers and Authors Society of Hong Kong, held its annual general meeting here earlier this month.

The society was formed some 2 1/2 years ago with the object of handling performance and broadcast rights in musical works. It has begun to convince users of music of the existence of copyright, although it still faces a formidable task in ensuring that the proper fees are paid.

The revenue of the society has increased by some 43% during the last year, and amounted to \$1.4 million (\$5.7 million Hong Kong) from all sources, with an increase in total licensing revenue of 35%.

CASH has allocated \$30,000 for the seventh Asian Composers' League Conference, which is to be held in Hong Kong in 1981. This is in addition to an earlier grant of \$30,000.

The League conferences are held in different cities of Asia, and provide a valuable meeting ground for those working in the region's music industry.

Other grants were made to finance the attendance at the Seoul conference of a Hong Kong composer, and the attendance of a composer at the International Rostrum of Composers in Paris, organized by UNESCO.



GOLDEN MOMENT—Atco recording artist Gary Numan, left, studies the gold disk awarded to him by WEA Australia for sales of his albums, "Replicas" and "The Pleasure Principle." Right is WEA managing director Paul Turner, center is WEA's Roger Langford.

## Tokyo Discos Continue To Draw Crowds

By SHIG FUJITA

TOKYO—Discos are still going strong in Tokyo, and two more belonging to the Daisho-Nasa chain have been opened in the busy Roppongi area of the capital in the last two months.

Shozo Tanimoto, president of Daisho and Nasa, which own and operate six popular discos in the Roppongi area and three more in the Shinjuku area of Tokyo, points out, "The housing situation in Japan has a lot to do with discos continuing to be very popular.

"Houses are so small here that they've been called 'rabbit hutches' by a European Economic Community report. As a result, young people can't hold parties at home like they do in the U.S.

"So young people get together and go to discos, where they can enjoy themselves at reasonable prices," he continues. "Our Nepenta, which opened three years ago, was the first one in the Roppongi area to institute the flat entrance fee of \$13.70 for men and \$11.40 for women. You pay the charge at the door, and you can drink and eat all you want."

That rate may not sound too reasonable to Americans, but it's quite low compared to prices of various goods and services in Japan.

Soon after Nepenta started the flat fee system, all the discos in the Roppongi area followed suit, with some offering even lower charges, such as \$9.30 for men and \$7.10 for women at the Xanadu disco, which opened over a year ago.

Xanadu had originally intended to maintain these low rates until November of last year, and then raise them. But because of its popularity (500 to 600 people on weeknights and about 1,000 on Friday and Saturday), the disco has been able to maintain the lowest rates in the area.

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at the 300,000-plus sales level, but argues: "With sophisticated research and expert promotion, you can calculate your results pretty accurately and get the kind of profitability that certainly could not be achieved without the aid of television advertising."

One way for record companies to steer themselves out of the present financial doldrums, Schellevis believes, is to concentrate on generating bigger sales from fewer titles—and tv merchandising can help achieve this.

"The record industry, historically, has set its sales targets too low. In Holland, for example, if a record by a new artist sold 5,000 copies then the conventional response was that this was a very promising start. If it did 10,000 then it would be seen as highly encouraging and if it actually reached 20,000 it was considered a big success. The company may have spent an awful lot of time, trouble and money in promoting that new record—but, at the end of the day, in a country of 14 million people, a sale of 20,000 represents a penetration of only 0.14%."

Schellevis, whose career includes an 11-year spell embracing merchandising, advertising and marketing with Procter & Gamble, contrasts the record industry in this respect with manufacturers of other mass market products:

"If you are launching a new toothpaste or toilet soap in Holland and mounting a tv campaign, then you'd be looking for a minimum penetration of 5% of homes, which represents a sale of 235,000 units—more than 10 times the so-called 'success' figure for a record in Holland."

Arguing that tv merchandising covers a wider spectrum of consumer motivation than other forms of promotion, Schellevis points out that a tv campaign reaches a large number of potential customers to whom a record store is an alien environment and whose record players have "fallen asleep." He sees no reason for record companies to be uneasy about the possibility that through tv merchandising they may be selling the idea of possession rather than the delights of musical distraction and appreciation.

Schellevis agrees that there is a sense in which the record industry has been dissipating the "fossil fuel" of its most viable back catalog by repackaging it for tv exploitation but

thinks that the danger of the repertoire mines becoming exhausted is so remote as to be virtually non-existent.

"There is an enormous abundance of repertoire around the world which can be repackaged, recycled and compiled in various interesting ways," he says.

Although many people see long-term dangers in the increasing concentration on tv merchandising—in Holland, for example, it is currently estimated that 50% of album sales are accounted for by tv-promoted product—Schellevis does not share their apprehension that the trend could inhibit the development of new talent or the viability of less fashionable product which, nevertheless, has high artistic integrity.

However, he does acknowledge that the industry must exploit all possible means of selling product

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## Warner-Pioneer To Sign Gilberto

NEW YORK—Astrud Gilberto, remembered for her bossa nova hit, "The Girl From Ipanema," is expected to sign a recording deal with Warner-Pioneer of Japan while on her eighth tour of that country. Fifteen dates in 11 cities are set for the trek, booked by Tom Nomura of Shin-Nichi Promotions. First date was Wednesday (15).

In addition, Hank O'Neal, Gilberto's personal manager, plans to establish Japanese distribution for a new catalog of contemporary jazz albums produced by himself and veteran producer George Avakian for their new Sand Lake Records.

Gilberto herself will be recording in Japan, and also taping a series of television commercials.

## West German Sales Increase

HAMBURG—Sales of records and tapes in West Germany during the first three months of this year totalled 49.9 million units, 3 percent ahead of the same period last year. This total breaks out to 25.4 million albums, 12.2 million singles, and 9.3 million musicassettes.

Standard-price albums registered the largest increase in sales, at 18% ahead of January to March 1979 with 16.8 million units. Musicassettes registered a 1 percent drop during the period under review, compared with the same quarter last year.

## U.K. Society Makes Donations

LONDON—Britain's Performing Right Society is to make donations totaling \$75,000 this year for "purposes conducive to the improvement or advancement of the composition, teaching or performance of the composition, teaching or performance of music." The funds come from royalty percentages contributed by the society's composer, author and publisher members.

As usual, it's giving preference to organizations concerned with the contemporary music scene, performance or recording, and with the commissioning of new works and copresentation of modern music concerts. Recipients range from the Welsh Jazz Festival to the London Sinfonietta. The society also sponsors the annual Ivor Novello awards, administered by the British Academy of Songwriters, Composers & Authors.

## Greek Triumph

ATHENS—The annual Golden Rose Song Contest, moved this year from its usual home in France to the Greek capital, was won by EMI Greece recording artist, Dimitra Galani. She shared the Golden Rose award with joint-winner Riccardo Cocciante from Italy. The event, held over six evenings in the Athens Stadium, showcased 20 competing artists, with guest appearances by top French acts Charles Aznavour, Joe Dassin and Dalida.

## International Briefs

● **LONDON**—The annual general meeting of the British Phonographic Industry, which takes place Thursday (26), includes the organization's antipiracy presentation, "1980, The Year Of The Trial." This assesses the recent round of court and legal action against illegal operators, and brings BPI members up to date about efforts to contain bootlegging, piracy and counterfeiting in the U.K. Also on the agenda is a general discussion on video, on the charts, on the still-growing problem of home taping and on the body's current negotiations with the Musicians Union.

● **SYDNEY**—Australian Crawl, hot new rock band under the management umbrella of Glenn Wheatley, has suffered instances of banning with tracks from its debut album, "The Boys Light Up." Claims of obscene lyrics have prevented broadcast exposure on radio and television of the title track. Ironically, two other cuts—not affected by the ban—were co-written by Justice James Robinson, a federal arbitration court commissioner, who is father of the group's lead guitarist, Brad Robinson. He worked on the songs "Indisposed" and "The Way I've Been," but had declined to discuss his pop activity with the local media.

● **QUEZON CITY**—Willie Cruz, president and general manager of Jem Recording Co. in the Philippines, has taken a year off from his executive duties to attend the College for the Recording Arts in San Francisco. He's being sponsored by Jem. Cruz, who is also a composer, arranger and producer and, until recently, the secretary of the Popular Music Foundation of the Philippines, hopes to learn the latest trends in the technical as well as the creative side of recording. Wiggy Gonzalez, vice president for operations, takes over as officer in charge of the company. Jem produces local recordings and distributes the CTI, Ampro, West End, spire and Am-era catalogs in the Philippines.

● **PARIS**—Carrere Records president, Claude Carrere, has filed suit against a person or persons unknown following the distribution and sale of pirated copies of Dollar's "Shooting Star" album. Alerted to the existence of the illegal disk by a copy sent anonymously through the mail, Carrere immediately advised the local industry group, Syndicat National de l'Edition Phonographique et Audio-Visuelle. Its investigations suggest that the illegal copies may have been pressed in Holland. A French version is known to have been pressed by Areacem, but there are also U.K. and German versions, and it's feared that the pirate copies may have been distributed throughout Europe.

## Platinum Disks

**PARIS**—The French record industry association, Syndicat National de l'Edition Phonographique et Audio-Visuelle, is to introduce a platinum award for singles sales over one million units, and for album sales over 400,000 units.

Gold disks will continue to be given for singles sales of 500,000 copies, and LP or cassette sales of 100,000.

New regulations are being drawn up to apply to these awards, and the Syndicate has warned that it intends to clamp down on publicity copy which uses the words "gold disk certified by SNEPA" without justification. This will be regarded (and treated) as abusive advertising.

# Slump, Riots Affect Korean Record Mart

By JAMES WADE

**SEOUL**—It's been business as usual—although not quite as good as usual—on the South Korean music scene, despite the civil disturbances in the capital and destructive riots in several provincial cities which drew scare headlines in the West.

In other words, the Koreans are suffering through the general business slump that is an international fact-of-life these days, which hits a country with no oil or other major mineral resources especially hard. But the music field isn't singing the blues any louder than the rest of the economy.

Student demonstrations are almost a tradition in Korea, dating back to the Japanese occupation days, when only the students had the cohesion and organization to act. And if the public passively backs the students, as in 1960 when overage president Syngman Rhee was forced to resign, not without some student bloodshed, things happen. But the public was neutral this time, which left the students out on a limb.

Student-police clashes have an almost ritual pattern, and bystanders are very seldom hurt. But try telling that to foreign visitors caught in a cloud of tear gas, while riot police—looking like a regiment of Darth Vader clones—chase students, who respond with fusillades of paving stones.

Tourism is down 30% and that excludes a lot of timid foreign buyers, scared off to Korea's competitors, Taiwan, Hong Kong, Singapore and points South. This doesn't do the economy any good either.

The favorite student song in the hectic, two-week period of demonstrations was "We Shall Overcome," borrowed from the U.S. civil rights movement, but the lyric proved a false prediction. Now with all col-

leges closed indefinitely, the student groups have no rallying point, and must go back, with plenty of time on their hands, to their original interest in pop music and the opposite sex, perhaps in that order.

Among the more popular international performers in this market are Abba, Boney M, Smokie, the Eagles, Billy Joel and the perennial Bee Gees.

Among new hook-ups with foreign labels, the local Sorabol Record Co. signed to handle Fantasy, making the firm a strong fourth behind Jigu, Sung Eum and Oasis. The total number of record companies remains 13.

Prices of records and tapes went up in February, following the January devaluation of the Korean won currency against the dollar by some 16%. These days, a stereo album of an international artist or group costs between \$3 and \$3.10, while a Korean performer's disk is \$2.80 to \$3.10.

Cassette tapes sell for around \$2.15, while 8-tracks command \$1.50 to \$2.50.

Overall sales for disks and tapes last year was \$7.4 million, of which \$5.4 million went on local artists, leaving just under half the market to imports. This means that 1979 sales were about the same as the year before, instead of growing at the 30% per annum rate of several previous years.

The trend, here as elsewhere, was to disco music. As always, the government censorship excludes suggestive, drug-related or social protest music, the lyrics of which must be submitted for clearance by the authorities.

Censorship now takes about 10 days, a week longer than before, an index perhaps of the greater attention being paid to such matters under martial law.

Beyond this routine action, there has been no tampering by the authorities with broadcast or concert activities. Pop singer Leif Garrett has a date upcoming as this is being written.

The only cancellation of late has been the classical cellist Mstislav Rostropovich, booked for a recital with his family and a concerto with orchestra, who cabled in with a sore arm the very day of the sold-out concert.

Rumors spread that he cancelled because of known sympathies with the underdog, considering his early experiences in the Soviet Union, but this was guesswork, and his no-show could have been a coincidence.

Naturally, retail sales were down during the actual demonstrations in big cities, and the insurrection at Kwangju, the nation's fourth largest city in the South, where 120 were killed in clashes with troops, put on a commercial damper for months to come.

But, in general, Koreans seem to take these eruptions in their stride, and go on with business as usual. The big interest these days is in favorable signs from seabottom oil drilling in the ocean South of Korea. This could be a big economic boost for Korea, and change the current minor-key climate into a triumphant major.

## Prelude Deal

**BRUSSELS** — Kluger International has acquired representation in Benelux and France of the U.S. label Prelude. First release is "Check Out The Groove" by Bobby Thurston.



Good Wishes: Robert Cook, right, surveys the many telegrams of good wishes sent to him upon his retirement from RCA. Center is RCA Records president, Bob Summer, left is Art Martinez, division vice president, RCA Records International.

# RCA's Bob Cook Retires; Veteran Of Global Marts

By ADAM WHITE

**NEW YORK**—"You can almost fight the recession if you can persuade international acts to come to your market. Their presence can make the difference between selling 5,000 and 100,000 copies of a record."

Robert Cook is speaking about Australia, but the lesson holds true for many foreign music markets. And no one knows those markets better than Cook, who has spent the last 25 years looking after RCA Records' interests around the world.

He has helmed its subsidiaries in Argentina, Canada and Australia, and was most recently vice president for all the company's disk operations in the Far East and South Pacific.

Cook retires this month, after a total of 37 years with RCA. He joined the firm in 1943, working in the personnel research department. In 1955, he moved over to the international division, rising to manager of manufacturing and engineering, a post primarily concerned with records.

In 1964, he transferred to Argentina to become president of RCA's operations there. Cook recalls how local repertoire was the dominant force, taking 75% of the market. The company had eight tango acts on its books, a reflection of how popular that mu-

sic—indigenous to Argentina—was at the time.

He also reminisces about how record companies signed contracts with local disc jockeys to play their product. "The deejay owned the program," he explains, "so he went out and sold advertising. RCA would contract for, say, 10 records to be played on a three-hour show."

Cook professes to have liked such arrangements. "You had control of your records, and it gave a fair shake to each of your artists."

From Argentina, Cook moved to become vice president and general manager of RCA Records Canada in 1964. Faced with a different set of problems to those of his previous post, Cook recalls the company's lack of local repertoire to serve the French-speaking market. One of his first decisions was to initiate an a&r drive recruit the necessary talent.

As to the Canadian Content regulations in force in that country, the RCA veteran believes that quality in programming can't be legislated, but he agrees that CanCon is a "sensible" approach to the issue.

He also notes the difficulty which Canadian labels faced

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JUNE 28, 1980 BILLBOARD

# Publishers In Case Against Town Council

**LONDON**—The "anonymous" delivery of a package of xeroxed sheet music to the headquarters of the Music Publishers' Assn. here has led to unusual court proceedings in which the publishers seek damages and costs against a local town council.

Involved is the Wolverhampton District Council, and the association was granted a High Court injunction restraining the council from copying any sheet music whose copyright or distribution right belongs to a member of the association. The injunction also covers a ban on disposal of any xerox copies of sheet music.

The association says this is the first case of its kind here. The district council appears in court Tuesday (24) to answer the case.

Johnson Dyer, chairman of the music publishers' group, says the package—handed in anonymously—included xerox copies of orchestral music by Benjamin Britten, Edward Elgar and others, from a total of 10 different publishers.

The copies were stamped with such inscriptions as "Wolverhampton Schools Orchestra" and "Wolverhampton Instrumental Services."

Dyer adds that if damages are awarded, they will go to the Composers' Guild and the Songwriters' Guild here.

# Wider Distribution Is Set For Blondie 'Eat' Viddape

**LONDON**—Blondie's "Eat To The Beat" video is the first software release from Brent Walker Video Ltd., new video arm of the British film distribution company whose major recent movie successes include "The Stud" and "The Bitch."

The "Eat To The Beat" videocassette, which has been on sale in the U.K. for some time, comes to Brent Walker Video through a deal made with Raymond Goldsmith of Film-a-Disc. However, Goldsmith's agreement with Sony to market the program only in Betamax format will run its term, and only after Aug. 1 will the release appear in all formats.

To complicate matters further, the Blondie video now seems likely to revert to Chrysalis for distribution to record dealers through the Tandem sales force. Brent Walker director Ed Simons has said that sooner than put

its own reps on the road the new company will look for the best distributor for the particular type of product involved: with music videos being distributed by the record industry.

Tony Halse, ex-IPC Video marketing director now heading up the new Brent Walker operation, observes: "There are a large number of outlets that want 'Eat To The Beat' as Sony seems to be selling only to its hardware outlets. We hope to give it wider distribution."

"Our packaging will be different as we'll be using vinyl cases. We feel that with the price of the product it will be the quality of packaging and duplication that will be selling it."

Halse stressed that Brent Walker does not intend to build up a large catalog and will only release well-known titles or artists. This is in line

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## BRITAIN

(Courtesy of Music Week)  
As of 6/21/80  
SINGLES

This Week	Last Week	Title	Artist
1	2	CRYING	Don McLean, EMI
2	1	THEME FROM MASH	Mash, CBS
3	3	FUNKYTOWN	Lipps Inc, Casablanca
4	6	BACK TOGETHER AGAIN	Roberta Flack & Donny Hathaway, Atlantic
5	4	NO DOUBT ABOUT IT	Hot Chocolate, Rak
6	19	EVERYBODY'S GOT TO LEARN / SOMETIME	Korgis, Rialto
7	17	BEHIND THE GROOVE	Teena Marie, Motown
8	8	LET'S GET SERIOUS	Jermaine Jackson, Motown
9	5	OVER YOU	Roxy Music, Polydor
10	10	YOU GAVE ME LOVE	Crown Heights Affair, Mercury
11	7	RAT RACE	Specials, 2-Tone
12	18	BREAKING THE LAW	Judas Priest, CBS
13	14	MESSAGES	Orchestral Manoeuvres In The Dark, Dindisc
14	15	MIDNIGHT DYNAMOS	Matchbox, Magnet
15	12	D-A-A-ANCE	Lambretta, Rocket
16	21	SUBSTITUTE	Liquid Gold, Polo
17	31	SIX PACK	Police, A&M
18	34	PLAY THE GAME	Queen, EMI
19	9	WE ARE GLASS	Gary Numan, Beggars Banquet
20	20	I'M ALIVE	Electric Light Orchestra, Jet
21	16	YOU'LL ALWAYS FIND ME IN THE KITCHEN	Jona Lewie, Stiff
22	NEW	SIMON TEMPLER/TWO PINTS OF LAGER	Splogdgenessabounds, Deram
23	30	CHINATOWN	Thin Lizzy, Vertigo
24	27	IF LOVING YOU IS WRONG	Rod Stewart, Riva
25	25	TWILIGHT ZONE/TWILIGHT TONE	Manhattan Transfer, Atlantic
26	28	THE SCRATCH	Surface Noise, WEA
27	22	CHRISTINE	Siouxie & Banshees, Polydor
28	40	TO BE OR NOT TO BE	B.A. Robertson, Asylum
29	NEW	MY WAY OF THINKING	UB40, Graduate
30	23	POLICE AND THIEVES	Junior Murvin, Island
31	NEW	JUMP TO THE BEAT	Stacy Lattisaw, Atlantic
32	11	SHE'S OUT OF MY LIFE	Michael Jackson, Epic
33	24	JUST CAN'T GIVE YOU UP	Mystic Merlin, Capitol
34	13	LET'S GO ROUND AGAIN	Average White Band, RCA
35	NEW	I'M NOT YOUR STEPPIN' STONE	Sex Pistols, Virgin
36	29	SANCTUARY	Iron Maiden, EMI
37	NEW	LET'S HANG ON	Darts, Magnet
38	37	LITTLE JEANNIE	Elton John, Rocket
39	NEW	XANADU	Olivia Newton-John/ELO, Jet
40	NEW	747	Saxon, Carrere

### ALBUMS

This Week	Last Week	Title	Artist
1	1	PETER GABRIEL	Peter Gabriel, Charisma
2	2	FLESH AND BLOOD	Roxy Music, Polydor
3	26	HOT WAX	Various, K-tel
4	3	McCARTNEY II	Paul McCartney, Parlophone
5	5	ME, MYSELF, I	Joan Armatrading, A&M
6	4	JUST CAN'T STOP	Beat, Go-Feet
7	6	READY AND WILLING	Whitesnake, United Artists
8	8	SKY 2	Sky, Ariola
9	19	MAGIC REGGAE	Various, K-tel
10	7	CHAMPAGNE & ROSES	Various, Polystar
11	NEW	THE PHOTOS	Photos, CBS
12	9	OFF THE WALL	Michael Jackson, Epic
13	10	THE MAGIC OF BONEY M	Atlantic
14	27	SHINE	Average White Band, RCA
15	20	SOMETIMES WHEN WE TOUCH	Cleo Laine/James Galway, RCA
16	NEW	DEFECTOR	Steve Hackett, Charisma
17	18	REGGATA DE BLANC	Police, A&M
18	17	GREATEST HITS	Rose Royce, Whitfield
19	11	THE UP ESCALATOR	Graham Parker and Rumour, Stiff
20	13	THEME FOR DREAMS	Various, K-tel
21	16	GREAT ROCK 'N' ROLL SWINDLE	Soundtrack, Virgin
22	NEW	CHAIN LIGHTNING	Don McLean, EMI
23	15	DUKE	Genesis, Charisma
24	12	21 AT 33	Elton John, Rocket
25	21	GOLD BARS	Status Quo, Vertigo
26	14	JUST ONE NIGHT	Eric Clapton, RSO
27	23	GOOD MORNING AMERICA	Various, K-tel
28	22	LET'S GET SERIOUS	Jermaine Jackson, Motown
29	29	ORCHESTRAL MANOEUVERS IN THE DARK	Dindisc
30	37	HEAVEN & HELL	Black Sabbath, Vertigo
31	NEW	ROBERTA FLACK/DONNY HATHAWAY	Roberta Flack & Donny Hathaway, Atlantic
32	31	ONE STEP BEYOND	Madness, Stiff

This Week	Last Week	Title	Artist
33	24	TELL ME ON A SUNDAY	Marti Webb, Polydor
34	NEW	PRETENDERS	Pretenders, Real
35	NEW	THE BARBARA DICKSON ALBUM	Barbara Dickson, Epic
36	32	WHEELS OF STEEL	Saxon, Carrere
37	NEW	EMPTY GLASSES	Peter Townshend, Atco
38	NEW	DIANA	Diana Ross, Motown
39	NEW	KILLER WATTS	Various, CBS
40	NEW	THE BLUE MEANING	Toyah, Safari

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As of 6/18/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN	Lipps Inc, Casablanca
2	2	CALL ME	Blondie, Chrysalis
3	3	CARS	Gary Numan, Beggars Banquet
4	4	ANOTHER BRICK IN THE WALL	Pink Floyd, Columbia
5	6	IT'S HARD TO BE HUMBLE	Mac Davis, Casablanca
6	5	COMING UP	Paul McCartney, Columbia
7	7	IT'S STILL ROCK'N'ROLL TO ME	Billy Joel, CBS
8	10	LITTLE JEANNIE	Elton John, MCA
9	9	LOST IN LOVE	Air Supply, Wizard
10	15	ECHO BEACH	Martha & The Muffins, Virgin
11	17	THE ROSE	Bette Midler, Atlantic
12	12	PILOT OF THE AIRWAVES	Charlie Dore, Island
13	8	I PLEDGE MY LOVE	Peaches & Herb, Polydor
14	14	DON'T FALL IN LOVE WITH A DREAMER	Kenny Rogers & Kim Carnes, United Artists
15	11	WE LIVE FOR LOVE	Pat Benatar, Chrysalis
16	13	SEDUCTION	James Last Band, Polydor
17	16	YOU MAY BE RIGHT	Billy Joel, CBS
18	NEW	ROCK LOBSTER	B52s, Warner Bros.
19	NEW	WHITE HOT	Red Rider, Capitol
20	NEW	FINE STATE OF AFFAIRS	Burton Cummings, CBS

### ALBUMS

This Week	Last Week	Title	Artist
1	1	GLASS HOUSES	Billy Joel, Columbia
2	2	AGAINST THE WIND	Bob Seger, Capitol
3	3	THE WALL	Pink Floyd, Columbia
4	4	McCARTNEY II	Paul McCartney, CBS
5	6	DUKE	Genesis, Atlantic
6	12	WOMAN LOVE	Burton Cummings, Epic
7	11	EMPTY GLASS	Peter Townshend, Atco
8	NEW	METRO MUSIC	Martha & The Muffins, Virgin
9	9	PETER GABRIEL	Peter Gabriel, Charisma
10	19	IN THE HEAT OF THE NIGHT	Pat Benatar, Chrysalis
11	13	PRETENDERS	Pretenders, Sire
12	7	THE ROSE	Soundtrack, Atlantic
13	8	YOUNG AND RESTLESS	Prism, Capitol
14	14	FLUSH THE FASHION	Alice Cooper, Warner Bros.
15	5	SCREAM DREAM	Ted Nugent, Epic
16	NEW	LONDON CALLING	The Clash, Epic
17	20	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.
18	16	JUST ONE NIGHT	Eric Clapton, RSO
19	10	21 AT 33	Elton John, MCA
20	NEW	DAMN THE TORPEDOES	Tom Petty & Heartbreakers, MCA

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 6/17/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	DER NIPPEL	Mike Kruger, EMI
2	6	FUNKYTOWN	Lipps Inc, Casablanca
3	3	D.I.S.C.O.	Ottawan, Polydor
4	2	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
5	10	ALOHA-OE	Until We Meet Again, Goombay Dance Band, CBS
6	5	SEXY EYES	Dr. Hook, Capitol
7	4	TAKE THAT LOOK OFF YOUR FACE	Marti Webb, Polydor
8	11	BOAT ON THE RIVER	Styx, A&M
9	9	SUN OF JAMAICA	Goombay Dance Band, CBS
10	8	GO JOHNNY GO	Eruption, Ariola
11	19	BOBBY BROWN	Frank Zappa, CBS
12	7	WEEKEND	Earth & Fire, Vertigo
13	14	WORKING MY WAY BACK TO YOU	Spinners, Atlantic
14	12	I SEE A BOAT	Boney M, Hansa
15	16	IT'S A REAL GOOD FEELING	Peter Kent, EMI
16	21	CALL ME	Blondie, Chrysalis
17	15	ROM	Dschinghis Khan, Jupiter
18	18	YOU'RE ALL I NEED	Peter Kent, EMI
19	NEW	NO DOUBT ABOUT IT	Hot Chocolate, Rak
20	20	TAKE GOOD CARE OF MY BABY	Smokie, Rak
21	17	OH SUSIE	Secret Service, Teldec

This Week	Last Week	Title	Artist
22	22	DER WILDE WILDE WESTEN	Truck Stop, Metronome
23	23	QUE SERA MI VIDA	Gibson Brothers, Polydor
24	NEW	YOU AND ME	Spargo, EMI
25	NEW	TOCCATA	Sky, Ariola
26	13	THE BALLAD OF LUCY JORDAN	Marianne Faithfull, Island
27	24	PAN	Costa Cordalis, CBS
28	26	RAP-O-CLAP-O	Joe Bataan, Salsoul
29	28	AND THE BEAT GOES ON	Whispers, Solar
30	NEW	STOMP	Brothers Johnson, A&M

### ALBUMS

This Week	Last Week	Title	Artist
1	1	DIE SCHOENSTEN MELODIEN DER WELT	Anthony Ventura Orchestra, Arcade
2	4	DER NIPPEL	Mike Kruger, EMI
3	5	THE WALL	Pink Floyd, Harvest
4	7	VIVA ITALIA	Adriano Celentano, Ariola
5	NEW	HIT SOMMER '80	Various, Polystar
6	6	ZAUBER DER KARIBIK	Goombay Dance Band, CBS
7	3	THE MAGIC OF BONEY M	Hansa
8	2	TRAUMEREIEN	Richard Clayderman, Telefunken
9	9	CORNERSTONE	Styx, A&M
10	8	HIGHWAY TO HELL	AC/DC, Atlantic
11	10	NOCH EINMAL MIT GEFUEHL	Rudi Schurike, Polystar
12	12	JAHRESZEITEN	Reinhard Mey, Intercord
13	18	VOICE OF AMERICA	John Denver, RCA
14	13	ANIMAL MAGNETISM	Scorpions, EMI
15	NEW	UNBEHAGEN	Nina Hagen, CBS
16	15	BROKEN ENGLISH	Marianne Faithfull, Island
17	17	DUKE	Genesis, Charisma
18	16	THE TEENS TODAY	Teens, Hansa
19	14	EYES OF THE UNIVERSE	Barclay James Harvest, Polydor
20	NEW	TELL ME ON A SUNDAY	Marti Webb, Polydor

## ITALY

(Courtesy Germano Ruscitto)  
As of 6/17/80  
ALBUMS

This Week	Last Week	Title	Artist
1	1	SONO SOLO CANZONETTE	Edoardo Bennato, Ricordi
2	2	UNA GIORNATA UGGIOSA	Lucio Battisti, Numero Uno/RCA
3	3	GALAXY	Rockets, CGDMM
4	5	THE WALL	Pink Floyd, Harvest/EMI
5	4	UFFA! UFFA!	Edoardo Bennato, Ricordi
6	6	DUKE	Genesis, Charisma/PolyGram
7	7	NERO A META'	Pino Daniele, EMI
8	9	UN PO' ARTISTA UN PO' NO'	Adriano Celentano, Clan/CGDMM
9	8	REGGATA DE BLANC	Police, A&M/CGDMM
10	NEW	TOZZI	Umberto Tozzi, CGDMM
11	16	TGA DEMONIO E SANTITA	Alberto Fortis, Philips/PolyGram
12	11	INFERNO	Keith Emerson, Cinevox/Ricordi
13	10	SENSITIVE AND DELICATE	Steven Schlake, Baby/CGDMM
14	19	HURRICANE	Pooh, CGDMM
15	12	ATTILA	Mina, PDU/EMI
16	NEW	MIGUEL	Miguel Bose, CBS/CGDMM
17	13	UNA CITTA' PER CANTARE	Ron Spaghetti/RCA
18	17	THE AGE OF PLASTIC	Buggles, Island/Ricordi
19	NEW	MAGNIFICO DELIRIO	Retto, Ariston/Ricordi
20	18	ALBUM CONCERTO	F. Guccini & I Nomeadi, EMI

## NEW ZEALAND

(Courtesy Record Publications)  
As of 6/22/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	STOMP	Brothers Johnson, A&M
2	2	I PLEDGE MY LOVE	Peaches & Herb, Polydor
3	3	COMING UP	Paul McCartney, Parlophone
4	4	PEOPLE	Mi-Sex, CBS
5	5	FLY TOO HIGH	Janis Ian, Festival
6	7	CALL ME	Blondie, Chrysalis
7	6	THE SECOND TIME AROUND	Shalamar, Solar
8	8	I'M IN THE MOOD FOR DANCING	Nolan Sisters, Epic
9	10	FUNKYTOWN	Lipps Inc., Casablanca
10	NEW	CRUISIN'	Michael Nesmith, Pacific Arts

### ALBUMS

This Week	Last Week	Title	Artist
1	1	SPACE RACE	Mi-Sex, CBS
2	3	TRUE COLOURS	Split Enz, Polydor
3	2	DAMN THE TORPEDOES	Tom Petty & Heartbreakers, MCA
4	7	THE MOTELS	Capitol
5	6	TAROT SUITE	Mike Batt, Epic
6	9	THE B-52s	Warner Bros.
7	NEW	McCARTNEY II	Paul McCartney, Parlophone
8	4	THE WALL	Pink Floyd, CBS
9	8	IN THE HEAT OF THE NIGHT	Pat Benatar, Chrysalis
10	NEW	GLASS HOUSES	Billy Joel, CBS

## International

# Country Music Fests Proliferating In U.K.

• Continued from page 32

four-day Wembley Festival, and smaller events in places such as Nottingham, Warrington, Doncaster, Matlock Bath and Harlow.

In addition, there's been a series of week-long country vacations staged by the Pontin's leisure company at their different locations, with more to follow later in the year.

There's also the factor of the same artists appearing at many of the festivals which may affect ticket sales. Although it hardly applies to the U.S. names, it well applies to many of the headlining local acts, who appear to be working a circuit which takes them from one festival to another.

Neil Coppendale, organizer of the annual Brighton Festival (making its third appearance this July 11-13), is one promoter concerned at the amount of festivals coming up. "Everybody seems to be jumping on the bandwagon," he observes.

Nevertheless, he claims good advance sales on his event which, like previous years, features all-British talent, amounting to more than 30 acts spread across the complete country spectrum.

But, unlike previous years, Brighton now has a rival in the four-

day "all-British" festival set to be staged in Peterborough Aug. 22-25.

Promoted by stalwart British entertainer Jed Ford, heading a newly created company named Peterborough Festival of Country Music Ltd., this event has secured more than 50 local acts for appearances on seven different concerts. He anticipates audiences totalling around 5,000 per concert.

Also, coming up in the near future, Tony Loughman, managing director of Top Spin Records, has announced an Irish festival set for Sept. 18-21.

Although the location has to be finalized, dependent upon television coverage by Ireland's RTE network, Loughman states that Porter Wagoner, Carl Smith and Don Gibson are among the acts scheduled to appear.

Thus, Britain is set for the largest onslaught of country activity, and many industryites will be keeping a careful check on the success ratio.

As a footnote, one person who's being kept well employed with the festivals is BBC radio "Country Club" presenter, Wally Whyton. He's handling master of ceremonies duties at more than half the events taking place.

# TV Advertising Necessary To Promote Catalog Sales

• Continued from page 80

and he sees a big development in direct mail sales. "There is a large group of people who would welcome the opportunity to select records in the comfort of their home and have them sent by mail and we haven't by any means fully catered for this segment of the market," Schellevis says. "After all, book clubs flourish everywhere today—so why not record clubs?"

Schellevis is also convinced that records are being sold too cheaply.

"In real terms, records are cheaper today than they were 25 years ago—and yet the industry's costs are soaring and we have to cope with the profit-eroding problems of home-taping, piracy and parallel imports. To some extent, there is a counterbalancing element in that larger quantities of records are being sold today, but the industry has a much greater fight to maintain profitability."

"The Common Market has helped keep record prices down because of transshipping, and there are praiseworthy aspects about this development because it is good to have a free flow of product among the member countries. But against this there is a debasing effect that dumped cut-outs and deletions can have on a market. In the U.S.A., with its 100% sale or return policy and the very much shorter lead times, overstocks accumulate on a frightening scale and when they come into Europe at rock-bottom prices, they can depress the market terribly, because one man's schlock may be another man's current repertoire. Not only that, but the sight of current albums by top artists being offered at give-away prices degrades the integrity of the performer."

"Yes, records—even at full price—are still much too cheap. After all, \$9.98 is not an awful lot to pay for an album."

"I think the American returns system has to change. When you ship out 100 records and you get 50 back, that represents handling costs on 150

records—and the costs on the returned 50 are more than on the originally shipped 100 because they have to be checked. So if your distribution costs represent 8% of the revenue, then you are actually paying 24%."

Schellevis agrees that over-optimistic expectations of massive sales by superstars have contributed significantly to the returns problem, but he maintains that superstars and mega-sellers are vital to the future prosperity of the industry. "It could be argued that it is better to spread your investment over a wider range of talent—always provided that the acts you are putting your dollars and cents behind have real potential. But, on the other hand, the most expensive artist deals are not always the worst in terms of risk because then it is not a question of whether you will sell 500 copies or 500,000 but whether you will sell 400,000 or 600,000. If you have a minimum certain sale of 400,000, then at least the machinery is turning over, your pressing plant is working, and so on. Of course, the ideal solution is to create your own superstars from scratch."

Criticisms that the preoccupation with superstars has an adverse effect on the conventional dealer carrying a full range of repertoire, leave Schellevis unmoved.

"So much depends on the quality of the retailer. When I was in Los Angeles a year or so ago I went into a record store on Sunset and asked the proprietor how business was. He complained like hell. But everywhere there were big signs saying, 'Now only \$2.25' and 'Any three for \$1.99 each.' All the emphasis was on price-cutting and the staff in the store clearly had no interest in the product. There was just no excitement in that store. But immediately across the street was another store—it had atmosphere, it had class and it had a professional staff ready to help the customer find his way among thousands of records. Business was brisk—the boss of that store had no complaints."

# International

## Thorn-EMI Steps Up Home Video Activity

By MIKE HENNESSEY

LONDON—Thorn-EMI's growing involvement in the home video market was underlined by two announcements here this week: one involving a link with a local television rental company to enter the in-store video field, the other a statement that the group would be demonstrating, for the first time, in London and Los Angeles the VHD/AHD videodisk system developed by JVC.

The in-store video venture involves the association of EMI Records U.K. with Radio Rentals Contract Ltd., another company in the Thorn group. Record retailers throughout Britain will be offered VHS videocassette recorders and tv sets at special rental rates, together with a service of half-hour cassettes promoting EMI artists.

Announcing the project, John Bush, managing director of EMI Records here, said, "This is a way of passing on to the dealer benefits which have resulted from the merger of Thorn and EMI. As well as promoting our recording artists, this venture will enable us to give support to record dealers wishing to move into the software market."

Graham Jarrett, managing director of Radio Rentals Contract, says his company welcomes the opportunity to be involved with record retailers, whom he believes will play a vital role in the home video field.

"We believe our ability to offer dealers highly competitive rates on VHS equipment—the system which now accounts for 70% of the U.K.

home video market—which makes tremendous sense."

A half-hour VHS videocassette, which will be supplied to dealers taking out video rentals offers, is the first of its kind to be produced by a record company specifically for promoting its artists in the U.K.

First promotional cassette, called "Frames Of Fame," features recent releases by Kate Bush, Paul McCartney, Queen, Dr. Hook, Cliff Richard, Pink Floyd, Sammy Hagar, the Rolling Stones, Dexy's Midnight Runners, Don McLean, plus a glimpse of violinist Itzhak Perlman in action. The clips are interspersed with some of the tv commercials used by EMI in recent tv album advertising campaigns.

The tapes will also be shown in many Thorn tv rental High Street locations around the U.K. A number of EMI Music companies in Europe will also be using the "Frames Of Fame" tapes for in-store promotion, both in record outlets and in Thorn tv rental shops.

Thorn-EMI's videodisk demonstration follows the announcement (Billboard, June 14, 1980) of the group's plans for a joint venture with Matsushita, JVC's parent company, and the General Electric Corp. to support the JVC videodisk system in the U.S.

The firms are collaborating to form a software management company in order to provide a full range of product for the system, covering entertainment, commercial and educational fields.

The firms are collaborating to form a software management company in order to provide a full range of product for the system, covering entertainment, commercial and educational fields.

## French Publishers Visit Russian Copyright Agency

By VADIM YURCHENKOV

MOSCOW—A high point of the activities of Soviet copyright agency VAAP this year was the recent visit by a delegation of French publishers, led by SACEM deputy director-general Marc Segretain.

The delegation went to Moscow at VAAP's invitation to discuss business aspects of the co-operation between the two agencies promised in last October's joint declaration. Afterwards, both sides reaffirmed their mutual interest in promoting further musical exchange, and outlined measures for achieving greater usage of each country's musical works.

French executives on the trip included Pierre Ribert, head of Editions Métropolitaines; Claude Leduc, president of Editions Musicales Alphonse Leduc; Gerard Davoust, president/director-general of Chappell SA; Alain De Ricou of Pathe Marconi; Claude Pascal of Editions Musicales Claude Pascal, and SACEM officials Jacques Dupont and Marc Eyrat.

Soviet deputy minister for culture, Vassily Kukharsky, received the delegation, which went on to have meetings with VAAP chairman Boris Pankin, with the Composers' Union of the U.S.S.R., and with directors of Sovetsky Kompositor Publishers and Muzyka State Publishers.

The French visited the headquarters of Melodiya Records, and had talks with director-general Piotr Shabanov. They also went to Leningrad, meeting local Composers' Union officials and attending concerts in the Leningrad Music Spring series.

French music has been widely

used in Russia over the last decade, both in concert programs and on Melodiya recordings. Bondeville's opera "Madam Bovary" was premiered recently at Novosibirsk in Siberia, and the Moscow Operetta is rehearsing Michel Legrand's "Le Comte Monte-Cristo."

Eight years after Russia signed the Universal Copyright Convention, VAAP possesses a wide range of international ties, having signed 54 agreements with 43 copyright agencies and companies from 24 countries covering mutual copyright protection. In 1977, the agency promoted performances of 1,600 works by 500 Soviet composers in overseas territories, and the following year the number of works used had grown to 2,000.

Since 1973, foreign music publishers working in partnership with VAAP have been active in the distribution of Soviet works overseas. Chief publisher/distributors are Boosey & Hawkes in the U.K., Ricordi in Italy, Hans Sikorski in West Germany, Universal Edizioni in Austria, Chant Du Monde in France, Fazer Music in Finland and Japan-Soviet Music in Japan.

Hans Sikorski has sole rights for the exploitation of Soviet works not only in West Germany, but also in Iceland, Turkey, Spain, Greece, Holland, Switzerland and the Scandinavian countries.

In the U.S., New York-based publisher G. Schirmer represents VAAP and has issued several series of Russian music—a piano method, choir music, Twentieth Century composers and so on.

# Billboard® Hits Of The World™

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This Week		Last Week		JAPAN	
				(Courtesy Music Labo) As of 6/23/80 SINGLES	
1	1	1	1	DANCING ALL NIGHT, Monta & Brothers, Philips	
2	2	2	2	SUBARU, Shinji Tanimura, Casablanca	
3	4	4	3	ROCK 'N' ROLL WIDOW, Momoe Yamaguchi, CBS/Sony	
4	3	3	4	RUN AWAY, Shannels, Epic	
5	6	6	5	RISE ON TIME, Tatsu Yamashita, Air	
6	7	7	6	NINAMI KAIKISEN, Takao Horiuchi & Tomoharu Taki, Casablanca	
7	8	8	7	TECHNO POLICE, Yellow Magic Orchestra, Alfa	
8	19	19	8	ORETACHI-NO-JIDAI, Hideki Saijoh, RVC	
9	5	5	9	SHINKIRO, Crystal King, Aard Vark	
10	10	10	10	WAKARETEMO-SUKIN HITO, Los Indios & Electric Shavers, SMS	
11	12	12	11	AI-NO-SONG, Hideki Saijoh, RCA	
12	9	9	12	SHIWAASE SAGASHITA, Hiroshi Itsuki, Minoruhon	
13	17	17	13	RYOUFU, Yoshimi Iwasaki, Canyon	
14	16	16	14	HADASHI-NO-KISETSU, Seiko Matsuda, CBS/Sony	
15	11	11	15	TABOO, Hiromi Go, CBS/Sony	
16	NEW	NEW	16	FUTARI WA HITORI, Sachiko Kobayashi, Warner Bros.	
17	NEW	NEW	17	OMOI TSUBASA, Satoshi Kishida, CBS/Sony	
18	18	18	18	YOU MAY DREAM, Sheena & Rokkets, Alfa	
19	15	15	19	INASENA LOCOMOTION, Southern All Stars, Invitation	
20	NEW	NEW	20	CALL ME, Blondie, Chrysalis	

This Week		Last Week		ALBUMS	
1	2	2	1	MULTIPLIES, Yellow Magic Orchestra, Alfa	
2	4	4	2	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa	
3	1	1	3	MR BLACK, Shannels, Epic	
4	NEW	NEW	4	KAVACH, Eikichi Yazawa, Warner Bros.	
5	5	5	5	SUBARU, Shinji Tanimura, Casablanca	
6	3	3	6	ROMAN, Chiharu Matsuyama, North	
7	12	12	7	PAUL McCARTNEY II, Paul McCartney, Toshiba/EMI	
8	6	6	8	T-WAVE, Masayoshi Takanaka, Kitty	
9	11	11	9	TO CHI KA, Katsumi Watanabe, Better Days	
10	7	7	10	MIDDLE MAN, Boz Scaggs, CBS	
11	13	13	11	PUBLIC PRESSURE, Yellow Magic Orchestra, Alfa	
12	16	16	12	ARABESQUE III, Arabesque, Victor	
13	8	8	13	MOEBIUS'S GAME, Momoe Yamaguchi, CBS/Sony	
14	14	14	14	GLASS HOUSES, Billy Joel, CBS/Sony	
15	15	15	15	LIVE, Offcourse, Express	
16	10	10	16	IKITEITEMO IDESKA, Miyuki Nakajima, Aard Vark	
17	9	9	17	CRYSTAL KING, Aard Vark	
18	18	18	18	NICE SHOT, Sadao Watanabe, Flying Disk	
19	NEW	NEW	19	FIRST, Yellow Magic Orchestra, Alfa	
20	NEW	NEW	20	MOON GLOW, Tatsu Yamashita, Air	

This Week		Last Week		AUSTRALIA	
				(Courtesy Kent Music Report) As of 6/16/80 SINGLES	
1	1	1	1	TIRED OF TOEIN' THE LINE, Rocky Burnette, EMI	
2	2	2	2	COMING UP, Paul McCartney, Parlophone	
3	5	5	3	TURNING JAPANESE, Vapors, United Artists	
4	3	3	4	BRASS IN POCKET, Pretenders, Sire	
5	7	7	5	CALL ME, Blondie, Chrysalis	
6	4	4	6	I GOT YOU, Split Enz, Mushroom	
7	10	10	7	THE ROSE, Bette Midler, Atlantic	
8	9	9	8	NO SECRETS, Angels, Epic	
9	8	8	9	PEOPLE, Mi-Sex, CBS	
10	6	6	10	SPACE INVADERS, Player, WEA	
11	18	18	11	THERE AIN'T NO AGE FOR ROCK 'N' ROLL, Veterans, Avenue	
12	11	11	12	TOTAL CONTROL, Motels, Capitol	
13	13	13	13	ATOMIC, Blondie, Chrysalis	
14	12	12	14	ROCKABILLY, Major Matchbox, Magnet	
15	16	16	15	SKINNY GIRLS, Alan O'Day, Pacific	
16	15	15	16	ROCK LOBSTER, B-52s, Warner Bros.	
17	20	20	17	WORKING MY WAY BACK TO YOU, Spinners, Atlantic	
18	14	14	18	SAME OLD GIRL, Darryl Cotton, EMI	
19	NEW	NEW	19	LOVE AT FIRST NIGHT, Kim Hart, EMI	
20	17	17	20	AN ENGLISHMAN IN NEW YORK, Godley & Creme, Polydor	

This Week		Last Week		ALBUMS	
1	1	1	1	TRUE COLOURS, Split Enz, Mushroom	
2	2	2	2	GLASS HOUSES, Billy Joel, CBS	
3	3	3	3	THE ROSE, Soundtrack, Atlantic	
4	8	8	4	SKY 2, Sky, Ariola	
5	9	9	5	SPACE RACE, Mi-Sex, CBS	
6	7	7	6	STARDUST, Willie Nelson, CBS	
7	6	6	7	McCARTNEY II, Paul McCartney, Parlophone	
8	NEW	NEW	8	CAN'T STOP THE MUSIC, Soundtrack, RCA	
9	NEW	NEW	9	EAST, Cold Chisel, WEA	

This Week		Last Week		THE BOYS LIGHT UP, Australian	
10	13	13	10	Crawl, EMI	
11	4	4	11	THE WALL, Pink Floyd, CBS	
12	5	5	12	THE ANGELS GREATEST, Angels, Albert	
13	10	10	13	THE PRETENDERS, Pretenders, Sire	
14	NEW	NEW	14	21 AT 33, Elton John, Rocket	
15	11	11	15	THE B52s, Warner Bros.	
16	16	16	16	NIGHT RAINS, Janis Ian, Interfusion	
17	14	14	17	12 GOLD BARS, Status Quo, Vertigo	
18	12	12	18	OFF THE WALL, Michael Jackson, Epic	
19	17	17	19	AGAINST THE WIND, Bob Seger, Capitol	
20	20	20	20	EAT TO THE BEAT, Blondie, Chrysalis	

This Week		Last Week		HOLLAND	
				(Courtesy BUMA/STEMRA) As of 6/17/80 SINGLES	
1	1	1	1	FUNKYTOWN, Lipps Inc, Casablanca	
2	3	3	2	RUNNIN' WITH THE DEVIL, Van Halen, Warner Bros.	
3	4	4	3	CARA MIA, Jay & Americans, United Artists	
4	2	2	4	WORKING MY WAY BACK TO YOU, Spinners, Atlantic	
5	5	5	5	SRI LANKA SHANGRI-LA, Jack Jersey, Durco	
6	NEW	NEW	6	ONE MORE LITTLE KISSIE, Luv', CNR	
7	6	6	7	BUZZ BUZZ A DIDDLE IT, Matchbox, Magnet	
8	7	7	8	LOST IN LOVE, Demis Roussos, Philips	
9	NEW	NEW	9	CONTAINERSONG, Henk Wijngaard, Telstar	
10	NEW	NEW	10	RELIGHT MY FIRE, Dan Hartman, Blue Sky	

This Week		Last Week		ALBUMS	
1	1	1	1	GREATEST HITS, BZN, Mercury	
2	5	5	2	MET JE OGEN DICHT, Rob De Nijs, EMI	
3	2	2	3	THE MAGIC OF BONEY M, Ariola	
4	4	4	4	THE BEST OF ROGER WHITTAKER, K-tel	
5	3	3	5	DROMENTRAIN, Lenny Kuhr, CNR	
6	7	7	6	HAPPY SUMMER PARTY, James Last, Polydor	
7	NEW	NEW	7	LOST WITHOUT YOUR LOVE, Various, Arcade	
8	NEW	NEW	8	FLESH AND BLOOD, Roxy Music, Polydor	
9	NEW	NEW	9	20 GREATEST HITS, The Shadows, Arcade	
10	8	8	10	SKY 2, Sky, Ariola	

This Week		Last Week		SWEDEN	
				(Courtesy GFL) As of 6/17/80 SINGLES	
1	1	1	1	WHAT'S ANOTHER YEAR, Johnny Logan, Epic	
2	9	9	2	ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma	
3	2	2	3	JUST NU, Tomas Ledin, Polar	
4	5	5	4	CALL ME, Blondie, Chrysalis	
5	3	3	5	BRASS IN POCKET, Pretenders, Real	
6	4	4	6	UTAN ATT FRAGA, Kenta, Metronome	
7	NEW	NEW	7	NON SO CHE DAREI, Allan Sorrenti, Sonet	
8	NEW	NEW	8	I DON'T WANNA GET DRAFTED, Frank Zappa, CBS	
9	NEW	NEW	9	APATI, Magnus Uggla, CBS	
10	NEW	NEW	10	MORRONPASSET, Totte Wallin, Metronome	

This Week		Last Week		ALBUMS	
1	2	2	1	GYLLENE TIDER, Parlophone	
2	NEW	NEW	2	LIGHTS IN THE NIGHT, Flash & The Pan, Mercury	
3	1	1	3	THE WALL, Pink Floyd, Harvest	
4	3	3	4	451023-0637, Kim Larsen, CBS	
5	6	6	5	THE VERY BEST OF LEO SAYER, Chrysalis	
6	NEW	NEW	6	SOLO IN SOHO, Philip Lynott, Vertigo	
7	NEW	NEW	7	TONARSDROMMAR, Noice, Soneto	
8	5	5	8	VAXELN HALLA, Janne 'Lucas' Person, Mariann	
9	NEW	NEW	9	McCARTNEY II, Paul McCartney, Parlophone	
10	NEW	NEW	10	THE UP ESCALATOR, Graham Parker, Stiff	

This Week		Last Week		ISRAEL	
				(Courtesy Reshet Gimmel/IBA) As of 6/13/80 SINGLES	
1	1	1	1	WHAT'S ANOTHER YEAR, Johnny Logan, Epic	
2	2	2	2	BOAT ON THE RIVER, Styx, A&M	
3	3	3	3	COMING UP, Paul McCartney, Parlophone	
4	7	7	4	LITTLE JEANNIE, Elton John, Rocket	
5	6	6	5	NIGHT BOAT TO CAIRO, Madness, Stiff	
6	9	9	6	TOCCATA, Sky, Ariola	
7	4	4	7	CALL ME, Blondie, Chrysalis	
8	NEW	NEW	8	DON'T MAKE WAVES, Nolan Sisters, Epic	
9	NEW	NEW	9	FUNKYTOWN, Lipps Inc, Casablanca	
10	5	5	10	POISON IVY, Lambrettas, Rocket	

This Week		Last Week		ALBUMS	
1	1	1	1	DISCOVERY, Electric Light Orchestra, Jet	
2	2	2	2	THE WALL, Pink Floyd, CBS	
3	3	3	3	CORNERSTONE, Styx, A&M	
4	9	9	4	AMERICA, Julio Iglesias, CBS	
5	8	8	5	HAIR, Soundtrack, RCA	
6	4	4	6	EMOCIONES, Julio Iglesias, CBS	
7	5	5	7	ARIK EINSTEIN SINGS SASHA ARGOV, Arik Einstein, CBS	
8	6	6	8	MY FAVORITES, Janis Ian, CBS	
9	7	7	9	GLASS HOUSES, Billy Joel, CBS	
10	NEW	NEW	10	GREATEST HITS VOL. 2, Abba, Epic	

This Week		Last Week		MEXICO	
				(Courtesy Enrique Ortiz) As of 5/27/80 SINGLES	
1	1	1	1	HE VENIDO A PEDIRTE PERDON, Juan Gabriel, Ariola	
2	2	2	2	COMO YO TE AMO, Raphael, Gamma	
3	4	4	3	FUNKYTOWN, Lipps Inc., Casablanca	
4	3	3	4	QUE NO, Pedro Marin, Gamma	
5	6	6	5	ERES, Napoleon, Raff	
6	7	7	6	SI ME DEJAS AHORA, Jose Jose, Ariola	
7	NEW	NEW	7	INSOPORTABLEMENTE BELLA, Emmanuel, RCA	
8	9	9	8	POR SI VOLVIERAS, Jose Luis Rodriguez, Musart	
9	5	5	9	SIN AMOR, Ivan, Melody	
10	NEW	NEW	10	TE QUIERO A TI, Los Bukis, Melody	

This Week		Last Week		SPAIN	
				(Courtesy El Gran Musical) As of 6/21/80 SINGLES	
1	1	1	1	FUNKYTOWN, Lipps Inc., Casablanca	
2	2	2	2	MORIR DE AMOR, Miguel Bose, CBS	
3	4	4	3	RAPPER'S DELIGHT, Sugarhill Gang, Sugarhill	
4	5	5	4	RAP-O CLAP-O, Joe Bataan, Salsoul	
5	3	3	5	LA QUIERO A MORIR, Francis Cabrel, CBS	
6	6	6	6	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest	
7	8	8	7	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca	
8	10	10	8	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola	
9	7	7	9	DESIRE, Andy Gibb, RSO	
10	NEW	NEW	10	MI QUERIDO MI VIEJO MI AMIGO, Roberto Carlos, CBS	

This Week		Last Week		ALBUMS	
1	3	3	1	HEY, Julio Iglesias, CBS	
2	1	1	2	MIGUEL, Miguel Bose, CBS	
3	4	4	3	UN ENCUENTRO, Triana, Movieplay	
4	2	2	4	THE WALL, Pink Floyd, Harvest	
5					

## Wizard Goes To Pop

LOS ANGELES—Wizard Records, perhaps the first Australian label to sign new wave acts, is now veering more toward adult contemporary sounds—for economic reasons.

Wizard, the Sydney-based independent which had the original hit with Air Supply's "Lost In Love," entered the new wave field a few years ago with the Sex Pistols, the Buzzcocks and Sham 69, but is now devoting more attention to local female soft poppers like Marcia Hines, Colleen Hewett and Julie Anthony.

"It's suicide to be in the local record business in Australia," explains Wizard's executive director Robie Porter, "unless your acts have very wide demographics. If an act doesn't go close to platinum (50,000 units), you don't break even."

"A smash new wave album could do 30,000 to 50,000 units—it could even hit No. 1 at 50,000—but you might not do much more than break even."

Conversely, Porter claims that Marcia Hines' lush, ballad-dominated albums average 125,000 in sales.

Porter says he's not abandoning new wave, just looking to the bottom line. "I'm going for broader-based artists that can sell 50,000 to 100,000 albums in Australia (equivalent to one to two million in the U.S.). That just tends to be adult contemporary acts."

Porter says the only new wave act that really broke through in Australia was the Sex Pistols. "We did gold with their first album and close to that with their second," he says.

While Australia's other top independent label, Mushroom Records, is now getting involved in new wave, Porter says Wizard was the first locally. "We took on acts nobody else would touch," he says. "The majors didn't want them because they didn't want to be associated with that kind of image."

Wizard has changed its distribution from RCA to EMI for Australia, New Zealand and South Africa. It had previously been affiliated in Australia with WEA and Polygram.

The label has also inked a licensing deal for Canada through Polygram—its first release arrangement with any firm there.

And it's signed individual licensing pacts for several of its top local acts. Marcia Hines is now being released in England and Europe on Transatlantic Records (which also has the Tourists); while Julie Anthony has inked with the Scotti Brothers label for the world outside the four territories in which Wizard has label distribution or licensing deals.

Air Supply, licensed to Arista for six albums for the world outside those four markets, is Wizard's first act to break in the U.S. But Porter says it's only the label's third most

popular act back home. The top two are Hines and Colleen Hewett, who recently had a number two Aussie hit with "Dreaming My Dreams With You."

The Air Supply single hit the top 10 in Australia and the top five in New Zealand in its original version, produced by Sydney-based Charles Fisher (Billboard, April 12, 1980). It was then remixed on Arista chief Clive Davis' directive by Porter and Rick Chertoff, a New York-based Arista a&r executive.

"It's quite a different record," says Porter. "We didn't go back and start all over again, but took the original track, tore it down, added some things and remixed it."

Porter says he traditionally records in Sydney, but comes to the U.S. to mix. "The facilities in Australia were not as good as the rest of the world for some time," Porter says, "though in the '70s they caught up."

"But in terms of mixing, everything boils down to monitoring and echoes, and that's where the Australian studios don't quite measure up."

Porter notes that even that's

(Continued on page 85)



STEPPING UP—Britain's Eric Burdon, left, shakes hands with Germany's Friedrich Schmidt, managing director of Ariola, to signify the former's new recording deal. First product will be an album in September. Ariola international chief Dorus Sturm, top, and Burdon's manager, Michael Conradt, look on.

## Piracy Tightens Grip In Nigeria

### Will The Industry Unite To Battle Illegal Operators?

Billboard's correspondent in Kenya, Ron Andrews, recently traveled through West African music markets, and he is filing a series of special reports from the region. This is the second such dispatch, from Nigeria.

LAGOS—The current downturn in record sales here and in the economy generally has had some disturbing effects, in that the incidence of piracy has increased.

Where previous piracy was unsophisticated, the present menace comes in the form of counterfeit records and sophisticated-looking, low-cost cassettes. In a market that is currently evenly divided between international and local repertoire, this is seen as having devastating consequences.

Many of the records currently being illegally pressed and duplicated are those of local artists, whose sales are down from the peaks of the last four years.

Also suffering are the distributors, whose role is crucial to the record companies, since it is those distributors who come to Lagos, collect product and sell it in Nigeria's outlying states. These firms are now seeing their gross takings reduced because they find stores well stocked with repertoire which should be exclusive to them.

The pirates are now estimated to be responsible for what's generally agreed is a 50% drop in sales volume among the established Nigerian

record companies. With potential sales estimated at around six million albums in this market, the piece which piracy is taking is conservatively valued at \$40 million per annum.

But the long-term effects of this downswing could herald a new era of the record industry in Nigeria, for never has there been such a resolve to break the grip of piracy. With a new attack on those who counterfeit records, there will also be a corresponding assault on cassette pirates.

These have long been a cancer on the local business, but they've been disregarded because the legitimate companies were either too busy to fight them or fearful that any action would come to nothing, given the ineffectual police and legal systems of this country.

Nevertheless, the government might be interested in a new dimension to the problem. This involves pirate cassettes which are more sophisticated and better packaged than locally produced illegal tapes, and which are thought to originate from Singapore or the U.S.

The point is that these imports, which are selling well below the usual market price, can only be reaching Nigeria via smugglers, since all regular imports of music product were closed off by the government 18 months ago.

The battle against these smuggled tapes, then, might spark government investigation, since such product is contravening local import laws and avoiding the payment of fiscal duties. Local authorities could see this as denying the country much income, as well as robbing it of foreign exchange.

The enormity of illegal activity is only now being recognized here, and it presents various problems for the established record trade.

No one knows where the pirate product, be it cassettes or records, originates from. There are possible sources outside Nigeria, but no control can be exercised over these. Ghana, for instance, is well known as one such source, but beyond control.

Another problem is more long-term. There have recently been two factories commissioned in Nigeria, Phonodisc and Iyanda, and these augment the plants operated by Phonogram (soon to open a newer, larger plant) and Record Manufacturers of Nigeria, jointly controlled by EMI and Decca, with Nigerian participation. One other plant is said to be starting up soon.

The increase in local pressing capacity and the decrease in sales will, it's thought, exacerbate the sore of counterfeits coming from non-IFPI aligned factories. The Federation's legal advisor, Trevor Percy, has meanwhile pledged his assistance and that of the organization, a move that's welcomed here.

If record companies are to survive in this market, it's clear that this rare opportunity to present a unified front against piracy must be seized before the problem is too severe to control.

## Steeleye Span Aussie Album

LONDON—Chrysalis Records executives in London recognize Australian Steeleye Span enthusiast Warren Barnett as the group's greatest fan. A disk mastering engineer at Festival Records, local licensee for Chrysalis, Barnett has carried on a one-man campaign on behalf of the group, often prompting the issue of special singles.

In 1978, Chrysalis gave him permission to expertly edit down "Montrose," a 15-minute cut from the album, "Live At Last." His three minutes, 40 seconds version was then issued by Festival as an Australia-only single.

Now Barnett, with both Festival and Chrysalis' blessings, has compiled a 17-track album, "Steeleye Span Rarities," featuring rare single B sides, his unique edits, obscure tracks from Tim Hart and Maddy Prior's solo albums, three rare interview segments (one of which comes from the archives of rock radio station 2JJ) and spoken Christmas greetings by group members.

## Tokyo Discos Still Popular

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"Because of Japan's particular circumstances, I believe that discos will continue to remain popular," opines Tanimoto, "and that newer ones with something different to offer will start up."

"In opening the Giza (March 20) and the Lexington Queen (April 7), we wanted to provide a place where even those who can't dance can enjoy themselves. We wanted to offer a place where people can meet and communicate."

Although the Giza has been open less than three months, it already attracts large crowds: 500 nightly Monday through Friday, and 1,000 on Saturday. Since there are only seats for about 120 people, it becomes very crowded after 8:30 p.m.

In line with his policy of offering something new, Giza and Lexington Queen both have "sushi" bars, a first in discos here. The other discos have buffet style tables from which customers pick up whatever they want to eat.

"The sushi bars are proving very popular," says Tanimoto, "and there will probably be other discos copying us soon."

Tanimoto also brought dancers from the U.S. to perform in both the new discos.

As for the music played in his nine-disco chain, Tanimoto explains, "Up until last year, the records being played were 100% American. This year, however, 50% come from the U.S., 35% from Britain, and 15% from Japan. Besides disco-type tunes, we play a lot of new wave music."

"We don't buy our records through local suppliers like the other discos. We have contracts with American and British firms, who send us not only the major label tunes, but also those on minor labels with some individuality."

The Lexington Queen, like the Samba, Chakras Mandala and Blue Shell in the same chain, attracts an older crowd than those who frequent the Nepenta and Giza.

Tanimoto points out, "It has been 12 or 13 years since the first discos appeared in the Roppongi area. Those who used to go to the discos then are now in their thirties and forties. They don't want to go to places filled with teenagers and those in their twenties."

"Consequently, places like Samba, Blue Shell and Lexington Queen are popular with people in their thirties, forties and even older. I don't see any end to the popularity of discos, at least not in Japan, for several years yet."

## 'Eat' Vidtape

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with the company's movie policy of putting large marketing and promotional budgets behind a few selected titles.

"We have no wish to be catalog builders. I think that would be disastrous. It is a new market: what does a dealer do if a distributor offers thousands of titles? He has an enormous stocking problem. What the public wants at the end of the day is hits."

The company will certainly be looking to distribute its own film productions. As Halse says, much of the success of the videos of "The Bitch" and "The Stud"—which he marketed with IPC Video for Brent Walker—came from the \$1.25 million advertising campaigns for the films.

## Aariana Firms U.K. Label

LONDON—The Aariana group of companies, whose "Born To Be Alive" by Patrick Hernandez sold 12 million singles worldwide last year, is launching an operation here.

The activity centers on Aquarius Records (U.K.) and the Avalanche label; heading the operation is Rosemarie Schmuecker, managing director, with Paul Murphy responsible for a&r. Also part of the operation is Aariana's music publishing wing, Evensound, which handled "Born To Be Alive."

Aariana was formed by Jean-

Claude Pellerin, a French music entrepreneur, and Belgian producer, Jean Van Loo, who produced the Hernandez single and album. The group now has offices in London, Paris, New York, Los Angeles, Rio de Janeiro and Benelux centers.

Schmuecker, 10 years in the music business, was recently an executive with EMI International in London. Murphy has been associated with such acts as Freddy Beck, Child, the Enid and Tony Monopoly.

First release on Aariana in the U.K. is Tristar's single, "TV's OK."

## International

## RCA's Cook: Veteran Global Exec Retires

• Continued from page 81

then—and still do, if to a lesser extent—in persuading their U.S. sister firms to release product by Canadian acts. "Any act which breaks into the top five of their territory deserves home office recognition," he opines.

From Canada, Cook assumed the helm of RCA Records' Australian operation in 1975. There, he says, the company's growth was too fast for the administrative division to handle. It was necessary to install computers, streamline distribution (four regional centers were shuttered) and centralize everything in the Sydney headquarters.

After reorganizing business affairs, Cook embarked upon a program to acquire foreign repertoire to augment product coming from RCA companies elsewhere. Deals were made with Ariola, Hansa, Can't Stop Productions and—most successfully—with Stig Anderson for Abba.

The Swedish group became an Australian phenomenon, and Cook proudly cites the statistic which says that one in every three Australian homes owns an Abba album.

"They took off so fast and made such an impact," he says, "that, at one point, there was even the serious danger of overexposure."

Abba's impact in Australia is one reason why Cook believes that personal appearances are so vital to record sales in that market. And he praises Stig Anderson for the cooperation shown to RCA in that respect.

Cook also points to recent Australian visits by Dolly Parton, Charley Pride and the Village People as a boost for sales in a flat market. "You can fight the recession," he reiterates. "With the artist there in person, you can almost dominate the market for weeks at a time. In fact, if you've got anything else to release then, it's better to hold it until the hoopla dies down."

But Cook acknowledges that the

economics of touring often require a huge gamble on the part of the promoter. "Stig Anderson told me it cost \$500,000 to tour Abba in Australia and New Zealand.

"David Bowie was another tour where costs were almost prohibitive. It's a big risk for promoters. With venues available which only hold 8,000 people, you need to do four or five shows to break even. You need to draw 40,000 to 50,000 people to make the tour pay off.

"That's what has held the Australian market back: the costs of touring. I've nothing but admiration for the promoter who'll put up \$1 million for such tours."

In fact, the economics of the record business in general today alarm Cook, as he surveys his 37 years of experience with RCA. "The cost of doing business now is the biggest problem facing us all, and that's alongside worries about spotting the next musical trend, escalating royalty rates, the cost of recording, the problems of returns, and so on."

He also believes that there's a shortage of good managers, who can combine creative abilities with business acumen.

And he recalls Colonel Tom Parker, Elvis Presley's manager. "The colonel was demanding, but he would never force you into a decision that would be unfavorable to your company's financial position. He would always give you a choice. You might have to pay to get something you wanted, but you had a choice."

And though Cook will be watching from the sidelines (he plans to settle in El Paso, Tex., where he'll be lecturing students and helping young writers with advice about the business), the RCA veteran has no doubt that the '80s will be "the shakeout decade" for the record industry.

It'll be the decade of reason, he notes, when everyone will have to sit down with one another, and tackle the common problems. And Cook's view? That it can, and must, be done.

## Wizard Goes To Pop

• Continued from page 84

changing, in that several studios have opened up recently in Australia with improved mixing capabilities: Paradise and EMI's new Studio 301, both in Sydney, and Armstrong, in Melbourne.

Porter agrees that more local Australian acts are hitting internationally than had been the case in recent years, including Air Supply, AC/DC, Little River Band and John Paul Young.

"The talent is there," Porter says. "But there aren't that many producers in Australia who can consistently come up with hits." Two of the top ones he names are Peter Dawkins, formerly with CBS, and Vanda &

Young, who have handled hits by John Paul Young and AC/DC.

In the wake of the Air Supply hit, Porter is fielding several independent production offers. He's currently in L.A. cutting an album for Scotti Brothers on John Schneider, star of CBS-TV's hit series "The Dukes Of Hazzard."

And he also produced Survivor's Scotti Brothers single "Rebel Girl," currently bubbling under the U.S. Hot 100 at 103.

Wizard's origins date back to 1970, when radio veteran Ken Sparks and John MacDonald, now with Australia's Image Records, formed Sparmac Records. Porter was the first artist signed to the label. (He had been signed as an artist to Festival Records in Australia in 1962-64 and MGM Records in the U.S. in 1966-68.)

In 1971, Porter bought out Sparks, changed the name to Wizard and moved the label headquarters from Melbourne (Australia's number two music capital) to Sydney, its top music spot.

Wizard's most successful albums to date have been by Marcia Hines, Daddy Cool, Hush, Air Supply, the Sex Pistols, Emma Hannah, Rick Springfield, Russell Morris and Derek & Clive (presumably not Mr. Davis).

## Trophy Winners

HAMBURG—Maurice Jarre and Bert Kaempfert were winners of the Golden Europe Trophy here after a poll that attracted more than 86,000 votes. Jarre, father of Jean-Michel, took first place with his melody for Karel Gott's "Weisst Du Wohin." Two Kaempfert compositions came second and third: "Spanish Eyes," as sung by Al Martino, and Frank Sinatra's version of "Strangers In The Night."

Canada  
First MCA Vidtapes

TORONTO—The first commercial manufacturing of videocassettes is being undertaken by MCA Canada, with initial catalog titles being pre-sold for an expected July 10 release.

George Burns of MCA Distributing says dealer terms are pretty well the same as those laid down to the U.S. trade earlier, except list prices are marginally higher and the dealer spread is upped 5 percent to 30%.

MCA has given the manufacturing contract to VTR of Toronto. A total of 24 titles are included in the sample catalogue offering with another eight titles being added at the end of the first month.

Burns quotes list prices for the Canadian manufactured video cassettes at \$84.95 list, which contrast with \$89.95 and up for front-line features currently on import through VTR's controlling company, Video House Distribution.

Price codes on the videocassettes fall into three categories: \$69.95 for the "Classics," \$84.95 for the front-line "Features" and \$99.95 for double-set videocassettes. "The Deer Hunter" is the only double set in the introductory program offering.

Classics include "Jesus Christ Superstar," "Frankenstein (1931 version)," "My Little Chickadee," "The State Of The Union," "Scar Face."

Feature cassettes include: "Animal House," "Jaws" (1 & 2), "Smokey & The Bandit," "Dracula" (1979 version), the "Electric Horseman," "1941," "Seduction of Joe Tynan," "The Sting," "American Grafitti," "Battleship Galactica," "Slap Shot," "Same Time Next Year" and "Which Way Is Up."

End of July releases are likely to include "A Coal Miner's Daughter," "The Birds" and "Where The Buffalo Roam."

## Treble Clef: Erratum

OTTAWA—Retraction: An article headed "Treble Clef Has \$\$ Woes" appeared in the Billboard issue of June 21, 1980. This article was factually misleading as the Treble Clef is a separate company from T.C.D. Records.

The Treble Clef has informed Billboard that it has completed its most successful year-end in its 23-year history, and has plans to expand across North America within the next 24 months. This expansion program will begin with the opening

of a Superclef location in Edmonton in September.

Billboard sincerely regrets any embarrassment caused to the Treble Clef.

## Quality Series

TORONTO — Quality Records Canada is preparing to launch a new 12-inch extended play (EP) series in this market, and first offerings include new tracks by British rock set Japan and local aggregate The Rocadores.

The EPs will carry a \$5.98 list and be packaged in album jackets, but are to be clearly identified as extended play singles.

The Japan EP, due out in 10 days, includes the band's European hit "I Second That Emotion." Other tracks are either un-released or new versions of older songs. Side one includes the Miracles song, plus "European Sun," "Life In Tokyo," backed with "State Line" and "Adolescent Sex."

From The  
Music Capitals  
Of The World

## TORONTO

Dave Rodgers moved from Capitol's retail division to CBS and thus joining former Capitol honcho Brian Josling as vice president administration for the A&A and All Record Supplies retail division. Further staff changes and possible cutbacks rumoured in the division shortly. . . . MCA Canada is "auctioning" off more than 100 artists failed titles before deletion from the fall catalog. Contracts were to have been tendered by June 20, with accompanying certified cheque and sell-off goes to highest bidders.

Harlequin has completed its second album for CBS. First has turned gold and now group is being mapped in for Canadian tour with rock trio Triumph later this year.

Country singer Joe Ely is said to have Britain's hot rockers The Clash jamming with him on his upcoming MCA album, "Joe Ely Live," and is that Joe Walsh kicking in a jam on the Blues Bros. hot remake of Spencer Davis' "Gimme Some Lovin'." DAVID FARRELL

Billboard SPECIAL SURVEY For Week Ending 6/28/80

Billboard Special Survey Hot Latin LPs™

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MIAMI (POP)		LOS ANGELES (POP)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Hey CBS 50302	1	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011
2	ROCIO JURADO Senora Arcano 3485	2	JUAN GABRIEL Recuerdos Pronto 1076
3	RAFAEL Como yo te amo Alhambra 60149	3	MANOELLA TORRES Se te fue viva la paloma CBS 20335
4	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011	4	JULIO IGLESIAS Hey CBS 50302
5	NELSON NED Primavera de una vida AI 10501	5	PEDRITO FERNANDEZ La mugrosita CBS 20387
6	ROBERTO CARLOS CBS 12301	6	NELSON NED Primavera de una vida AI 10501
7	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	7	LOS HUMILDES Mas de lo que merecias Fama 595
8	BETTY MISIEGO AI 52	8	RAFAEL Como yo te amo AI 60149
9	NAPOLEON En vivo Raffi 2-002	9	VICENTE FERNANDEZ El tapatio CBS 20388
10	ESTRELLAS DE ORO Vol # 2 America 1007	10	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057
11	LA PEQUENA COMPANIA Boleros #2 AI 4824	11	RAMON AYALA Que suerte la mia Fredy 1170
12	CHUCHO AVELLANET Velvet 3012	12	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594
13	JOSE JOSE Si me dejas ahora Pronto 1070	13	VICENTE FERNANDEZ El tahir CBS 20301
14	CHIRINO Diferente Oliva cantu 214	14	MERCEDES CASTRO La voz del sentimiento Musart 10788
15	JUAN GABRIEL Recuerdos Pronto 1076	15	RIGO TOVAR Dialogos Novavox 359
16	GRUPO FANTASIA Velvet 3006	16	ROCIO JURADO Senora Arcano 3485
17	TRINO MORA L.A.D. 324	17	ANGELICA MARIA 14 de oro Profono 2004
18	MANOELLA TORRES Se te fue viva la paloma CBS 20335	18	LA PEQUENA COMPANIA Boleros #2 AI 4824
19	SOPHY Velvet 3003	19	JOAN SEBASTIAN Musart 1774
20	OSCAR DE FONTANA se que existe el amor Pertol 100	20	LOS BUKIS Melody 5631
21	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594	21	LOS HAPPYS La piedresita Cronos 1130
22	RIGO TOVAR Profono 2003	22	ROBERTO CARLOS CBS 903
23	RAFAELA CARRA CBS 55302	23	EXITOS DE ORO Vol # 1 Arriva 4739
24	PEDRITO FERNANDEZ La mugrosita CBS 20387	24	RAFAELA CARRA CBS 55302
25	VICENTE FERNANDEZ El tapatio CBS 20388	25	LOS ACUARIO La huella de mis besos Arriva 6007



# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/28/80

Number of LPs reviewed this week **63** Last week **55**

## Pop

**ROSSINGTON COLLINS BAND—Rossington Collins Band, MCA MCA5130. Produced by Gary Rossington, Allen Collins, Barry Harwood.** This is a slick debut from the former Lynyrd Skynyrd musclemen. Carrying on that premier Southern band's boogie rock tradition, this tight seven-member unit delivers hard, brooding blues-rock. Vocalist/writer Dale Krantz brings the band a fresh identity. Her singing skips from gritty (a la David Lee Roth) to a Bonnie Raitt-like sensuality. "Prime Time" is mean Southern rock at its best. Billy Powell's dancing keyboards give this and other cuts a light touch. "Getaway" spotlights clean, creative guitar work. Bound for heavy AOR play.

**Best cuts:** "Prime Time," "One Good Man," "Getaway" and "Sometimes You Can Put It Out."

**JEFF BECK—There And Back, Epic FE35684 (CBS). Produced by Jeff Beck, Ken Scott.** The master British guitarist returns with a set of eight rhythmic instrumental compositions which show off his deft style. He is backed by such equally talented musicians as keyboardist player and drummer Jan Hammer, drummer Simon Phillips, bassist Mo Foster and keyboards player Tony Hymas. Most of this is uptempo rock though "The Golden Road" could slip into a jazz format. Because there are only four cuts per side, each musician has an opportunity to strut his stuff—though the spotlight never swerves too far from Beck.

**Best cuts:** "Star Cycle," "The Golden Road," "El Becko," "Too Much To Lose."

**EDDIE RABBITT—Horizon, Elektra 6E276. Produced by David Malloy.** This album is Rabbit at his best. Side one has a distinct high-energy rockabilly feel reminiscent of the early Memphis/Sun Records sound, and both sides are aimed squarely at taking this versatile performer into more than just country formats. Rabbit's left behind his wispy-sweet string-heavy arrangements in favor of a crisp, clear sizzle. Much of the LP was cut at Caribou Ranch and mixed in Los Angeles, which may account for the bright sparkling edge to the tracks and the new sound in Rabbit's vocals. Material is original and strong.

**Best cuts:** "I Love A Rainy Night," "747," "Drivin' My Life Away," "What Will I Write," "I Need To Fall In Love Again."

**BLUE OYSTER CULT—Cultosaurus Erectus, Columbia JC36550. Produced by Martin Birch.** The latest album by this New York-based hard-rocking quintet is original and multi-dimensional. The Cult mixes a complex variety of sounds and tempos, which tend to evoke a feeling of impending doom on several songs, most notably "Black Blade" and "Monsters." The image-laden lyrics and the oftentimes growling, almost sinister vocals add to the overall mood of foreboding.

**Best cuts:** "Black Blade," "Monsters," "Divine Wind," "Fallen Angel."

**CAROLYN MAS—Hold On, Mercury SRM13841. Produced by Steve Burgh.** Mas' second album captures the incredible energy this rocker puts out during her live shows. While her debut album last year didn't really convey what she is capable of doing, "Hold On" effectively translates Mas' energy to vinyl. Most of the cuts are pure rockers with Mas cutting loose with blistering vocals. On the softer tracks, she comes across with sensitivity, relating the tender emotions of her songs. All cuts are original with the exception of Steve Forbert's "You Cannot Win If You Do Not Play." Mas' band is especially tight with Crispin Cioe blowing his heart out on sax, David Landau letting loose on guitar and Charlie Giordano, piano; Bobby Chouinard, drums and Ivan Elias, bass; adding instrumental colorings.

**Best cuts:** "Hold On," "Stay True," "Running From The High Life," "Remember The Night," "Thomas Dunson's Revenge," "You Cannot Win If You Do Not Play."

## Country

**GEORGE JONES & JOHNNY PAYCHECK—Double Trouble, Epic 35783. Produced by Billy Sherrill.** Some expectedly raucous renditions of country and rock songs highlight this album, running the gamut from "Proud Mary" to "Tutti Frutti." Jones and Paycheck are a good pairing, and seem to inspire each other to a new level of energy. Guitars, keyboards and a driving bass-and-drum bottom line power the instrumental tracks effectively.

**Best cuts:** "Proud Mary," "Smack Dab In The Middle," "Mabellene," "Kansas City."

**MICKEY GILLEY—That's All That Matters To Me, Epic JE36492. Produced by Jim Ed Norman.** Gilley offers a set of hard country songs performed in his traditional style. It's bolstered by tons of steel, fiddles and rollicking riffs of honky-tonk piano. Gilley's distinctive voice, simple rhythm patterns and judicious use of strings merge for a strong effect. The media hoopla over "Urban Cowboy," filmed partially at Gilley's Club, shouldn't hurt.

**Best cuts:** Take your pick.

## Spotlight

**ORIGINAL MOTION PICTURE SOUNDTRACK—Xanadu, MCA MCA6100. Produced by John Farrar, Jeff Lynne.** Newton-John's first soundtrack since the multi-platinum "Grease" has her romping through a variety of cuts, ranging from the bewitching ballad "Magic" to the rock-inflected title cut, written by Jeff Lynne. Newton-John duets on three of her numbers—ballads with her costar Gene Kelly and onetime mentor Cliff Richard and a hot rock number with the Tubes. The other side of the soundtrack is dominated by four ELO tracks, including the hot single "I'm Alive." Since Newton-John and ELO are both coming off top 10 albums—"Totally Hot" and "Discovery"—it's hard to see how this single-disk package can miss.

**Best cuts:** "Magic," "I'm Alive," "Xanadu," "The Fall," "Suddenly," "Whenever You're Away From Me."



**BOB DYLAN—Saved, Columbia FC 36553. Produced by Jerry Wexler, Barry Beckett.** Dylan delves deeper into evangelism. This disk's rock/gospel tracks and soulful, hard-driving ballads should reach a myriad of listeners, regardless of their beliefs, as the tunes boil with contagious emotion and energy. "Saved," "Solid Rock," "Are You Ready," "In The Garden" and "Pressing On" are the rockers and are the collection's most intoxicating cuts. "Solid Rock" is a foot-stomper featuring Jim Keltner's thundering drums and the omnipresent bass of Tim Drummond. "Pressing On" shows off Dylan's knack for delivering authentic gospel; but rock die-hards should lap up its persistent thump. "Covenant Woman" stands out as the LP's most delicate, moving ballad. Gospel singers are used effectively throughout.

**Best cuts:** Those mentioned.

**CARLY SIMON—Come Upstairs, Warner Bros. BSK3443. Produced by Mike Mainieri.** Simon debuts on Warners with her most ambitious album in some time. Her collaboration with keyboardist Mainieri has resulted in a bold, provocative and tender collection of songs, with Simon conveying great emotion and sensitivity. Simon wrote all the lyrics while Simon and Mainieri collaborated on the music. Simon's singing is vivacious on the uptempo tracks and serene on the contemplative ballads such as "Jessie" and "James." Her band, comprised of veteran session players, supports her with beautiful accompaniment which makes for a truly stunning album.

**Best cuts:** "Come Upstairs," "Stardust," "Jessie," "Take Me As I Am," "James."



## Billboard's Recommended LPs

### pop

**JOHNNY MATHIS—Different Kinda Different, Columbia JC36505. Produced by Jack Gold.** Mathis' latest album combines pretty ballads and uptempo numbers, landing him in the adult contemporary soft r&b category. His vocals are elegantly fluid and the two duets with Paulette are especially fine. Mathis does fine cover versions of "With You I'm Born Again," "Deep Purple" and "I Will Survive." **Best cuts:** Those noted and "Different Kinda Different."

**MARY MACGREGOR—RSO RS13083. Produced by David J. Holman.** Macgregor's first album for RSO contains easy rocking MOR tunes—several with tinges of country—in the vein of her 1977 hit "Torn Between Two Lovers." Probably the best song on the album, "Somebody Please," is more upbeat than the rest, featuring handclaps and some enlivening sax and horn passages. **Best cuts:** "Somebody Please," "I Can't Hold On," "Dancin' Like Lovers," "Never Give Up."

**VOYAGER—Act Of Love, RCA AFL13632. Produced by Gus Dudgeon.** Formerly on Elektra, this English quartet teams up again with its longtime producer for a round of light, harmonic pop-art tunes. "You're The Last To Know" is a rich, melodic ballad, but it often wanders into indulgence. "Lead Head" picks up some needed rhythm—Boz Scaggs style. Instrumentation is crisp and tight throughout the package, but vocals are bland and sometimes flat. **Best cuts:** Those mentioned.

**JUDAS PRIEST—Sad Wings Of Destiny, Ovation OV1751. Produced by Jeffrey Calvert, Max West, Judas Priest.** Now that Judas Priest, after years of slaving away in near anonymity, is a hot commodity, this set of early tracks has been released. Basically, the British group's sound hasn't changed much over the years. This LP shows Robert Halford's vocals in good shape and two guitarists' prowess. Remind current fans of this effort and feature with current catalog. **Best cuts:** "Tyrrant," "Dreamer Deceiver," "Victim Of Changes," "Island Of Domination," "Deceiver."

**NATIONAL LAMPOON—White Album, Label 21 IMP2002 (Jem). Various producers.** The title and cover graphics are obvious takeoffs on the Beatles album and Joan Didion novel of the same name but, unfortunately, that wit is evident only sporadically in the album. Some tracks, such as "What Were You Expecting—Rock'n'Roll?," "Perrier Junkie" and "What About Reupholsters?" (a Johnny Cash takeoff) are terrific bits of satire but other tracks fall completely flat. **Best cuts:** Those mentioned.

**SHAKIN' STREET—Shakin' Street, Columbia NJC36499. Produced by Sandy Pearlman.** Fronted by singer Fabienne Shine, this quintet of heavy metal punks slaps the listener with nine bombastic rock originals. Basically, all the cuts are messy and padded with useless guitar solos. Shine's singing can be grating, though she does have the potential to really wrench out a song. Better production could have smoothed some of the wrinkles. **Best cuts:** "Solid As A Rock."

**VARIOUS ARTISTS—The Last Stiff Compilation, Stiff USE3.** This jerky conglomeration of new wave samplers may find its way in some enthusiasts' collections, but its future in any musical hall of fame is bleak. Madness and Lene Lovich, the collection's only noteworthy artists, contribute their inimitable flair. The latter sings "I Think We're Alone Now" in Japanese for a refreshingly bizarre effect. **Best cuts:** Take your pick.

**MAGAZINE—The Correct Use Of Soap, Virgin VA13144 (Atlantic).** This English quintet plays an arty and generally toned down type of new wave—a bit pretentious but not without lyrical value. The songs are well-conceived, and singer/songwriter Howard De Vito exhibits a distinct style, while the band seems to have taken some cues from Roxy Music. This package may find a strong cult following. **Best cuts:** "Thank You," "Philadelphia," "Because You're Frightened."

**RHYTHM DEVILS—Play River Music, Passport PB9844. (JEM). Produced by Mickey Hart.** This strictly percussive LP grew out of the work this group of Grateful Dead/San Francisco veterans performed on the soundtrack of "Apocalypse Now." Led by Dead drummers Mickey Hart and Bill Kreutzmann, and with the addition of Airtio Moriera, Phil Lash and others, the LP captures the eerie, foreboding mood of the movie through the extensive and highly imaginative use of primitive percussive instruments. **Best cuts:** Your choice.

**RANDOM HOLD—Etceteraville, Passport PS9847. (JEM). Produced by Peter Hammill.** This first U.S. release by this four-man English band, contains tracks previously released on Polydor U.K. This is new wave art rock. The band's antecedents include Phil Manzanera's 801, Peter Gabriel, and Peter Hammill. It's good solid rock, with some electronics to give it a nice otherworldly feel. Genesis and Yes fans should be able to get into this. **Best cuts:** "What Happened," "Second Nature," "Montgomery Clift," "Avalanche."

**SUSSMAN LAWRENCE—Hail To The Modern Hero, Regency, REG80101. Produced by the Sussman Lawrence Band, Michael McKern.** This album is Regency's first release under its new distribution deal with Ovation Records. The band plays punchy pop, featuring plenty of sax and piano highlights. The vocals are slightly reminiscent of Elvis Costello at times, but the songs lack the distinctiveness and perception of the best of Costello's work. The lyrics are a bit off-the-wall. **Best cuts:** "Where Are The Leaders," "Rock Slow," "Information."

**CY COLEMAN PRESENTS BARNUM—The Cy Coleman & Trio, Gryphon G-918. Produced by Norman Schwartz, Cy Coleman.** Until the CBS castor comes along, here's a breezy reprise of 10 songs from the hit musical plus a song cut from the Broadway version, a "My Way"-type ballad called "At least I Tried." Composer Coleman sings and plays piano, with assists from Jonathan Miller on bass and Ron Zito on drums. The best tunes are "Join The Circus," "The Colors Of My Life" and "Come Follow The Band."

### soul

**PATTI AUSTIN—Body Language, CTI JZ36503 (CBS). Produced by Creed Taylor.** Austin is a wonderful vocalist capable of handling a multitude of styles. "Another Nail In My Heart," originally done by the British group Squeeze, is a tasty pop confection; "Body Language" is solid dance music and "S.O.S." and "We've Got Tonight" are strong ballads. This set is programmable in various formats. **Best cuts:** Those mentioned plus "Love Me Again" and "Soar Me Like An Eagle Flies."

**S.O.S. BAND—S.O.S., Tabu NJZ36332 (CBS). Produced by Fred Wesley.** This is a big r&b/disco ensemble that performs equally well on soft ballads and uptempo dance tunes. All are carefully arranged and produced tunes, highlighted by excellent interplay between guitars, horns, strings and vocals. Should appeal to all formats, save AOR. **Best cuts:** "S.O.S.," "Take Your Time."

**CHUCK WILLIS—My Story, Columbia JC36389. Reissue produced by Joe McEwen.** These 14 Okeh Records selections predate the late singer's better-known Atlantic repertoire, but perfectly capture his poignant, blues-tinged delivery, with the aid of some sensitive orchestrations by Leroy Kirkland and Freddy Jackson. Tunes like "Don't Deceive Me" and "My Story," which were Willis' biggest hits with Okeh, make this a thoughtful reissue. **Best cuts:** Those cited, plus "I Feel So Bad," "Caldonia."

### country

**JOHNNY DUNCAN—In My Dreams, Columbia JC 36508. Produced by Billy Sherrill.** Duncan proves himself once again to be a top-notch balladeer. His soft, sensual rendition of Eric Clapton's hit, "Wonderful Tonight," almost improves upon the original version. Excellent backup support from a variety of vocalists, including the Jordanaires and Janie Fricke. **Best cuts:** "I'm Gonna Love You Tonight (In My Dreams)," "Wonderful Tonight," "The North Won The War Again Last Night," "Who's Been Sleeping In My Bed."

**MARTY ROBBINS—With Love, Marty Robbins, Columbia JC 36507. Produced by Marty Robbins.** Robbins' fans will enjoy this superior LP. However, Robbins' songwriting talents, which recently won him songwriter of the year honors at the Music City News Awards, are oddly missing from the album. Only one cut, "She's Made of Faith," is an original, as Marty dabbles with others' works, including an impressive version of Dan Hill's pop hit, "Sometimes When We Touch." Nice orchestration, with powerful brass section. **Best cuts:** Those cited, and "One Man's Trash (Is Another Man's Treasure)."

**HOYT AXTON—Where Did The Money Go, Jeremiah JH 5001. Produced by Hoyt Axton.** Axton's a consistently entertaining vocalist whose endearing growl can turn any song into a memorable experience. He's at his best on straight-ahead country and r&b-influenced material, although he also has a way with light-hearted humorous tunes. Axton's at the top of his form on Tony Johnson's outstanding "Midnight In Memphis" here, surrounded by a bluesy background group and plenty of funky guitar. **Best cuts:** "Midnight In Memphis," "Where Did The Money Go," "Boozers Are Losers," "The House Song."

**VARIOUS ARTISTS—Best Country Duets, Epic JE36547. Various producers.** This compilation package features an assortment of hit duets by Columbia/Epic artists. Among the two-somes are Johnny Duncan & Janie Fricke, Tammy Wynette & George Jones, Johnny Rodriguez & Charly McClain, Moe

(Continued on page 91)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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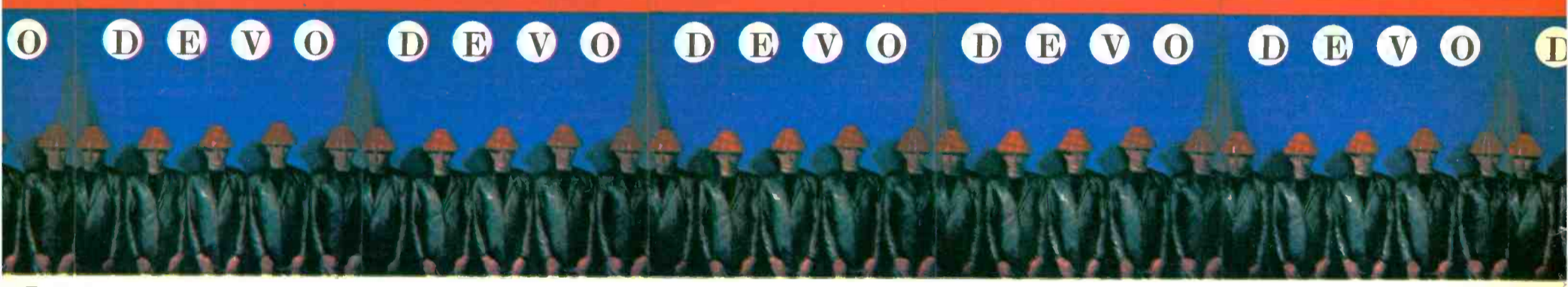
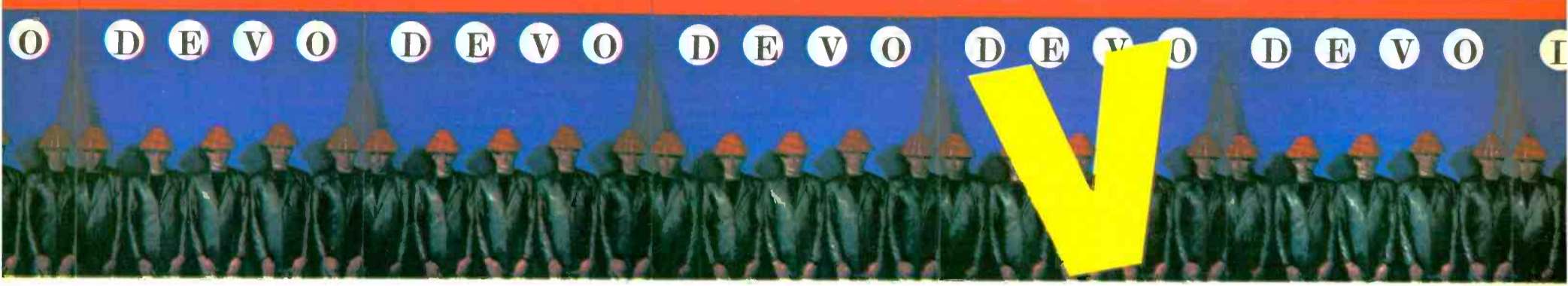
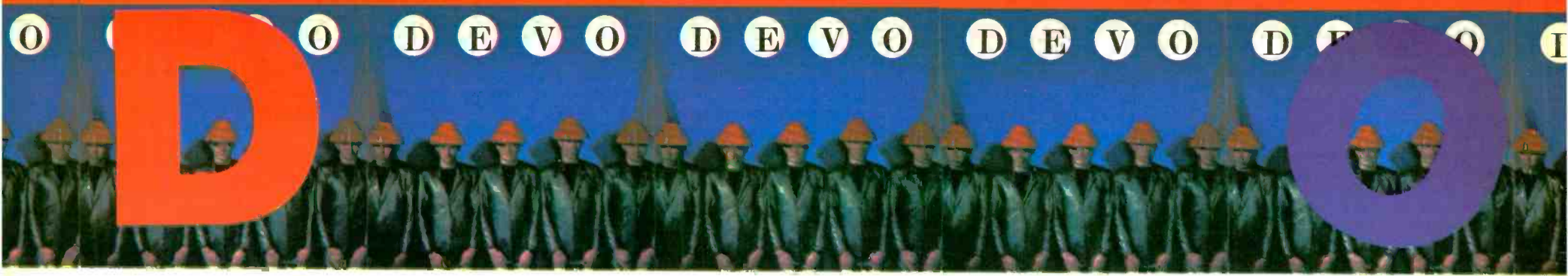
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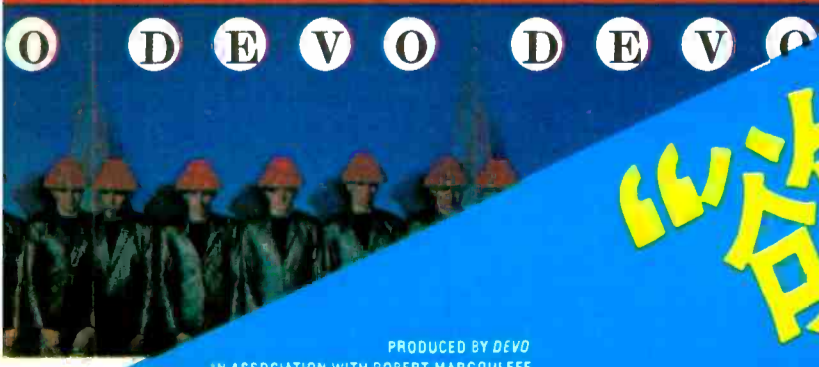
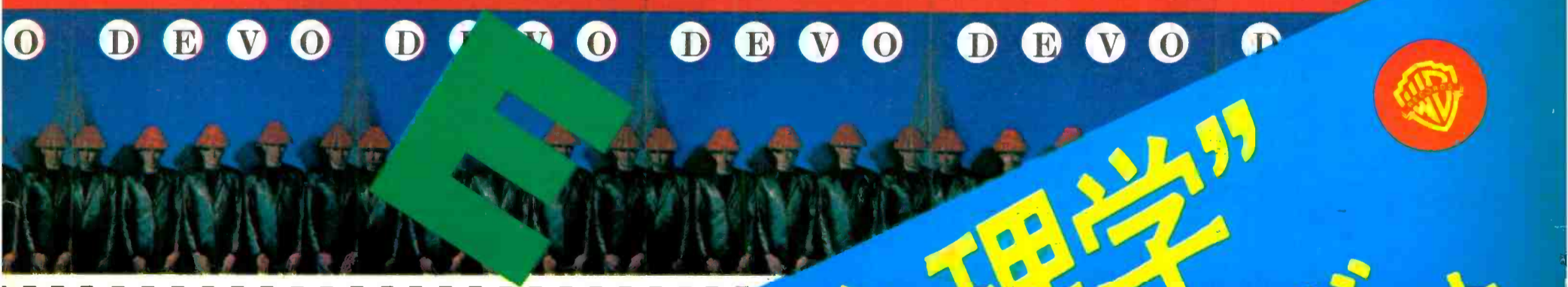
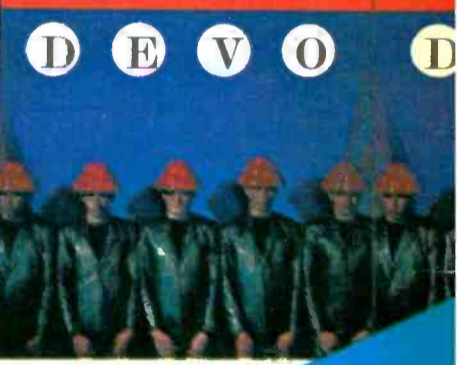
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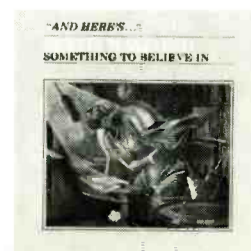
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# Billboard's

Billboard SPECIAL SURVEY For Week Ending 6/28/80

Number of singles reviewed  
this week **108** Last week **104**

# Top Single Picks

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**CHIC—Rebels Are We (3:19);** producers: Nile Rodgers, Bernard Edwards; writers: Bernard Edwards, Nile Rodgers; publisher: Chic BMI. Atlantic 3665. The group's first single from its forthcoming LP "Real People" features a crafty jazz funk break in addition to its usual spare, lean production approach. The group has been searching for a hit since "Good Times" hit No. 1 last August, but this clever record should return it to the top.

**VILLAGE PEOPLE—Can't Stop The Music (3:35);** producer: Jacques Morali; writers: J. Morali, H. Belolo, P. Hurtt, B. Whitehead; publishers: Can't Stop BMI/Op Scorpio (Black Scorpio) SACEM. Casablanca NB2261. The group's first single from its movie debut features a strong lead vocal by Ray Simpson which leads into a smooth, melodic chorus. It's do-or-die time for the People; happily this sprightly number should have broad pop and disco appeal.

**PAUL DAVIS—Cry Just A Little (3:42);** producers: Paul Davis, Ed Seay; writer: P. Davis; publisher: Web IV BMI. Bang ZS94811 (CBS). This singer/songwriter's pleasantly melodic vocals are complemented by the low-key music on this easy rocking, contemporary pop tune.

## recommended

**DAVE MASON—Save Me (3:38);** producers: Joe Wissert, Dave Mason; writer: J. Krueger; publishers: Blackwood/Bruiser ASCAP. Columbia 111289.

**DAN HILL—Path Of Least Resistance (3:45);** producers: Roy Halee, Don Potter; writers: D. Hill; publisher: Welbeck ASCAP. Epic 950902 (CBS).

**WILLIE NILE—That's The Reason (2:30);** producer: Roy Halee; writer: Willie Nile; publisher: Lake Victoria ASCAP. Arista AS0534.

**BRAM TCHAIKOVSKY—Let's Dance (4:12);** producers: Bram, Micky, Denis, Keith; writer: M. Broadbent; publisher: WB ASCAP. Polydor PD2101.

**JUDAS PRIEST—Living After Midnight (3:30);** producer: Tom Allom; writers: G. Tipton, R. Halford, K. Downing; publishers: Arnakata BMI (World Artist). Columbia 111308.

**HOTEL—Half Moon Silver (3:48);** producers: Dain Eric, Hotel; writers: M. Phillips, T. Calton, L. Bargeron; publishers: Blair/Bellhop BMI. MCA MCA41277.

**ERIC TROYER—Mirage (2:56);** producer: Jack Douglas; writer: Eric Troyer; publishers: Red Admiral/Eric Troyer BMI. Chrysalis CHS2445.

**IN TRANSIT—Turn On Your Light (3:25);** producers: Dino Airali, Bill Cuomo, Bob Siller, Clark Garman; writers: B. Siller, C. Garman, B. Cuomo, D.L. Dunn, R. Humphrey, B. Lichtig; publishers: Green Barbis/White Buffalo/Clarkwork/Pants Down/Dungaree BMI. RCA JH12045.

**CHRISTIE ALLEN—Goose Bumps (2:49);** producer: Terry Britten; writers: Britten, Robertson; publisher: Unart BMI/Cookaway ASCAP. Polydor PD2097.

**FRED KNOBLOCK—Why Not Me (3:43);** producer: James Stroud; writers: F. Knoblock, C. Whitsett; publishers: Flowering Stone/United Artists ASCAP/Whitsett Churchill BMI. Scotti Brothers SB600 (Atlantic).

**LYN TODD—Rebel, Rebel (3:00);** producer: Bobby Orlando; writers: David Bowie; publishers: Chrysalis/Mainman ASCAP. Vanguard VSD35216.



**TEDDY PENDERGRASS—Can't We Try (3:40);** producers: Teddy Pendergrass, John R. Faith; writers: R. Miller, K. Hirsch; publisher: Stone Diamond BMI. Philadelphia Intl ZS93107 (CBS). Pendergrass' characteristically romantic, passionate vocals are emphasized by the low-key music on this soft, soulful love ballad.

**RICK JAMES—Big Time (3:35);** producer: Rick James; writers: L. Burgess, J. Calloway, S. Davenport; publisher: Stone City ASCOP. Gordy G7185F (Motown). A tale of achieving success by the man who sings that he was "Born to funk and roll." Great dance beat.

## recommended

**GAP BAND—The Boys Are Back In Town (3:22);** producer: Lonnie Simmons; writers: Charles Wilson, Lonnie Simmons, Malvin "Dino" Vice; publisher: Tota Experience BMI. Mercury 76062.

**LOVE UNLIMITED—If You Want Me, Say It (4:02);** producer: Barry White; writers: B. White, F. Wilson, P. Politi; publishers: Seven Songs/Ba-Da-Ke BMI. Unlimited Gold ZS91417 (CBS).

**B.B. KING—Rock Me Baby (3:59);** producer: Sasco Productions; writers: B.B. King, Joe Josea; publishers: Modern Music/Sounds of Lucille BMI. MCA S451879.

**BRECKER BROTHERS—You Ga (Ta Give It) (3:37);** producer: George Duke; writer: Randy Brecker; publisher: Bowery BMI. Arista AS0533.

**MIDNIGHT STAR—You're The Star (3:35);** producer: Harvey Mason; writer: R. Calloway; publishers: Hip Trip/Vibrato BMI. Solar YB12035 (RCA).

**FRED WESLEY—House Party (3:51);** producer: Fred Wesley; writer: F. Wesley; publisher: Mt. Airy BMI. RSO/Curtom RS1037.

**GREY & HANKS—Prime Time (4:04);** producers: Len Ron Hanks, Zane Grey; writers: L.R. Hanks, Z. Grey, D. Fletcher; publishers: Irving/Medad/Darrow BMI. RCA JH12016.

**LAMONT JOHNSON—Masta Luva (3:59);** producer: Jerry Peters; writers: E.L. Johnson, R. Jacobs, P. Taylor; publisher: Interior BMI (Irving). Tabu ZS95525 (CBS).

**FATBACK—Backstrokin' (3:47);** producers: Bill Curtis, Gerry Thomas; writers: Johnny Flippin, Bill Curtis; publisher: Clita BMI. Spring SP3012 (Polydor).

**TOM BROWNE—Funkin' For Jamaica (N.Y.) (3:44);** producers: Dave Grusin, Larry Rosen; writers: Tom Browne, Toni

Smith; publishers: Thomas Browne/Roaring Fork BMI. Arista Grp GB2506.

**CHUCK CISSEL—Lady In My World (3:17);** producers: Skip Scarborough, David N. Crawford; writers: Skip Scarborough, Raina Taylor; publishers: Alexscar/Fixit BMI. Arista AS0525.

**RANDY CRAWFORD—Last Night At Danceland (3:25);** producers: Wilton Felder, Stix Hooper, Joe Sample; writers: Joe Sample, Will Jennings; publishers: Four Knights/Irving BMI. Warner Bros. WBS49276.

**ADC BAND—Hangin' Out (3:40);** producers: Mass Productions; writer: T. Williams; publisher: Two Pepper ASCAP. Cotillion 45019 (Atlantic).

**NDUGU & THE CHOCOLATE JAM CO.—Take Some Time (4:05);** producers: Leon Ndugu Chancier; writer: L.N. Chancier; publisher: Hey Skimo BMI. Epic 950901 (CBS).



**MERLE HAGGARD—Misery and Gin (2:49);** producer: Snuff Garrett; writers: J. Durrill/S. Garrett; publishers: Peso/Bronco BMI. MCA 41255. A superb cut from the "Bronco Billy" soundtrack. Haggard's baritone carries the right note of despair in this ballad of a broken romance. Soft strings and percussion accent the melancholy mood.

**JIM ED BROWN & HELEN CORNELIUS—The Bedroom (2:28);** producer: Tom Collins; writers: Russ Allison/Ron Muir; publishers: Raindance, BMI/Ron Muir, ASCAP. RCA JH12037. Sprightly, engaging tune with appealing harmonica fills turns this into an effective effort by this duet. Both singers are in top form vocally.

**MARGO SMITH—My Guy (2:50);** producer: David Barnes; writer: William Robinson; publisher: Jobete, ASCAP. Warner Bros. 49250. A breezy modernization of the Smokey Robinson classic. Smith's phrasing is smooth and comfortable, and the production is light-hearted with nice tempo changes punctuated with electric guitar, strings, bass and percussion.

**BIG AL DOWNING—Bring It On Home (3:39);** producers: Tony Bongiovi-Lance Quinn; writers: Al Downing-Wallace Burdette-Joe Martin; publishers: Al Gallico/Metaphor, BMI. Warner Bros. 49270. Downing, one of this label's strongest talents, hits the bull's-eye with this powerful original ballad. His voice works to maximum effectiveness with a fine arrangement featuring strings and guitars.

**BRENDA LEE—Don't Promise Me Anything (Do It) (2:26);** producer: Ron Chancey; writer: Jimbeau Hinson; publisher: Goldine, ASCAP. MCA 41270. Acoustic guitar intros and fills highlight this decidedly pop-styled number. Lee belts out the song with her usual verve and the heavy drumming adds extra punch to a high-energy track.

## recommended

**EARL SCRUGGS REVUE—Country Comfort (3:24);** producer: Larry Butler; writers: E. John/B. Taupin; publisher: Dick James, BMI. MCA 1-11306.

**GARY SANFORD PAXTON & JEANNIE C. RILEY—The Songbird And Her Music Makin' Man (3:14);** producers: Gary Sanford Paxton & Wynn Dixie; writer: Buddy Wayne; publisher: Garpax, ASCAP Garpax 4543.



## First Time Around

**JOHNNY LOGAN—What's Another Year (3:08);** producer: Bill Whelan; writer: S. Healy; publishers: Countless Songs (Ivan Mogull). Columbia 111301. This newcomer hit No. 1 in England with this easy listener. Though mellow and lilting, Logan's capable vocals rise to tacke the hooks, revealing his downplayed range.

**PHILIP LYNOTT—King's Call (3:37);** producers: Philip Lynott, Kit Woolven; writer: Lynott; publishers: Pippin' The Friendly Ranger/Chappel ASCAP. Warner Bros. WBS49272. Thin Lizzy's mainman steps out for a Dire Straits like rocker. A pro at soulful rock, Lynott should score with AIR and top 40 formats with this subtle, seductive original.



## recommended

**PURE ENERGY—Party On (4:40);** producer: Clarence Lawton; writers: W. Hudson, R. Hudson, L. Stevens, C. Hudson; publishers: Prismatic BMI/Mabel Lawton. Prism 311.



## Adult Contemporary

### recommended

**MICHAEL FRANKS—One Bad Habit (3:28);** producers: Tommy Lipuma, Andre Fischer; writer: Michael Franks; publishers: Warner-Tamerlane/Mississippi Mud BMI. Warner Bros. WBS49271.

**IMPERIALS—Living Without Your Love (3:27);** producer: Michael Omartian; writer: Tom Hemby; publisher: Word ASCAP. Day Spring D613.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Billboard's Recommended LPs

• Continued from page 86

Bandy & Joe Stampley and Willie Nelson & George Jones. Also included is a sensitive ballad by Kris Kristofferson and Rita Coolidge (the only non-label artist on the record). **Best cuts:** "It's Not Supposed To Be That Way," "No Memories Hangin' Round," "We Must Have Been Out Of Our Minds," "Golden Ring."

**VARIOUS ARTISTS—Greatest Country Hits Of The 70's, Columbia JC36549.** Various producers. A joyful collection of some of the biggest country hits, ranging from Charlie Rich's 1973 hit "The Most Beautiful Girl," to Moe Bandy's 1979 hit "It's A Cheating Situation." In between are such country classics as Willie Nelson's "Blue Eyes Crying In The Rain" and Johnny Paycheck's "Take This Job And Shove It." **Best cuts:** All.

**GEORGE JONES—George Jones Sings Hank Williams, Pickwick SPC3728.** Producers: Various. Pickwick specializes primarily in re-releases, and this is a fine collection of old Jones cuts in the pure non-contemporary country tradition. Jones is in strong voice and the production is lean, clean and straightforward. Naturally, the material can't be faulted; and the match of Jones' singing against the Williams classics is country heaven. The package contains 10 cuts, eight from Hank and two from other writers: "They'll Never Take Her Love From Me" and "Take These Chains From My Heart." **Best cuts:** "You Win Again," "Your Cheatin' Heart," "I Heard You Crying In Your Sleep," "Take These Chains From My Heart." **RIVERROCK—Midwest Man, Hannah HR2101.** Produced by Michael, Joe Meyers. This Midwest group spans a pleasant variety of formats in its debut release. There's an easy country-rock feel to many of the tunes contributed by a gamut of writers, and the production is solid, focusing on clear, bright

instrumental tracks and soft harmonies. The LP was cut in Nashville and draws on well-known studio players for support, but Riverrock acquires itself nicely here. **Best cuts:** "Until Your Love Found Me," "Play Me Away," "Jubilant," "Midwest Man," "Tennessee Girl."

## jazz

**DUKE JORDAN TRIO—Change A Pace, SteepleChase SCS1135.** Produced by Nils Winther. Brooklyn pianist enjoys first-rate bass and drums backup on six original compositions, cut last October in Copenhagen. He's one of the giants of the bop era, but his keyboard stylings are contemporary and entertaining. **Best cuts:** "Double Scotch," "I Thought You'd Call Today."

**THE SINGERS UNLIMITED—A Special Blend, Pausa 7062.** Produced by H.G. Brunner-Schwer, Gene Puerling. Sizzling vocal group comprises Puerling, Bonnie Herman, Len Dresslar and Don Shelton, who taped this nine-song program in Los Angeles in 1975. Probably the most advanced vocal quartet on the scene, the Singers achieve effects by overdubbing. But the results are invariably exciting. **Best cuts:** "Mood Indigo," "Bye Bye Blues," "When I Fall In Love."

**JIMMY RANEY & DOUG RANEY—Duets, SteepleChase SCS1134.** Produced by Nils Winther. Father and son pluck their guitars together, establishing a pleasing rapport on eight unaccompanied tracks. Their tunes are all well known standards; the treatment of all is faultless. **Best cuts:** "Invitation," "It Might As Well Be Spring."

**JIMMY RUSHING—Mr. Five By Five, Columbia C236419.** Produced by Irving Townsend, Teo Macero. The late singer who

made his mark with Bennie Moten and Count Basie is well-served in this two-LP set with 30 reissued tracks. His backup groups, moreover, are awesome with men like Coleman Hawkins, Vic Dickenson, Jo Jones, Walter Page, Benny Goodman and Buck Clayton all playing well. Rushing wasn't just a blues shouter; he did ballads effectively. **Best cuts:** too many to list.

**CHARLES MINGUS—Portrait, Prestige P24092.** Produced by Charles Mingus. The late bassist-leader taped these six tracks in 1964-65. One track is a medley of five tunes and is by far the strongest in this double LP set. Eric Dolphy, Jaki Byard, Dannie Richmond and Johnny Coles are among the sidemen supporting Mingus' bull fiddle. And it was all taped live before adoring audiences. **Best cuts:** "Medley," "Embraceable You."

**PHAROAH SANDERS—Journey To The One, Theresa TR108/109.** Produced by Pharoah Sanders. This two-LP set programs only 10 selections, seven of them Sanders originals. Thus each track runs long, several much too long, but the leader's unconventional tenor tootings are framed nicely by six sidemen who add color. This album is not for the traditional jazz buyer. Sanders dares to be different, and some of the passages he hawks out are downright disturbing and unmusical. **Best cuts:** "It's Easy To Remember," "After The Rain."

**OSCAR PETERSON—Girl Talk, Pausa 7064.** Produced by Hans Georg Brunner-Schwer. The prolific pianist made these six tunes in 1964-65-66 in Germany with various drums and bass backup. He reaffirms his ranking, too, as one of this century's true jazz giants. Prodigious technique, a big heart, and good songs combine to make this LP a gem. **Best cuts:** "Girl Talk," "I Concentrate On You."

**MARK SOSKIN—Rhythm Vision, Prestige/Fantasy P10109.** Produced by Orrin Keepnews. Pleasant jazz that stays well within the boundaries of good taste, just a shade this side of cocktail time. The playing is spirited enough, however, to keep the toe-tapping, and the players all seem to slip into the same groove, making it flow nice and easy. If MOR jazz exists, this is it. **Best cuts:** Your choice.

**GEORGE WALLINGTON—Our Delight, Prestige P24093.** Produced by Bob Weinstock and Ira Gitler. Wallington is a virtually forgotten bop pianist of the 1940s. But this two-LP package reminds that his was a major talent. There are 21 tracks; there's something of interest in each. Men like Mingus, Byrd, Pettiford, Roach and Phil Woods accompany. **Best cuts:** "Our Love Is Here To Stay," "Laura."

**THE SINGERS UNLIMITED—Invitation, Pausa 7066.** Produced by Hans Georg Brunner-Schwer. Vocal quartet is getting a lot of attention on vinyl in recent weeks—and deservedly. On this 11-song LP the group is backed by Art Van Damme's accordion and quintet. It's a pleasing merger. And no vocal quartet today can top the Singers Unlimited for pure, precise, complex harmony. **Best cuts:** "Let There Be Love," "Spring Is Here," "Violets For Your Furs."

**ART ENSEMBLE OF CHICAGO—Full Force ECM1167 (WEA).** Produced by Manfred Eicher. This award-winning quartet never fails to stretch the boundaries of modern jazz. Lester Bowie's trumpet, Joseph Jarman's saxophones, clarinets, bassoons and flutes, Roscoe Mitchell's saxophones, flutes and clarinets, and the percussion work of Malachi Favors and Don Moye manage to breathe new life in traditional forms as they blaze new trails in jazz. Sometimes intense, sometimes demanding, the music is exciting and intriguing. **Best cuts:** "Old Time Southside Street Dance," "Full Force."



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GIVE ME THE NIGHT—George Benson Warner Bros. 49505
SAVE ME—Dave Mason Columbia 1-11289
SEE TOP SINGLE PICKS REVIEWS, Page 91

Main Hot 100 chart table with columns: This Week, Last Week, Weeks on Chart, Title-Artist, and other chart details.

JUNE 28, 1980 BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) list of songs and their publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE								
			ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE						
★	1	15	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98	8.98	8.98	36	33	21	J. GEILS BAND Love Stinks EMI-America SDD 17016	●	7.98	7.98	7.98	71	71	13	GRACE SLICK Dreams RCA AFL1-3544	7.98	7.98	7.98		
★	2	9	ERIC CLAPTON Just One Night RSO RS-2-4202	▲	13.98	13.98	13.98	★	37	40	8	CHANGE The Glow Of Love RCA RFL 3438 (Warner Bros.)	●	7.98	7.98	7.98	72	74	6	MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98	
★	3	3	PAUL McCARTNEY McCartney II Columbia FC 36511	●	8.98	8.98	8.98	★	38	39	14	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	●	7.98	7.98	7.98	★	73	84	7	ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98
★	4	4	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SDD-12041	▲	8.98	8.98	8.98	★	39	42	37	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	●	7.98	7.98	7.98	★	74	85	6	TOMMY TUTONE Tommy Tutone Columbia NIC 36372	5.98	5.98	5.98
★	5	5	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	●	7.98	7.98	7.98	★	40	41	12	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	●	8.98	8.98	8.98	★	75	77	10	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98
★	7	7	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	▲	13.98	13.98	13.98	★	41	44	5	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517	▲	8.98	8.98	8.98	★	76	97	3	DAVE MASON Old Crest On A New Wave Columbia JC 36144	7.98	7.98	7.98
★	7	6	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	13.98	13.98	★	42	43	34	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	8.98	8.98	★	77	79	16	SKYY Skyway Salsoul SA 8532 (RCA)	7.98	7.98	7.98
★	12	12	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	●	7.98	7.98	7.98	★	43	75	2	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848	●	7.98	7.98	7.98	★	117	2	AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98	
★	10	7	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98	7.98	7.98	★	44	48	5	JUDAS PRIEST British Steel Columbia JC 36443	●	7.98	7.98	7.98	★	78	90	3	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98
★	10	8	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98	8.98	8.98	★	45	46	19	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	●	7.98	7.98	7.98	★	80	81	22	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
★	11	9	VAN HALEN Women And Children First Warner Bros. HS 3415	▲	8.98	8.98	8.98	★	46	49	6	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	●	7.98	7.98	7.98	★	81	83	8	DIXIE DREGS Dregs Of The Earth Arista AL 9528	8.98	8.98	8.98
★	12	13	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	●	7.98	7.98	7.98	★	47	50	7	TEMPTATIONS Power Gordy G8 994M1 (Motown)	●	8.98	8.98	8.98	★	82	92	2	BLACKFOOT Tomcat Atco SD 32-101 (Atlantic)	7.98	7.98	7.98
★	15	10	GENESIS Duke Atlantic SD 16014	●	8.98	8.98	8.98	★	48	51	6	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	●	7.98	7.98	7.98	★	83	60	15	SPYRO GYRA Catching The Sun MCA MCA 5108	8.98	8.98	8.98
★	14	NEW ENTRY	COMMODORES Heroes Motown M8-939M1	●	8.98	8.98	8.98	★	49	59	7	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	●	7.98	7.98	7.98	★	84	NEW ENTRY	ROXY MUSIC Flesh And Blood Atco SD 32-102 (Atlantic)	7.98	7.98	7.98	
★	17	5	TED NUGENT Scream Dream Epic FE 36404	●	8.98	8.98	8.98	★	50	47	7	AIR SUPPLY Lost In Love Arista AB 4268	●	7.98	7.98	7.98	★	85	87	8	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
★	16	16	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	7.98	7.98	★	51	53	11	FATBACK Hot Box Spring SP-1-6726 (Polydor)	●	7.98	7.98	7.98	★	86	106	2	SPINNERS Love Trippin' Atlantic SD 19270	7.98	7.98	7.98
★	17	11	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98	8.98	★	52	56	9	DEF LEPPARD On Through The Night Mercury SRM-1-3828	●	7.98	7.98	7.98	★	87	143	3	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98
★	20	12	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS 2300 (Warner Bros.)	●	20.98	20.98	20.98	★	53	55	7	SCORPIONS Animal Magnetism Mercury SRM-1-3825	●	7.98	7.98	7.98	★	88	88	9	ANNE MURRAY Somebody's Waiting Capitol SDD 12064	8.98	8.98	8.98
★	21	5	ELTON JOHN 21 At 33 MCA MCA 5121	●	8.98	8.98	8.98	★	54	57	3	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98	7.98	7.98	★	89	91	9	PEABO BRYSON Paradise Capitol SDD 12063	8.98	8.98	8.98
★	22	28	SOUNDTRACK The Rose Atlantic SD 16010	▲	8.98	8.98	8.98	★	55	62	5	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	●	7.98	7.98	7.98	★	90	93	13	G.Q. Two Arista AL 9511	7.98	7.98	7.98
★	25	7	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	▲	15.98	15.98	15.98	★	56	66	4	JOAN ARMATRADING Me, Myself, I A&M SP 4809	●	7.98	7.98	7.98	★	91	100	7	TWO TONS O' FUN Two Tons O' Fun Fantasy/Honey F-9584	7.98	7.98	7.98
★	34	3	DIANA ROSS Diana Motown M8-936M1	●	8.98	8.98	8.98	★	57	37	37	EAGLES The Long Run Asylum SE 508	▲	8.98	8.98	8.98	★	92	102	7	LEON HAYWOOD Naturally 20th Century T-613 (RCA)	7.98	7.98	7.98
★	23	24	GRATEFUL DEAD Go To Heaven Arista AL 9508	●	8.98	8.98	8.98	★	58	139	2	KISS Kiss Unmasked Casablanca NBLP 7225	●	8.98	8.98	8.98	★	93	78	17	HEART Bebe Le Strange Epic FE 36371	8.98	8.98	8.98
★	24	14	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	7.98	7.98	★	59	89	2	CHAKA KAHN Naughty Warner Bros. BSK 3385	●	7.98	7.98	7.98	★	94	99	5	THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLPS 9537 (Island)	7.98	7.98	7.98
★	25	18	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	▲	8.98	8.98	8.98	★	60	69	4	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	7.98	7.98	★	95	103	7	SYREETA Syreeta Tama T7-372R1 (Motown)	7.98	7.98	7.98
★	28	11	AMBROSIA One Eighty Warner Bros. BSK 3368	●	7.98	7.98	7.98	★	61	35	16	SMOKEY ROBINSON Warm Thoughts Tama T8-367M1 (Motown)	●	8.98	8.98	8.98	★	96	82	22	RUSH Permanent Waves Mercury SRM-1 4001	8.98	8.98	8.98
★	27	19	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	▲	8.98	8.98	8.98	★	62	36	18	SOUNDTRACK American Gigolo Polydor PD-1-6259	●	8.98	8.98	8.98	★	97	101	11	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98
★	28	23	KENNY ROGERS Gideon United Artists L00-1035	▲	8.98	8.98	8.98	★	63	72	4	CAROLE KING Pearls—Songs of Goffin & King Capitol SDD 12073	●	8.98	8.98	8.98	★	98	108	2	SAMMY HAGAR Danger Zone Capitol ST 12069	7.98	7.98	7.98
★	31	11	MANHATTANS After Midnight Columbia JC 36411	●	7.98	7.98	7.98	★	64	45	16	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	●	7.98	7.98	7.98	★	99	110	3	NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98
★	30	30	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	●	7.98	7.98	7.98	★	65	65	3	GERRY RAFFERTY Snakes And Ladders United Artists LT-1039	●	8.98	8.98	8.98	★	100	147	2	SOUNDTRACK Can't Stop The Music Casablanca NBLP 7220	8.98	8.98	8.98
★	31	26	JOURNEY Departure Columbia FC 36339	●	8.98	8.98	8.98	★	66	58	37	BLONDIE Eat To The Beat Chrysalis CHE-1225	●	8.98	8.98	8.98	★	101	NEW ENTRY	S.O.S. The S.O.S. Band Tabu NJZ 36332 (CBS)	7.98	7.98	7.98	
★	32	32	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	●	7.98	7.98	7.98	★	67	NEW ENTRY	SOUNDTRACK The Blues Brothers Atlantic SD 16017	●	8.98	8.98	8.98	★	102	61	15	SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98	
★	33	27	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	●	7.98	7.98	7.98	★	68	NEW ENTRY	THE KINKS One For The Road Arista AZL 8401	●	13.98	13.98	13.98	★	103	64	12	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98	
★	34	3	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372	●	7.98	7.98	7.98	★	69	67	30	MANHATTAN TRANSFER Extensions Atlantic SD 19258	●	7.98	7.98	7.98	★	104	63	21	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98
★	35	29	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	●	8.98	8.98	8.98	★	70	70	26	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	▲	7.98	7.98	7.98								

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

# One-Stops Consider 6¢-12¢ Singles Hike

• Continued from page 1

all the nation's retail locations and more than 90% of the jukeboxes, is how to handle wholesale pricing when only two major vendors have jumped to \$1.69 list. It is even more perplexing when a check of the WEA and MCA's new price list shows most one-stops paying 10 cents more for WEA singles and 12 cents more for the new MCA 51000 series.

Further complicating the situation is the fact that a majority of U.S. one-stops are not on the computer. If a one-stop has to hand-tabulate the new three-tiered pricing, it is possible that hundreds of singles can often ship mistakenly priced at the \$1.69 retail level and vice versa.

Then there is the problem of physically handling product wholesaling at possibly three different price levels. "I have 14 route salesmen working nationally," Bud Oseroff, president/founder of Mobile Record Service, Pittsburgh, states. "We ship each of them singles which they sell and personally deliver to primarily operators. With WEA, for example,

distributing more than 25 different singles lines, all in different sleeves, and then the multiple lines handled by MCA, how does this route person know what is at one price level and what's at another?"

Gerry Richman, Richman Brothers, Pennsauken, N.J., and Noel Gimbel, Sound Unlimited, Chicago, and Mile-Hi One-Stop, Chicago, both tonnage singles movers, agree that they are being forced to go up between 4% and 5%. "Bad timing" is the way Gimbel describes the WEA/MCA \$1.69 pricing.

Lieberman Enterprises finds the problems compounded. "We operate three essentially operator-oriented one-stops while the rest are retail in the main," Harold Okinow reports. "Can you imagine the difficulty when we are pricing out, say, 200 pieces and, perhaps, 23 of that number are \$1.69?"

Whether to go up on just WEA and MCA or to lump the \$1.49 and \$1.69 together and work out an average higher price faces one-stops like Ed Stein, Central Records & Tapes, Hartford, Conn., Billy Emerson, Big

State, Dallas; and Jeff Boyd, Vinyl Vendors, Kalamazoo, Mich. "I don't think it's fair to penalize the other labels by working out an average new increased price overall," Bill Norman, Bib Distributing, Charlotte, opines.

Lenny Silver, Best & Gold, Buffalo, which operates several one-stops in the East, was irritated enough to rush off a letter of complaint to Henry Droz before he left for a business trip here last week. "With our customers reporting more and more 45 pilferage, all we need is a 20-cent list price increase to cause them to consider dropping singles."

"If WEA had been the lone one to go up, I would have been forced to cut sharply in my buying from them," Terry Woodward, Waxworks, Owensboro, Ky., notes. Emerson is so chagrined he suggests singles be deleted for sale to consumers. "Why not just manufacture singles for sales to juke ops and for radio promotion? Nobody makes money on them," the Texas one-stop executive asserts.

Ruby Zeidman, Rhody Record &

Tape Service, Warwick, R.I., and Altec Distributing's Martin Gold are taking more of a wait-and-see attitude. "I want to keep my accounts liquid," Zeidman explains. "But it takes more manpower and is costlier to handle a single when different prices are involved."

Gold, who operates out of Burlington, Vt., is even more cautious. He canvassed his accounts by mail with a questionnaire. He and his brass intend to meet this weekend to determine how much their raise will be. Virgil Lugar, Music Center Dist., Birmingham, reports he will go up probably but is awaiting the return of his son, John, before making a definite decision.

Peter McDermott, Pete's One-Stop, Dedham, Mass., is playing it even closer to the belly. He is going to absorb the 3% to 3½% price boost, until he gets a better handle on the problem. "I find it hard to understand why MCA Records increases its price at the same time they offer 50 free with 100 purchased on several new releases," McDermott points out.

# PolyGram's Accounts Cut

• Continued from page 1

product, must turn to either one-stops and/or racks, at a higher price, states that the decision was the result of "various factors affecting our country and industry."

The letter goes on to state that a "careful evaluation of the sales structure and the accounts serviced directly by PolyGram required certain changes."

The distributor for the Polydor, Phonogram/Mercury and Casablanca labels then suggests that purchases be made through local one-stops or rackjobbers.

The letter ends on a hopeful note, indicating that PolyGram is desirous of conditions that would allow it "to service you directly again."

PolyGram's legal advisors have apparently taken the position that the company is not in violation of antitrust laws, which can be circumvented by documentation that its expenses in servicing accounts directly offsets profitability.

The distribution company's stance here may also reflect a belt-tightening at the company that has recently witnessed a "consolidation" of its branch system from 13 to six major servicing areas. The PRO-USA label arm of PolyGram Corp. is also expected to reveal certain centralized moves in the near future (Billboard, June 21, 1980).

Other distribution organizations report that no massive moves of this sort are planned, including RCA-A&M, Capitol, WEA and MCA. A comment from CBS was not available at presstime.

The WEA organization, however, has a minimum billing of \$30,000 a year for accounts which would entitle them to volume discounts.

One retailer affected by the PolyGram decision has threatened to "get as many other retailers involved as I can find" to collectively boycott PolyGram product. Ed Harlow, owner of Underground Records of San Jose, Calif., who says he does less than \$25,000 a year billing with PolyGram, claims he can get only about 15% of PolyGram product through one-stops, since about 85% of his needs from the company are catalog items he says are never available through one-stops in his area.

Harlow, who further notes that he's tired off a "stiff" three-page letter to the distributing firm, says he could have lived with a policy of "minimum orders, so I could get my feet into the door. They wouldn't even allow me to buy product before the cutoff date of June 15."

# Royalty Proposal Worries Gortikov

• Continued from page 3

On Tuesday (17), the copyright owners finished their list of witnesses with the testimony of Pierre Rinfret, an economist who had prepared an economic/sociological profile of the songwriter for the American Guild of Authors and Composers.

Rinfret stated that inflation has stripped mechanical royalties of their buying power, even with the suggested increase. He proposed an 8% of list mechanical royalty rate "based on an evaluation of inflation and what is required as a minimum to protect these people from the ravages of inflation current and coming."

"Inflation has decimated the purchasing power of the mechanical royalty rate which has changed little since 1909," said Rinfret.

## UCLA Extension



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**Billy Bass**, Vice President, Promotion and Creative Service, Chrysalis Records  
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**Terry Haurigan**, Vice President, Programming, Mutual Broadcasting System

**Al Herskovitz**, Program Manager, WIP-AM, Philadelphia

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**Jay Lowy**, President, National Academy of Recording Arts and Sciences, Vice President, Jobete Music Co., Los Angeles

**Ruth Meyer**, Director of Program Development, NBC Radio Network, New York

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**Gary Owens**, On-air personality, KMPC

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TOP LPs & TAPE

POSITION 105-200

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Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE. Contains chart data for artists like Ian Hunter, Blondie, Mickey Mouse, Grover Washington Jr., Triumph, Dan Fogelberg, Gene Chandler, Larry Graham, The Beatles, Bernadette Peters, Luciano Pavarotti, Foghat, Dolly Parton, Stanley Clarke, Rockie Robbins, George Duke, Average White Band, Blow Fly, The Jeff Lorber Fusion, Kenny Rogers, Bob Seger & The Silver Bullet Band, Soundtrack, Kenny Loggins, Bram Tchaikovsky, Billy Joel, Spider, Soundtrack, Bob Seger & The Silver Bullet Band, Waylon Jennings, Point Blank.

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Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE. Contains chart data for artists like Bobby Caldwell, Billy Squier, Journey, James Last Band, REO Speedwagon, Jimmy Ruffin, The Joe Perry Project, Elvis Costello, Police, Shalamar, Hank Williams Jr., Randy Crawford, Eric Carmen, Doobie Brothers, Odyssey, Rodney Crowell, Jerry Knight, Kenny Rankin, Jon and Vangelis, Firefall, Benny Mardones, France Joli, Patti La Belle, The Marshall Tucker Band, Supertramp, The Gap Band, Kleeer, Soundtrack, The Cars, Herb Alpert, AC/DC, Molly Hatchet.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Index table listing artists and their corresponding page numbers for the Top LPs & Tape section, including AC/DC, Air Supply, Herb Alpert, Ambrosia, Angel City, Joan Armatrading, Average White Band, Pat Benatar, Blackfoot, Black Sabbath, Blondie, Blow Fly, Breakwater, Peabo Bryson, Rocky Burnette, Bobby Caldwell, Cameo, Eric Carmen, Cars, Gene Chandler, Change, Eric Clapton, Stanley Clarke, Bruce Cockburn, Natalie Cole, Commodores, Con Funk Shun, Alice Cooper, Elvis Costello, Randy Crawford, Christopher Cross, Rodney Crowell, Mac Davis, Devo, Dixie Dregs, Doobie Brothers, Dr. Hook, Robbie Dupree, George Duke, Eagles, Fleetwood Mac, Fatback, Firefall, Roberta Flack, Peter Gabriel, Genesis, Glass Moon, G.Q., Larry Graham, Luciano Pavarotti, Sammie Hager, Van Halen, Herbie Hancock, Emmylou Harris, Molly Hatchet, Isac Hayes, Heart, Leon Haywood, Humble Pie, Ian Hunter, Isley Brothers, J. Geils Band, Jermaine Jackson, Michael Jackson, Al Jarreau, Waylon Jennings, Billy Joel, Elton John, Southside Johnny, France Joli, Jon and Vangelis, Foghat, Rodney Franklin, Michael Franks, Peter Gabriel, Genesis, Glass Moon, G.Q., Larry Graham, Luciano Pavarotti, Sammie Hager, Gladys Knight & The Pips, Jerry Knight, Pure Prairie League, James Last Band, Def Leppard, Kenny Loggins, Lipps, Inc., Lynyrd Skynyrd, Manhattan Transfer, Chuck Mangione, Manhattans, Benny Mardones, Teena Marie, Dave Mason, Paul McCartney, Harold Melvin, Stephanie Mills, Mickey Mouse, Anne Murray, Willie Nelson, Paul McCartney, Dolly Parton, Tom Petty & The Heartbreakers, Pink Floyd, Luciano Pavarotti, Bernadette Peters, Point Blank, Police, Billy Preston, Pretenders, The Rose, Urban Cowboy, Gerry Rafferty, Kenny Rankin, Ray, Goodman & Brown, REO Speedwagon, Kenny Rogers, Smokey Robinson, Linda Ronstadt, Diana Ross, Roxy Music, Jimmy Ruffin, Rush, David Sanborn, Box Scaggs, Scorpions, Neil Sedaka, Bob Seger & The Silver Bullet Band, Shalamar, Frank Sinatra, Skyy, Grace Slick, S.O.S. Band, Soundtracks, All That Jazz, American Gigolo, Can't Stop The Music, Coal Miner's Daughter, Fame, Roadie, The Blues Brothers, The Electric Horseman, The Empire Strikes Back, The Rose, Urban Cowboy, Spider, Spinners, Spyro Gyra, Squeeze, Billy Squier, Styx, Donna Summer, Supertramp, Switch, Syreeta, Bram Tchaikovsky, Temptations, The B-52's, The Brothers Johnson, The Beatles, The Clash, The Gap Band, The Invisible Man's Band, The Jeff Lorber Fusion, The Joe Perry Project, The Kingbees, The Kinks, The Marshall Tucker Band, The Whispers, Pete Townshend, Pat Travers Band, Triumph, Two Tons O' Fun, Tommy Tutone, Grover Washington Jr., Hank Williams Jr., Z.Z. Top.



**ROCK REFUGEE**—Tom Petty is backed by drummer Stan Lynch at a special performance at Denver's 1,400-seat Rainbow Music Hall. Petty & the Heartbreakers did the club date following an appearance at the 8,500-seat Red Rocks Amphitheater.

## DEPARTS CASABLANCA

# Summer Goes To New Geffen Label

• Continued from page 3

never seriously considered that Summer might sign with Bogart's new Boardwalk label. "That's a funny rumor," she says.

Summer's attorney, Don Engel, says that the singer is still proceeding in her lawsuit against Casablanca and Neil and Joyce Bogart, alleging undue influence, fraud and misrepresentation.

He suggests that while the key man clause may be enough to free Summer from her Casablanca commitment, the other charges will need to be proved in order to force Casablanca to return back masters to her.

"Under the key man clause alone," Engel acknowledges, "we might be in a weak position to get the masters back. But if we can prove the other part of the case—that the contract was wrongful from the beginning—we'd stand a better chance."

Engel says to the best of his

knowledge, Casablanca doesn't have any Summer material in the can that might now come out. "They may have a song or two that they've discarded previously, but they can't make up a new album that I know of."

Engel adds that the issue of whether Casablanca can issue any further "best of" packages is "more complicated." "We'd undoubtedly try to stop them," he says.

Summer is about to begin recording her first album for Geffen's label, most likely in L.A., where she cut "Live And More" and "Bad Girls." While she released eight Casablanca LPs in just four years, this will be her first collection of all-new material since "Bad Girls" was issued in May 1979.

It's been widely reported that Summer, a born-again Christian, would cup gospel tracks on her next LP, much like the Commodores and Bob Dylan have on recent albums. "Gospel" is really the wrong word," Munao says. "If anything, there may be an inspirational tune with a positive message."

Munao adds that Summer may have an increased writing role on the next LP. "She's really become a prolific writer," says Munao of her star client.

Summer wrote "Dim All The Lights" by herself, cowrote "Bad Girls" with members of Brooklyn Dreams and cowrote "On The Radio" with Giorgio Moroder. The writing credit on most of her other singles is split three ways, between Summer, Moroder and Bellotte.

Munao couldn't state whether Summer's next LP would be a single or double-disk set. In what is probably an all-time industry record, the singer's last four releases have been doubles: "Once Upon A Time," "Live And More," "Bad Girls" and "On The Radio."

The last three titles hit No. 1, making Summer the only female vocalist in the history of the Billboard charts to string together three consecutive chart-topping LPs.

She's also hit the top five and gone gold or platinum with her last eight straight singles. Two of her early hits, "Love To Love You Baby" and "I Feel Love," were also million-sellers, hiking her gold singles tally to 10.

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## Inside Track

**Bob Fead** has officially departed his slot as division vice president, RCA-U.S.A., raising speculation again that **ex-CBS nabob Jack Craig** will return stateside after a stint as RCA's U.K. topper. . . . Are **veteran music publisher Bill Denny** and former **GRT executives Jerry Hutchinson** and **Chuck Duncan** preparing to enter the duplicating business in Nashville? The triumvirate bought almost the entire tape duplicating equipment offering at the recent GRT auction in Music City. The biggest portion of the automated record presses were acquired by a Mexican combine, which included **Marsel Productions of San Antonio**. The entire auction grossed a reported \$781,000. This could not be confirmed with the **Bank of America**, the representative supervising the GRT bankruptcy action in the Bay area.

Watch for RCA Detroit branch manager **Mike Dugan** to move to **Merit Distribution/Consolidated One-Stop**, where he joins **Jack Schlee** in a new division. . . . Speaking of diversification, look for **Linda Stone**, daughter of **Henry (TK Productions)**, to go all-out into video software wholesaling, most probably as a one-stop for the South from Miami. . . . Word from Atlanta at presstime was that **David Kaye** had laid off most of his warehouse staff at **Emerald City Records** there. Kaye reportedly was supplying stock to his **Oz/Music Scene** chain by buying from **MJS**, the **Michael J. Spector** Atlanta one-stop wing. Kaye was unavailable for comment.

**John Ireardi**, former **United Artists** international division executive, returns to work for **SNQ Productions** and **Cook Distributing**, Los Angeles, after a two-week hospital stay for a leg ailment. . . . National advertising allowance purse strings still drawn tightly, with the **L.A. Times Sunday (15)** carrying  $\frac{1}{2}$  of a page on **Arista** tagged to **Music Plus**. Ad buck drought continues cross country. . . . **Pacific Stereo** stores in Southern California running spots advertising \$2 off list on **Columbia Mastersounds** and **Mobile Fidelity** classical recordings if the buyer turns in a used recording on the purchase. Stores are a CBS division, specializing in stereo hardware.

Don't expect to reach the biggies in marketing and promotion at **Elektra/Asylum, L.A.**, from Thursday through Sunday (26-30). **Marketing topper Vic Faraci** has them huddling over planning at **LaCosta**, the Carlsbad, Calif., healthery. . . . There may be snow on the roof, but **Hutch Carlock's** driver is hot! The Music City wholesaler got his first hole-in-one last week at Ironwood, Cookville, Tenn. on a par 3 hole. . . . **Joe Simone of Progress Distributing**, Cleveland, adding St. Louis territory. **George Genovese**, Pickwick International operations chief there, is Progress sales boss now that Pickwick has folded his tent. Watch for his father, **Hank**, a veteran of 30 years in that city's record warehousing, to go with **PB One-Stop**. The move would reunite **Pat Blunda** and the senior Genovese, who were a Mercury distributing pair in the early 1950s.

For the first time in eons, **Ruby Zeidman of Rhody's**, the Warwick, R.I. wholesaler, is asking guests to his annual industry summer clambake for bucks. The donations go to the **Eunice Zeidman Memorial Fund**, which

subsidizes the children's Sunday school at **Temple Beth Am** there. The gala occurs July 14 again at **Francis Farm**, Rehoboth, Mass., with clam cakes and chowder at noon, followed by fun 'n games and then the evening varied seafood bash.

**Charlie Barnet** is selling his publishing catalog to **Mickey Goldsen of Criterion Music, L.A.** . . . **Glen Gray and Benny Goodman trombonist Murray McEachern** is seriously ill in Southern California. . . . **Studio legend Wally Heider** driving from L.A. to Gotham City, with a jillion stopovers planned to seek out radio transcriptions for release on the **Hindsight** label, which he sold in early spring but for which he continues to produce albums. . . . **Norman Winter Associates** to handle West Coast PR activity for **ASCAP**, now that **Alan Levy** has departed the licensing organization. . . . **Barristers Martin (Mutt) Cohen** and **Gary Wishik**, Screen Gems-EMI, kick off a three-hour evening 10-week course on international music publishing for the **UCLA Extension** Wednesday (25) at Dodd Hall on the Westwood campus. Stipend is \$150.

If you didn't get to speak to **Michael McLeod**, national credit director for **WEA**, last week, blame it on his philanthropy. He cycled over 20 miles for muscular dystrophy, collecting \$400 from backers for the charity. His spirit was willing but. . . . **Track** found **Peter Smallens**, the personable onetime buying chief for **Record Bar**. He's operating a chain of stores, **Sounds Familiar**, out of Columbia, S.C. . . . **Camelot Music**, the **Paul David** chain nearing 100 stores, is fetting **Motown Records' 20th** with a chain-wide sales event through July 12. Motown albums are specializing at \$4.99 and \$5.99 and in-store merchandising contest will provide the winners with a \$500 shopping spree, hi-fis and tv sets. **Ad boss Gerry Gladieux** has radio spots going in 22 markets.

The **RCA** semi-conductor plant near Wilkes-Barre, Pa. is not closing, but being upgraded so that metal oxide parts can be made there. RCA is spending \$5.5 million to refurbish. Although 140 were terminated, 1,300 persons will work on the new production lines. . . . **Producer Mike Chapman** no longer bills himself as "Commander," a non de plume he acquired when he did album backliners on some of the recent albums he produced. . . . The cleverest promotion at **CES** in Chicago was a vial of **Mt. St. Helens** ash, given away at the **Allsop Automatic** booth. The vial was labeled "From Ash To Cash." Firm makes audio and video tape recorder cleaners.

The U.S. Supreme Court Monday (16) declined to listen to an appeal by **David Heilman**, convicted in U.S. District Court of Chicago in 1979 of copyright infringement. Heilman had petitioned the court for a writ of cert. His conviction has been confirmed by the U.S. Court Of Appeals for the Seventh Circuit. Earlier this year, a judgment of \$4 million was levied against Heilman in a civil action in Milwaukee (Mercury Records versus E-C Tapes). In the 1979 conviction, Heilman was sentenced to six months in prison.

**Jamie Sheriff**, new artist on **Polydor**, is going the way of **Frank Sinatra** in helping out **Chrysler Corp.** For \$1, Sheriff's "My Car" will be utilized in upcoming Chrysler commercials.

# E/A Now Looking More Toward Softer, Mass Appeal Recordings

• Continued from page 3

that among the topics to be discussed at a gathering of the label's national and regional marketing forces this week at **La Costa, Calif.**, is whether to give its Nashville office a go-ahead to sign more acts, and hike its staff and spending.

**Elektra** is working country releases more aggressively than it used to, according to **Faraci**. "We're doing things today that we weren't doing a year ago," he says. "When a new country single is shipped, we send it right away to adult contemporary and Top 40 stations too."

"A year ago we might have only shipped to country radio and then sat back and waited for it to get into the top 10 on the country chart before promoting it to any other category of station."

It's ironic that this **Elektra** emphasis on softer country-oriented sounds comes at a time when two of its pioneering acts in that genre—**Linda Ronstadt** and the **Eagles**—are pushing toward harder-rocking rhythms.

**Faraci** stresses that this surge in adult contemporary doesn't mean rock isn't as strong as it was in the past. "It's still the strongest category

of music," he says. "It still carries the bulk of our unit sales."

The double-disk "Urban Cowboy" and single-disk "Bronco Billy" soundtracks are leading the E/A effort into mass appeal country product. Both projects are being aided financially by the respective film companies, **Faraci** notes.

"We're working hand-in-hand with **Paramount** on 'Urban Cowboy' and with **Warner Bros.** on 'Bronco Billy,'" he says. "And we're gearing up to work with **Warner Bros.** again on the 'No Nukes' movie."

As for the assistance given by the film studios, **Faraci** says: "It's not so much their physically giving us the money, but working with us in advertising and providing in-store display pieces."

He notes that for "Bronco Billy," **Warner Bros. Pictures** gave **Elektra** 400 giant-size display pieces with flashing lights. The label turned them over to **WEA**, whose field merchandisers set up displays all over the country.

When **Faraci** moved over to **Elektra** from his old post as executive vice president at **WEA** on April 1, his

first order of business was reorganizing the label's marketing setup. He tied sales and marketing into one department, reporting to him.

"We have shorter lines of communication this way," he explains. "Everything comes into one hub. Now everybody has the same priorities at the same time."

The **La Costa** conclave this week includes 14 members of E/A's regional marketing staff—five sales managers, five pop promotion managers and four black promotion managers. Also attending is **Nick Hunter**, national director of country promotion.

## A Song By Parton

**LOS ANGELES**—**Dolly Parton** will write and perform the title track of "Nine To Five," an upcoming 20th Century-Fox release in which she co-stars with **Jane Fonda** and **Lily Tomlin**.

The song is expected to be released as a single on **RCA Records** prior to the release of the film late in the year. It will also be included on **Parton's** next album.

*Rhapsody: Poetic, emotional,  
rapturous, ecstasy  
and...*

*Blues: Melancholy, lost love  
and blue Mondays...*

*... The Crusaders, Stix Hooper, Joe Sample, and  
Wilton Felder are the epitome of musical sophistication.  
Their new album "Rhapsody And Blues"  
is a wonderful collage of energy, emotion and  
musical poetry that will last forever.*

*THE  
Crusaders  
Rhapsody AND Blues*

MCA-5124

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*Produced by: Wilton Felder, Stix Hooper and  
Joe Sample for CRUSADEERS Productions, Inc.*

*MCA Records salutes the Black Music Association  
and invites you to celebrate Black Music Month.*

WARNER BROS. RECORDS IS PROUD TO PRESENT THE NEW ALBUM

*Carley Simon*



*Come Upstairs*

Produced by Mike Mainieri (BSK 3443)  
On Warner Bros. Records & Tapes 