

Billboard

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YEAR

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Billboard photo by Scott Newton

SONGWRITER SPECIAL—Veteran country songwriters Red Lane, Whitey Shafer, Willie Nelson and Hank Cochran perform during the videotaping of the "Austin City Limits Songwriters Special." This was the first program featuring songwriters in the five-year history of the show, airing on the Public Broadcasting System.

Tower Selling U.S. Product To Japan Dealers

By ELISE KRENTZEL

TOKYO—U.S. retailer Tower Records expects to gross approximately \$4 million from its Japanese operation in the next couple of years.

The company is creating a stir in Japan by importing and wholesaling U.S. product ahead of its local release, and doing so at competitive prices.

From its Tokyo headquarters, Tower is

presently servicing 20 key retail outlets throughout Japan. Its customers get to use the Tower identity on shopfronts and in-store, although the company has no ownership stake in these Tower Records locations.

The \$4 million sales projection comes from Aki Hanazawa, regional sales and marketing director. He also believes that Tower's busi-

(Continued on page 74)



The long awaited Daryl Hall solo album, "Sacred Songs," has arrived to mass acceptance. With producer Robert Fripp's influence, Daryl Hall has created a musical masterpiece on RCA Records. (AFL1-3573)

(Advertisement)

Execs Probe New Markets At IMIC

WASHINGTON—The potential for explosive growth offered to the music industry by tomorrow's technology—specifically, the opportunities of videotape and the videodisk—will be integral to key speeches delivered at this year's International Music Industry Conference here April 23-26.

And those speeches will be presented by top officers of the corporations which will be helping shape that future growth: CBS, RCA and PolyGram.

Addressing delegates to this summit meeting of the industry at the Hyatt Regency will be John Backe, president and chief executive officer of CBS Inc.; Coen Solleveld, president of the PolyGram Group, and Herb Schlosser, executive vice president of RCA Corp.

(Continued on page 81)

Publishers Urge Labels Cut Reserves

By IS HOROWITZ

NEW YORK—Music publishers will be exerting pressure on record companies to bring reserves withheld on mechanical royalty payments more into line with new returns policies that hover around the 20% of purchases mark.

If record companies won't accept more than 20% in returns from accounts, there no longer is any reason to set aside more than that percentage from mechanical obligations, publishers reason.

Al Berman, president of the Harry Fox Agency, which issues mechanical li-

(Continued on page 80)



Snakes & Ladders . . . like the child's game it is in England, Gerry Rafferty's "SNAKES & LADDERS" is soon to be played in America. On United Artists Records & Tapes.

(Advertisement)

(Advertisement)

"A neatly wrapped package of nervous energy, she sounds for all the world like Kitty Wells traveling down Highway 61 Revisited."

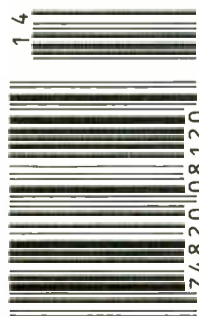
— Boston Phoenix

"On her way to being a female Nick Lowe."

— Boston Globe

"This record cuts like a diamond."

— N.Y. Rocker



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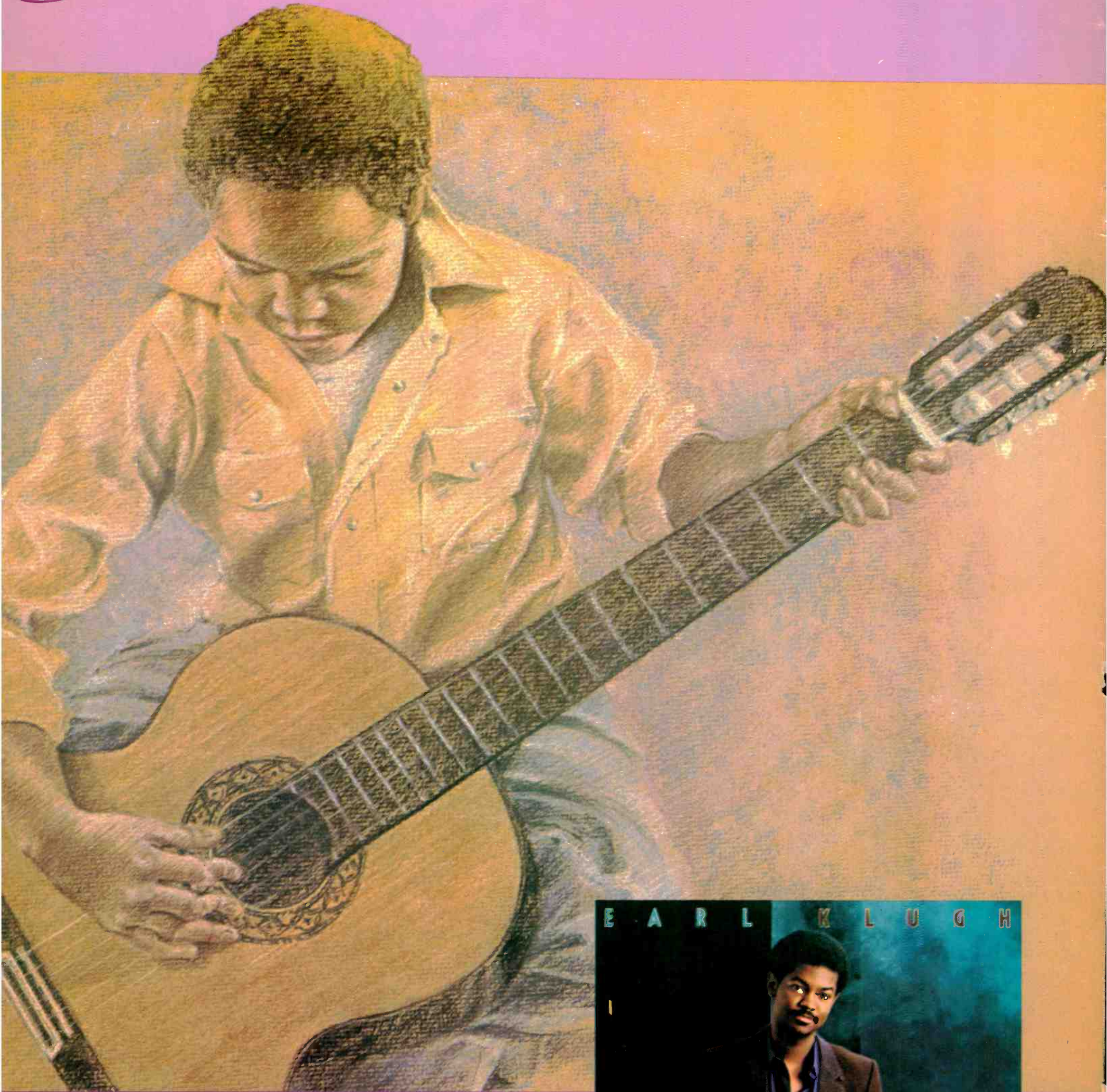


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A Long, Long, Time**



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ON UNITED ARTISTS RECORDS



Feminist Labels Seeking Commercial Appeal

By ALAN PENCHANSKY

CHICAGO—U.S. distributors of "women's music" records claim to have sold in the vicinity of \$800,000 worth of "underground" LPs and tapes in 1979, and predict that they'll rapidly multiply that figure as feminist recordings are infused with a new commercial appeal.

Today there are reportedly 27 U.S. women-owned and women-oriented record labels and 23 small independent distributorships handling only women's music operating in the continental U.S.

The women distributors and label are part of the Women's Independent Label Distribution network, sponsor of a March 10-14 meeting at Nash-

ville's Unitarian Church, attended by 46 label and wholesale reps.

Work at the meeting centered largely on breaking into the "overground" market with feminist label product, and explored such basic industry business practices as radio promotion, tour support and marketing "campaigns."

Members of the feminist network have set up small distribution companies and one-stops in various parts of the country to promote and sell women's recordings. These companies report that the last six months have been a period of important new releases from their labels and a stage for business expansion.

One of the "underground" aspects of feminist music has been its strong political and philosophical orientation. Recordings on the women's music labels are connected in some cases with the ERA, anti-nuclear, pro-abortion and pro-lesbian movements. But today women's music supporters see feminist performers broadening their appeal beyond strict minority boundaries.

Thelma Norris, one of the leading specialty distributors, sees little conflict today between the political consciousness and the commercial goals. She says political themed albums will continue to be seen, but generally

feminist artists are more commercially geared.

"The material is getting so strong, people don't see any problem in going overground," explains Norris, head of Chicago's Women In Music and one of the network's prime movers.

"No one could afford to survive strictly off the political albums," she adds.

According to Norris, 1978 and parts of 1979 were pretty fallow for the women's music record business. But business began to spark last fall.

Norris says the dry stretch was caused by the financial problems that beset some of the leading labels among the feminist companies.

"Stabilization of the record labels was one of the topics at the Nashville meeting," claims Norris. "The companies expanded very quickly and ran into financial problems."

Heading the list of women's specialty record labels is the L.A.-based Olivia Records. The company claims to have sold 70,000 units in 1979, a year in which it produced no new releases.

At the other end of the spectrum are the companies that managed to move only a few thousand albums. According to Norris, 15 of the network's issuers are one record firms, many artist-owned.

(Continued on page 8)

Another MOR Act On Disk In Disguise

LOS ANGELES—Roger Williams is joining Warner/Curb labelmates Steve Lawrence and Eydie Gorme in the battle to overcome radio discrimination toward traditional MOR artists by releasing a new single "The Bee Side" under the name Studio 88.

Studio 88, named for the 88 keys on the piano, is actually Williams along with producer Michael Lloyd's rhythm section and additional reeds and brass.

Explains Williams: "There are a lot of artists who are typecast and people expect certain things from us. But we can do other things also. Radio programmers see a Roger Williams record and automatically say it's not for us."

"I'm into rock, jazz and other different types of music. I don't like to be typecast. With a different name we can attempt to reach kids with a group sound."

"Maybe people had it with Roger
(Continued on page 8)



CHANGING IMAGE—Matching their new musical image, Toni Tennille shows off her new siren image at the keyboard during their NARM banquet presentation, as the Captain seems to be singing to her only. See convention coverage on pages 16-29.

Student Broadcasters Told Promo 'Honeymoon' Ended

By DOUG HALL

NEW YORK—Over and over again the record promotion people who did attend the Intercollegiate Broadcasting System convention here Friday through Sunday (21-23) seemed intent on telling college station broadcasters that the party's over for extensive service on promotion records. But their comments seemed to often fall on deaf ears.

Students made repeated charges at several sessions that record service to commercial stations is wasteful, with unnecessary multiple copies being sent out to stations which are in a different format from the type of

records being sent. But the record people said all that happened long ago and is not true today.

The students seemed unconvinced and many indicated they thought they were being singled out for cutbacks in service. The situation prompted Cathy Bacigalupo of the International Record Syndicate to comment, "You people are worrying about record service. There are 3,000 people who used to work in the record industry that are out of work today."

International Record Syndicate,
(Continued on page 31)

Phone Tipsters Provide Information For RIAA Sleuths

By IS HOROWITZ

NEW YORK—Industry sleuths are receiving much useful information on the sale of illicit product from tipsters using the free 800 telephone number that hooks them in directly with the antipiracy command post of the Recording Industry Assn. of America here.

The phone drop, funded jointly by the RIAA and the National Assn. of Recording Merchandisers, has been in daily use since it was set up last January, according to Joel Schoenfeld, RIAA antipiracy executive.

He says that telephoned tips are checked out as fast as investigators can get to the scene, and some of the reports have proven to be "very ac-

curate." In some cases the reports are turned over to local offices of the FBI and enforcement agencies.

While no raids have yet resulted from tips, some of the data uncovered has provided new leads and bits of evidence to reinforce ongoing cases, Schoenfeld states.

More than half of the callers prefer to remain anonymous, but of those who agree to identify themselves most are retailers. Although at

first most tips involved alleged piracy, the emphasis has now turned to counterfeits.

Oddly enough, some of the tipsters identify themselves as pirates and/or counterfeiters themselves. In apparent documentation of the adage "there is no honor among thieves," these entrepreneurs put the finger on other traffickers in bogus product in apparent moves to lessen competition.

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HANDFUL EXCEPTED

Agents Cautious In Booking New Wave

By ED HARRISON

LOS ANGELES—With the exception of a handful of new wave acts that have mainstream appeal, there remains a cautious attitude on the part of agents and promoters in booking this kind of music. There are encouraging signs in major markets where airplay has expanded the new wave audience, yet few acts thus far have the capability of playing and selling out major halls at today's inflated ticket prices.

Acts such as the Knack and the Cars, neither considered hardcore new wave, have made the transition to big arenas, yet the remainder are playing clubs and 1,000-3,000 seat halls at prices lower than established star acts command.

"We've passed on most of the new wave," notes Jim Rissmiller, of Wolf & Rissmiller promotions in Los Angeles. "I don't think it's here to stay at the arena and hall level. You have to give audiences their money's worth in terms of a visual show. Acts such as Jethro Tull and Pink Floyd will always do well."

Both agents and promoters are encouraged by the increasing amount of soldout shows at the club and small hall level and anticipate at least some of the new wave acts progressing into consistent concert draws.

One tour being watched closely is by the Pretenders, whose hot Sire album and single have translated into sizable airplay and afforded the group to bypass clubs in favor of 1,000-3,000-seat halls their first time out.

According to Tom Ross, ICM vice president in charge of the concert department, who represents such

new wave acts as Nick Lowe, the A's, Brains, Great Buildings, Sinceros and Shandi, "kids are into the records but not the artists."

"We're watching it closely but there are no set patterns. We're going to try and break the acts we already have before taking on others, and see if there's any money out there."
(Continued on page 8)

AFTRA TALKS BEGIN MAY 1

NEW YORK—The American Federation of Television & Radio Artists will not begin negotiations with the recording industry on a new contract until May 1, even though the current three-year pact expires Monday (31).

Reason for the delay is given as the impasse between the union and network television and radio. Talks in this area have been going on since last Nov. 16, and are described as "very difficult."

The AFTRA agreement with the recording industry covers all performers on disks other than instrumentalists and conductors. When reached, the new agreement will be retroactive to April 1, it's understood.

The antipiracy toll-free number is (800) 223-2328, and if the last five digits are forgotten, dialing the letters that spell "bad beat" will achieve the same result. In New York State, callers must dial the regular RIAA number, (212) 765-4330.

The RIAA has been at the forefront of leading the fight in the U.S. against counterfeiters, with a long record of working with law enforcement agencies in providing them with data and evidence anent illegal duplicating activities in the disk and tape fields.

RIAA officials have maintained a strong posture in the fight against
(Continued on page 6)

Pioneer Jumping Into Video Field

By RICHARD M. NUSSER

NEW YORK—The video/music connection received a major boost Wednesday (26) with the unveiling of U.S. Pioneer's laser optical stereo videodisk player and the company's creation of Pioneer Artists, a wholly owned subsidiary devoted to the production and acquisition of "stereophonic musical performances" on videodisks. Pioneer will also get programming from MCA DiscoVision.

The videodisk player, which will retail for \$749, goes into four test markets in June with national distribution expected by 1981. The system has also been designed to accommodate an adapter that will enable it to play digital audio disks in the future. The unit can take disks with up to two hours of playing time.

The dual announcement signals increased activity in the war to win consumer acceptance for the videodisk format particularly in the area of musical programming.

It is the second videodisk unit with stereo capability, following Magnavox's MagnaVision player into the marketplace. Both are compatible with the MCA-Philips laser optic software. RCA's SelectaVision ca-
(Continued on page 34)

Polydor Links TV For Webb LP

'Tell Me On a Sunday' Is One-Woman Webber Opera

By DOUG HALL

NEW YORK—Polydor Records is utilizing a tie-in with independent television stations in a promotion it hopes will catapult Marti Webb's "Tell Me On a Sunday" album to the top of U.S. charts just as the LP has won a number two position on British charts.

The one-woman contemporary opera by Andrew Lloyd Webber (composer of "Evita" and "Jesus Christ, Superstar") and Don Black (who wrote the lyrics for "Born Free") has already been shown on the BBC in Britain, which gave the record sales momentum.

Now the joint production by the BBC and Metromedia is about to debut on Metromedia television stations in Washington (WTTG) and in Houston (KRIV).

The first showings in these two markets Thursday (10) will be supported by Polydor newspaper ads and radio spots the day before, day of and day after the show.

Metromedia's WXIX Cincinnati will follow with a showing Saturday (12), WNEW New York will run it on April 16 and KTTV Los Angeles will air the program April 21.

Metromedia has plans to syndicate the show to other stations, but is waiting for a success story on its own stations to use as a selling tool.

Meanwhile, Polydor will follow

the Metromedia April schedule with newspaper and radio support in all of these markets.

Polydor will also use independent merchandisers to arrange special record shop displays when the tv shows air.

Polydor will continue its promotion in other markets as Metromedia sells the show to other independent stations.

In addition to the number two po-

sition attained in Britain for the album, the single from the album, "Take That Look Off Your Face," rose to number three on the singles chart in the U.K. Polydor is about to release the single here.

In the show, Webb sings one song after another accompanied by the London Philharmonic Orchestra as the tale of a British woman living in New York unfolds and chronicles four love affairs.



Billboard photo by Elizabeth Annus

DISCO ACCOLADE—Los Angeles Mayor Tom Bradley, right, with Bill Wardlow, Billboard's Disco Forum director, during ceremonies in which the mayor gave Wardlow a proclamation declaring Disco Dance Week during the magazine's recent Disco Forum VII.

COL ISSUES 7-INCH EP

LOS ANGELES—Columbia has released a seven-inch 33 $\frac{1}{3}$ r.p.m. EP with four tunes by the Polar Bears. It lists for \$1.49. The cuts were held out from the band's "Fenetiks" LP and will not appear on its forthcoming new LP.

CBS is also planning nu-discs, 10-inch 33 $\frac{1}{3}$ r.p.m.s for its Epic label (Billboard, March 22, 1979) sometime in May. Artists slated for nu-disc release include the Clash, Cheap Trick, Propaganda, the Continentals and New Musik.

'79 Best Ever For April-Blackwood

NEW YORK—In the first of three administrative and professional conferences to be held in 1980, executives of April/Blackwood Music reviewed successes of the past year, said to be the "best ever" in terms of revenues and cover records, and looked to continued activity in new copublishing deals and print activity.

Rick Smith, vice president and general manager, chaired the meetings at La Costa in Carlsbad, Calif., March 19-22, that brought together 25 executives from April/Blackwood offices in New York, Los Angeles and Nashville, as well as from Canada and CBS Songs International, the foreign publishing arm of CBS.

While revenue figures were not broken out, the company stressed the potential in recently negotiated copublishing arrangements with Dan Fogelberg's Hickory Grove Music, Jet Music/ELO, Albert Hammond, Planet act Night, and the Emotions. Also specially cited was the signing of Stewart Harris to an exclusive writing deal.

April/Blackwood's involvement in three film projects due to hit theatres later this year were disclosed. These are "Xanadu," starring Olivia Newton-John and Gene Kelly; "The White Lion" with Mi-

chael York and "The Woman Inside."

The company has renewed its print distribution agreement with Bradley Publications and sets particular stock on upcoming songbooks tied to top recording personalities. It promises major promotional drives

(Continued on page 94)

Atlantic Has 'Secret' Stones LP Marking

NEW YORK—Atlantic Records has come up with a secret marking for its soon-to-be-released Rolling Stones album which it hopes will make counterfeit copies easy to detect.

Atlantic executive vice president Sheldon Vogel, who is directing this counterfeit detecting project, will not disclose details of the system except to say that the marking is on the album jacket and "is not visible to the naked eye."

Vogel says the process was developed outside of the Atlantic organization and "it was brought to us as a quick solution." Vogel would not disclose who or what organization developed the process.

He says it might be used by other WEA labels if it proves successful

(Continued on page 94)

Executive Turntable

Record Companies

Bob Kornheiser, Atlantic Records vice president/international manager in New York, is retiring after 22 years with the company. He has held such posts as sales manager, sales and promotion coordination vice president and tape sales vice president. No replacement has been named. . . . **Myron A. Hyman** named to the newly created slot of business and administration vice president



Hyman

for CBS Video Enterprises, a division of CBS Records in New York. Hyman was associate general counsel for CBS, Inc. . . . **Michael Pollack** promoted to the new post of vice president and general counsel for Arista Records in New York. Pollack was formerly general attorney.



Pollack

Stan Kulin is named at CBS Records Canada to senior vice president for marketing, sales and a&r. He had been business development vice president for the firm since 1978. . . . **Rick Swig** and **Michael Dundas** join the newly formed Dreamland Records in Los Angeles as promotion and marketing vice presidents working in tandem. Dundas was director of national promotion at RSO Records while Swig was most recently national field promotion vice president for Infinity Records. . . . **Doug Haverty** becomes A&M International operations manager in Los Angeles. Haverty was formerly administrative manager. . . . **Terry McEwen** is now consultant to PolyGram Classics in New York. He will serve as a consultant for four months, then move to San Francisco to become general director-designate of the San Francisco Opera House. He has been an executive vice president of London Records



Swig

since the 1950s. **Michael Barnett** moves up to president of MSS Records, the newly launched production arm of Muscle Shoals Sound Studios in Muscle Shoals, Ala. Barnett was involved with the Muscle Shoals sound rhythm Section and continues to manage Warner Bros. Amazing Rhythm Aces via his own management firm based in Boulder, Colo. . . . **Greg Peck** moves up at Columbia Records in New York to national promotion



Dundas

director for black music marketing. He had been Northeast regional promotion marketing manager for black music marketing. Also in black music marketing, **Doug Wilkins** and **Wayne Edwards** advance to West Coast black music national promotion director and jazz/progressive music marketing West Coast product manager, respectively. Wilkins was San Francisco local promotion manager for black music marketing. Edwards was jazz/progressive publicity manager. . . . **Don Silver** is upped to a&r manager for Arista in New York. Silver was an a&r coordinator. . . . **Steve Brack** moves up to the post of West Coast product manager for Epic. Portrait, Associated Labels in Los Angeles. Brack was a CBS Records college representative at the Univ. of Texas at Austin then



Haverty

CBS Records college promotion manager.

Luella Thomas is hiked to a&r administration supervisor for Capitol Records in Los Angeles. She was an a&r department assistant and an executive secretary. . . . **Joanne Giovia** takes the slot of album research and product coordinator for Atlantic in New York. She had been assistant to the packaging and pre-production director. . . . **Robin Sloane** is lifted at Epic, Portrait, Associated



Peck

Labels in New York to East Coast press and public information coordinator. She has been working in press and public information since 1978. . . . **Annette Johnson** goes into the new post of secondary pop promotion coordinator for 20th Century-Fox Records. Prior to this, she worked in the advertising, marketing and promotion departments at 20th Century-Fox. . . . **Cherie Fonow** becomes publicity coordinator for Chrysalis Records in New York. She has been working at Chrysalis for a year. . . . **Gene Voris**, who has been with MCA Distributing Corp. for more than five years, most recently as purchasing manager, has left the company.

Publishing

Margaret Nash now heads Solar Records publishing division in Los Angeles. She had been president of her own publishing company, Maggie Cat Music.



Wilkins

Related Fields

Larry Harris comes to 20th Century-Fox Film Corp. as business affairs vice president for the telecommunications division which includes pay television, home video and merchandising. He had been in business affairs



Nash

vice president and product administration for the video division of CBS Records. . . . **Kevin McShane**, Leber-Krebs Inc. vice president, has resigned his post to pursue independent projects. . . . **Jerry Luby** joins Nautilus Recordings as licensing and a&r director. Luby had been regional manager of custom duplication sales for GRT Corp. . . . **Roger F. Cox** joins CBS Musical Instruments' Fender/Roger/Rhodes division as marketing director. Cox was with Norlin Music.

Atlantic, Universal Tie On 'Blues' Film

LOS ANGELES—"The Blues Brothers" film starring John Belushi and Dan Aykroyd is scheduled for support in a joint promotion and advertising campaign coordinated by Universal Pictures and Atlantic Records.

The campaign began at the NARM convention last week in Las Vegas. The Atlantic Records hospitality suite featured a trailer clip

from the movie. The label has set a proposed release date of May 15 for the national distribution of the soundtrack LP.

A single from "The Blues Brothers" is due in mid-April.

The film, a musical comedy written by Aykroyd and John Landis, features James Brown, Ray Charles, Aretha Franklin, Carrie Fisher and Henry Gibson.

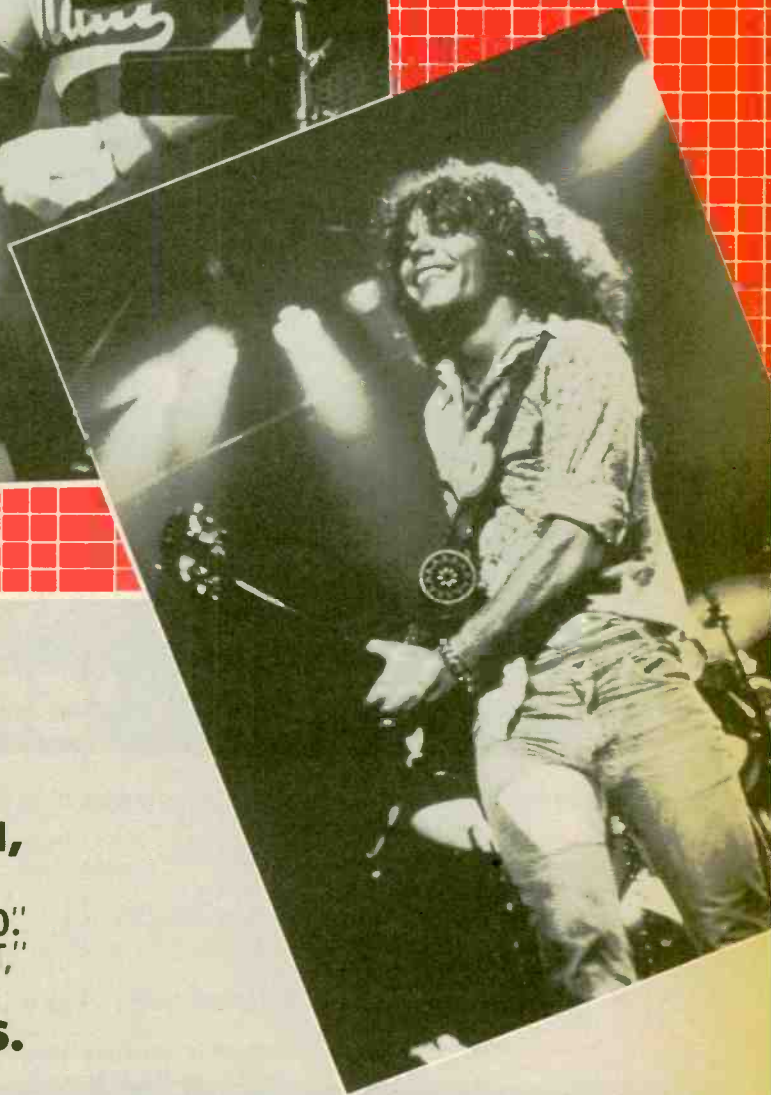
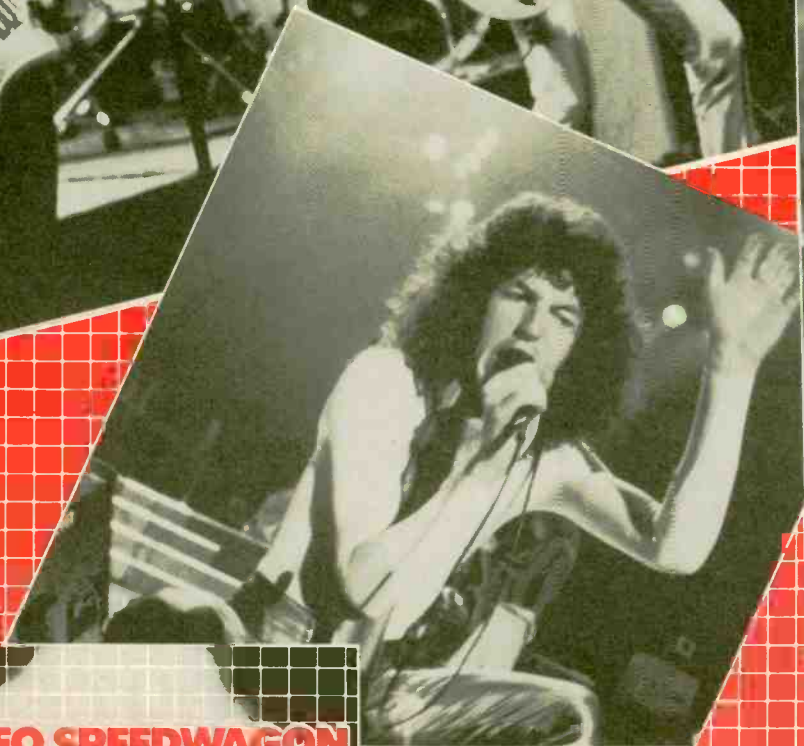
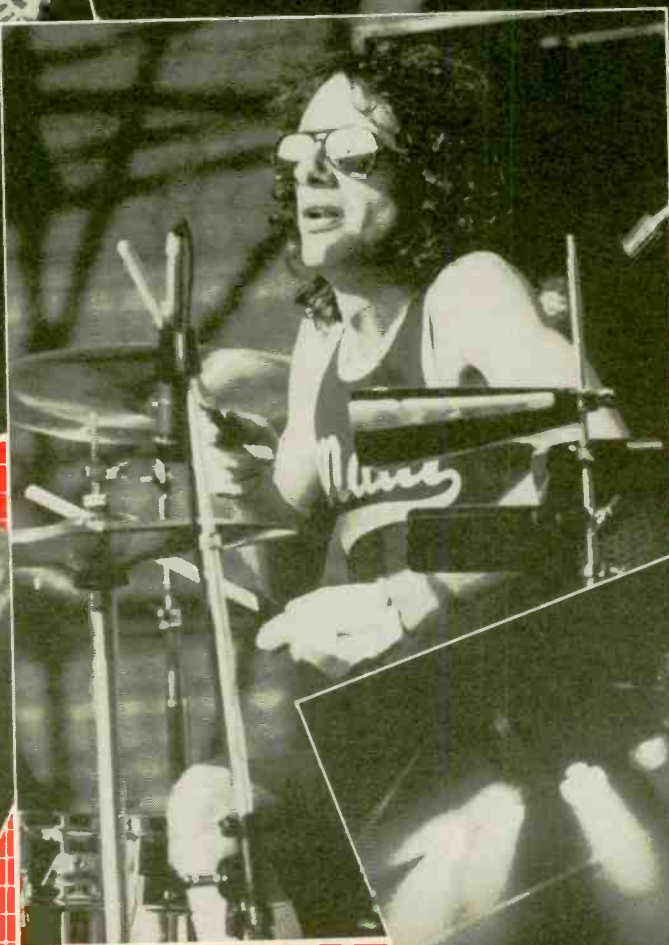
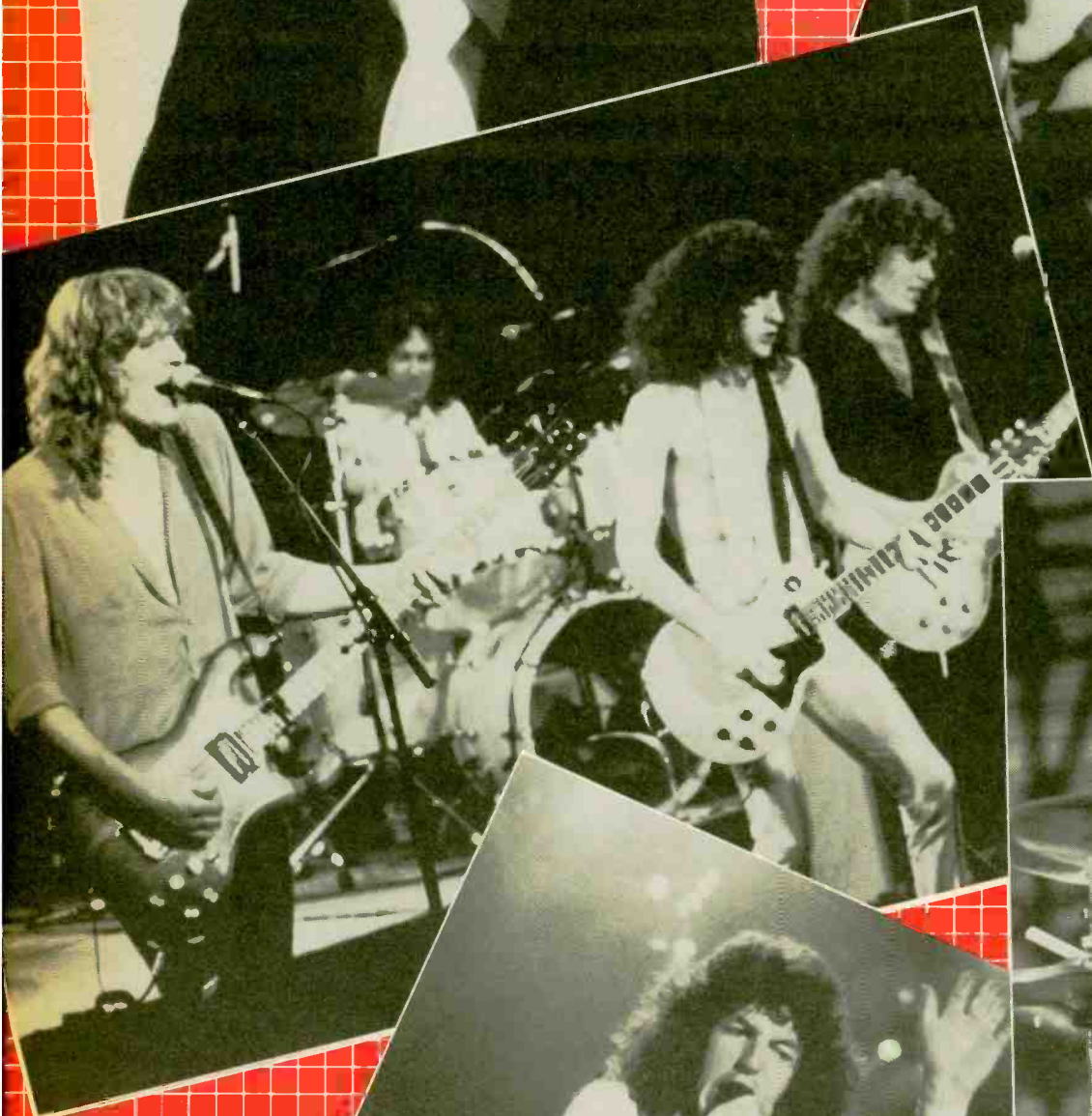
In This Issue

CLASSICAL.....	41
CLASSIFIED MART.....	50, 52
COMMENTARY.....	10
COUNTRY.....	56
DISCO.....	62
GOSPEL.....	70
INTERNATIONAL.....	74
JAZZ.....	66
PUBLISHING.....	80
RADIO.....	30
SOUND/VIDEO BUSINESS.....	34
TALENT.....	71

FEATURES	
Counterpoint.....	68
Disco Action.....	64
Inside Track.....	94
Lifelines.....	81
NARM Convention Report.....	16-29
New LP/Tape Releases.....	43, 45
Rock'n'Rolling.....	29
Sales Barometer.....	8
Stock Market Quotations.....	8
Vox Jox.....	36

CHARTS	
Top LPs.....	91, 93
Singles Radio Action Chart.....	20, 22
Album Radio Action Chart.....	24
Boxoffice.....	72
Bubbling Under Top	
LPs/Hot 100.....	36
Disco Top 100.....	65
Jazz LPs.....	66
Hits Of The World.....	79
Hot Soul Singles.....	68
Latin LPs.....	80
Soul LPs.....	69
Hot Country Singles.....	58
Hot Country LPs.....	60
Hot 100.....	88
Spiritual LPs.....	70
Top 50 Adult Contemporary.....	41

RECORD REVIEWS	
Audiophile Recordings.....	40
Album Reviews.....	82
Singles Reviews.....	87
LP Closeup Column.....	81



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JUNE 26-30

Yetnikoff Keynotes Black Music Meet

WASHINGTON—Walter Yetnikoff, president of the CBS Records Group, will deliver the keynote address at the second annual conference of the Black Music Assn., June 26-30 at the Sheraton Washington Hotel.

The conference is designed to study, discuss and resolve key issues regarding the entertainment industry. The theme for this year's event will be "Black Music: Sound For The '80s," according to Jules Malamud, senior vice president of the association.

Topics scheduled for coverage at the meetings include "What Is Black Music" and "Who Buys Black Music—Where And Why," supported by a presentation of research findings and an in-depth marketing analysis of black music sales demographics.

Also covered at the conference will be sessions on songwriting, promotion and black music departments, technological advancements for the coming decade, broadcasting and films.

Informational seminars will be offered on business-related subjects such as distribution and promotion of black music records and concerts, producing and recording and shaping the image of black music artists in today's industry.

The Black Entertainment Lawyers Assn., formed at the Black Mu-

sic Assn.'s initial founding conference, will discuss "Minimum Terms And Conditions In Industry Recording And Publishing Agreements," and there will be a report on the progress of the World Administrative Radio Conference.

Other planned areas of discussion are "The Differences And Benefits Of Industry Unions," "Banking For The Small Business Owner In The Entertainment Industry" and "Ownership By Minorities Of Broadcast Properties."

All conference participants are invited to attend an audio/visual presentation presenting the association's progress since 1978, reports from the resolve panels and an update on the Performance Rights Bill HR997.

The panels will offer, for the first time, industry executives, professional staffers and key artists the opportunity to analyze problems in special closed-door sessions and develop proposals for solutions to specific music industry problems.

Results will be announced each day at the general sessions meeting. Scheduled topics to be touched upon in these panel discussions are electronic research methods of Arbitron, Nielsen and industry trade publications, the FCC and black music, trade associations and strengthened merchandising programs.



RETIREMENT PARTY—Bob Kornheiser, right, makes a point to Atlantic Records chairman Ahmet Ertegun as Mrs. Kornheiser looks on. The three spoke at a party given in honor of Kornheiser, who is retiring from Atlantic after 22 years with the label. Kornheiser rose to the position of vice president and international manager from sales manager, his post when he joined the company in 1958.

Ex-Capitol Employees Held In 1½ Mil Disk/Tape Theft

LOS ANGELES—Two former Capitol Records employees pleaded innocent in Superior Court here Tuesday (25) to charges they allegedly stole \$1.5 million worth of records and tapes. According to Deputy District Attorney Robert Youngdahl, it is one of the largest record theft cases his office has seen and could lead to further investigations.

Youngdahl says the plot involved former night supervisor Andre Charles Goulet and former truck driver Kambiz Seyah Sepanlou. Sepanlou supposedly paid Goulet \$1 for each stolen record or tape with Goulet getting an extra \$1,000 for each extra order of recorded product he provided.

Sepanlou is charged with two counts of grand theft and Goulet with one in connection with two occurrences at the end of last year when nearly 2,000 albums were taken from a Capitol Records warehouse loading dock. The incidents happened Nov. 29 and Dec. 12, though in the latter Goulet was working with the police in an effort to snare Sepanlou.

Goulet has admitted in a signed confession introduced in Municipal Court that the thefts have been going on over a period of seven years, "We anticipate other legal issues to be involved," says Youngdahl. "Quite often people plead innocent despite a confession because they may say it was taken under duress or that their rights weren't read to them."

It has not yet been determined what Sepanlou and Goulet were going to do with the material which was a cross section by various artists. "They could either sell them at the retail level, on the international mar-

ket or sell them as returns," Youngdahl states.

However, this may be the tip of the iceberg. "We have no evidence on any other Capitol employees, but we do have evidence on other record companies. A number of people want to talk to us now," he states. Youngdahl declined to state which companies or evidence are involved.

Goulet and Sepanlou were arrested after Capitol installed a television system after detecting losses of \$115,000 in a short period of time. Both defendants are free on \$2,000 bail until an April 21 pretrial hearing.

Though Capitol put the loss at \$1.5 million, the retail price for the goods was estimated to be higher.

CARY DARLING

BPI Asks U.K. Court Halt Taper

By PETER JONES

LONDON—A High Court action here by the British Phonographic Industry has left a hi fi enthusiast and home taper wondering whether his huge collection of 450 tapes will have to be erased.

He's Terence Piggott-Sims of Norfolk, a pop fan who describes his recording activities as "part of a search for perfection." But the BPI claims that his recordings could have been of immense value to a bootlegger.

The BPI action is to stop Piggott-Sims from recording live radio broadcasts without permission. The industry organization says the recordings could have led to bootlegging and has asked Justice Whitford to grant an injunction to stop him making or selling unauthorized recordings. Judgment has been reserved for a later date.

Piggott-Sims says he started making tape recordings of live broadcasts for his own private use. Later, he swapped tapes with similar-minded enthusiasts to build a collection, but stresses there is no commercial or financial gain.

He adds: "I'll campaign for the next 20 years if needs be to prove I never made money from bootleg sales."

But BPI representative John Fassnidge says in court that Piggott-Sims' tapes are of a high technical standard, and certainly better than most bootlegs. "If a bootlegger had got hold of the tapes, there could have been substantial injury to the plaintiffs."

Distributor Firmed

SAN FRANCISCO—Audio-Source, distributor of audiophile LPs will distribute the debut LP by the Orchestra, 86-piece aggregation working out of Los Angeles. The debut LP, recorded by the Orchestra itself during its premiere concert, will retail for \$15. The Orchestra's own label is called New Foundation. It was produced by Jeffrey Weber.

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RIAA Sleuths

• Continued from page 3

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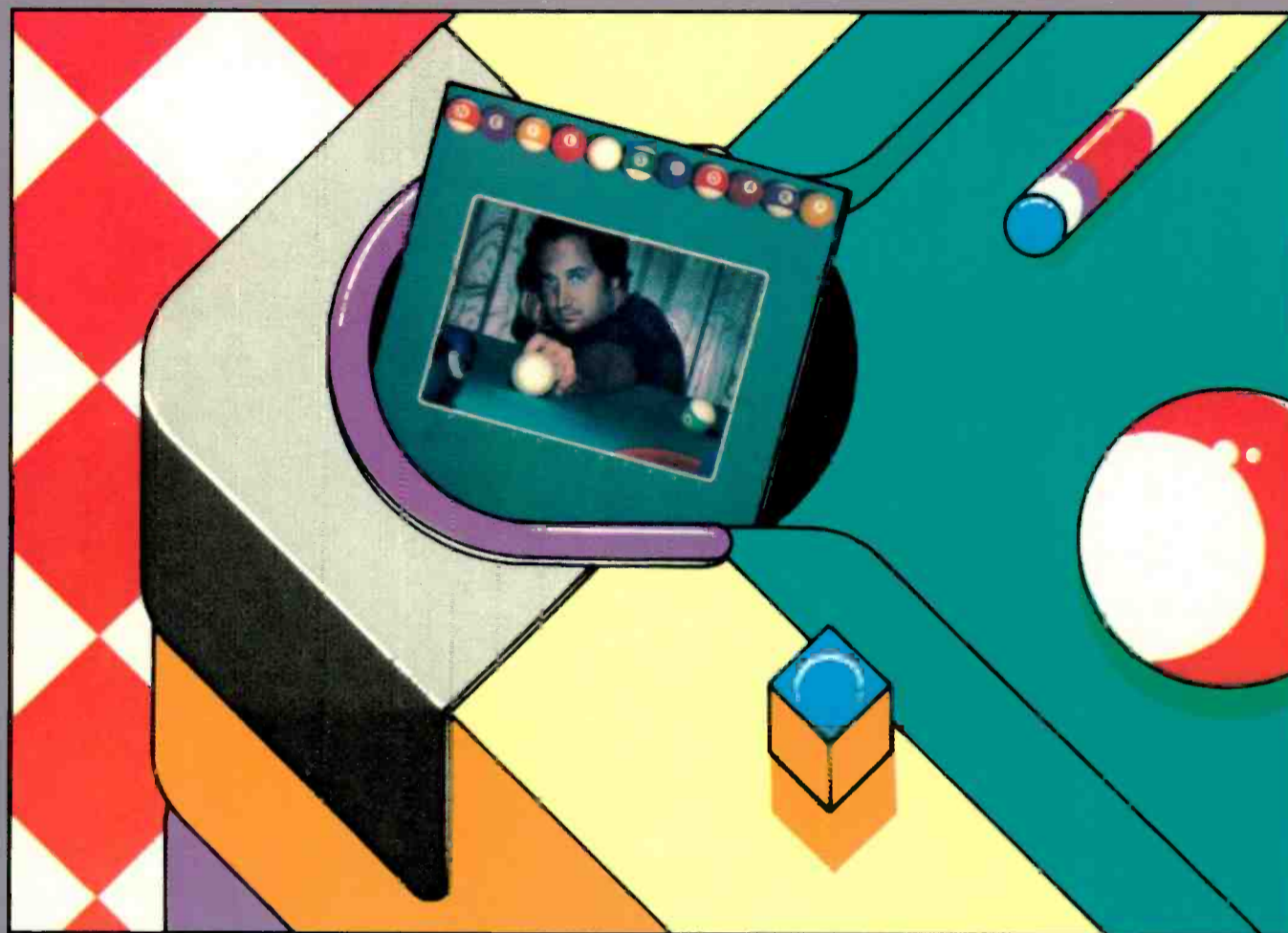
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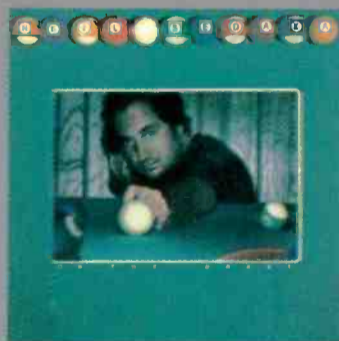
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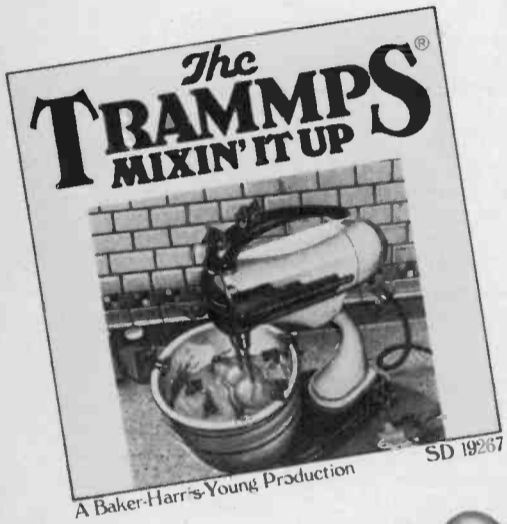
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Vol. 92 No. 14

Commentary

EDITORIAL

The Right Gift Of Music

NARM's "Give The Gift Of Music" campaign is a step in the right direction and the association is to be commended for it.

It strives to harness the combined advertising power of manufacturers and retailers to drive home the message to consumers that when gifts are in order, think of records first.

The success of the campaign obviously depends on how well it is embraced by the industry. Billboard supports it, and calls on all facets of the industry to give this effort wholehearted cooperation.

The records-as-gifts concept has been long pursued—from the sporadic utilization of gift certificates and special gift

wrappings in the U.S. to the gift token system used by EMI in the U.K. (a token is given which the recipient can turn in for the record of his choice).

NARM's move is a step—not the full journey by any means—but a first step that is needed. It marks the first time that an industrywide campaign has been organized behind the gift concept.

Hopefully, this will lead to gift certificates on an industrywide basis, or a records-by-wire system (as in the case of flowers and candy) whereby the giving of records can be facilitated.

A Reply From the Boondocks

By ROY KRISTOFFERSEN

A comment by Elektra/Asylum's vice president of promotion in the recent reaction article to WEA's \$2 catalog charge (Billboard, March 15, 1980) should have rural stations across the nation up in arms. Kenny Buttice is quoted as saying that it is the "DJ at the boondock radio station" that is to blame for this new policy.

This is not true, and a lesson on the plight of the rural radio station in America might be in order to document our side of the story.

It is hard to imagine that small market stations have created waste that would prompt such a precedent-setting move by WEA.

First, we receive little product from the record companies. Second, our fight to get product from the record companies has taught us to cherish the music we receive, not waste it. Third, the bulk of the product issued for promotion by labels is unloaded at the doors of the radio stations in metropolitan areas.

Rural radio stations are the vagabonds of the industry. Many of us are starving for promotional product because "it's not what you are, but where you are." Many record companies fail to see the benefits of servicing stations that broadcast to a population base of 18,000-25,000.

It is true that we do not have the population base or the market size to aid in charting a record in a major trade, but the listenership each rural station possesses should be considered part of the record-buying public. A significant part of the record-buying population is being ignored by the record companies which would rather key solely on the cities that try to entertain all of America.

Those who do service the smaller market station do receive rewards. At the station I program, companies like WEA and



Roy Kristoffersen: "We've been taught to cherish the music we receive, not waste it."

Capitol, which provide us with standard mail service, receive stronger play because of the lack of product from rival labels.

We receive one copy of each new release that's pressed, which certainly makes it hard to be wasteful. Many of us find ourselves in a situation where we must take special care to make these recordings last since we do not have the resources to tape our music.

We're talking a different ball game than in metropolitan centers, where promotion men are knocking each other down to deliver the hot product to the program director's doorstep in time to make the next reporting period. I find it hard to believe that these promotion people drop just one copy of each release on a station's doorstep.

'Many of us are starving for promotional product'

The intent of the record companies does not require a scholar's interpretation—hit the major population centers in the nation with the bulk of promotion. Under such circumstances, the waste that is attributed to the "boondocks" may more properly find a home in a different part of the industry.

Rural radio stations have always worked hard for what they receive. And they take a high degree of satisfaction in their accomplishments. The challenge is much greater for personalities working in a rural atmosphere and the station is much closer to the community or region it serves.

I fully support WEA's pricing policy on catalog material. It points out something that's been evident for all too long—there is too much waste in the record industry, and steps to control it are long overdue.

Small market stations, however, should not be fingered as the fall guy. If there is an overwhelming need to find a cause, WEA and many other record companies might look to the cities and perhaps internally to find waste.

Let's stop trying to picture rural radio in a "fantasy island" atmosphere. We cannot waste what we don't have!

Roy Kristoffersen is program director of WNBZ-AM in Saranac Lake, N.Y.

Clubs And TV Albums Hurt

By RIP SHEPHERD

Record labels have quit sending promo LPs to stores because they are being sold. Masters are being reproduced and sold illegally. Blank tape merchandisers should be penalized because the tapes they sell are being used to tape records which are not being paid for. This is what we are told by top executives in the record business.

Recently, while watching "Saturday Night Live" on NBC, I saw a Budget Tapes & Records ad, 30 seconds, maybe costing \$75 for a local spot. Ten minutes later Dick Clark comes on with a 30-second national ad selling TV Guide and memberships in a major record club.

'Labels themselves are a large part of the problem'

Clark offers this membership with 14 free LPs or tapes for just one cent if one agrees to buy nine more units in the next three years at the club's regular list price. As an added bonus one can buy his first selection at 50% off list price. This brings the cost of an \$8.98 list product down to approximately \$3.30.

Now I have to ask myself, "Where are these free LPs and tapes going?" Unfortunately, the record retailer also gets a "bonus" from these clubs, when members bring in their defective and substituted records and expect us to exchange them under our new limited return allowances. This situation sometimes causes problems between the retailer and his local customers.

According to "This Business Of Music," a respected industry text, "a fairly standard provision in agreements with American

artists is that they receive one-half of their usual royalty rate on sales through clubs and that no royalties are payable on bonus or free records distributed by clubs."

At the same time that record clubs are thriving, an increasing number of television-only hit records are appearing. These tv specials are cutting into record retailers' catalog. "Fifteen hit songs by the original artist at only \$8.98," the high-powered sales voice blares. This potentially eliminates 15 catalog sales at the retail level.

Why are the companies that we're trying to keep in business trying to put us out of business?

The point is that the record retailers are being penalized (less promo service and display material, smaller advertising budgets and tightened return policies) by the manufacturers for their loss of revenue while labels themselves are a large part of the problem. The artist, distributor and retailer are the ones taking the losses.

Record stores are a small part of the problem (very small), and they are also the bottom line of the record business. They are the people who face the public every day and sell the music. The artists are the top of the industry. They are the people who make the music and should be paid their royalties. It is up to artists, distributors and record retailers to put a stop to the music giveaways by the labels we're supporting.

Let the retailer get back to selling music and let us promote the albums. We're not ripping anyone off. We're selling, promoting, and pushing music to keep a healthy industry. We have a stake in this too.

Rip Shepherd owns Budget Tapes & Records stores in Kennebec and Richland, Wash.

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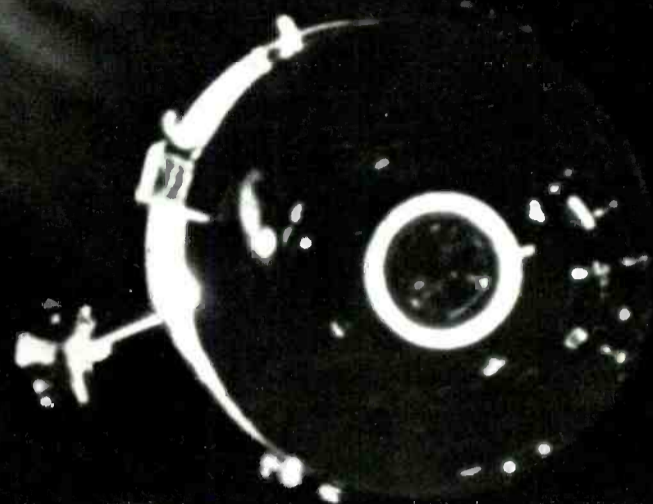
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"Standing Ovation."
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NBC Radio's Young Adult Network

Counterfeits Still Chief Industry Headache

By JOHN SIPPEL

LAS VEGAS—The U.S. industry is in a quandary in combatting counterfeit albums, found over a six-month period in some 90% of 500 retail locations canvassed by eight Record Industry Assn. of America investigators.

RIAA special counsel Jules Yarnell admitted Tuesday (25) that he feared giving out the FBI-RIAA criteria for singling out counterfeit albums in that it would alert illegal album makers who might then change their packaging and manufacturing methodology to thwart detection.

RIAA president Stan Gortikov, in perhaps the most moving address of any at the 22 NARM conclaves, scored industryites in any way involved in the manufacture or purchase of counterfeit.

Gortikov graphically outlined penalties ranging from \$25,000 to \$50,000 fines per count along with lengthy prison sentences in successful criminal counterfeiting prosecutions. Civil suits also could be successfully carried on against violators with the possibility of additional severe damages being awarded industry plaintiffs.

Both Gortikov and Don Moore, retired second-in-command of the FBI, speaking at the later Yarnell

panel, emphasized the broad implication of the Racketeer Influenced & Corrupt Organization act upon such bogus album involvement.

Under the provisions of the 1970 statute, a person found guilty of such involvement is subject to up to 20 years imprisonment and forfeiture of control of a business. Possible mail fraud, wire fraud, interstate transportation of stolen goods and tax evasion charges can be contended against alleged counterfeiters and those involved, Gortikov stated.

Gortikov said the recent Suffolk County L.I. raid (Billboard, March 29, 1980) indicated the criminal operation was primarily making bogus promo albums.

Yarnell explained that those apprehended who supply raw materials and manufacturing equipment to counterfeiters are equally culpable under the law. Counterfeit albums are difficult to discern, Yarnell demonstrated, showing Beatles' EPs and Billy Joel, Elvis Costello and Blondie albums. Some of the package goods contained picture disks.

Best indication of counterfeit possibility is quality of the artwork, seller and price. Graphics in counterfeit goods are getting better, so

Yarnell stressed that a potential buyer screen the seller and the discount price.

Sandra Rutledge, administrative vice president for the Record Bar chain, backed him up, noting the purchases similar to those announced several months ago by Ted Deikel, Pickwick chief, when the first counterfeit albums were discovered.

Purchasing vice president Ed Berson has produced a booklet, outlining qualified firms from which Bar stores can buy. When purchases from firms other than those listed are contemplated, Berson's approval is required. Stores must supply shipping slips from all suppliers, which are then matched with invoices and bills are paid.

A store manager could exchange authentic albums for counterfeits and possibly escape detection, she added. When a suspect vendor makes his pitch, Rutledge advised the prospective buyer to keep him on the string, attempt to get his car license number and more information about him before a buy is made. Substantial discount below normal wholesale is the best criterion, the panel agreed.

Former Mercury and WEA financial executive Dick Spingola recommended the industry adopt new accounting controls, pointed toward helping to erase counterfeiting. Labels must band together and initiate unique identifying marks and symbols to help detect illegal goods. Ben Barone of Checkpoint Systems pro-

ferred a special detector on the label. Yarnell urged he submit the proposal to RIAA for consideration.

Yarnell singled out Jim Crudgington, Hot Line Distributors, Memphis, for his integral role in helping convict the first pirate, uncovered by Crudgington in 1970. Moore said the FBI has gained more than 100 convictions for illegal industry activity over the past two years. More than 350 matters involving the industry are being investigated, he stated.

Moore, when asked about organized crime's activity in illegal recorded product, noted it was extremely difficult to determine because the syndicate so cleverly insulates itself from involvement with the crooked operator.

Neil Bogart's Keynote Highlights

LAS VEGAS—The following are highlights from Neil Bogart's keynote speech before the National Assn. of Recording Merchandisers:

People keep asking me: Where did we go wrong? Was it you, the artist, the lawyer, the manager who wanted too much too soon? Was it you, the record manufacturer and distributor, who flooded the market on the theory that something was bound to sell? Was it you, the retailers, who bought boxes of goods you never opened? Was it you—or you, or me? Perhaps it was all of us. Perhaps we've all been conspirators in a suicide pact.

All these questions resemble the domino theory. Was it the lawyer who pushed too far with the threat of a lawsuit? Was it the manager, who wanted to keep an artist by forcing a renegotiation for more money?

Will the artists and their representatives be happy when there are two companies left to sign with?

* * *

We're drowning ourselves. Picture a salesman pitching a record and saying, "Why don't you take 10,000 'Hot Licks?'" And the retailer replies, "I've still got 8,000 on the floor from the 10,000 I bought four weeks ago." And the salesman says, "Yeah, but if you take more this week, you can get a 10% discount."

Two months later, he returns it, and makes 11% on his money. He only had to hold it for two months, and he didn't have to actually pay for it anyway, and he made 11%. In two months! If he were to do this regularly over the course of a year, he could stand to make 67% on his "investment" (or his "non-investment").

* * *

The return policy is a symptom of our troubles, not its cause. Maybe it's like wage and price controls. Maybe it will be lifted in two years when we don't have to enforce a sense of reason, when we return to a point where everyone is happy to make a fair share of the profits.

Maybe we wouldn't have gone so far astray if we'd had it sooner. Perhaps we, the manufacturers, shouldn't have expected you to keep the lid on our sales expectations. Certainly we made you offers you'd be fools to refuse. We failed to be realistic, and now something's got to be done.

* * *

Things should be looking good, right? Wrong. The consumer may be buying, but the manufacturer isn't selling. Consumers are buying. They're just not buying from the makers of the product. They're buying copies of our product. They're buying fakes.

We know that some of our partners have been accused of cheating us, and recently a very important man said, "Yeah, we bought a hundred here, a thousand here, so we got the price break." But who would ever think of hundreds of thousands of albums? Somebody obviously did.

Was it 200,000 records? Was it \$2 million, was it \$200 million? How many millions has it been over the last four or five years? How many records have we turned into instant cutouts, only to learn now that the cutouts were fake? The FBI says they weren't real.

The question now is what each segment of the music business will do in response. What, for example, will the artists do to fight the problem? How much have the artists contributed to

fight piracy? How much have they contributed to the Record Industry Assn. of America? Maybe we didn't ask them to contribute anything.

The problem is so widespread, it's often subtle, often insidious. A whole new way of thinking has developed—have you seen the artists on television singing "Is it me or is it tape? Go buy that blank tape." And you, the retailers, promote and sell that blank tape and tell me with a big smile that the blank tape business is booming.

five or six bucks actually buying an album if he can tape it off the radio. And the cruel joke is that the record companies are expected to advertise on that radio station.

* * *

Isn't there a bright spot anywhere? Many in our industry predict that the videodisk could be our savior. The possibility is there, but only if we handle it very carefully. The immediate question is are we rushing into a business before we understand the product? Some stores are now dividing their product into half records and tapes and half videocassettes. And there aren't even that many playback machines out there. Yet, some stores are buying thousands of titles. Are they going to keep reordering and is the manufacturer going to keep shipping more to them and giving them deals?

Have you done your research? Do you know how many people actually own video machines? Do you know what kind of people buy these machines? Have you walked into a video hardware store and asked how many machines they sell in a week? Do you even know how many of these stores exist? Do you have the information you need or are you headed for the same disasters that have plagued the record business?

And you who are manufacturing the product, what will you do when there are no more outlets, when those who've overbought too soon will be out of business? You footed the bill for production, and you paid to manufacture them, and now (in addition to all those returned records) you've got the tapes back on your doorstep. Now you're paying interest on them and you've got no place to sell them anymore. What do you do? Make end tables out of them?

Are we headed into confusion; do we see the video market as a cure-all? Will the urge for self-preservation make us act irrationally or will we keep a dialog going?

The ground floor of the home video business is opening now. Those people who are getting in on it have a critical responsibility to build a good foundation, not only for those who will build upon their pioneering efforts, but also to themselves. Because if they build a flimsy foundation based on poor research and directed by expediency and greed, then the building will ultimately topple on us all—like so many dominos, poorly stacked.

* * *

How many lawyers and managers and business managers who make their living from this industry don't even bother to come to NARM, to understand what we're selling? How many artists are in this room right now? How many of them care to understand what it takes to market their product? Aren't they our partners?

Perhaps our partnerships would be helped if there was a sisterhood of the RIAA for the artists. It should be possible for them to have their own convention or be invited to our NARM convention.

Maybe if the artists talked to retailers the retailers could help the artist market their image properly. Maybe then the artist wouldn't want a quadruple-fold pop-up jacket because he would realize that his records could easily warp in a package like that. If you retailers could actually communicate that to an artist maybe you wouldn't have all those unhappy customers bringing back defective records.

(Continued on page 29)

APRIL 5, 1980 BILLBOARD



Billboard photos by James Fortune

SOMBER MOOD—Could CBS Records president Bruce Lundvall, left, discuss business with Cal Simpson Jr., Detroit one-stop boss.

New Life For Indie Distributions And Labels?

LAS VEGAS—The marriage of independent distribution and labels that blossomed in the late '40s, prospered through the early '70s and faltered since then appears to be reviving.

Distributors and labels were back together during the 1980 NARM convention. Approximately 20 representatives of 15 indie distribution points attended a formative meeting of P.A.I.D. (Producers and Independent Distributors), a label announced some months ago by Arnie Theis, Nashville veteran (Billboard, March 29, 1980).

The meeting was hosted by Bud and Don Daily, Houston brothers who own the biggest piece of Big State Distributing, Dallas, formerly operated H.W. Daily in Houston. They consolidated distribution about two years ago in Dallas with Bill Emerson Sr., Texas veteran, heading the entire operation. He departed late in 1979, replaced by son Billy Jr.

The Daily duo project a label possibility, subsidized half by themselves, with distributors cross country able to buy in shares for approximately \$10,000, it's reported.

Theis outlined a formula, where producers coming to the P.A.I.D. fold would bring product already recorded and paid for, with the label

taking over manufacturing and marketing.

The Dailys forecast the embryo label proposal would break even if in its first calendar year the company could sell one million singles.

Independents at the label and distribution level have been greatly heartened by the coalition of "The Big Five," the group of distributors which banded together to assist Henry Stone of TK Productions out of a financial bind recently. Ariola's link to Arista, too, has encouraged views of the future.

Dick Schory of Ovation told his distributors that they can anticipate more product from Ovation, not only at the country level, where the Illinois label has been most consistent, but also at the jazz, soul and contemporary rock strata.

Ovation's recent announcement of a correlation with an independent film production company will not immediately trigger soundtrack albums, Schory said. After some initial films, Schory pledged movies with stronger music fare.

Ovation, through its new company-owned London office, will provide a steady flow of European rock product, Schory promised. The Brothers Jones, whose first release he previewed, will probably tour the U.S. late in 1980.

THE BMI NOMINATIONS ARE

BEST ORIGINAL SONG

"It Goes Like It Goes" from

NORMA RAE—**music:** David Shire, **lyrics:** Norman Gimbel

"Through the Eyes of Love" from

ICE CASTLES—**lyrics:** Carole Bayer Sager

"I'll Never Say Goodbye" from

THE PROMISE—**music:** David Shire

ORIGINAL MUSICAL SCORE

The Amityville Horror—Lalo Schifrin

The Champ—Dave Grusin

Star Trek—The Motion Picture—Jerry Goldsmith

MUSICAL ADAPTATION OR SONG SCORE

Breaking Away—Patrick Williams

The BMI logo consists of the letters "BMI" in a bold, white, sans-serif font, centered within a solid black rectangular box.

THE WORLD'S LARGEST MUSIC LICENSING ORGANIZATION. SERVING MUSIC SINCE 1940.

NARM Convention Report

Prerecorded Tape Rentals Rapped By Chiefs

LAS VEGAS—Criticism of prerecorded tape rentals and a decline in porno feature sales were among the key developments cited at a NARM video software merchandising panel Wednesday (26).

The panel was chaired by Al Bergamo, president of MCA Distributing, and included Russ Bach, vice president of marketing development at WEA; David Ehlen, executive vice president/wholesale, Pickwick International; Ron Safinick, president of Media Home Entertainment, a software company; Jeff Tuckman, president of Video Unlimited, a retailer; and Lou Kwiker, president of the Integrity Entertainment retail chain.

Following an introduction by Bergamo, who noted the tremendous amount of advertising that goes into movie promotion and the selling job it does on establishing an entity for the firm and eventual videotape, the panelists responded to questions by the distribution chiefs.

On the matter of rentals of prerecorded product, WEA's Bach noted that WEA, which recently introduced its home videotape lineup, had "opted not to go rentals." He stressed WEA's strong stand on en-

Decline In Sales Of Porno Feature Films

By IRV LICHTMAN

forcing its non-rental agreement with retailers. "We've already sent out letters to dealers informing them that if they don't stop renting out our product, we will stop selling them."

Safinick of Media Home Entertainment termed rentals a "threat to sales," which also complicates royalty payments. He stated he might eventually try rentals through a "controlled effect," but could not do so at this point.

Bergamo assured the audience that his company would never allow rentals of video product.

Bach answered a question from the floor by Gene Silverman of Video Trend of Detroit, by stating that while WEA had an agreement with Fotomat prohibiting rentals, the company could not "discriminate against someone who wants to be in both markets. They're trying to buy a marketplace for themselves and they're spending a lot of money." He and other panelists questioned Fotomat's profitability in the rental area.

On the topic of porno material,

Tuckman said the market had changed "dramatically" since the days when most major studios were not involved in videotape product. He said the availability of strong major studio releases has reduced porno's impact from 60% to only 12% of his retail business. Safinick said his company's porno sales represented only 20% of his videotape release sales.

Kwiker said his retail operation had decided to enter the prerecorded tape market to gain early knowledge of this new marketplace.

Bach, who claimed WEA had a replication problem due to orders on Warners Bros.' first round of tapes introduced in February, explained that a decision to market the film "10" so soon after its boxoffice impact had interrupted production, but was worth it on the grounds it was timely in view of the vast publicity afforded the film and actress Bo Derek.

Tuckman stated that record stores benefit by handling videotapes "by bringing in new customers. I've seen

older buyers who've come in to buy videotapes and then buy classical and MOR albums."

Bach said that while the ratio of VHF to Beta sales has maintained the margin of 70 to 30 in favor of VHF, he had noticed an increase in Beta format volume. Both Bach and Kwiker agreed that the nature of the prerecorded catalog and market required "specialists" on both the wholesale and retail levels of the business. WEA has three such specialists in New York, Los Angeles and Chicago.

Pickwick's Ehlen said an important factor in videotape sales was a "store within a store" concept, which translates at the company's retail operations to Videoworks kiosks, which screen trailers on tv monitors and stock between \$6,000 to \$14,000 worth of tape inventory.

Kwiker said Integrity followed a similar approach and also noted that television plays of movies meant a "surge in sales" of the same movie on tape.

Kwiker also said that institutional

advertising monies were a necessary expenditure by the company as a method of letting customers know it's a prerecorded tape business.

Tuckman noted that his merchandising techniques for his stores included the fact that "video is the first thing you see on your way in and the last thing you see on your way out."

He credited a minimum problem with defectives a result of quality control "superior to that of recordings."

Before the merchandising panel came on, Jack Wayman, senior vice president of the consumer electronics group of the Electronics Industry Assn., briefed the audience on previously recorded statistics on the growth of the prerecorded videotape software and hardware business.

He predicted a 10% market penetration in color tv homes by the videodisk in 1985. This would be the largest such penetration of any home entertainment product ever over so short a period of time.

Presently, there are more than 30,000 videotape titles offered by distributors, he added. In 1978, he also reported, no major movie company had entered the videotape market. Now there are nine.

Says Leslie, Video Appeal Potential Far Exceeds Audio

LAS VEGAS—Cy Leslie, president of CBS Video Enterprises, told a NARM gathering that video has a potential demographic spread far exceeding audio's.

But, he also cautioned those present that video must avoid the pitfalls that bedeviled the audio side of the business.

Video, said Leslie, represents "a new and additional customer base not limited to a primarily 14-22 age group as with audio, but well beyond that to 25-49 and perhaps to 65."

Added Leslie: "Ninety-eight percent of video customers own a stereo set. Yet most have not been in your store in years and in their visit, they may well be sold by your display of MOR, classics, shows and contemporary product."

Leslie warned that video "sales and inventory must be monitored far more regularly than your record department."

"You must be ready to accept new rules, business practices and disciplines, among them: limited exchange policies, proper capitalization, limited advertising, sophisticated inventory and security

control and proper education of sales clerks who must sell as well as service."

Leslie also addressed himself to a trepidation on the part of veteran retailers to entering a new and unknown field.

"You were not intimidated by the transition from 78s to 45s," he said. "You were not frightened by the switch to LPs; you survived and prospered with the mono-stereo change, and you were enthusiastic, not reluctant, to take on tape cartridges and cassettes. You've done it before and you can do it again."

"Video will not spell the demise of the record," Leslie added, "but rather introduce a new wave of video product married to audio. This new audio/visual form will ultimately be one of home video's most important category of product."

"Many companies in the industry have risked a sizable investment in these new technological developments. They have directly committed perhaps a billion dollars or more to the hardware development, duplicating, pressing and r&d facilities and in increasing sums to the all-important software component."

Leslie projected that many retailers will add videodisks—DiscoVision and/or SelectaVision—in a year or soon thereafter. "Each of these promises a sale of approximately 200,000 units or more in 1981," he noted, "growing to a total of at least four to five million by 1984-85."

Beyond that, Leslie avoided specific predictions. "Whether we speak

of a \$9 billion industry in the second half of this decade or only half of that; whether there will be 10 million machines or 30 million at the end of this decade, it is clear that it's an industry whose time has arrived. And you are now perceived as the preferred source for home video software purchases."

Leslie noted that these estimates

are based on a universe of 70 million color television sets built during the 22-year lifespan of NARM which are now ready to display video software.

The new video executive noted that: "Space allocation will initially be perhaps 10%-15% of store space and should be limited to those stores in traffic areas and with population

having reasonable discretionary spending."

Concluded Leslie: "I would call on hardware manufacturers, through their Electronic Industry Assn. to provide ongoing statistical support as to the geographical distribution of hardware, thus providing you some guide to anticipated growth in your area."

Panel Probes Marketing Strategies

LAS VEGAS—How important will the growing video market be and how difficult will be selling videocassette and videodisk software?

That was the subject of discussion at the "Video Marketing In The '80s: Our Future Is Yours" seminar at NARM Wednesday (26).

"I can't encourage you enough to get into video," said Terry Ellis, president of Chrysalis Records and a member of the panel. "Why should Fotomat be selling the tapes? Grab for it now. Find out what is available. Prove yourselves to be the people able to sell it. When some people want to buy a videocassette or videodisk they should automatically think of their record store."

"Even if there is no market for video music, as a record company we want as much traffic in stores as possible. So once the consumers are there you can trap them into buying one of our records."

The panel was moderated by Steve Traiman, executive director of the Recording Industry Assn. of America. Other panelists included Andre Blay, president of Magnetic Video Corp.; Gary Dartnell, president of EMI Videograms; Morton Fink, president of WCI Home Video; David Heneberry, vice president of marketing for RCA SelectaVision; and Brenda Mutchnick, senior vice president of Paramount Communications.

Traiman opened the session with brief remarks calling on retailers to consider the videocassettes and videotape as a double barrel new technology with a potential for "profits never before realized." He said that although present production of video hardware and software

is only a fraction of its audio counterparts, its potential for growth is "tremendous."

Traiman asked each of the panelists to describe their companies' involvement in the video field.

Magnetic Video was among the first to get into this market, said Blay, and it has already gone from 12,000 square feet of manufacturing space to 47,000 square feet, with further expansion projected. His company makes videocassettes of 205 titles from 20th Century-Fox, Avco/Embassy, and Lord Lew Grade's films, among others.

Magnetic Video says it was among the first companies to do nationwide promotions, and it has already earned the equivalent of four gold records for sales of more than \$1 million on four different titles.

EMI Videograms is part of the EMI/Thorn Group which produces its own films, and in June 1980 it will market the first Capitol video music product with "The Knack At Carnegie Hall," said Dartnell.

Ellis said Chrysalis is not really into the video market but is watching it closely to see what possibilities for video music exist.

"Will there be a demand for us to attach visuals to our music LPs? Will the person who buys our records want to watch the visuals? Videocassettes are expensive, and the cost of adding visuals can double the cost of the LP. So even the cheaper videodisk we must sell at a price double that of an LP. How many will be prepared to pay for that?"

"There was a demand for quad originally, but after the returns came in we found that the quad records didn't even cover the costs of the mixdowns to quad. We believe in

the video market, but we don't know how significant video music will be in that market. But we are prepared to create visuals. We have to wait and see."

WCI's Fink said his company has released and distributed through WEA 20 Warner film cassettes with the 21st, "10" due shortly. He said WCI Home Video will also be releasing other products, drawing from the entire spectrum of Warner Communications activities that include music, culture and sports.

Mutchnick said Paramount was the most aggressive in releasing videocassette product, both in terms of rentals and sales. The company now has 52 titles and is experimenting with renting tapes through the Fotomat chain.

"In the last six months Paramount has been profitable, the distribution has been profitable and the dealers have been profitable," she said.

"RCA has not brought its product into the market yet, and hence the productivity of our concept remains to be seen," said Heneberry. "But we are confident the consumer will accept a cheap and available format (SelectaVision) or otherwise we would never have embarked on it."

The first RCA videodisks will be on the market in the first quarter of 1981, he said. The company plans to market its initial units in consumer electronics shops so the players and the disks can be in the same stores.

"We will put product in large varieties of software dealers. The videodisks should be as readily accessible as records or paperback books in the location."

The panelists agreed that it was still too early to discuss such market-
(Continued on page 29)

Recording Studio Sales Manager Wanted

Record Production and Publishing Company has expanded, and needs top flight sales promotion person to handle all aspects of \$2,000,000 super studio located in Rockland County, New York. Must have three years' experience in studio management, and be heavily sales oriented.

Salary commensurate with track record—commission, bonus, health insurance, heated pool, clean air and enviable working conditions. Immediate opening.

Call owner
Kevin Misevics
(914) 634-2446

Shift Moody Blues

LAS VEGAS—New product and catalog of the Moody Blues will shift to the Phonogram-Mercury division of PolyGram Corp.

The decision was made recently following the integration of the London label into the PolyGram Corp. family. This does not, however, put London out of the pop picture, even though it's now a member of PolyGram Classics.

The label will retain sales of the vast pop and semi-classic line of product it built over more than 30 years on the American market.



**Ndugu & The Chocolate Jam Co.'s
"SHADOW DANCING!"** 9-50837

It's a substantial hit!

On: KMJQ KPRS KMJM KATZ WESL WLOK
KJLH KACE WRXB WAAA WNJR KOKY
KDAY WKO WDAO WILC WLBS WGPR
WCHB WKLR WXL WUFO WLJB WDKX
WANT WWWS WDZZ KLIP WLTH.

Ndugu's all-star version of the Andy Gibb song
features George Duke, The O'Jays, Hubert Laws
and The Jones Girls. From the album "Do I Make
You Feel Better?" On Epic Records and Tapes.

"Epic" is a trademark of CBS Inc. © 1980 CBS Inc. Produced by Leon "Ndugu" Chandler for Drumsong Productions, Inc.
Management: Charles Ward for Owl West Management, Inc.
The Jones Girls and The O'Jays appear courtesy of Philadelphia International Records.

Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value.



Mike Douglas, the people's choice!

The Mike Douglas Show, a proven winner day in and day out for the last 18 years, is right now enjoying its highest ratings ever. Our numbers are better than ever, with share points up in virtually every market.

**We're the highest-rated syndicated talk/variety show on television,
#1 in Households, Women and Key Demographics!**

Nobody delivers like Mike—his audience is loyal and his appeal keeps growing. In fact, in the February 1980 ratings, Mike showed a fantastic across-the-board 19% increase in Homes compared to November 1979—dramatically higher than the sets-in-use increase for that period. Mike is the people's choice!



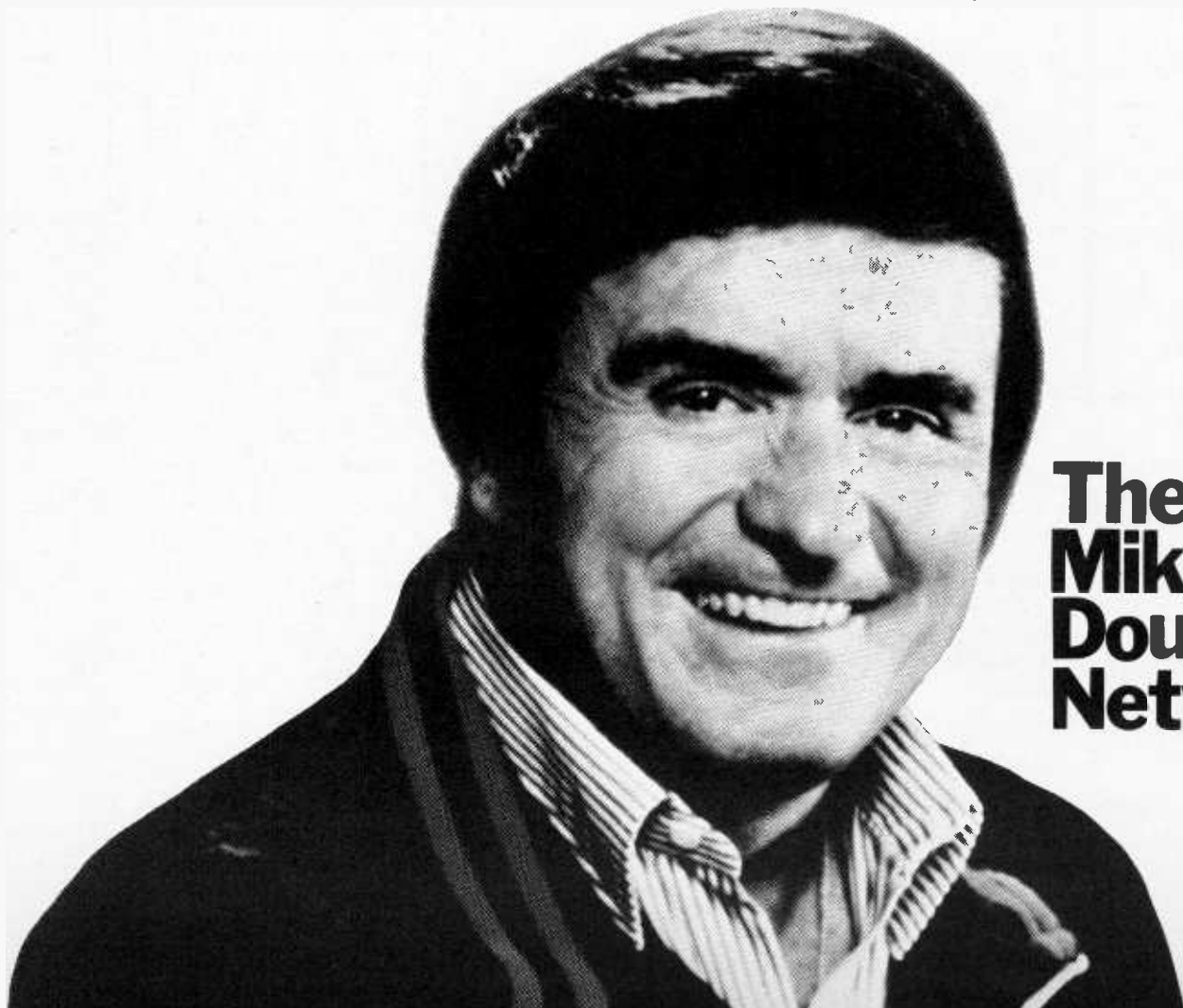
Mike Douglas, the station's choice!

The Mike Douglas Show begins its new cycle on July 1, 1980, with no break in continuity.

60 markets are already in the fold, with more on the way!

The Mike Douglas Network, which took off like a rocket at NATPE, continues to build and add excitement every day. 16 key production people from the present show will stay on with Mike to assure you the same network-quality production standards Mike has always delivered.

Mike is dedicated to this show—and everything he and producer Ernie DiMassa have learned over the years will guarantee stations, viewers and advertisers (10 national advertisers have already been signed by Syndicast) impeccable production, unbeatable entertainment and a huge, vital audience.



**The
Mike
Douglas
Network**

Cheap Trick[®] to Get Ratings for ABC-FM Network Affiliates!

The spectacular Blondie concert, aired March 22, was just the beginning of an exciting season of special programming for our ABC-FM Network affiliates.

Listen for: An all-new, 2-hour Cheap Trick concert! A



Cheap Trick.

special 2-hour artist profile of young America's current #1 favorite group, Styx! Plus encore performances by The Cars, The Moody Blues, The Allman Brothers and Chicago! Other new Supergroup Concerts are in the works for 1980.

And, between the concerts, ABC-FM Network stations will be keeping their listeners up-to-date on the rock scene with "Inside Rock" *daily* reports from America's leading broadcast rock reporter, Lou O'Neill. For the past year Lou O'Neill's reports have been one of the most popular features on New York's WPLJ. He knows rock, and he knows the stars.

Throughout the year, we will be the number one

Blondie.



The Cars.

network for special music programming, all of it high-quality audience-building material.

We say, if a Cheap Trick or a Blondie will insure your ratings, you'll get them on ABC.



Lou O'Neill and James Young of Styx.

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AMERICAN
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THE SINGING SINGLES!

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AFTER MIDNIGHT

MANHATTANS RETURN TO SUPERSTARDOM

"SHINING STAR"¹⁻¹¹²²²
A SMASH FOR THE
SUPER VOCAL GROUP!

From "After Midnight."^{JC 36411}
A sweet-as-honey new album
that America can
fall n love with.

WWRL, WNJR, WDAS-FM, WWIN,
WHYV, WOL, CK-100, WANT, WRAP,
WPAK, WIGO, WVEE, WGOK, WGIN,
WWDM, WRBD, WCRL, WYCN,
WCHB, WJLB, WGPR, WCIN, KCOH,
KPRS, WESL, WDIA, WLOK, WHRK,
WOKJ, WBOF, WYLD-AM, KGFJ,
KDAY and KYAC.



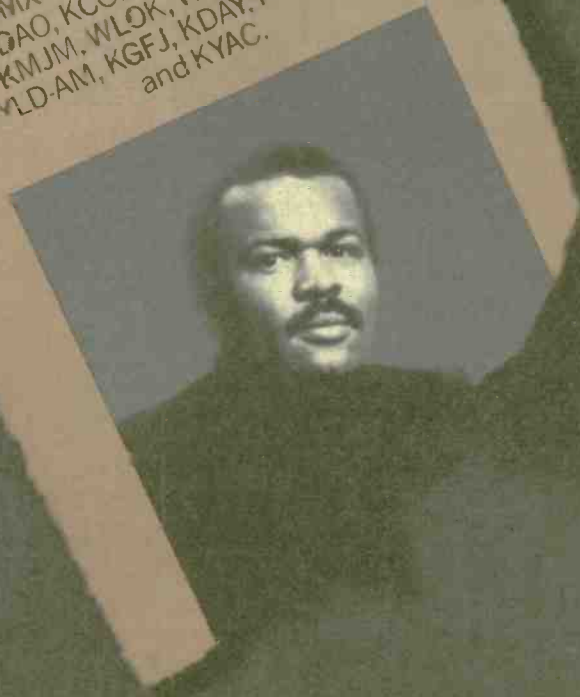
AL JOHNSON · BACK FOR MORE

AMERICA DEMANDS MORE AL JOHNSON!

"I'm Back for More"¹⁻¹¹²⁹⁷
a top vocal performance
by Al Johnson with Jean Carm!

From "Back for More."^{JC 36266}
A debut album that you'll
be hearing a lot from.

WKTU, WDAS-FM, WCAU-FM, WILD,
WWIN, WOL, WHUR, WKYS, OK-100,
WENZ, WAOK, WIGO, WVEE-FM,
WJLD, WGIN, WWDM, WVON, WJPC,
WBMX-FM, WFLB, WGPR, WCIN,
WDAO, KCOH, KMJQ-FM, KPRS,
KMJM, WLOK, WHRK, WBOF,
WYLD-AM, KGFJ, KDAY, KDIA, KSOL
and KYAC.



On Columbia
Records and Tapes.

NARM Convention Report

EXECS' SEMINAR

'Old Ways Aren't Applicable Today'

By IRV LICHTMAN

LAS VEGAS—A tone that the formulae of the past do not meet the needs of the industry's new economics and fears that concentration of the business into the hands of the few could stifle creativity pervaded a NARM seminar Tuesday (25) on the "Challenges Of The '80s."

The session, chaired by Irwin Steinberg, chairman of PolyGram Record Operations U.S.A., featured a panel of former NARM keynoters Stan Gortikov, president of the Record Industry Assn. of America; Jerry Moss, chairman of A&M Records; Walter Yetnikoff, president of the CBS Records Group, and Joe Smith, chairman of Elektra/Asylum Records.

Before the panelists fielded topics from Steinberg, he told the audience that the industry must "think of what we can be, not what we were. The watchword is return on investment," he maintained, citing the need for reasonable profit to allow greater investment in new ideas.

Steinberg's talk was preceded by a humorous skit by a comedy duo about a shady record company owner.

Although the session was deemed a major item on the NARM agenda, it ran only about 45 minutes, following presentations by representatives of the newspaper and radio media.

Ironically, the only drama took place at the close, when Lee Kamilar of Music Makers, a Miami retail chain, challenged the panelists who were asked to comment on "hostility" between labels and merchandisers.

On the matter of the necessity for new returns policies, Smith said they reflected a "painful year, painful because people had to be released from the business." But, he added, "I have fear and concern and I'm not totally convinced that things will be different. We can no longer be manipulated by talent."

Yetnikoff, who later was told that CBS' returns policies were the "worst" among the labels instituting new allowances, defended CBS' moves as required to "bring some semblance of order and sanity back to the business. . . . There was an absolute necessity for restraint on returns."

A&M's Moss said the industry could no longer be operated solely on "gut instincts and references"

and that "we must have a pattern and program, a certain dogma on the books" for the industry's "own safety and well-being."

Gortikov's point was that "if we re-invented the business and started all over again, returns would not be a part of it." He recalled the limited returns policies of the '60s, amounting to no more than 10%. "We must find ways to live with more intelligent returns practices. Our lives and your lives depend on it."

Moss later challenged various studies and surveys that he claimed aggravated the returns situation. "We considered impulse surveys as truth, which created philosophies depending on surveys."

The concentration of the industry may eventually have a "negative effect on the industry by creating a lack of opportunity for places to go" with product, stated Smith. "Music must suffer without opportunities to go other places."

Yetnikoff said concentration was an "unfortunate occurrence" and "creativity will suffer." It's getting tougher; larger companies can absorb only so many new companies."

On the question of "hostility" between manufacturers and merchandisers, Smith offered an historical perspective, which, he claimed, had changed his view on his own NARM keynote address five years ago.

He noted that the era of the "strong personality" on both levels of the business had come to an end. "The four or five powerhouse, self-made men engaging in classic shoot-outs" has evolved into "corporatized" executives. Adding in jest, "You can't hate American Can like Amos Heilicher. We may be sullen, but we're not mutinous."

Moss said he did not get the feeling that retailers were doing a "sell job" on product. "I walk into a store and no one is selling. Nobody knows what position the record is on the charts, nor the fact that it might have won a Grammy."

Gortikov affirmed "the goodness in ourselves. It's a fantastic industry with a fantastic product line with a huge, stable base of sales that go on every day. The key is music." He said the industry would enter an era of "selective hiring, not firing."

Music Maker's Kamilar insisted on taking the floor following what

(Continued on page 29)

E/A Shows New Product 'In Private'

LAS VEGAS—Newly-appointed Elektra/Asylum marketing boss Vic Faraci used private conferences with major merchandisers here during the NARM conclave to launch varied spring-into-summer planning.

Highlight of the 45-minute confrontations between Elektra executives Lou Maglia, Randy Edwards, Jay Boulton and Faraci and big users was a preview of portions of "Urban Cowboy," the Paramount film, produced by Irv Azoff, starring John Travolta. A kind of westernized "Saturday Night Fever," revolving around Mickey Gilley's mammoth Houston cowboy music club, the two-pocket \$15.98 deluxe package contains 18 tracks by 15 acts.

Artists include: Dan Fogelberg, Kenny Rogers, the Eagles, Boz Scaggs, Bonnie Raitt, Johnny Lee, Charlie Daniels Band, Anne Murray, Jimmy Buffett, Bob Seger, Joe Walsh, J.D. Souther. Linda Ronstadt and Gilley. Sixteen cuts are new. Nine songs are brand new.

Soundtrack album releases Friday (18); the film bows early in June.

"Sharp Cuts," described as a sampler of new wave acts' first recordings, is being released currently with a special 25% discount indefinitely. Asked if the discount portends a possible lower introductory price for WEA product, Faraci stated this was a discount specifically to introduce the new Planet Records groups. Album is stickered regarding a price break. In addition, E/A is providing a 7% discount through April 11 on all Warren Zevon albums and a 10% discount on the new Linda Ronstadt album's initial orders. Ronstadt will be touring for two months, pushing the package cross-country. The new Ronstadt single, "Hurt So Bad," carries a 10% discount.

Forthcoming albums by Eddie Rabbitt, Joni Mitchell and the new Neil and Dara Sedaka package will be featured on prime time tv specials each act is doing. Jackson Browne completes his new package in a month, Faraci said.

"Bronco Billy," a new Clint Eastwood film due June 1, will have a soundtrack album featuring Eastwood, Merle Haggard and Ronnie Milsap. And albums by the Cars and Queen are slated for early summer.

Brown stressed that all major packages would be accompanied by strong full-color merchandising pieces for store use. A special display contest is coming which will back up the widening demographic spectrum being experienced by the Eagles album, approaching four million in sales, Brown stated. JOHN SIPPEL

London Label In Distribution Switch

LAS VEGAS—The London label has abandoned plans to continue indefinitely with its lineup of independent distributors and moves into the distribution orbit of PolyGram Distribution Inc., effective Tuesday (1).

Recently acquired by PolyGram Corp., and merged, along with the DGG and Philips classical lines, into a new entity, PolyGram Classics under Gunther Hensler, initial plans called for a continuation of London's distributor network for at least six months. The label is working out (Continued on page 27)



CAMPAIGN LOGO—NARM executive vice president Joe Cohen stands beside a giant blowup of the noteworthy logo spearheading the association's continuing gift-giving campaign.

SEEKING INDUSTRY DOLLARS

Newspaper And Radio Pitches Made

LAS VEGAS—"The newspaper industry, your hometown paper wants to work with you for profitable ads and sales."

Such were the sentiments of Alfred Eisenpreis, vice president of retail marketing for the Newspaper Advertising Bureau, presented at a general business session dealing with advertising at the NARM convention Tuesday (25).

His thoughts were echoed by Henry K. Wurzer, executive vice president and director of sales with the New York Daily News, and by James Ingraham, vice president of the Radio Advertising Bureau which also is looking to the music business for its ad dollars.

Presented at the meeting were awards to retailers from both the newspaper and radio advertising groups. Newspaper awards winners included Harmony Hut in the retail division, Pickwick for its Musicland stores in Southern California and for its image ads for Sam Goody, and Pickwick again and Lieberman Enterprises in the rack division. A special award also went to the Strawberries chain.

Radio ad winners included the 1812 Overture stores in Wisconsin, Flipside Records and Tower Records.

In his speech Eisenpreis pointed out that a newspaper offers great amounts of advertising space which is renewable every day and which reaches 61 million people daily.

"No other medium can reach such a large audience with no repetition. It is just one step beyond point of purchase. And you can show the reader just about anything," said Eisenpreis.

With regional additions and special sections, an audience can be targeted through advertising. Newspaper articles can explain music and motivate customers to buy that music, and the very medium itself can be used in new and different ways, said Eisenpreis. He pointed to the success of iron-ons included in Sunday papers and noted some uses that can come from the paper stock itself.

"You can cut it, clip it or fold it, and you can even use a page to wrap three cassettes," he said, tying in with NARM's "gift of music" theme. "How many other gifts can you give someone for under 10 bucks and not insult them?" he asked.

Interest in music can also help the newspaper, pointed out the Daily News' Wurzer, who noted that in 1977 his newspaper went to NARM members asking what they thought (Continued on page 29)

Economy Down; Economist Cherne Is Not

By ROMAN KOZAK

LAS VEGAS—Long-term energy uncertainty, double digit inflation, double digit interest rates, 8% unemployment by mid-year, a 3.5% real economic slide by election day—all predictions of gloom were offered by noted economist Leo Cherne, the featured guest speaker at the NARM luncheon Tuesday (25).

And how will the record business fare through all this? Better than many other industries, ventured Cherne.

"In my opinion the long-awaited recession—it is on now," said Cherne. "We are going to have 13% to 14% inflation and it is not going to go down within the next five years. We may hit 20% interest rates, but no higher, and then it will slip down to 14% or 15%."

"But recession or not, disposable

income will remain high. Fewer cars may be sold, but what is not spent in one area will be available to another, and that means you," Cherne told the retailers.

And, Cherne said, the uncertain events in the world now "stimulate the appetite for music. They provide a creative impetus for music. Look what the turbulent '60s did for your music sales."

While the economy will take its toll in the sales of "big ticket items, nothing that you sell is a big ticket item." And through it all, "leisure is still considered a vital form of wealth."

Quoting futurologist Elvin Toffler, Cherne said the U.S. is now embarking on the third wave of its history. It has gone from agricultural to

industrial and is now entering the electronic age.

The cable industry is growing rapidly, noted Cherne. The videotape recorder is already here, and the world is a year away from the birth of the videodisk industry, though price will be a big factor here. The home video game and home computer markets are growing all the time, as are various electronic reproductions systems, said Cherne.

"If it is true as I've heard that there are counterfeits in 90% of our stores, then you have a problem. It may explain why 1979 was a down year. But technology, not morality, will save this business. It is not that difficult to make it harder for anyone to duplicate your product."

The most important issue that everyone is now facing is the energy

problem and all of its various unpleasant side effects, Cherne said.

But Cherne was ultimately optimistic about the future, recognizing music as the cultural force for change and an "urgent necessity."

Said Cherne: "Music is not only for enriching the soul, but also for changing society. Plato said that new forms of music were a threat to the state and should be prohibited. 'Hair' was not just a musical comedy, but it was a 'Marsailles' to a whole generation."

"Music is now being made for an aging population. But it is of a generation that grew up with music. The population is still growing. There has been, almost undetected, a 3% rise in the birth rate. And it will grow. The children are growing up listening to music."

NARM Convention Report

TAPE QUALITY John Marmaduke Maintains It Is Poor, Spawns Illicit Dubbing

By PAUL GREIN



THIN MAN—No, the sport-coated guy at the mike is not George Thorogood's new vocalist. The Destroyers' leader, at the left, flanks the new Dave Lieberman, Lieberman Enterprises' chairman of the board, who has lost 145 pounds.

21 Children Of Industry Parents Win Scholarships

LAS VEGAS—NARM scholarships were awarded to 21 children of parents, working for industry firms, at the annual banquet Monday (24). It was an all-time high number for the long-time NARM awards.

Young people winning the industry-donated awards include:

Janna Wilson, daughter of a Swallows' Cincinnati store manager, the Joel Friedman scholarship; William Wulfsohn, whose father is a New York Peter Pan salesman (Warner Communications); Angela Hardy, whose father is service manager for Capitol's Winchester, Va., pressing plant (Shelly Siegel-MS Distributors); Barbara McElwaine, whose father works at the Danvers, Mass., Lechmere outlet (Elvis-RCA); Sharon Kaiser, whose father is manager for Record Shack, Atlanta (Goddard Lieberman-CBS);

Joan Strong, whose mother is bookkeeper for Knox Racks, Knox-

ville (Kostelanetz-CBS); Trach Nguyen, whose mother is a press operator in Capitol's Winchester plant (CBS Records); Kevin Onorato, whose father is a cameraman for Shorewood Packaging (Record World); Maureen McCarthy, whose father is an offset stripper with Shorewood Packaging (Casablanca);

Also: Jeffrey Grier, whose mother works at the Capitol Records Jacksonville, Ill., plant (Heilicher brothers); Robert Volkovitch, whose father is branch office manager for CBS Records, New York (Capitol); Suzette Brouse, whose father is warehouse manager, PolyGram Distribution, Indianapolis (ABC-Goldenson); Kathy Luttrell, whose mother is a tape machine attendant at the Capitol plant in Jacksonville (Theodore Izenstark-Surplus Records);

Also: Melissa Carlson, whose

(Continued on page 29)

LAS VEGAS—John Marmaduke, director of Western Merchandisers and president of Hastings Books & Records, sparked the NARM panel "The Sounds Of Tomorrow—Today" by charging that low quality tape used by manufacturers in making prerecorded cassettes and 8-tracks is a major factor behind the home taping boom.

Marmaduke read a resolution imploring the industry to improve tape quality and asserted that the sound on tapes used now is inferior to what the consumer can get at home with blank cassettes.

Marmaduke chaired the panel dealing with audiophile records—all records emphasizing sonic quality—be they direct-to-disk, digital or conventional but high quality.

Also on the panel were Marvin Bornstein, vice president of quality control at A&M; Lee Cohen, director of advertising for the Licorice Pizza chain; Stephen Krauss, president of Nautilus Records; Thomas G. Stockham, president of Soundstream; and Edward Wodenjak, president of Crystal Clear Records.

Stockham stressed the importance of companies becoming involved in audiophile now, lest they be left behind. "The tragedy," he said, "is that

when stereo records become obsolete at the end of the century, a lot of companies aren't going to have any audiophile catalogs; just as when 78s became obsolete in the late '40s some companies had no LP catalogs."

Stockham added that in his view "digital is to music as writing is to language: a permanent record perpetuated without distortion."

Wodenjak noted the growth he has experienced with direct-to-disk records. When his firm started in 1976, only 5% were sold through record stores; the other 95% were sold through hi fi stores. Now between 50% and 55% are sold through record stores.

Wodenjak added that there has been such a proliferation of audiophile disks that hi fi retailers can't handle them anymore. "When we started there were only a dozen audiophile records available; now there are several hundred, so we have to move to record stores."

Wodenjak noted that reprocessed versions of older records use better pressings, but still have much distortion. In fact, he indicated that with the new plating, one is able to better hear the distortion in the original disk.

Cohen of Licorice Pizza said that audiophile sales are booming because the consumer with sophisticated equipment is tired of records that damage his stylus. He added that there are fewer defectives with higher-end records and that they have longer life expectancies.

Since for years primarily stereo shops carried audiophile disks, Cohen has had to alert customers that Licorice Pizza also carries them. He said he's done this through a four-point process: cross-filing audiophile records with regular pressings; in-store play; making sure store personnel is educated about audiophile disks; and using display and sales contests.

A&M's Bornstein, whom Marmaduke introduced as the only vice president of quality control in the industry, said the firm insisted on—and won from CBS—better-quality tape and more stringent quality control standards. "Today we've got another duplicator," Bornstein said, "and we've got specs."

Bornstein noted that direct-to-disk recording has a drawback in that the artist might be nervous or inhibited because one cough or sneeze would require a complete re-take.

SAYS DISCWASHER PRESIDENT

'Accessories Are Like Popcorn'

LAS VEGAS—Record and tape stores that carry high profit accessories are analogous to movie theatres that make their money off the popcorn and soft drinks served in the lobby rather than from the ticket admission.

That was the view of Dr. Bruce Maier, president of Discwasher Inc. in addressing the NARM panel, "Merchandising Accessories: The Bottomline Profit," focusing on blank tape, musical instruments, printed music and general accessories.

But Maier added that without the records and tapes to lure customers, there would be no impulse accessory sales, just as without the hot movie theatre, owners wouldn't profit from refreshment concessions.

His point was echoed by Scott Young, executive vice president of Pickwick International, who noted that when bottomline profits are typically 5% of sales, all of the store's profits may come from accessories. So records and tapes are just support for the accessories rather than the other way around.

He reasoned that accessories should account for 10% of a retailer's business and that they should have a profit margin of 50%. Also on the panel were Marty Ostrow, national marketing director for Rolling Stone; Steven Spooner, national sales director for Warner Bros. Publications; and Peter Wish, executive vice president for Recoton Corp.

Young also sparked the meeting with statistics from a Pickwick blank tape survey of 1,800 respondents over the past 12 months. It found that among those who tape now, 90% intend to continue—43% will tape even more and 47% will tape with about the same frequency.

And among non-recorders, 11% say it's "very likely" that they'll start taping while 23% suggest it's "somewhat likely" they'll pick up the habit. A total of 57% say it's "not likely," while 9% don't know.

According to the same survey, 22% of all 1979 unit purchases were

for blank tape compared to 38% for albums, 23% for prerecorded tapes and 17% for singles.

Of the 22% blank tape share, 79.1% went for cassettes, 15.5% for 8-track (which is dwindling, Young noted), 2.7% for open-reel tape (which is holding its own, per Young) and also 2.7% for video (coming on quickly, he says).

Furthermore, according to Young, the heaviest blank tape buyers are also the heaviest buyers of prerecorded music, so the retailer couldn't drop blank tape even if he wanted to for fear of losing his best customers.

The study shows there are various sources of taping. About 30% of tapes sold are used for taping off albums sold by the individual, 28% off live performances (speeches, etc.),

25% off borrowed albums, and 16% off the radio. Thus 41% is off music not purchased by the recorder.

There are also various reasons for taping cited by those polled. About 39% said they taped for ease of listening, 35% to save money, 21% for the selective combinations they can create on tape and 4% for preferred sound quality.

Young projected that sales of blank tape will increase by between 10%-15% annually with a trend to premium tape. He said there is little brand awareness and loyalty at low-end levels.

Recoton's Wish added that accessories have other business advantages over record and tape product. He said the inventory turn with accessories is 2 to 2½ times more frequent.

(Continued on page 28)

APRIL 5, 1980 BILLBOARD

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JOLLY MOMENT—Mickey Kapp, Warner Special Products president, does a soft shoe routine during the presentation of Warner Communications new consumer buying patterns report. That's Dr. Martin Fishbein working the microphone. The "levity" was supposed to lighten the serious subject.

NARM Convention Report



OLDTIMER AWARD—Aaron Rose, right, of Rose Records, Chicago, one of seven industry pioneers who entered the industry in the '30s receives his Trailblazer's award from Artie Mogull. His brother, Merrill, was similarly honored. Both are associated with Surplus Records & Tapes, Chicago.

7 Veterans Get Trailblazer Awards

LAS VEGAS—Nostalgia "rained" supreme at a NARM "Trailblazers" luncheon here Monday (24), as seven industry veterans received the first NARM Trailblazer Awards for long service in the industry.

Other highlights of the luncheon included a slide presentation organized and presented by Tom Noonan, associate publisher of Billboard, recalling NARM conventions over the past 20 years and other industry photo memorabilia.

Also, a panel chaired by Artie Mogull fondly spoke of their experiences in the business and agreed with Lee Zhito, publisher and editor-in-chief of Billboard, that the promise of the future held even more exciting years ahead for the industry. The other panelists included Al Bennett, president of Cream Records; Bob Austin, publisher of Record World and Al Chotin, account executive, Handleman Co.

Before the slide presentation Mogull himself reviewed his long career, arousing audience reaction with his often blue language, and

called for a return to more creative leadership rather than "managerial, bottom line" type company chiefs.

The Trailblazer Award winners are: Jack G. Brown, who entered the music business in 1939 with Rainbow Records, Los Angeles pressing plant; Juggy Gayles, who started his music career with Remick Music in 1938; Bill Glaseman, a 46-year industry veteran, starting with U.S. Decca Records in 1934; Lou Klayman, another Decca veteran going back to 1934; brothers Merrill Rose and Aaron Rosenbloom, who formed their retail record operation, Rose Records, Chicago, in 1934; and another Decca veteran, Lou Sebok, who joined the label in 1938.

Music was also a part of the luncheon, with hits of the past played on tape before the proceedings, while two 25-year-old hits, Tennessee Ernie Ford's "16 Tons" and Dean Martin's "Memories Are Made Of This" framed the Noonan slide show.

CPA-Attorney Knocks Carter Policy

LOS VEGAS—Citing the death knell of tax shelters based on failed investments, New York CPA and attorney Mortimer Berl blasted President Carter's inflation policy while extolling the virtues of capital gains and profit sharing.

"Two years ago I predicted tax shelters were bad, most of them based on failure rather than success," said Berl. "It's the best thing that could've happened, since most weren't legitimate tactics," added Berl at a NARM session on tax shelters Wednesday (26).

Berl, who's affiliated with Touche Ross Co., traced most shelters to unknown recording artists projects and discounted peddled promises of returns of 10 times the initial investment.

IRS rulings, court decisions and tightening of laws paved the way to prevent such gambling shelters, said Berl. He claimed real estate and

some oil investments as the best shelters.

In looking to the future and business owners, Berl stressed the need to help employes, in encouraging their loyalty and participation, to retain good people dedicated to careers.

An employe stock ownership plan, where stock instead of cash is offered to workers, was outlined by Berl, who added this blueprint was an excellent tax deduction for the employer.

He also listed preferred stock as an avenue for employes while deferred compensation was described as "in vogue" again.

"I agree with some economists who've compared Carter's inflation plan to trying to treat a broken leg with adhesive tape," charged Berl. "It's obviously a political move." The attorney also detailed investing benefits in tax exempt bonds and discussed executive compensation in endorsing employe stock plans and capital gains programs for independent businesses.

The funding of college educations by placing monies on a custodial basis for children and trust-based investment for the care of family members also were covered by Berl.

He also cited the recent interest rate hikes by banks as well as the 20% inflation rate as reasons to invest savings into viable, dependable plans.

Laws Does 'Bolero'

LOS ANGELES—Hubert Laws will perform the premier performance of the jazz rendition of Ravel's "Bolero" at the fifth and final concert in the inaugural season of the Music Center's jazz series April 5. Pianist Rodney Franklin is also on the bill.

CHANGES AHEAD

N.Y. Consultant Urges Labels Cater To Consumer

LAS VEGAS—Paying more attention to the record buying consumer, changes in company management and a difficult time ahead for marketing video product all were outlined Wednesday (26) by research consultant George Mihaly at a NARM seminar.

Entitled "The '70s We Have Heard: The '80s, A Time For Listening," the talk by Mihaly of New York-based GM Associates/Consultants, openly criticized record companies policies towards the buying public.

"The consumer has been ignored by major record executives who only listen to each other," said Mihaly. "Lots of lip service has been paid but little attention given to their needs and wants."

According to the combined research systems of Mass Data and Delphi Analysis, the recent downturn in the industry is beginning to level off and going up again because of buyers' habits, Mihaly noted.

But, at the same time, he warned about the saturation, frustration and confusion experienced by buyers due to an overabundance of product and stressed output could be minimized 5%-6% to offset the situation.

Mihaly predicted a greater shift to accountants and CPAs operating record companies to bring economic cost and control while dismissing pre-testing of product as a viable research method.

Mihaly says he contacted 100,000 persons who all reported they bought records of some type. He also learned that the purchasing habit exists in all generations with the crossover in taste in the older age bracket.

At least 70% of the persons contacted said they bought one record a

year, while heavy buyers reportedly purchased a minimum of 24 LPs yearly, claimed Mihaly. He reported videodisk products would be hard pressed in a market already flooded with visual media.

"Video units and disks will enjoy a colossal start but since it's difficult

to push away old buying habits, there'll be a dramatic downturn afterwards," he said.

Listening habits of record buyers haven't changed during the last 14 years, he added, stressing that the leisure market still remains strong for record sales.

ALL KINDS OFFERED

Entertainment Rated High (And Motown's the Best)

LAS VEGAS—A wide spectrum of artists provided entertainment at NARM from rock to soul, country and middle-of-the-road pop.

Easily the most exciting presentation of the convention was the Tuesday (25) Motown salute which opened with a 20-minute medley of label classics performed by a female trio in front of visual clips of great Motown acts.

It was followed by a brief set by Smokey Robinson, who offered both Miracles oldies like "Tracks Of My Tears," "Tears Of A Clown" and "Ooh Baby Baby" and his more recent singles "Cruisin'" and "Let Me Be The Clock."

The set was rough and ill-rehearsed, but Robinson was in top form vocally. The singer also provided a showcase number for his backup group Quiet Storm to perform its new single, "Only You."

The Temptations, who recently re-signed with Motown after two unsuccessful years on Atlantic, followed Robinson with a tight medley saluting their hit-laden years from 1964's "The Way You Do The Things You Do" to 1972's "Papa Was A Rolling Stone."

The medley was followed by the group's new single, "Power," written by Motown founder Berry Gordy. The simple but forceful rhythm number brought much of the house to its feet.

Before the concert, Gordy was presented with a NARM "Mr. No. 1" award. Acknowledged the soft-spoken industry veteran: "As a speaker, I've often been compared with Leon Spinks." He then thanked those assembled, including the waiters and busboys—"many of whom were record industry executives last year," he quipped.

The Commodores closed the Motown show with a tightly paced set which marked their first live performance in six months. The set mixed funk exercises like "Brick House" with ballad beauties like "Three Times A Lady," "Still" and "Sail On."

The entertainment Monday (24) was provided by the Captain & Tennille who mixed their A&M hit singles with the bulk of the material from their debut Casablanca LP, "Make Your Move."

Tennille appeared to make amends to A&M after having had some disagreements with the label in the later years of their association. "We've been fortunate to work with two fine, dynamic companies," she noted graciously. "We're proud of the contributions both have made to our career."

But she later made a little joke about her new label affiliation, dedicating a certain song from "Make Your Move" to Bruce Bird and the whole Casablanca team. The tune: "How Can You Be So Cold (When I'm So Hot)."

Other highlights of the set include the group's recent No. 1 hit, "Do That To Me One More Time," which Tennille introduced as their first to go top 5 all over the world ("Thank

you, PolyGram," she noted) and "Come In From The Rain," the encore number which the duo performed alone without its backup band.

George Thorogood and the Destroyers were the feature performers Sunday (23) bringing a rare dose of rock'n'roll to the NARM proceedings. The well-received show included Thorogood originals and an odd but effective cover charge: a rather faithful version of Roger Miller's "King Of The Road."



SHOW-STOPPER—One-time garment salesman Simon Wilder does his George C. Scott impression of Patton doing a NARM gift-giving campaign pitch.

APRIL 5, 1980 BILLBOARD

Guitar Series Attracts Eyes

LAS VEGAS—Warner Bros. Publications, the only print firm to exhibit at NARM, introduced a new easy guitar series and matching folios at the convention.

Its massive display unit, 30 feet long in five six-foot sections, holds 350 songbooks and will travel to a total of eight conventions this year, according to Steve Spooner, director of sales.

The easy guitar series is being launched with folios featuring songs by Neil Young and Jackson Browne, listing at \$7.95 each.

One of the interesting new songbooks is "Paul Simon Complete," which traces the writing career of the artist-songwriter from 1957 to the present. It lists at \$14.95.

The matching folios are Rupert Holmes' "Partners In Crime" (\$6.95), "Rod Stewart's Greatest Hits" (\$8.95), "Get The Knack" (\$7.95) and "Neil Young—Live Rust" (\$8.95).

Other books include "My Sharon & 25 Great Rock Songs of the '70s" (\$6.95) and "Big 80 Songbook" (\$8.95).

Spooner notes that Warners print licensors accounted for 34 nominees and winners among this year's Grammy awards.

London Label In Distribution Switch

• Continued from page 25

a system of returns by these distributors.

In another move, PolyGram Classics will also move its headquarters in New York to offices formerly occupied by Casablanca Records, now located at 810 Seventh Ave.

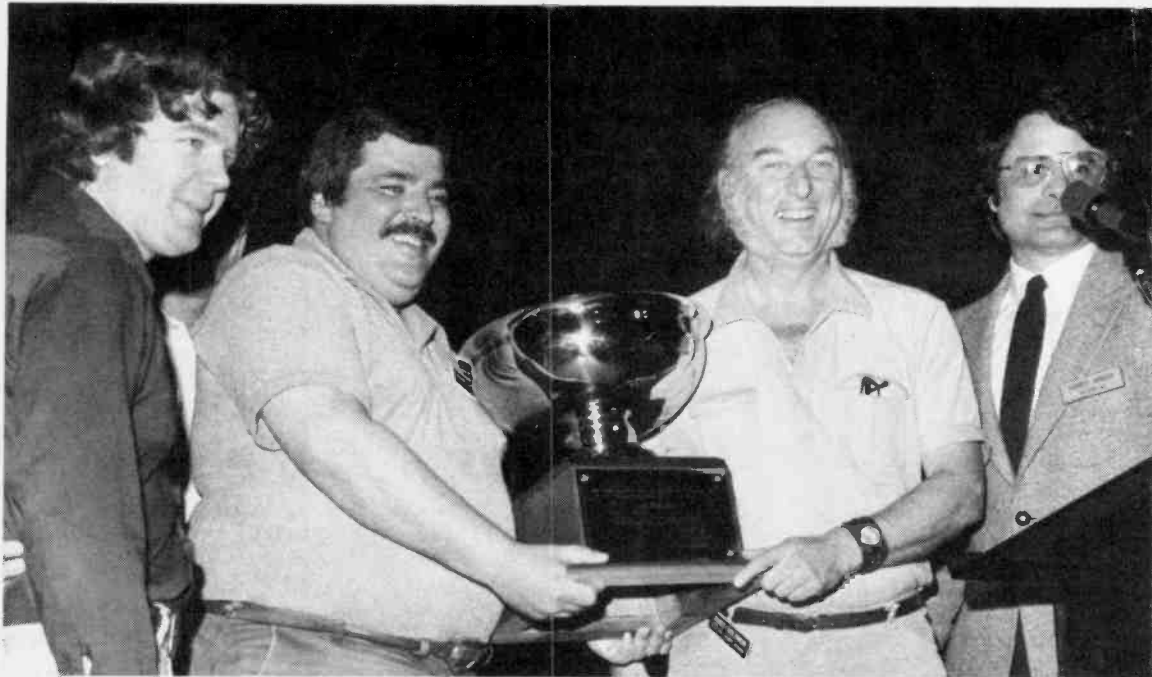
Q: Who's Marketing Director at Capitol Magnetic Products?

A: Direct yourself to the "Tape, Blank Loaded Manufacturers" section of IRES:

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NARM Convention Report



SMILING SOLOMON—The founder/president of the nearing 30 Tower Record stores, Russ Solomon, holds the right end of the giant loving cup given the chain as merchandiser of the year. Looking on from left to right are: Dave Estes, manager of Tower, Las Vegas; John Schairer of Tower and Harry Anger of Polydor Records who made the award.

Ex-Doobie Headlines Memphis Expo Event

MEMPHIS—John Hartman, former drummer with the Doobie Brothers and the group's founding member, headlined Strings and Things' fourth annual Expo Day here Sunday (30).

Hartman conducted a clinic at the music store which emphasized total percussion in live performance, showmanship plus musicianship, how to deal with the problems of rock music, and the interrelationship of instruments.

In addition to the free clinic, the Roland Rack, a 19-inch-wide road case, suitable for mounting the new

Roland amps, preamps and signal processors was demonstrated. New Roland guitar synthesizers and keyboards were also exhibited.

Texas, the Gibson guitar made in the shape of the state of Texas and given to Billy Gibbons of Z.Z. Top, was on display.

Prizes, refreshments, live entertainment, and jam sessions were also a part of the annual event.

"This is the first year that Expo Day was held on a Sunday," says Charles Lawing, co-owner of Strings and Things. "We always had it be-

(Continued on page 29)

Accessories Profits

• Continued from page 26

quent, returns are less than 1% and the floor space requirement is much less.

Wish noted it's important that retailers not succumb to discount pricing on accessories as they have with records. "Discounting is unheard of and unnecessary. These products are needed by your customers and they can account for up to 60% of your department's profitability, bringing in thousands of dollars in bottom-line profit."

Spooner also indicated that there are no discounts at the retail level with Warner Bros. print goods, but store owners can enjoy a basic 40% discount.

Ostrow noted that music-related magazines are a sales tool, likening them to women's magazines that list recipes which draw housewives back to grocery stores to buy the ingredi-

ents they may be missing.

Here music-related ads and stories draw customers back for more records. Maier added that the number of persons buying multiple LPs had dropped because of the economy. So accessories can be a way of making up for that lack of sales volume.

He added that not more than 10% of store space should be allocated for store accessories. "Otherwise the customer will suffer from future shock," Maier explained. "You'll have the anxiety of multiple choice and you won't be able to decide."

In response to a question, the various panelists cited the average age of the users of their products. Young said the typical blank tape user is 35, Maier noted the average buyer of cleaning fluid is 26. Ostrow said the average Rolling Stone reader is 24 and Spooner indicated that the average sheet music buyer is 13 or 14.

Banquet Names Top Act Sellers

LAS VEGAS—Supertramp, the Knack, Kenny Rogers, Donna Summer and Miss Piggy were double winners at the 22nd annual NARM best seller awards banquet Wednesday (24). Among the notable non-winners: Billy Joel, Led Zeppelin, the Eagles, Barbra Streisand, Rod Stewart and the Doobie Brothers.

Top labels with three prizes each were A&M, Capitol and Warner Bros. Epic, UA, Atlantic and Casablanca each won two.

Supertramp's A&M LP "Breakfast In America" was named best selling album and best selling album by a group, while labelmate Joe Jackson was one of four recipients of the award for top album by a new artist. The others were Rickie Lee Jones and Dire Straits, both on Warner Bros., and Capitol's the Knack.

WB's third award was for Steve Martin's "A Wild And Crazy Guy," judged best selling comedy album. Capitol's other awards were the Knack's "My Sharona," voted best selling seven-inch single and Anne Murray's "New Kind Of Feeling," the best selling country album by a female artist.

UA's Kenny Rogers won the male equivalent of that award for "The Gambler," which was also named best selling album by a male artist. Donna Summer's "Bad Girls" on Casablanca won both as best selling black music album by a female artist and best selling album by a female artist. And Atlantic's "The Muppet Movie" was a double winner as best selling movie soundtrack and best selling children's album.

The Commodores' "Midnight Magic" on Motown was named best selling black music album by a group; while the male black music award went to Michael Jackson's "Off The Wall" on Epic. Epic labelmate the Charlie Daniels Band won for best selling country album by a group with "Million Mile Reflections."

The Crusaders' "Street Life" on MCA won as best selling jazz album; while the classical prize went to Luciano Pavarotti's "O Sole Mio: Favorite Neapolitan Songs" on London. The best selling original cast album was "Annie" on Columbia, while the best selling 12-inch single award went to the Sugarhill Gang's

(Continued on page 81)

'Music Gift' Drive Slated For Industry

• Continued from page 1

spersing the World War II legend's brusque military goading with laugh-provoking comments.

The gift-giving idea, originally tendered by Harold Okinow of Lieberman Enterprises, has immense potential. That it would reach fruition in half the normal time was assured by Wilder's supportive 25-minute talk which received a standing ovation.

NARM sought membership backing. In one morning it solidified this support. Effective audio/visuals through the three days deeply impressed the import of the gift-giving campaign.

Warner Special Products president Mickey Kapp reassured conventioners that already more than \$400 million is spent on recorded product as gifts (Billboard, March 29, 1980).

To firm the gift giving in the consumer mind, NARM is working on a 1980 television special built on the idea. Registrants were supplied with match boxes, door hangers, window decals, gift certificates, photostats and more to implement the programs locally.

Bogart opened his keynote with a subtle reference to his former employment, "Ich bin ein unemployed person!" He never lost attention thereafter. See separate story on page 14.

He blasted the shrinking marketplace. Singling out the loss of impulse buying and diminishing number of retail outlets, he asked: "Do you want to be left with only two companies to sign with?"

Citing examples from his own recent career, Bogart illustrated sagging cash flow, returns policy wherein accounts made an extra 10% profit and the general failure of the business to view realistically.

Counterfeit product, "which could account for 200 million or two million units," and uninterrupted radio station album play continue to stymie business, Bogart stated. Yet such stations continue to obtain industry advertising subsidization, he added.

"Are we rushing in before we know enough about the product?" Bogart asked in regard to the introduction of video software. The industry must build a strong foundation at the start, he suggested.

A National Assn. of People Who Make Money From Records is needed, Bogart said. He lamented the absence of "lawyers, managers and artists" from a summit like NARM at such a crucial time. Bogart noted that acts might not, for example, demand "popup diecuts in albums if they heard from you people how often they cause defectives."

Midwest distribution executive Joe Simone of Progress Distributing, Cleveland and Chicago, is the new president of NARM, which convenes in 1981 at the Diplomat Hotel in Hollywood, Fla. Others elected were: John Marmaduke, Western Merchandisers, Amarillo, vice president; Lou Fogelman, Music Plus, Los Angeles, secretary; and Okinow, treasurer. Reelected board members are Chuck Smith, former Pickwick chief expected to announce a new

Jarre Scores TV

LOS ANGELES—Maurice Jarre will score Paramount-TV's 12-hour epic of "Shogun," the adaption of James Clavell's best selling novel of medieval H Japan.

affiliation next week; Cal Simpson Jr., Detroit wholesaler; Dave Siebert, Handleman Co. vice president; and John Cohen, Disc Records president.

Russ Solomon, founder/president of Tower Records, Sacramento, Calif.-based chain retailer, was named "Merchandiser Of The Year." It was the first year a single such honor was bestowed. The board has voted to cut out the individual rackjobber and retailer awards and a merchandiser can not repeat under the new provision.

In the main, such urgent problems as 1979 returns, shrinking advertising allowances and the adoption of bar coding to album product were circumvented.

The bar coding session, moderated by Integrity Entertainment president Lou Kwiker, outlined all the potential, with listeners left to make up their minds as to what direct action they take.

The largest general membership meeting ever Sunday (23) heard Knoxville accountant Miles Siegel predict that recently-enacted Section 458 of the federal tax code would benefit wholesalers normally saddled by excess returns at tax time. The law, which circumvents retailers, will find wholesalers paying no 1980 tax on returns, Siegel predicted.

Wholesalers will be able to withhold returns tax dollars for a number of years, Siegel predicted, because the legal controversy over application of the law will take a long time for court interpretation, he forecast.

The law, he admitted, is a treacherous one and should be closely studied, as "there's a pot of gold at its end."

For the second time in 22 years, NARM presented a session on audio hardware. The final day, Wednesday (26), presented a series of seminars introducing video software and technology.

High profit product such as cutouts and accessories received their first full session recognition here. Reaction to the accessories segment was especially strong, with the promise that this high markup section would be repeated in 1981.

NARM's firm linkup with radio and tv advertising at the 1979 convention was followed up here by a strong pitch for print industry advertising together with national awards for best print and radio advertising to members.

And counterfeiters can expect trouble moving their product after two impelling sessions, orchestrated by RIAA president Stan Gortikov and special counsel Jules Yarnell.

PUCK STARS MAKE DISKS

LOS ANGELES—Producer/writer Alan Thicke and producer Bob Morgan have come up with "sports specialty" records. These are records by professional athletes with the proceeds going to charity.

The first, "Hockey Sock Rock" by Phil Esposito and the Rangers Rockers with the flip "Please Forgive My Misconduct Last Night" by Marcel Dionne and the Puck-Tones, is out on Platinum Records. Proceeds go to the Juvenile Diabetes Foundation.

Esposito plays for the New York Rangers and Dionne plays for the Los Angeles Kings hockey team.

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NARM Convention Report

Video's Market Potential

• Continued from page 16

ing plans as co-op advertising, wide-spread promotion and returns policies and each company had its own distribution ideas.

"Our distribution is a montage," said Magnetic Video's Blay. "Sometimes we sell to hardgoods dealers, sometimes to music stores and sometimes to new entrepreneurs. We are excited by the music retailer, but in the future we will also be selling to bookshops, boutiques and wherever

Suit By Ron Jacobs Is Settled Amicably

HONOLULU — Ron Jacobs, through attorney Daniel S. Uki-shima, and representatives of Kokua Radio One Corp. and CCLA Communications Inc., has settled a suit filed by Jacobs after being fired by KKUA-AM in March 1979.

Terms of the settlement were not disclosed, but a reliable source indicates the amount paid by Kokua Radio One and CCLA were "in the six-figure area."

Jacobs began his own radio station with David Joseph on Feb. 14, 1980, buying KAHU-AM and changing the call letters to KDEO. Besides co-ownership, Jacobs is also handling the 6 a.m. to 10 a.m. air slot.

Bogart Speech

• Continued from page 14

What do the old timers say about our present predicament? They've lived in this business and have seen it grow and grow and grow. And all of a sudden it seemed as if someone popped the balloon. Did they really pop it? Of course not. Nobody is killing us; some of our deepest wounds are self-inflicted. So only we can save ourselves. It's called self-reliance. It's an old American characteristic and maybe it's time we took it down from the attic and dusted it off.

It is not enough to combat the negativity, to police ourselves against those who cheat and counterfeit. There must also be positive influences that come from within our business. "Give A Gift Of Music" can be a positive influence, but only if we let it. If we ignore it or think it doesn't have a chance before we even try, then of course it won't. Indifference will destroy it just as surely as sabotage.

It's really amazing that we're wondering whether we as an industry are ready to get behind a unified campaign. Because the public is certainly ready, and that should be all the incentive we need.

Exec's Seminar

• Continued from page 25

appeared to be the session's close after Gortikov's comments. He said that conventions did not provide a good communications forum and called for the panelists to visit his store and that he visit their operations.

He also challenged label knowledge on how to create an album cover for proper in-store use.

Smith took up the challenge for a visit by inviting Kalimar to "sit with the Eagles," while Steinberg suggested he attend a shareholders meeting.

Beatlefest Helps

NEW YORK—Music For UNICEF was a beneficiary of special raffles and fund raising activities in conjunction with Beatlefest '80, held March 28-30 at the Meadowlands Hilton in Secaucus, N.J.

Seventy-five exhibitors of Beatles memorabilia were asked to contribute \$25 a booth as a contribution to the United Nations-sponsored charity.

else people go for their cultural entertainment."

The question of rentals came up. Paramount is experimenting with it through the Fotomat chain, but Mutchnick admitted she did not have all the answers.

Ellis said rentals were an obvious solution in terms of videocassettes since they are so expensive and few people see a movie repeatedly.

However, Heneberry did not see video rental systems surviving because dealers would need large inventories, there would be more transactional work, and there would be enough wear-out, whatever the system, and replacements would be necessary.

The panelists agreed that the introduction of cheap videodisks will bring down the price of videocassettes and improved sound quality will be a selling point for all.

New Companies

Off The Wall Distributors, a national retail distributor specializing in independent labels, established by Richard Foes. The firm is looking for labels releasing offbeat musical and comedy product. Address: 11312 Santa Monica Blvd., Los Angeles 90025. (213) 477-1430.

DeWhit Music (ASCAP), publishing arm of Starborne Productions Corp., country-oriented **Brother Bear Music (BMI)**, and **Brother Bear Productions** formed by Dean Whitney. Address: P.O. Box 8260, Van Nuys, Calif. 91409. (213) 789-5293.

Purple Lady Publishing (BMI) set up by Barbara Meislin. Address: P.O. Box 757, Tiburon, Calif. 94920. (415) 435-0720.

Robert Raymond Management Co. formed by Robert Raymond. Clients include Planet Records' Night, British band Roll-Ups, Boatz, and singer/songwriter Michael Dabo. Address: 15312 Longbow Dr., Sherman Oaks, Calif. 91403. (213) 995-8999.

Seaside Studios, a management firm, set up by former freelance journalist Christopher Kathman. First client is singer/songwriter Vonda Shepard. Address: 2107 N. Highland Ave., Los Angeles 90028. (213) 462-1133.

Salvatore Sinzieri Enterprises established by Sal Sinzieri to offer personal management and promotional services. Firm will focus on rock acts. Address: 1585 Crossroads of the World, Los Angeles 90028. (213) 661-7350.

TVI Records formed by Tony Valor as full line label. Principals are Peter Mallon, vice president, marketing; Karol Quinn, vice president, a&r; Joe Manfredi, vice president, international marketing. Address: 211 W. 56 St., New York 10036. (212) 246-6400.

Participation Music Inc. formed as the U.S. agents for U.K.-based Street Music Ltd. Directors are Clive Calder and Dave Robinson. Clients include Lene Lovich, Graham Parker, the Rumour, Wreckless Eric, Rachel Sweet and others. Address: 330 W. 58 St., New York 10019. (212) 265-2520.

Market Exec Praises Cutouts As Sales Aids

LAS VEGAS—"Throw out the terms 'schlock,' 'seconds,' 'dump and distress product,'" urged Joe Bressi, vice president of marketing for Stark Record Service in addressing the NARM panel, "Merchandising Cutouts." Wednesday (26).

"Current prices," Bressi explained, "have put multiple purchases on an endangered species list, and cutouts can provide that missing sale or two. When a customer buys a cutout, he saves three or four dollars, but you make as much profit as on a regular LP."

Bressi also noted several strategies retailers should employ to maximize their cutout sales. "With our Camelot stores," he said, "we put the attractive cutouts at the front of the store to pull shoppers from the mall concourse to browse.

"We have to educate store people so customers will know these products aren't 'seconds,' that they're quality items. And we should merchandise cutouts right alongside regular product. If you have Brothers Johnson cutouts, put them in the bin with their catalog."

Also on the panel, the first in NARM history to deal with cutouts.

(Continued on page 81)

Advertising

• Continued from page 25

of its music coverage. The paper was told that no paper in the market had credible editorial material about the world of music.

This was "unforgivable" said Wurzer, and the News was soon providing six days of music coverage every week. It established its own "front page music poll" to exploit music potential. As a result, the Daily News readership in the 18-35 age group climbed substantially, Wurzer said.

"We are good friends of the record business," Radio's Ingraham told the retailers. "We play the hits and we motivate your customers by your product. You should be on radio every day."

He also noted that radio can be useful in spreading the word about the music industry's new campaign to motivate customers to buy music as gifts.

Scholarships

• Continued from page 26

mother is accounts receivable clerk at WEA's Woburn, Mass., plant (David Kapp); Douglas Faulkner, an employe of Shorewood Packaging (Paul Ackerman-Billboard); Diane Deely, an employe of Universal Distributing, Philadelphia (American Can); Eric Banks, whose mother is an order picker for WEA's Mt. Laurel, N.J. plant (Black Music Assn.);

Also: Claudine Grier, whose mother is an administrative clerk, CBS, New York (Mile Hi-Noel Gimbel); Jacqueline Pas, whose father is an RCA commercial artist (Sound Unlimited-Gimbel); Donald Garant, whose father is a Pickwick store planner, Fall River, Mass.; and Robert McKenna, whose mother is a cost billing clerk, Queens Litho (Rainbo Records).

The Banks, Deely, Garant, Pas, Faulkner, Grier and Strong scholarships are for \$6,000. The remainder are \$4,000.

John Cohen, Disc Records president, is chairman of NARM's scholarship committee.

Rock'n'Rolling

Music Tastes Begin To Change—Finally

By ROMAN KOZAK

LAS VEGAS—Is NARM relevant to rock'n'roll? Certainly this year, the merchandisers' organization, faced with a myriad of problems and a palpable undercurrent of resentment on the part of those who make records and those who sell them, has tried hard not to ignore the music that is still keeping everybody in business.

Where last year the closest NARM entertainment got to rock was Willie Nelson performing at a luncheon, this year NARM went out of its way to get a rock'n'roller onstage. The convention tried to get the Eagles, couldn't, but was happy to get George Thorogood instead.

"Looking at the people here," said one veteran record company executive, pointing to a crowd of mostly men on the gray side of 40, attending the opening night cocktail party. "Do you think any company is going to bring an act here that would have this audience sitting on its hands? These people like and want Captain & Tennille and Wayne Newton."

"If rock'n'roll died this year and was replaced by whatever else, do you think anybody here would care? They don't care about what they sell. It is all plastic by the pound," says another executive.

But there were a few rock'n'rollers even at NARM, and at last year's convention Barrie Bergman, the association president, promised some rock entertainment for the 1980 convention. NARM tried to get the Eagles, and Elektra even announced the band pulled out. According to NARM sources, rather than play for the people who sell its records, the band stayed home because band member Joe Walsh was working on his solo album.

A spokesman for the Eagles says the band has just ended a grueling seven-month tour and it wanted to use this time for a rest. He says "some people," i.e., Elektra, jumped the gun in announcing the appearance before any decision was made."

"Maybe it was a good thing because now NARM knows how difficult it can be dealing with some artists," points out one high ranking WEA executive.

But Joe Cohen, vice president of NARM, saw George Thorogood at a Record Bar convention and asked Rounder Records, his small independent label, if he would be available.

He was. He and his band showed up wearing obvious Rent-A-Tux suits apparently thinking they were all playing a wedding. "What do all you people do for a living?" he innocently asked during his show.

Unlike the other acts at the convention which immediately followed their record company-sponsored dinners and in effect played to a captive audience, Thorogood had to attract his own crowd. There was a 90-minute gap between the end of the opening night cocktail party and the start of Thorogood's performance.

But competing with everything else there is in Vegas, he attracted a respectable crowd, most of which sat through two sets. Actually, there was not that much competition. Because whatever else may be said about Las Vegas, it is not a rock'n'roll town. It is still the capital of MOR with Donnie & Marie following Wayne New-

ton, following the latest Elvis imitator, in an endless procession.

Yet winds of change are blowing even through the Nevada desert. There are a few rock clubs with mostly cover bands and as a sign of the times, the T.G.I.F. disco has changed its name to Money and is now playing mostly new wave dance material.

The fact is this has not been a very happy convention. The retailers are angry at the record companies for reduced credits and returns while the record companies are repeating figures which show counterfeits in 90% of 500 disks and 20% of all tapes sold may be phony.

Problems such as these which might put some people out of business and may even land a few in jail are obviously more important than how much rock'n'roll gets played.

But still Thorogood's performance and the generally rock music that preceded and followed most speeches and presentations gave the convention a more contemporary feel. And songs such as the Who's "Can't Explain" or Elvis Costello's "Accidents Will Happen" provided some interesting and sometimes unintended commentary on the p.a. during the proceedings.

And who knows, maybe the convention means that Rounder will now be able to sell a few more George Thorogood records. Or the counterfeiters will.

Memphis Expo

• Continued from page 28

fore on a day when we were open. This time we had it on Sunday so we could spend more time with the people and get involved."

Strings and Things, which has built custom guitars for acts throughout the world, frequently has musicians hold free clinics at the store. Carol Kaye and Larry London have appeared at Expo Day in the past.

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Radio Programming



Billboard photo by Chuck Pullin

PIX PICKETS—WPIX-FM New York listeners brave heavy rains to protest the shift in format of the rocker which had developed a reputation for playing new wave acts, but has now gone to a more mainstream rock format.

NBC FLAGSHIP SCORES 4.0 OVERALL

N.Y.'s WNBC-AM, Don Imus Shine In the Latest Arbitrons

By DOUG HALL

NEW YORK—While WNBC-AM is a major winner in the January/February Arbitron, the contemporary NBC flagship won a 4.0 share overall and its morning man Don Imus is the biggest winner with a 5.3 share, beating new WABC-AM morning man Dan Ingram.

Ingram has been on WABC's airwaves as long or longer than any other current DJ on WABC or any other New York station, but he moved into morning drive only last November.

Ingram's share of listeners 12 years old and older stands at 4.6, down from the 5.1 Harry Harrison enjoyed just before being sacked in an ABC shakeup. Harrison just joined WCBS-FM (Billboard, Vox Jox, March 29, 1980).

Imus climbed from a 4.7 in November and a 2.9 registered for the time slot a year ago.

While WNBC has been promoting itself as the market's "Next Number One" station, Imus is already number one among several age groups. These include 18 to 34-year-olds, 18 to 49-year olds, 25 to 49-year-olds and 25 to 54-year-olds.

The station bases its "Next Number One" claim on the fact that it is number two in cume (a cumulative figure of persons who turned in for a minimum of five minutes within a week).

WNBC, in the latest Arbitron has a cume of 2.84 million while WABC is in first place with 3.13 million.

Other WNBC jockeys have also

shown solid gains in the new Arbitron. Johnny Dark in the midday slot is up from a 2.3 share to a 3.3 share, Frank Reed in afternoon drive is up from 3.2 to 4.1 and Michael Sarsynski and Alan Beebe in the evening slot rise from 2.8 to 4.1.

Manager of programming John Lund, who moved into his position in early December, attributes the growth to fine tuning.

Lund rearranged the rotation of records and emphasized dayparting relying on expanded internal and RAM research. Lund subscribes to both the RAM rating and research services.

As a result, WNBC rocks softer during the day and harder at night. While Lund is reluctant to point to any artists who are played heavier or less, he does note Barry Manilow would not be heard at night, when a younger audience is being catered to, and Pink Floyd would get the heaviest airplay at night.

Contests have also been stressed by Lund, who is promoting the station as the one with twice as many winners and twice as many prizes because it has to try harder in its number two position.

While WNBC had a good Arbitron. WABC has had an uneven one. Overall, WABC is almost flat, slipping from a 4.6 to 4.5, but dayparts vary widely.

While Ingram is down, as noted above, middays moved up from 3.5 to 4.3. This is a time period shared by Ron Lunday, from 10 a.m. to 1 p.m. and Johnny Donovan from 1 to 4 p.m.

Bob Cruz, who handles afternoon drive, moves up from 5.1 to 5.6, but Howard Hoffman, on from 8 p.m. to midnight, is down from 4.4 to 3.9. Hoffman is new to the station.

Traditional MOR and big bands are lifting KNEW-AM's ratings and the biggest gain for this station is William B. Williams' "Make Believe Ballroom" in middays, which climbed from a 1.9 share to 4.4.

Morning man Ted Brown is also up from 2.9 to 3.5 and Bob Fitzsimmons, who dropped his "Fitz Forum" phone-in feature in afternoon drive to concentrate on the "new" old music, moved up from 1.4 to 3.0.

Program director Russ Knight comments, "I think we've just scratched the surface. I think we could get a five share. We did most of our work on the ballroom and

look at the results."

Knight says he is cutting back on talk because he feels the music format itself "is so strong, I just have a feel about it."

While some observers had thought the old music would attract an audience too old to be attractive to advertisers, this has not been the case. Among adults 25 to 54 WNEW is sixth in the market with a 4.2 share.

WHN-AM new morning man Del De Montreux also did well in the new Arbitron. He moved up, in this his second rating period, from 2.4 to 3.3.

Cincy WEBN Gooses Arbitrons Consultant's Rock Strategy Spurs Ratings Recovery

By VICTOR HARRISON

CINCINNATI — AOR station WEBN-FM is a textbook example of "resting on past laurels" while its competition made gains.

The competition, AOR rival WSAI-FM, "effectively advertised, programmed well and made few mistakes" while WEBN fell to the wayside with "institutional inertia" and "became complacent," according to WEBN program director and afternoon drive jock Denton Marr.

But Marr notes the station rebounded with a "rededication of spirit." The first thing that was done was to bring in Burkhart/Abrams consultant Lee Abrams "who got WEBN rocking hard to a retargeted 17 to 30 hardcore rock 'n' roll audience," which according to Marr "has been extremely responsive, showering the station with letters and phone calls."

It's all reflected in the Arbitrons for the market. Last April/May the station had slumped to a 4.3 share from a 7.3 in the fall of 1978, but WEBN came roaring back last fall for a 9.1 share. Conversely, WSAI-FM slipped from a 6.0 in the spring to 4.4.

In the process of revitalizing the station the call letters logo was redesigned and 250,000 stickers, 25,000 buttons and 1,000 T-shirts were made up and given away.

A massive television ad campaign was launched with hundreds of 10-second spots placed on the four local tv stations within a two-week period.

ONCE A ROCK GIANT

Miami WQAM-AM Veers Into Country

By SARA LANE

MIAMI—"Country music when done properly, seems to be the mass appeal format which will attract an audience between the ages of 24 and 44," says young Dan Halyburton, newly appointed program director of WQAM-AM.

And country is the way this former rock giant is going. Back in the '50s and '60s, WQAM was hard to beat. It led all the other stations in the ratings game. However, as AM became fragmented, FM made startling gains in popularity and Spanish stations came on the South Florida scene, WQAM-AM went steadily downhill.

The change to "modern country" is an attempt to improve faltering ratings which stood at less than two points in the last Arbitron book.

Although only a 5 kw station, WQAM's low position on the dial (560) permits it to be heard from Key West in the South to Daytona Beach in the North; East to the Bahamas and West to Naples.

"One advantage of changing a well-known station like WQAM from rock to country is the fact that people grew up listening to the station in the '50s, '60s and early '70s," explains Halyburton.

"Those are the people we want to reach. Music has abandoned them, especially those listeners in their early 30s. It isn't anything like the music they remember. Most of it doesn't have readily identifiable lyrics they can relate to, the beat has gone in all different directions. And, if you're doing an adult contemporary station, it's pretty hard to find

music that will appeal to a mass audience."

Halyburton comes to WQAM-AM with a heavy country radio background. He started at WMGA-AM (Continued on page 56)

WMC Concert Pulls 11,700

MEMPHIS—WMC-AM kicked off a month-long celebration of its seventh year in country music with a record-breaking concert March 22.

The 11,700 country music fans who came to the MidSouth Coliseum to see the Statler Brothers and Barbara Mandrell made WMC one of the top concert promoters in the city.

"We gave away a few tickets and record albums," says program director Les Acree. "The acts were so big we didn't need publicity to sell the show."

Since switching to a country music format on March 23, 1973, WMC-AM has sponsored about 50 country music shows. Three or four major shows have been held each year along with country jubilees held in smaller venues. The anniversary show, however, has become the most popular.

Dean Osmundson, the station's general manager, says, "We have the MidSouth Coliseum booked for the last Saturday night in March through 1984."

(Continued on page 31)

Q: Where can you get promo-stickers made and delivered in 24 hours?

A: The place that delivers the answer is the "Supplies" section of IBG:

Billboard's International Buyer's Guide
Your global guide to buying and selling.

'Awareness' Key To Future Of the NPR

By PAUL HOHL

KANSAS CITY, Mo.—The second decade of public broadcasting in America will be one of increased technical efficiency and greater public awareness, despite a decrease in federal subsidies, according to speakers at the 10th annual Public Radio Conference held March 15-20 at the Crown Center Hotel. Budget cuts could affect jazz and classical programming.

Public radio, an underfinanced precocious child just entering its adolescence was the picture drawn by the former chairman of the Corp. for Public Broadcasting Henry Loomis, as he addressed more than 850 public broadcasters. Loomis told the broadcasters that "I believe you must provide useful and unique services to a sizable portion of the population if you are to grow into a significant national force."

Pointing to an uncertain public budget in the coming years, Loomis told the delegates "you are still young and fragile; your public support thin. It would be easy for you to spoil it. ... You can not become complacent and rest on your oars. You must go forward in the '80s—or you may go out of existence."

Budgetary and programming discussions dominated the first three days of the convention. If budget cuts materialize, the conference was told, programming could be seriously curtailed. Currently jazz and classical music programming would

be the most seriously affected. NPR's budget is slightly more than \$17 million for fiscal year 1980, and is slated to increase to \$22 million the following fiscal year.

"It is possible there will still be an attempt to cut the 1981 budget," NPR President Frank Mankiewicz told the conference. "There has got to be some kind of public financing act of 1981. It has never been more crucial or important that we speak with one voice."

Later that same afternoon—the second day of the five-day conference, federal communications commission chairman Charles Ferris, in what was billed as a major policy address, articulated similar warnings to broadcasters, challenging them to develop alternative sources of revenue to supplement decreasing federal subsidies.

Among the alternatives which Ferris suggested for consideration by public broadcasting was pay-as-you-go subscription, the use of public subcarriers to deliver home information services and the marketing of public radio programming for educational purposes in cassette form.

Ferris also reiterated the willingness of the FCC to consider the use of the newly inaugurated PBS satellite, Westar I, for the use of commercial video and message tracks. Several commercial and institutional organizations have shown an interest in buying time on the satellite. Ferris also told the delegates that having a strong public radio system nationwide has reduced the need for government intervention and regulation of commercial broadcasting.

Having public radio outlets in every community helps reduce the rationale for federal regulations of a certain aspect of radio service, Ferris said. "For this reason, our notice last fall proposing deregulation of the informational programming minimum for commercial radio stressed at length the service provided by NPR and its member stations. We said this was one important hedge against the failure of the commercial radio marketplace to provide as much informational service as it does at present. ... Public radio clearly provides a means to meet the special needs of substantial minority segments of our populations."

Huddle March 28

LOS ANGELES—The second annual Northwest Radio Conference got underway Friday (28) at the University Towers in Seattle. Topics to be discussed at the two-day event are careers, album radio and records, secondary and small markets, music, personalities, management, programming and radio & records.

Committee members and participants include programmers Rob Conrad, KING-AM Seattle; Ric Hansen, KTAC-AM Tacoma, Wash., and Steve West, KJR-AM Seattle. Registrations are \$60 per radio person and \$70 for others.

Thompson Retained

FORT WORTH—Don Thompson's "Country Doctor" consulting firm has been retained by Century 21 Programming to expand its "Super Country Format" beyond automated into full music and management for live stations. Thompson is a veteran programmer of several successful country stations including WBAP-AM Fort Worth.

Colleges Lash Record Companies

AT NEW YORK CONVENTION

• Continued from page 3

one of about a dozen labels at the convention, was pushing its agent scheme which requires college stations to pay \$25 annually to become an "agent" and receive service.

Only four labels had suites this year as efforts were made to keep costs down. Elektra/Asylum had Richie Havens on hand in the suite one night.

The students were most upset with the labels that shunned the convention this year. CBS particularly came in for criticism since its headquarters is located only a block away from the convention hotel, the Sheraton Center.

Win Botwin of Capitol Records commented at one session that "most companies consider it a luxury to have a college department."

Botwin emphasized that Capitol wants to work with stations that "make themselves valuable to us by tying-in with campus concerts and campus newspapers."

Gunter Hauer of Atlantic disclosed that Atlantic's service lists have been frozen and Fran Meyer of Arista said she was ordered to cut service lists in half.

Dave Gerber of Capitol advised that college stations "must develop credibility. Record sales are credibility to us. Are they listening to you and are they buying the records you're playing?" he asked.

At another session on "How To Be A Great Program Director," WNBC-AM manager of programming John Lund advised students to take a scientific approach to programming and to question all its ingredients. "Programming people are really marketing people," he said. "They market a station by playing the records people want to hear."

At a session on jazz programming CBS Records vice president Vernon Slaughter advised the students that college radio is "a chance on someone else's money to tighten up your chops."

4 Bands Air Live For L.A.'s KGILs

LOS ANGELES—KGIL-AM-FM here hosted its eighth annual Radiothon Fight Against Leukemia March 9. In keeping with the station's "ballads, blues and big bands" format, entertainment was provided by Pat Longo and his band, the "Tonight Show" Orchestra, Bill Tole and his band and Ray Anthony's orchestra.

This marks the first time the event has been done as a live show as opposed to an in-studio broadcast with guests. Admission for the Hollywood Palladium show was \$2 for adults and \$1 for children 12 or under.

The show, which began at 10:30 a.m. and ended at 8 p.m., was broadcast live.

Jazz For Mt. Kisko

NEW YORK—Jazz Media International, a broadcast management, sales and programming firm, has installed its "Balanced Jazz Spectrum" program on WVIP-AM-FM Mt. Kisko, N.Y., Monday through Saturday, 9 p.m. to midnight. The programming, aimed at a 25 to 55 age group, is a blend of jazz from the past 30 years. Jazz Media is operated by Bob Orenbach and Barney Lane, who were general manager and program director of WRVR-FM New York, a jazz station, in the early 1970s.

He discussed the dual roles of jazz—development of crossover material and preservation of pure jazz. Pointing to Herbie Hancock's almost simultaneous releases of commercial and strictly jazz albums, Slaughter commented, "We don't take artists in a room and shine bright lights on them and make them record commercial records."

Slaughter cited upcoming Hancock recordings with Santana and Earth, Wind & Fire as well as plans to release "a couple he did in Japan which are straight ahead jazz and will be digital."

When one student questioned WRVR-FM New York program director John Platt as to why the station should play Earth, Wind & Fire or Boz Scaggs, Platt replied, "They were good enough to play with Ramsey Lewis."

Rick Bisceglia, music director at WXLO-FM New York, told students gathered at a session on music research, that "it's more than calling 30 record stores. It's going to a club and seeing what people are listening to and dancing to."

WMC Concert

• Continued from page 30

During intermission at the Statler Brothers show, \$4,400 worth of tickets were sold for WMC's April 19 concert with Conway Twitty fronted by T.G. Sheppard, John Conlee and Don King.

Easter Sunday, WMC will sponsor the St. Jude Life-A-Thon at the Hilton Inn with all proceeds being donated to Danny Thomas' St. Jude Children's Research Hospital in Memphis.

The Life-A-Thon show, which will run from 2 p.m. until midnight, will feature Jacky Ward, O.B. McClinton, Razy Bailey, Ace Cannon, Jerry Jaye, Gene Watson and John Anderson. ROSE CLAYTON

He also said he likes to pose as a clerk in record stores and, in that way, talk to record buyers about their likes and dislikes.

In a discussion on AOR versus Top 40 and adult contemporary, Bisceglia warned students not to be narrow or negative on other formats. He advised that not all of them would be able to get jobs at AOR stations.

'Gold Plus' Into Syndication By New L.A. Firm

LOS ANGELES—Far West Communications has been formed here to provide its "Gold Plus" format to automated stations. The only station signed so far is WCAV-FM, Brockton, Mass., which is being used as a test market.

Gold Plus is Far West's term for a format that is designed for 25 to 44-year-old demographics. "The basis is gold," notes Far West head Paul Ward. "That is principally the music of the late 1960s and 1970s. There is a peripheral sprinkling of oldies from the 1955 to 1966 era. Anywhere from 20% to 40% of the format is current and recurrent."

He chose this format because he feels this is where the audience is. "The audiences that gave the big Top 40 stations number one status in the 1960s are now between 25 and 44. And as persons get older, they develop certain intonances for Top 40 and AOR but they're not ready for MOR yet," Ward says.

Gold Plus allows for air talents to inject local information.

Far West is also going to be consulting stations. And Ward continues as a consultant for Audio Stimulation, where he was vice president and general manager.

Such artists as the Temptations, Doors and Harold Melvin & the Blue Notes fit into the format.

Philly WMMR Trying a Promo

PHILADELPHIA—A three-way promotional tie has been set up by WMMR-FM, leading progressive rock station here, involving a record album and a chain of record stores.

The promotion ties Philadelphia's own Todd Rundgren's new Warner Bros. album and the Wee Three Record and Bound Stores chain. Since the new LP, "Road To Utopia," was recorded at the Bears-ville Studios in New York, WMMB will be sending two listeners to the studio to get an idea of what Rundgren's "Utopia Setting" is like.

The two winners will sit in on a rehearsal. To register, listeners have to go to one of the Wee Three stores in the area to get their entry blanks. Operated by Larry Rosen, the Wee Three chain takes in 13 record and sound shops throughout Eastern Pennsylvania and Southern New Jersey.

'Swingin' Years' Takes a Cruise

LOS ANGELES—Chuck Cecil will be spinning his "Swingin' Years" records in exotic settings next month.

He and a couple hundred of his listeners will sail on the British-registered Island Princess from San Juan April 5, moving through the Panama Canal and up the Mexican Riviera to Los Angeles on a 14-day cruise in which Cecil will play his ancient 78 r.p.m. big band disks and award prizes to passengers who win contests based on old theme songs, singers and instrumentalists of the 1930s and '40s.

Cecil's "Swingin' Years" is syndicated to 48 stations in the U.S., Holland and Saudia Arabia from his base at KGIL-AM in the San Fernando Valley here.

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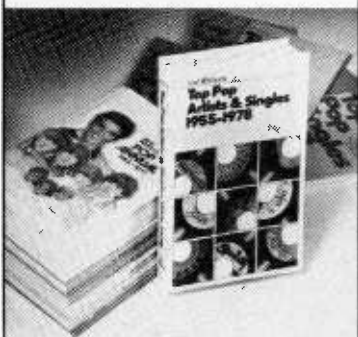
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Radio Programming

Vox Jox

By DOUG HALL

NEW YORK—Chuck Renwick is coming back to NBC. He left in October as vice president of affiliate relations for the networks to be vice president of broadcast and general licensing for SESAC.

Now he will return to NBC April 7 as executive vice president of the NBC networks succeeding Dick Vern, who has moved up to president of NBC Radio (Billboard, March 15, 1980).

Sandy Sanderson has been named program director of WDAI-FM Chicago, which will soon become WRCK. Sanderson comes from WABC-AM New York where he was assistant operations director and production director. He succeeds Matt Cleo. The ABC-owned station is in the process of restructuring its format, to be introduced later this month.

Apple has joined WAZE-AM Clearwater, Fla., as program director and afternoon drive disk jockey. He comes to the station from KELI-AM Tulsa where he was music director. . . . WNBC-AM New York morning drive personality Don Imus was MC at the New York Council of Churches' annual broadcast award presentation in New York. He did not do his Dr. Billie Sol Harges routine.

Chuck Morgan, who is program director and does afternoon drive on WCSH-AM Portland, Me., spent three days traveling with the Beach Boys on a tour that took him from Ottawa to Hartford to Boston to Portland. He also tied-in with a local John Denver concert and gave away tickets and albums.

Bryan J. Conners has been named to fill the afternoon drive slot on

WOOW-AM Greenville, N.C. The station is also looking for another personality for an airshift and production. Those interested should contact Danny Jacobson at the station at PO Box 647 Greenville, N.C. 27834.

Spence Grew has resigned as p.d. and morning drive jock on KWRC-AM Woodburn, Ore., and has been succeeded by Buster Chapin. Grew has joined KJDY-AM John Day, Ore. In moving up to p.d. Chapin leaves his afternoon drive post and is succeeded by Mike Mason. . . . KERE-AM Denver is starting a new weekly program called "Bluegrass Ramble" on Sundays from 9 to 10 a.m.

Chuck Cecil, producer of the syndicated "Swinging Years," hosted a three-hour "Festival 80" on PBS in L.A. with former Tommy Dorsey vocalist Connie Haines. . . . WKST-AM New Castle, Pa., p.d. John Nuzzo reports the station just completed its sixth annual Easter Seals radiothon and raised \$29,600 in 27 hours.

ABC's WRIF-FM Detroit has added a concert reviewer. He is Michael Marks, who had been a photographer for Creem Magazine. In the coming weeks he will review Ted Nugent, Linda Ronstadt, Cheap Trick, Van Halen and Journey when they appear in Detroit.

Bob Spicer moves from Boston's WROR-FM as production director and air personality to Audio Stimulation in Los Angeles as executive producer for the "Wolfman Jack Show" which is syndicated by the firm.

Larry Kenney, weekday morning personality at adult contemporary WYNY-FM New York, adds Saturdays to his shift as he takes over the 6 a.m. to 10 a.m. spot there. . . . Dan Pothier takes over as program director at XHRM-FM San Diego. He was music director at the blues, ballads and jazz formatted outlet.

Sally Weinstock moves up at Watermark Productions in Los Angeles to associate producer of "The Robert W. Morgan Special Of The Week." Formerly, she was publicity manager for Watermark.

Adult contemporary WVIP-AM-FM Mt. Kisco, N.Y., near New York City, has a new vice president and general manager in Richard E. Stone. He was previously with WVOX-AM New Rochelle, N.Y. Also at the station, Allan P. Matthews joins as program director and morning air talent. Matthews was program director at WLYQ-FM Norwalk, Conn.

Chris Edmonds joins KDWB-FM Minneapolis in the 6 p.m. to 9 p.m. shift. He comes from WEAM-FM Chicago. Also joining the station is Michael St. James in the 3 to 6 p.m. slot. He comes from WQFM-FM Milwaukee. . . . Mike Turner, former general manager at KUOP-FM Stockton, Calif., is now program director at KCSN-FM, Northridge, Calif.

Judy Gold moves into the newly created post of vice president and director of radio stations sales for Westwood One, a Los Angeles-

based national radio syndication firm. Gold was director of the firm's sales department. . . . Reginald G. Johns joins WVEF-FM Boston as program director. Johns was program director at CFTR-FM Toronto. . . . Dan Lemos joins KIIS-FM

Los Angeles as head of the music research department. He comes from KMET-FM where he was traffic manager. . . . Teresa Harris adds the post of music director to her afternoon slot at KFMU-FM in Oak Creek, Colo.

RADIO PROGRAM REVIEW

Donna Summer Special On RKO Tabbed 'Worthwhile'

"Donna Summer Special," RKO Radio Network, April 12. Produced by Ron Hummel. Executive producers: Dave Sholin and Harvey Mednick.

NEW YORK—Despite heavy protestations at the beginning of this show, there is a lot of disco music included in these two hours with Summer, who after all built much of her success on disco.

In the opening minutes of the show Summer is described as a "red hot supercharged female singer who will carry us out of the disco doldrums into electronically charged rock of the 1980s."

Maybe so, but in the meantime there is a lot of enjoyable listening in the 18 tunes, including reprises of her 1977 "Once Upon A Time" and her more recent hit "On The Radio."

When she's not singing "Love To Love You. Baby," "Last Dance,"

"Hot Stuff," "Bad Girls" and "No More Tears," the last with Barbra Streisand, Summer talks about these songs, others, her career, her early days with her family and her start in Germany in "Hair."

There are several phone-in comments from Neil Bogart (too bad RKO cut costs with a phone interview), who played such an important role in Summer's recording career on Casablanca and in the film "Thank God, It's Friday."

There is a reference to the \$10 million suit Summer has filed against Casablanca and Bogart to get out of her contract, but neither she nor Bogart discusses the matter.

Some of the commentary is overly long and not always relevant to the music, but on the whole it's a worthwhile show that should attract substantial listenership. DOUG HALL

Pro-Motions

LOS ANGELES—Jill Glassner, San Francisco promotion coordinator for Mercury Records, set up the Irish Stakesweeps with KSAN-FM and Rainbow Record stores. The prize was a week in Ireland during St. Patrick's festivities and tickets to an Irish concert by Horslips. Ironically, the winner, pulled at random from the cards sent in, was Elizabeth Dunn who had been saving for a trip to Ireland for her mother. Dunn and her mother winged their way to Ireland to visit relatives who hadn't been seen in 14 years.

Cesmo Ayers, program director at jazz-formatted KTUF-FM in San Antonio, bused 30 listeners to Austin to catch a performance by Weather Report. Listeners were asked to make reservations over the request line.

KMEL-FM in San Francisco broadcast the third annual "Bambies" (Bay Area Music Awards). Performances included those by Taj Mahal, SVT, Devadip Carlos Santana, Eddie Money, Journey and the Greg Kihn Band. Also, KMEL simulcast with KTSF-TV San Francisco "Backstage Pass: A Music Special" Saturday (29). This featured Columbia's The Beat as well as spotlights on Grateful Dead fans and talks with critics Dave Marsh and Greil Marcus. In addition, the station broadcast Mercury's Rush from a St. Louis concert date.

In Seattle, KZOK-FM promotion and music director Brad Hoffman set up "The Ultimate Rush." For Rush's two Seattle dates, KZOK set up a banner contest whereby listeners were asked to make a banner saluting Rush. The five best were hung at the concerts. With audience applause as the barometer, the best were selected each night. The winner

the first night got a hang glider and lessons. The second winner won a weekend of whitewater rafting as well as tents and sleeping bags.

Carolyn Broner, regional promotion manager on the West Coast for Mercury, organized a lunch with George Burns for winners in a contest for KFRC-AM listeners in San Francisco. Contestants had to send in why they would like to be 18 again. The contest was in conjunction with Burns' "I Wish I Was 18 Again" single.

Roman Marcinkiewicz, Miami promotion manager for MCA, is plugging Wishbone Ash's "Just Testing" LP by having a contest that involves eight area Specs retail stores and WINZ-FM. Stores have forms and entry boxes for those who want to be involved in a display contest. Each store has one winner in a drawing with the results read over WINZ.

These eight winners are then given a week to set up a display for the Wishbone Ash album in the store where he or she applied. The best display, according to Specs, WINZ officials and Marcinkiewicz, earns the maker a \$200 cash prize. All eight receive 10 LPs of their choice including Wishbone Ash's latest. The manager of the winning store gets a satin Wishbone Ash jacket.

Atlantic promotion rep Danny Bush set up interviews for Rick Roberts of Firefall with Jo Interante, program director of the RKO Radio Network and Pete Larkin of WNEW-FM New York. . . . In another Atlantic promotion Virgin Records' Shooting Star did interviews with syndicators Westwood One and Chris Eric Stevens. Marty Basch of Boston Univ.'s WTBU-FM interviewed Ian Lloyd about Lloyd's Atlantic LP, "Goosebumps."

Bubbling Under The HOT 100

- 101—TWO PLACES AT THE SAME TIME, Ray Parker Jr. & Raydio, Arista 0494
- 102—I DON'T BELIEVE YOU WANT TO GET UP AND DANCE, The Gap Band, Mercury 76037
- 103—SHRINER'S CONVENTION, Ray Stevens, RCA 11611
- 104—STREET LIFE, Herb Alpert, A&M 2221
- 105—CATCHING THE SUN, Spyro Gyra, MCA 41180
- 106—REAL LOVE, The Cretones, Planet 45911 (Elektra)
- 107—YOU'VE GOT WHAT I NEED, Shooting Star, Virgin 67005 (Atlantic)
- 108—IS THIS THE BEST, L.A. Boppers, Mercury 76038
- 109—DON'T LET GO OF ME, Jane Olivor, Columbia 1-11223
- 110—WHO SAID THE WORLD WAS FAIR, Daryl Hall & John Oates, RCA 11920

Bubbling Under The Top LPs

- 201—WILLIE NILE, Willie Nile, Arista AB 4260
- 202—JOHN MILES, Sympathy, Arista AB 4261
- 203—GENTLE GIANT, Civilian, Columbia JC 36341
- 204—PUBLIC IMAGE LTD., Second Edition, Island 2WX-3288 (Warner Bros.)
- 205—THE MOTORS, Tenament Steps, Virgin VA 13139 (Atlantic)
- 206—DR. STRUT, Struttin', Motown M-931
- 207—ORIGINAL CAST, Evita, MCA MCA 2-1107
- 208—MICKEY MOUSE DISCO, Disneyland 2504
- 209—SOUNDTRACK, Together, RCA ABL1-3541
- 210—SOUNDTRACK, Cruising, Columbia JC 36140

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Sound/Video Business

AND PLAYER UNITS AS WELL

U.S. Pioneer Into Videodisks

• Continued from page 3

pacitance system, manufactured in conjunction with Zenith Corp. won't be marketed until early 1981 and has mono capability only.

With a wide range of distribution outlets, including heavy penetration in retail audio, the Pioneer system is a potentially strong entry in the race to dominate the videodisk mart.

announcing their plans to market laser-optical disks within the next several months."

The presence of Warner Communication's David Horowitz, office of the president, at the press conference announcing the Pioneer system, indicates that the WEA family of labels may be entering the Pioneer videodisk picture shortly. Warner is

developer. Pioneer Artists, Kai notes.

"The business mission of Pioneer Artists will be to produce and acquire software that will be primarily in the category of stereophonic musical performances and will cover the broad spectrum of music categories that will be most interesting to the audio-oriented consumer," says Kai.

The MCA/Pioneer DiscoVision software line was prominently displayed at the press conference and MCA Inc. vice president James Fiedler was on hand to assure a "continuous supply of stereo programming at regular intervals" once the system hits the market in June.

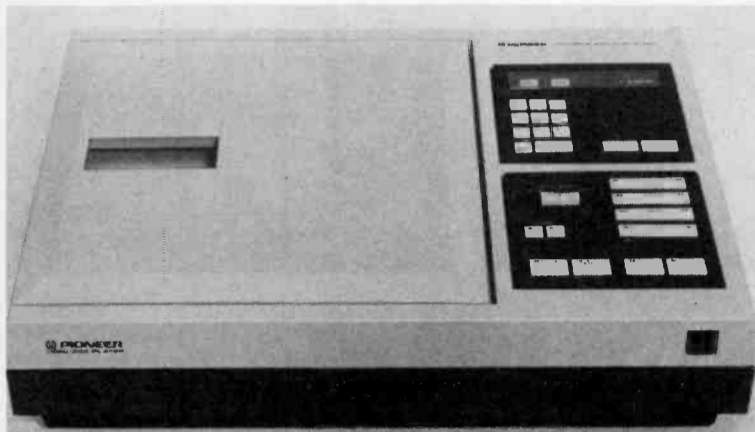
The Pioneer system initially will be tested in Syracuse, N.Y., Dallas/Fort Worth, Madison, Wis., and the Minneapolis/St. Paul region. No dealers have been selected yet. Pioneer expects to expand into approximately four more markets every 60 to 90 days.

So far, RCA has lined up CBS to help augment its software demands when SelectaVision hits the market. The CBS deal is non-exclusive, however, and there is nothing to prevent CBS entering the laser optic disk market as well.

The Pioneer system's stereo capacity depends on the consumer having a stereo amp and speakers available in addition to a television set, of course, but the laser scan pickup eliminates direct contact with the surface of the disk, something SelectaVision does not have since it depends on a diamond stylus in a disk groove.

Pioneer is expected to make a strong pitch to the audio-oriented customer on that ground, stressing

(Continued on page 35)



The Latest: U.S. Pioneer's laser optical stereo videodisk will retail for about \$749 and has the capacity to be adapted for service as a player for digital audio disks of the future.

U.S. Pioneer executive vice president Ken Kai makes special note of the system's stereo capability, which he stresses is one of the leading factors for consumer acceptance based on market research. A freeze frame feature is not available for extended play disks, but is on 1/2 hour per side disks.

Kai also predicts that "other potential suppliers of software will be

already allied with Pioneer in Japan for audio records.

Stereo capability gives Pioneer an edge on most existing videocassette recorder/player systems, although Sony and others reportedly have stereo VTRs in the works.

So far as its digital audio capability is concerned, Kai admits that while the Pioneer player is designed so a digital (pulse code modulation or PCM) adapter can be added, such a device is still in the development stage and has as yet no price tag.

Market research also convinced Pioneer to create its own software

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APRIL 5, 1980 BILLBOARD

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54 FM Stations Beam Heart's Live Texas Gig

By JIM McCULLAUGH

LOS ANGELES—JBL is sponsoring a live Heart concert Thursday (3) which will be aired over 54 major FM stations nationally.

The concert will emanate from the Tarrant County Civic Center in Fort Worth, Tex., and is set to begin at 9 p.m. central time. It's one of the first legs of a six-month tour for the

Epic band whose new "Bebe Le Strange" LP is already a top five LP on Billboard's Top LPs & Tape chart.

The promotion is a joint venture between Chicago-based Richard Caldwell Productions and Boston-based Starfleet Productions. Starfleet's mobile 24-track is providing the technical capability for the hook-up. KTXQ-FM in Dallas will be the local station.

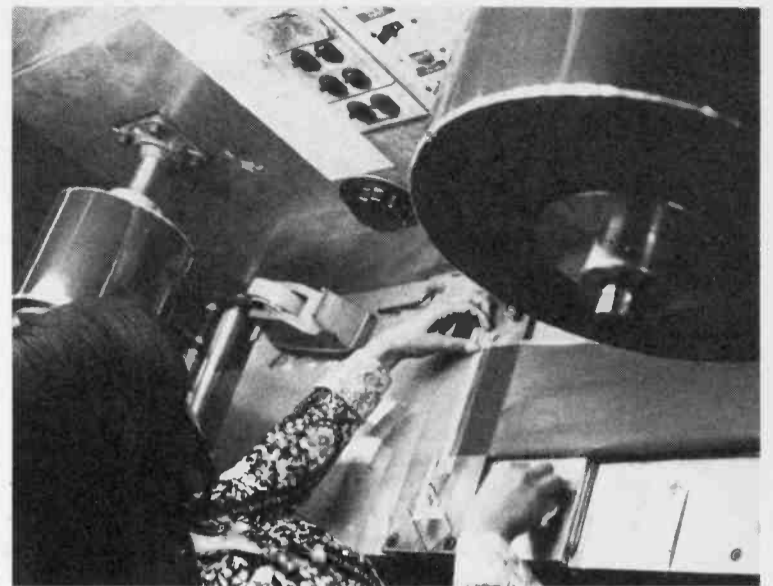
Among some of the FMs involved are KMET, Los Angeles; WWDC, Washington; KSAN, San Francisco; WMET, Chicago; WPLJ, New York; WBCN, Boston; and WMMR in Philadelphia.

According to Curt Pickelle, JBL's director of communications, this is the first time the consumer and professional audio speaker firm will do a sponsorship of this sort. Twenty-four promotional spots on each of the 54 stations are expected to air one week prior to the date.

The project, Pickelle indicates, is indicative of JBL's increasing interest in radio advertising on AOR stations and may be the first in a series.

"In the past," says Caldwell, "it was typical for a record company to underwrite a live radio concert. But now we have the technological capability of doing a live radio concert in more than 60 markets. And record company ad dollars have shrunk. It

(Continued on page 40)



Cut Time: Worker uses a splicer to cut a blank tape roll at InterMagnetic's new factory in Istanbul, Turkey.

InterMagnetics To Erect Cassette Plant In Istanbul

LOS ANGELES—InterMagnetics Corp. has formed a joint venture in Istanbul, Turkey, with Elektronal to build a cassette tape manufacturing plant.

The new facility will be built next door to Elektronal's currently operating cassette assembly plant which has been in operation several years and which has bought its raw tape from InterMagnetics Taiwan Corp. The latter is a joint venture firm between InterMagnetics and a company in the Republic of China.

Thus, when the new tape manufacturing plant is completed in late 1980, Elektronal will sever its ties with the Taiwan supplier and be able to move blank tape from one factory to the assembly plant next door. The new plant will be a 35,000 square foot facility. Terms of the transaction were not disclosed.

Elektronal, a subsidiary of the Profilo Holdings Industrial Group, is one of the largest firms in Turkey manufacturing consumer electronics products. Elektronal will become the first tape manufacturing company in Turkey and one of only two cassette plants in the Middle East, according to Terry Wherlock, InterMagnetic's president.

InterMagnetics recently signed a joint venture deal with Mohamed Abdulmohsin Kharafi, a large manufacturing and trading conglomerate in Kuwait, to build a tape facility in Egypt. This firm will be called International Cassette and Tape Co. Ltd.

Notes Wherlock: "There is an excellent investment opportunity and business climate today in Turkey and the Middle East."

Until recently, Turkey had been served by tape imports, but government regulations now allow future growth in magnetic tape manufacturing, according to Hyati Kamhi, Elektronal's president.

Le-Bo Postponing Carrying Unit Hike

NEW YORK—Le-Bo Products, a major record and tape accessory manufacturer here, indicates it is postponing its anticipated price increases on the firm's record and tape carrying cases for at least six months.

According to Peter E. Dayton, president, "Le-Bo will postpone consideration of a price increase until Aug. 1 on all carrying cases. Certain other accessory items will be raised, however."

Reasons for the postponement, indicates Dayton, are the present softness in the carry case industry as well as present economic conditions.

Toto Goes Digital

LOS ANGELES—Columbia's Toto recorded one of its final Japanese dates using digital recording machines.

Recorded recently in Tokyo, one other show was also recorded with analog 24-track.

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SPECIAL DESIGNS ON REQUEST

INSTALLS 24-TRACK UNIT

Buffalo's Select Sound Is Stepping Out As a Leader

By JIM BAKER

BUFFALO—The purchase of Buffalo's first and only 24-track recording console has put this city "on the map in the recording industry" in the opinion of Select Sound Studio general manager Dick Bauerle.

Select Sound recently shelled out \$100,000 to Audio Techniques of Stamford, Conn., for an MCI 24-track console and MCI two-track mixdown machine and plans to make Buffalo a new jingle center in the Northeast.

"We're opening our own jingle company as well," Bauerle declares. "We don't have a name as yet, but 20 specialists, including one in electronics, will be involved."

Bauerle is especially high on the 24-track purchase because media firms who need the equipment for radio/television commercial production no longer will have to go outside Buffalo to get it.

"The 24-track machine is the state-of-the-art," Bauerle says. "We're right on top. It's a nice boost for Buffalo as a media market."

Bill Kothen, the company's president, explains the decision to expand studio operations with the six-figure purchase was made because the partners (including Bill's brother, Nick) felt their clients needed the more sophisticated console and the convenience of having it nearby.

"In order to get the national standard of a good professional jingle, people were heading for New York, where prices start at about \$150 an hour," says Bill Kothen.

Bauerle describes the studio's four-year growth as "a typical American story" and brings home his point when he notes it started in the basement of Bill's mother's home in January of 1976.

Select Sound left the cellar in November 1977 and landed at its

present Kenmore Ave. location. Now it has such clients as Lenny Silver and is planning to take on the giants.

"We're busy with a number of prospects—including Silver and his people and Donna Robbins, a former Miss Buffalo runnerup who is singing solo in Toronto.

"Silver's people flew in Terry Kellman, a producer from Las Vegas, to do some tapes for the Stone Country Band and Terry Christian, a keyboard player, singer and writer from Buffalo."

Bauerle says that members of the media community as well as aspiring performers cutting their first demonstration tapes are using the growing studio.

"Things have become so competitive that demo tapes have to be really professional," Bauerle says. "The days of making a tape in your garage and then being signed to a big contract, a la Buddy Holly, are gone."

The partners have inaugurated a workshop course in the operation of a recording studio and the functions of an audio engineer. "Our goal is simple—to take the mystique out of the recording studio so people can just come in, relax, learn and use it," Bauerle says.

Meanwhile, Select Sound's calendar is filling with bookings by ad agencies, tv-radio personnel, musicians and a variety of freelance artists.

"We'll list anybody who has talent," assures Bauerle, mentioning drummers are the current hot commodity. Copywriters and musical arrangers also make their listings.

"We're a full-service studio," declares Nick Kothen, the sales manager who doubles as music and program director at WJLL-AM in Niagara Falls (under the name of Chuck Mandrell). "We're willing to hustle to save the customer's time."

THEY CALL IT EVERGREEN

Fox-Butler Studio Opens In Burbank

LOS ANGELES—Arrangers/composers Charlie Fox and Artie Butler have opened Evergreen Studios here, a 24-track recording studio complex for record as well as film and television music projects.

Located in suburban Burbank, the complex is on the site of the former Magnolia movie theatre. Now completely refurbished, the facility contains two major rooms.

Studio A can handle up to 60 or 70 musicians while B can accommodate half that number. Equipment consists of Harrison consoles and Ampex multi-tracks.

Ceiling height in both rooms is 20 feet with architect John Edwards overseeing design and construction.

But what distinguishes Evergreen, according to Butler, is the facility's state-of-the-art music to film and/or television capabilities.

Each studio contains a large screen for video with projectors interlocked via computer to the consoles. The projectors feature a four-times speed rewind capability for time efficiency.

The facility also contains a music editing room with Moviola, tape duplicating facilities and both live and electronic echo chambers. Each studio control room also contains a

wide variety of outboard equipment.

While the facility has hosted a number of film and television projects since officially opening last November, Butler points out that Evergreen is diverse enough to handle record and commercial work.

Butler also points out that Evergreen was purposely designed with the musician/composer in mind.

Bill Lazerus, former manager of the Burbank Studios, was hired as general manager.

Pioneer Into Videodisks

• Continued from page 34

that the audio/visual clarity won't degenerate with use.

The Pioneer unit also features freeze frame, scanning, the ability to call up any one of the 54,000 frames on the disk (through random access), slow motion and the ability to go back and forth at will.

It comes with an optional remote control unit controlling those functions, which is listed at \$50 additional.

"It is the firm opinion of industry analysts," Kai claims, "who have reviewed alternative videodisk systems that the laser optical system is clearly the technically superior sys-

Studio Track

LOS ANGELES—The Firesign Theatre is putting the final touches on a live LP at Cherokee Recording Studios, producing themselves along with Fred Jones, Jones and Fred Ampel handling engineering.

Tom Petterson of Cheap Trick is working with drummer Thom Mooney on a solo project with chief engineer Dave Jerden at the board at Eldorado Studios.

Recent activities at Allen Zentz: mastering engineer Chris Bellman cutting the Giorgio Moroder-produced single "Hollywood Dreams" for Casablanca; Robin Trower's "Shout" single for Chrysalis; and the Randy Bachman produced Ironhorse LP for Scotti Brothers Records. Also there, mastering engineer Brian Gardner cutting the Ritchie Family single "Give Me A Break" for Casablanca, produced by Jacques Morali, Henri Belolo and Juergen Koppers; and the Kinsman Dazz single "I Searched Around" for 20th Century-Fox, produced by Tommy Vicari and Pat Glasser.

Bob Ezrin producing the Kings at Producer's Workshop for Elektra/Asylum. ... Lamont Dozier producing Future Flight at Scott/Sunstorm for Stronghold Productions.

* * *

City Boy recording a new LP at SuperBear Studios in France, Tim Friese-Greene producing ... portions of "The Jazz Singer" film with Neil Diamond are being shot and recorded at New York's Aura Recording Studios.

Walter Stewart producing Stonebolt's RCA LP at Water St. Studios, Vancouver, B.C., Laurie Wallace engineering ... the Almighty Strut working on an album at Cloud Born Productions, Grosse Pointe, Mich., John Hanlon engineering, Russ Palazzolo assisting.

Dave Tickle producing Barbara Car at New York's Electric Lady. ... Bil Ham producing Point Blank at Ardent Studios, Memphis, Terry Manning at the board. Also in Memphis at Lyn-Lou Recording is Larry Rogers mixing R.C. Bannon for Columbia.

Boston-based 24-track mobile Starfleet recorded a live Joe Jackson concert at Boston's Orpheum Theatre which is scheduled to air on the NBC Radio Network in early May.

L. A. Mars Awaits Facilities Expansion

LOS ANGELES—The Mars Studios here, todote a trio of rehearsal studios, is expanding its operation into a full-scale recording/rehearsal studios complex, reports Stan Gittelman, general manager.

The recording studio will feature a Trident TSM 40-track console with MCI 24-track and Studer mastering machines.

Completion date for the new Bendo St. complex will be April 8 with a grand opening scheduled for May 1.

Mike Claussen is production director, while Mark Howlett will be chief engineer. Rehearsal facilities/services are ongoing with no break in service because of the new recording studio addition.

tem. This laser optical format offers outstanding picture quality, excellent stereo sound quality and a variety of features not available on competing systems."

Kai also stressed the "state-of-the-art" appeal the provision for future adaptation to PCM digital audio the Pioneer unit possesses. This is considered another factor in the battle with RCA, which intends to market its videodisk system for \$500.

The stereo capability of the Pioneer model can also be used for dual language instruction in educational settings. General Motors is already using an industrial version of the system for its dealer showroom promotions and training programs.



DIGITAL DISCIPLES—Van Webster, left, owner of Digital Sound Recording Co., L.A., inspects his newly purchased Sony PCM-1600 digital recording and editing system as Rick Plushner, center, Sony Digital's Western district manager, and Curtis Chan, Sony Digital's Western district engineering manager, explain some of the finer details of the system.

Soundmixers Buys Automated Console

NEW YORK — Soundmixers Recording Studios here, a division of Sound One Corp., has acquired a new, fully automated Trident 40/32 T.S.M. console for its recently redesigned Studio B.

The first artist to take advantage of the machinery was John Belushi, currently working on the forthcoming Blues Brothers LP and feature film soundtrack for Atlantic.

Studio Design Topic For S.F. NARAS

LOS ANGELES—The San Francisco chapter of the Recording Academy is organizing a seminar in recording studio design.

In cooperation with Russian Hill Recording, the seminar will be in three parts, starting April 26.

Discussion leaders for the seminar will be Jeff Cooper covering acoustics, Ed Long covering control room monitor design and Fred Cateero covering human engineering in the control room layout.

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- Inner Circle** - Produced by Jack Nuber and Chris Blackwell, Engineered by Jack Nuber on Island Records Inc
- The Strand** - Produced by Chris Blackwell, Engineered by Kent Nebergall on Island Records Inc
- The B-52's** - Produced by Rhett Davies and Chris Blackwell, Engineered by Rhett Davies on Island Records, Ltd
- Julio Iglesias** - Produced and Engineered by Ramon Arcusa on CBS International Records

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Photos: George Flemming

The Music Place

STATE OF THE ART STARTS HERE

"This facility is an exceptional acoustic environment. The LEDE™ control room is as advanced an example of this new technique as is available anywhere in the world today. We were impressed with the visual harmony you were able to establish without compromising the acoustic integrity of the space. We look forward to hearing from you with regard to the subjective reaction of artists and engineers using these precision tools."

An advertisement dreamed up by some enterprising public relations specialists? A pipe dream by the owner of the studio?

No. No.

That's the summary of an in-depth evaluation of The Music Place by Synergetic Audio Concepts. In engineering terms, it was a report on tests conducted at The Music Place, Birmingham, Ala., relative to "Confirmation of the Completion of a LEDE™ Control Room."

The recent independent tests by the California-based consultants, more familiarly named "Syn-Aud-Con," were taken to insure full compliance of The Music Place control room with the published—and stringent—LEDE™ criteria. The seven criteria, when satisfied, qualify a control room to use the trademark "LEDE™ control room" (the initials stand for Live End/Dead End).

The results came back with an exclamatory: "We are pleased to report your control room met these seven criteria in

At the console, left below: Randy Richards, Don Davis, Rick Matos and Chips Davis, all from left. Keyboard capers at right below from left: Mat Henderson, Chuck Leavell and Eddie Kendricks.



a most creative manner and that our measurements reveal a superior acoustic environment for sound reproduction usage."

1817 Oxmoor Road in Birmingham, Ala., is not the most likely place to find a studio that turns on the critical ears of a

California consultant or a producer who has worked the great recording rooms of Los Angeles, Nashville, Colorado and the Caribbean.

Gene Eichelberger, who cut his teeth at Nashville's famed Quadrafonic Studio that has spawned pop hits galore, finds this studio to his liking. He's a veteran of the Sound Lab and A&M in Los Angeles, Caribou in the dreamy hills of Colorado, and George Martin's Air Montserrat in the sunny rum-soaked climes of the Caribbean.

"I like it here because Randy Richards (the studio's president) purchased some of the equipment I like to use," says Eichelberger. "I like the sound of a Neve board—and he has one. I like the Fadex automation system that interfaces with the board nicely for automatic remixing. I like the control room and the LEDE™ room."

Any more reasons? "The room is good. The Q system is good—and the peripheral gear works."

And, as they say in the trades—last but not last least—
(Continued on page 38)

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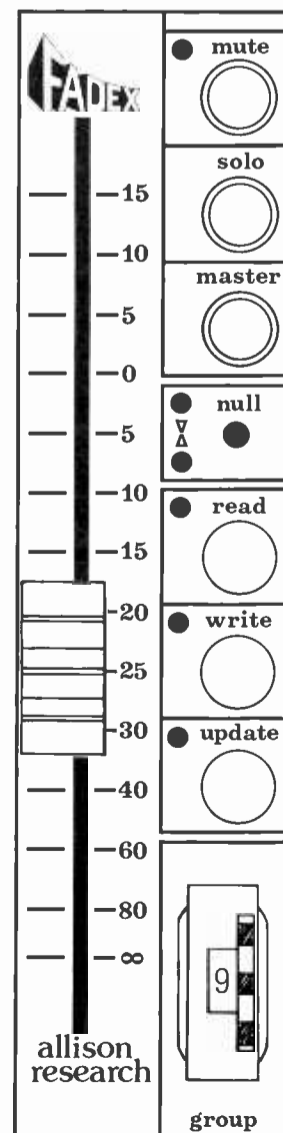
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*FADEX also interfaces with API, Auditorics, Sphere, Trident, and most other consoles.

38 STATE OF THE ART

• Continued from page 37

"These monitors give me what I want, and the bottom line is what it sounds like. I normally carry speakers everywhere I work, except one or two places. These monitors make good sounding records," concludes Eichelberger, who notes that when he takes his tapes for mastering "they sound right."

The new LEDE® control room at The Music Place is one of the first in the country and the first in the Southeast. It utilizes the same successful basic design as Wally Heider's new room and the Criteria West room being built in Los Angeles.

Some scions of the sound business credit the new LEDE® design as a major breakthrough in technology—and officials at The Music Place are quick to credit it for much of the success the studio has been enjoying.

Don Davis, a 30-year veteran in the audio design field, developed the LEDE® concept. Chips Davis, related to Don only in the family of sound, was the first to implement the LEDE® concept with actual studio construction. Chips Davis designed The Music Place, with Don providing consultation, measurement and verification.

The design of the control room turned out to be so acoustically correct throughout the sound spectrum that, after testing the room, only the speaker fine tuning adjustments were found to be necessary to make the room totally flat at all frequencies.

Although UREI one-third octave equalizers were installed, they were found to be unnecessary and were not used.

"Most other studio owners and operators will find that hard to believe," comments Randy Richards, president of the studio. "But I have the graphs, the complete documentation and several well known and highly respected engineers and producers who will attest to it."

Also attesting to the studio sound quality—and helping contribute to it—is chief engineer Gaston Nichols.

On his engineering staff are John Philips, Charles Spanos, Dan Gainey and Mike Matos, the latter a talented producer and musician who also serves as a consultant. With Rick Matos, the firm's vice president and another music business veteran, the studio is in firm creative and business hands.

The Syn-Aud-Con report cited what makes The Music Place THE Music Place: "The initial time delay gap of 10 milliseconds and the well-spaced, even amplitude reflections centered in the Haas zone time interval allow for complete psychoacoustic freedom from directional influences relative to reflected energy at the mixer's position. We were particularly impressed with the bass response in this control room resulting from the integrity of your outer shell. The rear wall has provided remarkable temporal control of the reflected sound."

In LEDE® lies the secret of this studio's masterful sound. LEDE®—Live End, Dead End.

The first apparent difference you'll discover when entering the control room is that the front of the room is totally soft and absorptive, while the back is totally diffused and hard. Normally, it's the other way around.

Explains Davis: "In doing acoustical type holograms to give us an energy/time frame, we saw that conventional control rooms had problems."

Actually, when time delay spectrometry and energy/time curves are combined, the result is a unique three-dimensional acoustic picture of the room.

That 3-D picture could be a horror show for some control rooms. It revealed that the reflections from hard surfaces in the front of the room added algebraically, resulting in a phase differential when the direct speaker signal, combined with the signal bouncing from hard surfaces in front, reaches the ear.

"If it's totally diffused in the front, you can get a smearing effect," observes Davis, noting that the LEDE® design gets into psychoacoustics.

Enter the Haas effect named after the scientist of the same name. The hard, diffusing part of the room is put in the back (and the soft in the front) because of Haas. His experiments with the brain in the 1880s revealed that after a sound signal passes a person and hits another wall behind that person, for 20 milliseconds (about 20 feet) the brain discriminates against that signal. After the brain eliminates that bit of sound info for 20 milliseconds, the person can then hear it as an echo or bounce.

That's why those monitors in the LEDE® control room sound so good to Eichelberger, and others, who deal with sound for a living. It's true.

Specifically, the three dimensional audio hologram comes from: 1. time delay spectrometry which measures frequency and amplitude; 2. the energy/time curve that measures time against amplitude; and 3. the frequency time curve.

"You get rid of acoustical distortions that are caused in other rooms," says Davis. "It becomes much more accurate to control and much more accurate for the artistic product and point of view because there aren't any hidden factors. This is one of the best control rooms in the country, and has some innovations that no other studios can claim."

It's the first to use a hard outer shell, advises Davis. Behind the interior wall is a complete non-symmetrical outer shell constructed of concrete blocks. The result of grouping these theories is excellent control over both the low and high end.

Another major role in the successful completion of the state-of-the-art installation at The Music Place was played by Sonics Associates, a Birmingham professional audio dealer.

Sonics supplied several major components of the LEDE® control room, along with microphones, accessories and signal processing gear.

That monitor speaker that draws the raves is a UREI 813 Time Aligned system, supplied by Sonics. It offers the advantage of maintaining constant phase response over the entire audible range, particularly at the systems' crossover points.

The equalizer, monitor amplification, signal processing and special effects equipment also came through Sonics. The mike selection resulted from consultation between the studio staff and Mark Harrelson of Sonics. Now in the developmental stage is a new headphone system employing a unique circuit designed by Sonics.

Richards claims the lowest studio rates in the country "for any comparable facility," adding, "In these times, it's going to be important for record companies, artists and producers to bring their projects in under budget."

Studio musicians from Muscle Shoals, Nashville, Memphis and Atlanta will be called in on sessions, says Richards. "We've been in contact with a lot of the very best players who want to work in the room."

Some of the groups who have used the studio recently include Hotel, Fantasy, Sea Level, Dixie Dregs, Turley Richards, Sheri Jarrell, the Commodores, Eddie Kendricks and members of the Atlanta Rhythm Section. Richards has also been using the studio for some of his own recording projects.

The second phase of the complex will break ground in May. It includes a complete video production studio and a second recording studio, a film editing and dubbing room and a five-story office building to house administrative and production personnel for the video, recording, record production and music publishing companies.

Leasing space will be available to producers and other music companies. The studios will be tied together to allow groups to be recorded on video with 24-track sound.

Richards is preparing for production of a weekly series for cable tv and a documentary for public broadcasting.

"We intend to create a total entertainment complex," he states. "The videodisk market is going to be very strong—and we're going to have the capability to make videodisk recordings with superior sound and technical quality, and do them for considerably less cost than in New York or Los Angeles."

A studio is no better than those who run it. Richards, a veteran singer, writer and producer, has recorded several LPs for A&M and other labels. Rick Matos has been involved in publishing and production. Mike Matos has a number of album credits as a producer and musician. Gaston Nichols has a dozen years under his belt in the design, construction and maintenance of studios and consoles, along with mixing and engineering.

More reasons why the state of the arts starts here.

Billboard

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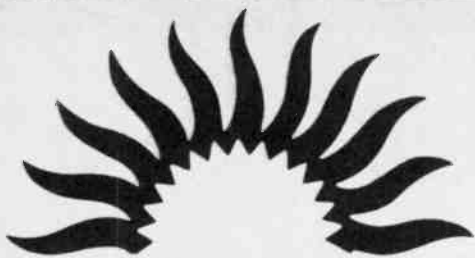
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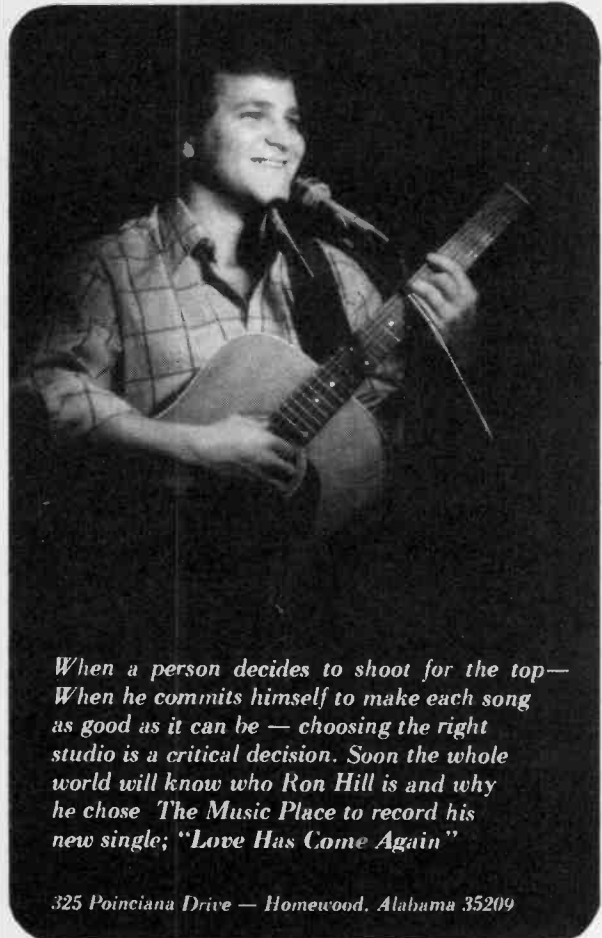
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Tony, Dan, Larry, Dub

Who Put The Bop-Sh-Boom In The Music Place's Live End-Dead End Control Room?



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Audiophile Recordings

MOZART: REQUIEM—soloists, Stockholm St. Jacob Choir, Stockholm Conservatory musicians, Skold, Proprius PROP7815, distributed by AudioSource, \$15 list.

This is some of the most expressive and beautifully shaped choral work you'll come by on disks, and the fidelity of the reproduction is outstanding. In this recording, Mozart's famous funeral ode rises unmistakably to the lofty spiritual heights about which annotators speak, but which some recordings—even those with big name performers—frequently miss. Proprius, a leading Swedish independent label, gets the audio critic's top rating for its clean, full-weighted sound and natural acoustical balances, but often the company records relatively obscure repertoire. This LP places Proprius squarely in the classical mainstream and promises to widen the company's circle of fans.

* * *
FRESH AIRE III—Mannheim Steamroller, American Gramophone Records AG365, distributed by Precision Sound Marketing, \$13.95 list.

Formal elements of baroque music and early dance tunes have filtered into the contemporary mainstream through the efforts of leading Brit-

ish rock performers. This concept is explored even further by Midwest studio group Mannheim Steamroller, which has been involved in creation of a series of "Fresh Aire" LPs distributed primarily through hi fi stores and widely used to demo sound systems. Original material comprising album number three never completely takes leave of past musical eras but possesses a modern rhythmic profile and exciting use of electronic instrumentation that clearly belongs to our own time. The special hybrid sound has a strong appeal, and the use of environmental sounds adds to the novel attraction. Production has excellent stereo use, fuller dynamics and deeper bass than almost any major label pop effort. Demo cuts: "Toccata" (side one, cut one) and "The Cricket" (side two, band three).

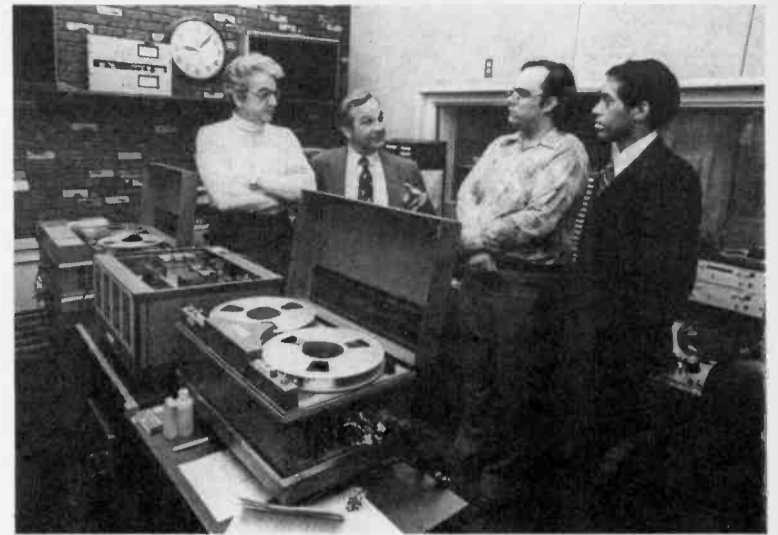
* * *
FLUTE SUITES OF BACH AND TELEMANN—Ransom Wilson, flute, Los Angeles Chamber Orchestra, Schwarz, Angel Digital DS37330, distributed by Capitol Records, \$10.98 list.

Angel has jumped into the forefront of major label digital production work, and its audiophile releases offer a particularly wide variety of repertoire. The sound reproduction is generally out-

standing on this disk which offers topnotch performances of two of the finest Baroque era works for flute, string orchestra and continuo. Too much dryness in the sound is perhaps one area in which the production can be faulted. But the digital impact and clarity are noticeable and there is accurate stereo imaging.

* * *
GORDON LIGHTFOOT—Dream Street Rose, Warner Bros. HS3426, distributed by Warner Bros., \$8.98 list.

This is the second all-digital album to be done at Warner Bros.' Amigo Studios in Los Angeles employing the 3M system. Ry Cooder had the distinction last year with his "Bop Till You Drop" LP, rock's first major label all-digital work. And again this is recorded and mixed by engineer Lee Herschberg, with Lenny Waronker and Russ Titelman handling production chores. The music is vintage Lightfoot—mellow ballads and uptempo fare—and the benefits of the digital recording process are more noticeable here because of the acoustic-like feel of the LP. Instruments like the harp, autoharp, accordion and banjo as well as pedal steel appear to have a higher definition and better transience.



DIGITAL RADIO—Dr. Thomas Stockham, second from left, director of the development of the Soundstream digital recording system, describes the tape transports and the Soundstream digital tape recorder to classical station KFAC-AM-FM Los Angeles personnel. From the left: Carl Princi, director of programming; Doug Ordunio, FM programmer; and Dr. Clyde Allen, music director. The Soundstream system was demonstrated recently on the station's "Ambassador Hour" and "Soundscape" programs.

Japanese Video Recorders Seen Hitting 2.8 Million

LONDON—Total Japanese production of video recorders this year will be approximately 2.8 million units, according to Andy Imura, U.K. managing director of Panasonic, speaking at his company's launch of the new NV-7000 VTR here recently.

The projection compares with the 1978 and 1979 figures of 1.3 million and 2.1 million units, respectively. Last year, around 600,000 pieces went to the domestic market in Japan, 720,000 to the U.S., 590,000 to Europe and 185,000 to the Middle East.

Estimates of market penetration are based on the percentage of homes with color television that also have video equipment. In 1979, penetration in Japan was 4.6%; in the U.S. 2.2%, and in Europe 0.7%. This year the statistics are expected to

reach 7.3% for Japan; 3.3% for the U.S. and 1.4% for Europe.

Panasonic says its parent Matsushita, of which JVC is a financial subsidiary, will manufacture one million VHS machines this year. In Japan last year, VHS took just over half the total market. In Britain, it claims 70% of a market where 189,000 units were imported last year. Elsewhere in Europe the rival Philips machines are strong.

Meanwhile, JVC is known to be interested in Decca's television plant at Bridgenorth, which the latter is anxious to sell as a possible base for the manufacture of videocassette or videodisk players. At the moment no firm makes either in Britain, though Sony, Panasonic and Mitsubishi all have factories here making other electrical goods.

Local Company Competes For Italian Tape Market

MILAN—Despite the obvious dominance of foreign majors such as Agfa-Gevaert, Ampex, SASEA-BASF and 3M in the blank tape marketplace in Italy, Magnex, a local company set up only two years ago, has shown a remarkable growth rate.

Certainly it is the leading Italian-based company in the field and has developed a highly professional image despite its essential youth.

Says Nikolay Karadjov, marketing manager: "We already export our products to several European territories and we're planning to get into South America, South Africa and possibly the U.S. soon. We are confident our tape can compete with established products by Maxell, TDK, Memorex and other leaders at consumer level."

The product range is wide, including video and computer tapes. Magnex supplies tape for consumer duplicating and tape pancakes to feed cassettes. It also manufactures custom brand cassettes and cassettes for radio stations, virtually noiseless and leaderless.

The Magnex tape line includes ferroxide, super ferrite, ferrichrome, and chrome dioxide.

The Milan-based company's sales policy abroad is based on area managers providing direct contact with each country involved. Magnex is a joint stock company, the majority shareholders being a pharmaceutical and chemical firm which has also entered the fields of electronic components and liquid crystals.

Air Heart Texas Concert

• Continued from page 34

becomes natural to involve a broader base of advertising sponsor. It's also the kind of live program that program directors love."

San Francisco-based FM Productions provides the sound reinforcement for Heart and, in addition to being a JBL pro sound contractor, incorporates many JBL components into the Heart system.

According to Pickelle, the promo spots will key in on that fact convey-

ing the message to the consumer that the same basic technology that goes into its pro products goes into its consumer speakers.

"And many of our dealers," footnotes Pickelle, "already use many of those same AOR stations with their co-op radio dollars. So it all ties-in."

JBL has had a number of promotions in the past, including tie-ins with various record labels and professional sound companies, which link its professional heritage with artists.

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TOP 50 Adult Contemporary

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	8	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
2	1	10	THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
3	4	17	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
4	3	11	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
5	5	7	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Icedrahn/Cass County/Red Cloud, ASCAP)
6	7	7	SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
7	9	6	PILOT OF THE AIRWAVES Charlie Dore, Island 49166 (Warner Bros.) (Ackee, ASCAP)
8	10	8	ONLY A LONELY HEART SEES Felix Cavaliere, Epic 9 50829 (Ki Music, ASCAP)
9	6	11	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
10	13	9	FIRE IN THE MORNING Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Colton Pickin' Songs, ASCAP)
11	14	10	TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)
12	11	8	WHERE DOES THE LOVIN' GO David Gates, Elektra 46588 (Kipahula, ASCAP)
13	8	15	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
14	21	4	DO RIGHT Paul Davis, Bang 9 4808 (CBS) (Web IV, BMI)
15	12	12	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)
16	18	7	WE COULD HAVE IT ALL Maureen McGovern, Warner/Curb 49177 (Dutchess/MCA, BMI)
17	16	17	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
18	25	8	SPECIAL LADY Ray, Goodman & Brown, Polydor 2033 (HAB/Dark Cloud)
19	15	15	DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
20	22	3	AFTER YOU Dionne Warwick, Arista AS0498 (Sumac, BMI)
21	23	5	AUTOGRAPH John Denver, RCA 11915 (Cherry Lane, ASCAP)
22	19	16	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
23	17	11	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
24	36	2	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w./Kim Carnes, United Artists (Appian/Almo/Quixotec, ASCAP)
25	26	6	CATCHING THE SUN Spyro Gyra, MCA 41180 (Harlem/Crosssyed Bear, BMI)
26	24	10	DESIRE Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
27	32	3	WHEN THE FEELING COMES AROUND Jennifer Warnes, Arista AS0497 (Next Stop Music, ASCAP)
28	27	20	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
29	28	7	LOVES ONLY LOVE Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP)
30	30	6	RIDE LIKE THE WIND Christopher Cross, Warner Bros. 49184 (Pop 'N' Roll, ASCAP)
31	20	9	IT'S LIKE WE NEVER SAID GOODBYE Crystal Gayle, Columbia 1 11190 (Cookaway Music, Inc./Dejamus Music, Inc., ASCAP)
32	NEW ENTRY		HEART HOTELS Dan Fogelberg, Full Moon/Epic 9 50862 (Hickory Grove/April, ASCAP)
33	31	5	FIRE LAKE Bob Seger, Capitol 4836 (Gear, ASCAP)
34	47	2	THE ROSE Bette Midler, Atlantic (Fox Fanfare, BMI)
35	48	2	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
36	39	5	BABY DON'T GO Karla Bonoff, Columbia 1 11206 (Seagrape/Valgouvind, BMI)
37	43	3	HOLD ON TO MY LOVE Jimmy Ruffin, RSO 1021 (Stigwood/Unichappell, BMI)
38	40	3	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century Fox TC 2846 (20th Century/Nearytunes, ASCAP)
39	NEW ENTRY		I CAN'T HELP IT Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
40	42	5	ROSE COLORED LIGHTS Diana Hubbard, Waterhouse 8 (Waterhouse, BMI)
41	29	7	MY HEROES HAVE ALWAYS BEEN COWBOYS Willie Nelson, Columbia 1 11186 (Jack & Bill, ASCAP)
42	50	2	GONE TOO FAR Eddie Rabbit, Elektra 46613 (Deb Dave/Briarpatch, BMI)
43	NEW ENTRY		STARTING OVER AGAIN Dolly Parton, RCA 11926 (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)
44	41	4	STREET LIFE Herb Alpert, A&M (Four Knights/Irving, BMI)
45	44	3	OUTSIDE MY WINDOW Stevie Wonder, Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)
46	49	3	KEEP THE FIRE Kenny Loggins, Columbia 1 111215 (Milk Money/Taurpin, ASCAP)
47	NEW ENTRY		CHINA Dann Rogers, International Artists 503 (Unart/Serendipity, BMI)
48	NEW ENTRY		THINK ABOUT ME Fleetwood Mac, Warner Bros. 49196 (Fleetwood Mac, BMI)
49	NEW ENTRY		THE GOOD LORD LOVES YOU Neil Diamond, Columbia 1 11232 (All Seasons, ASCAP)
50	NEW ENTRY		LUCKY ME Anne Murray, Capitol 4848 (Chappell, ASCAP)

Classical

BUDGET LINE MCA-Westminster At \$4.98 Tag Gives Retailers Potent New Entry

By ALAN PENCHANSKY

CHICAGO—A high standard in technical processing, interesting repertoire and attractive album packaging are major selling points offered by MCA in its new budget classical series.

MCA Westminster is a new \$4.98 list series marking MCA's return to the classical fold and promising to add richness and variety to the budget classical stratum as the more than 800 classical master recordings in MCA vaults are pored over anew.

If the new line has any significant weakness as a mass market product it is the absence of strong consumer recognition value in the names of some of the performers. Most of the material dates from the 1950s and 1960s, drawn from the U.S. Decca and Westminster labels, and some of the performers are deceased or no longer active.

Nonetheless, purchasers will find performances in the first release batch generally of a high order, and many of these disks will be eagerly greeted by the classical buff and collector of historical material.

Artists who will be prominently featured in the series include Herman Scherchen, Max Rudolf, Frederic Waldman, and Hans Knappertsbusch, among the conductors, and violinist Ruggiero Ricci, who today remains active in concert hall and the recording studio. All of these performers are heard in the first release group of eight albums.

One of the challenges facing the reissue producer is to preserve all of the sonic fidelity of the original pressing or to improve upon it, often in spite of deterioration in master tape quality brought on by age. The MCA Westminster series has done careful technical work, preserving almost all the clarity of the originals in most cases, and instituting little change in the tonal equalization of the sound.

And judging from the quietness of the surfaces, some special pains were taken at the pressing plant as well. Unfortunately, however, thin paper inner sleeves are used, making it harder for the collector to maintain the disk's pristine state.

New cover art has been created for all albums, including attractive composer portraits, landscape photos and colorful fine art reproductions.

The leading item in the first release is a complete recording of Beethoven's opera "Fidelio," starring singers Jan Peerce and Sena Jurinac and conducted by Knappertsbusch. Detailed newly-written notes about the performers and a libretto are included in the three-record set.

The recording, while not fully competitive in quality of singing or level of orchestral playing, documents some important interpretive work and is the only stereo budget version of the famous opera. Listen to the reproduction of the big choral finale on side six for a good example of the care that went into remastering of albums in the series.

From the huge Westminster catalog many of the late Herman Scherchen's recordings are to be restored. The debut release contains this conductor's dynamic Bach "Brandenburg Concertos," fitting the recording onto two disks for the first time. Solo players in this set that has wonderful high points and a few dead spots include Willi Boskovsky, violin; George Malcolm, harpsichord; and Alfred Scherbaum, trumpet.

MCA classical production head John Sievers is attempting to offer some repertoire not represented to date in budget priced recordings. An

excellent example is the Dvorak "Czech Suite" and Wind Serenade Op. 44 in stereo performances led by Frederic Waldman originally released by Decca. The Op. 44 Serenade is a work highly prized by woodwind players, and yet it has had few recordings at any price.

Titles primarily have been drawn from the U.S. Decca classical series. These include also Ruggiero Ricci's excellent Paganini Concerto No. 2 and Saint-Saens Concerto No. 1 pairing, and the Sir William Walton settings of Dame Edith Sitwell's "Facade" poetry, in a performance by Hermione Gingold and Russel Oberlin, accompanied by a chamber group of top New York musicians.

Rounding out the release are "Choral Masterpieces Of The Baroque," including works of D. Scarlatti, Bach and Purcell, performed by the Amor Artis Chorale; Haydn Symphonies Nos. 57 & 86, performances by the Cincinnati Symphony; and Mozart Flute-Harp Concerto coupled with Handel Harp Concerto, with soloists Marcel Grand-

jany and Samuel Baron, conducted by Frederic Waldman.

According to Sievers, ongoing attention also will be paid to recordings by organist Carl Weinrich who taped for Westminster, and William Steinberg, former Pittsburgh Symphony conductor. Many of Steinberg's recordings appeared on the Command label, which is today owned by MCA.

Three additional releases are planned for May: Schumann's "Carnival" and Mussorgsky's "Pictures At An Exhibition," played by pianist Benno Moisevitich, an album by the Eastman Wind Ensemble entitled "Fiesta," and Copland's "Billy The Kid" and "Appalachian Spring," conducted by Steinberg.

Five June albums are: Faure "Requiem," conducted by Waldman, "Ricci Plays Sarasate," Wagner Orchestra Music conducted by Knappertsbusch, Bruckner Symphony No. 7, conducted by Rudolf and "Bach Organ Works, Vol. I," played by Weinrich.



SOMETHING OLD—And something new too, as violinist Yehudi Menuhin receives a silk-screen print of two EMI records spanning the 50 years he has been associated with the company. Menuhin is accompanied by wife Diana in London as EMI international classical division director Peter Andry makes the presentation.

NEW YORK OPERA CO.

Nonesuch 'Silverlake' Is Digital; Fall Release Set

By IS HOROWITZ

NEW YORK—Nonesuch produced its first digital recording here last week, a project that also marked the label's initial production with the New York Opera Co.

The work is "Silverlake," a theatre piece by Kurt Weill with libretto by Hugh Wheeler which was given its American premiere March 20. Keith Holzman, director of Nonesuch, describes the recording as the "most ambitious ever undertaken" by the label.

A 3M digital recorder was used in the project mounted at the Columbia studios here. The LP is scheduled for release in the fall, at a list price still to be determined. Nonesuch analog records are priced at \$4.96.

The "Silverlake" production and recent signings add credence to the Nonesuch claim that its recording program will be expanded both in scope and variety following a change in administration late last year.

Upon the dismissal of Teresa Sterne, who headed the label for the prior 14 years, many in the classical

community speculated that Nonesuch's program would be sharply curtailed.

Other recent Nonesuch artist additions include Gerard Schwarz and the Los Angeles Chamber Orchestra and the Sequoia String Quartet, another California-based ensemble.

The "Silverlake" recording featuring the original City Opera cast was produced by composer-critic Eric Salzman. The cast is headed by Joel Grey. Other lead roles are performed by William Neill, Jack Harold, Elisabeth Hynes and Elaine Bonazzi. The New York City Opera Chorus and Orchestra are conducted by Julius Rudel.

Virtuoso Coming

NEW YORK—Virtuoso Magazine, a new consumer publication aimed at "serious musicians and music lovers" will debut in May. Published by Edward Shanapy, head of Sheet Music Magazine, and edited by Katie Courtice, the new publication will carry how-to and feature material.

FOR WEEK ENDING APRIL 5, 1980

Billboard® TOP LPs & TAPE™

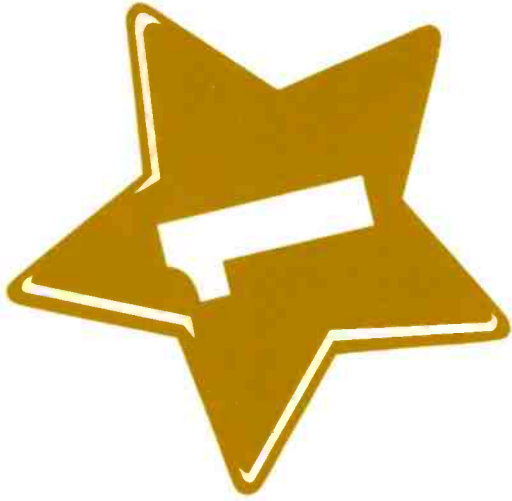
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★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales/11-20 Upward movement of 4 positions/21-30 Upward movement of 6 positions/31-40 Upward movement of 8 positions/41-100 Upward movement of 10 positions

● 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	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	17	1	PINK FLOYD ▲ The Wall, Columbia PC-2-36183	29	29	29	KOOL & THE GANG Ladies Night, De-Lite DSR 9513 (Mercury)	84	81	81	BLONDIE ▲ Parallel Lines, Chrysalis CHR 1192
2	4	2	BOB SEGER & THE SILVER BULLET BAND Against The Wind, Capitol S00-12014	30	40	5	GROVER WASHINGTON JR. Skylarkin', Motown M7-933R1	85	67	21	RUFUS & CHAKA ● Masterjam, MCA MCA-5103
3	4	3	LINDA RONSTADT Mad Love, Asylum 5E-510 (Elektra)	31	38	10	GARY NUMAN The Pleasure Principle, Atco SD 38120 (Atlantic)	86	94	4	L.A. BOPPERS Mercury SRM-1-3816
4	6	3	BILLY JOEL Glass Houses, Columbia FE 36384	32	33	12	SPINNERS Dancin' And Lovin', Atlantic SD 19256	87	107	68	DOOBIE BROTHERS ▲ Minute By Minute, Warner Bros. BSK 3193
5	4	22	TOM PETTY & THE HEARTBREAKERS ▲ Damn The Torpedoes, Backstreet 5105 (MCA)	33	55	3	SPYRO GYRA Catching The Sun, MCA MCA-5108	88	86	26	HERB ALPERT ▲ Rise, A&M SP-3714
6	5	5	HEART Bebe Le Strange, Epic FE 36371	34	28	26	STYX ▲ Cornerstone, A&M SP 3711	89	89	11	THE SPECIALS Chrysalis CHR 1265
7	7	14	THE WHISPERS ▲ The Whispers, Solar BXL1-3521 (RCA)	35	39	5	SISTER SLEDGE Love Somebody Today, Cotillion SD 16012 (Atlantic)	90	110	4	SKYWAY Skyy, Salsoul SA 8532 (RCA)
8	8	7	CHUCK MANGIONE Fun And Games, A&M SP 3715	36	32	25	BLONDIE ● Eat To The Beat, Chrysalis CHE-1225	91	91	305	PINK FLOYD ▲ Dark Side Of The Moon, Harvest SMAS 11163 (Capitol)
9	12	5	THE BROTHERS JOHNSON Light Up The Night, A&M SP 3716	37	45	4	SMOKEY ROBINSON Warm Thoughts, Tama T8-367M1 (Motown)	92	90	22	STEVE FORBERT Jackrabbit Slim, Nempcor JZ-36191
10	10	32	MICHAEL JACKSON ▲ Off The Wall, Epic FE 35745	38	43	6	ROBIN TROWER Victims Of The Fury, Chrysalis CHR 1215	93	93	11	THE DIRT BAND An American Dream, United Artists UA-LA 974
11	9	18	DAN FOGELBERG ▲ Phoenix, Full Moon/Epic FE 35634	39	31	25	KENNY LOGGINS ● Keep The Fire, Columbia JC 36172	94	74	20	PATRICE RUSHEN Pizzazz, Elektra 6E-243
12	14	3	ELVIS COSTELLO Get Happy, Columbia JC 36347	40	71	3	THE MARSHALL TUCKER BAND Tenth, Warner Bros. HS 3410	95	118	5	BILLY PRESTON Late At Night, Motown M7-925R1
13	17	3	JOURNEY Departure, Columbia FC 36339	KENNY ROGERS ▲ The Gambler, United Artists UA-LA 934	ROBERTA FLACK FEATURING DONNY



#1 Single This Week

SUGAR DADDY

Bellamy Brothers

Warner/Curb 49160



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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
1★	2	10	SUGAR DADDY —Bellamy Brothers Warner/Curb 49160
2★	3	8	HONKY TONK BLUES —Charley Pride RCA 11912
3★	4	9	IT'S LIKE WE NEVER SAID GOODBYE —Crystal Gayle Columbia 1-11198
4	1	10	I'D LOVE TO LAY YOU DOWN —Conway Twitty MCA 41174
5★	7	9	WOMEN I'VE NEVER HAD —Hank Williams Jr. Elektra/Curb 46593
6★	9	9	A LESSON IN LEAVIN' —Dottie West United Artists 1339
7	8	9	SHRINER'S CONVENTION —Ray Stevens RCA 11911
			STANDING TALL —Billie Jo Spears United Artists 1336
			TAKING SOMEBODY WITH ME WHEN I FALL —Larry Gatlin Columbia 1-11219
			STARTING OVER AGAIN —Dolly Parton RCA 11926
			LONG HAIREED COUNTRY BOY —The Charlie Daniels Band Epic 9-50845
			ONE OF A KIND —Moe Bandy Columbia 1-11184
			YOU LAY A WHOLE LOT OF LOVE ON ME —Con Hunley Warner Bros. 49187
			AFTER HOURS —Joe Stampley Epic 9-50854

★ STAR Performer -- LP's registering greatest proportionate upward progress this week

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1★	28	1	KENNY —Kenny Rogers United Artists LWAK-979
2★	49	2	GREATEST HITS —Waylon Jennings RCA AHL 1-3378
3	21	3	WHAT GOES AROUND COMES AROUND —Waylon Jennings RCA AHL 1-3493
4	10	4	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II —Mercury SRM 1-5024
5★	12	6	THE ELECTRIC HORSEMAN —Soundtrack Columbia JS 36327
6★	69	8	THE GAMBLER —Kenny Rogers United Artists UA-LA 934-H
7	8	7	A COUNTRY COLLECTION —Anne Murray Capitol ST 12039
			I'LL ALWAYS LOVE YOU —Anne Murray Capitol SOO 12112
			LACY J. DALTON —Columbia NJC 36322
			SPECIAL DELIVERY —Dottie West United Artists LT-1000
			BLUE KENTUCKY GIRL —Emmylou Harris Warner Bros. BSK 3318
			AUTOGRAPH —John Denver RCA AOL 1-3449
			¾ LONELY —T.G. Sheppard Warner/Curb BSK 3353
			LORETTA —Loretta Lynn MCA 3217

New LP/Tape Releases

• Continued from page 43

- TROWER, ROBIN**
Victims Of The Fury
LP Chrysalis CHR1215 \$7.98
- TWITTY, CONWAY**
Heart & Soul
LP MCA 3210 \$7.98
8T MCAT3210 \$7.98
CA MCAC3210 \$7.98
- URBAN VERBS**
Urban Verbs
LP Warner Bros. 85K3418 \$7.98
- VARIOUS ARTISTS**
Chicago Breakdown
LP Takoma TAK 7071 \$7.98
- VARIOUS ARTISTS**
Fast Product
LP Mulant Pop PVC PVC7912
- VARIOUS ARTISTS**
Sounds Of New York, Vol. 1
LP Queen Constance QC710
- VARIOUS ARTISTS**
20/20 Twenty No. 1 Hits From
Twenty Years at Motown
LP Motown M9937A2 \$9.98
- WASHINGTON, GROVER, JR.**
Skylarkin
LP Motown M7933R1 \$7.98
- WEBB, MARTI**
Tell Me On A Sunday
LP Polydor PD6260 \$7.98
- WELLER, FREDDY**
Go For The Night
LP Columbia JC36231 \$7.98
8T JCA36231 \$7.98
CA JCT36231 \$7.98
- WILSON, NANCY**
Take My Love
LP Capitol ST12055 \$7.98
- WINSLOW, STEPHANIE**
Crying
LP Warner/Curb BSK3406 \$7.98
- WISHBONE ASH**
Just Testing
LP MCA 3221 \$7.98
8T MCAT3221 \$7.98
CA MCAC3221 \$7.98
- YOUNG, FARON**
Free & Easy
LP MCA 3212 \$7.98
8T MCAT3212 \$7.98
CA MCAC3212 \$7.98
- ZAGER, MICHAEL, BAND**
Zager
LP Columbia JC36348 \$7.98
8T JCA36348 \$7.98
CA JCT36348 \$7.98
- ZEVON, WARREN**
Bad Luck Streak In Dancing
School
LP Asylum 5E509

JAZZ

- ALIVE**
Alive
LP Urana STWWE84
- ANDERSON, ERNESTINE**
Sunshine
LP Concord Jazz CJ109 \$7.98
- BASIE, COUNT**
On The Road
LP Pablo Today D2312112 \$9.98
CA K12112 \$8.98
- BLOOD JAMES**
Tales Of Captain Black
LP Artists House AH7
- BRACKEEN, JOANNE, WITH EDDIE GOMEZ**
Prism
LP Choice CRS1024 \$7.98
- BROWN, LOUIS, ORCHESTRA**
Big Band Bridge
LP JMH1
- BRUBECK, DAVE, QUARTET**
Back Home
LP Concord CJ103 \$7.98
- CARTER, RON**
Pick 'Em
LP Milestone M9092 \$7.98
- COBHAM, BILLY**
The Best Of
LP Columbia JC36400 \$7.98
CA JCT36400 \$7.98
- COLEMAN, ORNETTE, & CHARLIE HADEN**
Soapsuds Soapsuds
LP Artists House AH6
- DALLAS JAZZ ORCH.**
Super Chicken
LP DJO
- DRY JACK**
Whale City
LP Inner City IC1075 \$7.98
- EVANS, BILL**
I Will Say Goodbye
LP Fantasy F9593 \$7.98
- FERGUSON, MAYNARD**
The Best Of
LP Columbia JC36361 \$7.98
CA JCT36361 \$7.98
- FLORENCE, BOB**
Big Band Live At Concerts By The
Sea
LP Trend TR523
- FRANKLIN, RODNEY**
You'll Never Know
LP Columbia NJC36122 \$5.98
- GALE, ERIC**
The Best Of
LP Columbia JC36363 \$7.98
CA JCT36363 \$7.98
- GARBAREK, JAN, see Charlie Haden**
- GARCIA, RUSSELL**
Variations For Flugelhorn, String
Quartet, Bass & Drums
LP Trend TR522

- GETZ, STAN**
The Best Of
LP Columbia JC36403 \$7.98
CA JCT36403 \$7.98
- GISMONTI, EGBERTO, see Charlie Haden**
- GOMEZ, EDDIE, see JoAnne Brackeen**
- GORDON, DEXTER**
The Best Of
LP Columbia JC36356 \$7.98
CA JCT36356 \$7.98
- GRAPPELLI, STEPHANE, JOE PASS, NIELS HENNING ORSTED PEDERSEN**
Tivoli Gardens, Copenhagen
Denmark
LP Pablo Live 2308220 \$8.98
CA K08220 \$8.98
- GREAT JAZZ TRIO**
Milestones
LP Inner City IC6030 \$7.98
- HADEN, CHARLIE, see Ornette Coleman**
- HADEN, CHARLIE, JAN GARBAREK, EGBERTO GISMONTI**
Magico
LP ECM 11151 \$8.98
- HAMILTON, CHICO**
Nomad
LP Elektra 6E257 \$7.98
- HAMILTON, SCOTT, & WARREN VACHE**
Skyscrapers
LP Concord Jazz CJ111 \$7.98
- HANCOCK, HERBIE**
Monster
LP Columbia JC36415 \$7.98
8T JCA36415 \$7.98
CA JCT36415 \$7.98
- HEATH BROS.**
Live At The Public Theatre
LP Columbia FC36374 \$8.98
CA FCT36374 \$8.98
- HELIOCENTRIC**
Heliocentric
LP Discovery DS806 \$8.98
- HUMPHREY, BOBBI**
The Best Of
LP Epic JE36368 \$7.98
CA JET36368 \$7.98
- JOHNSON, DICK**
Plays
LP Concord Jazz CJ107 \$7.98
- JOHNSON, JIMMY, BAND**
Johnson's Whacks
LP Delmark DS644 \$7.98
- JONES, ELVIN**
Remembrance
LP Pausa 7052 \$7.98
- JONES, HANK, see John Lewis**
- JONES, HANK, TRIO**
Have You Met Miss Jones?
LP Pausa 7051 \$7.98
- KENTON, STAN, ORCH.**
Exciting
LP Creative World ST1080 \$7.98
- KHAN, STEVE**
The Best Of
LP Columbia JC36406 \$7.98
CA JCT36406 \$7.98
- KNIGHT'S, BOBBY, GREAT AMERICAN TROMBONE CO.**
Cream Of The Crop
LP Pye 5003
- LEWIS, JOHN, & HANK JONES**
An Evening With Two Grand
Pianos
LP Little David LD1079
- MAHAVISHNU ORCH.**
The Best Of
LP Columbia JC36394 \$7.98
CA JCT36394 \$7.98
- MARSH, WARNE, LEW TABACKIN**
Tenor Gladness
LP Inner City IC6048 \$7.98
- MILLER, EDDIE**
It's Miller Time
LP Famous Door HL131
- MINGUS DYNASTY**
Chair In The Sky
LP Elektra 6E248 \$7.98
- NASH, TED**
Conception
LP Concord Jazz CJ106 \$7.98
- NEW YORK, NEW YORK**
Sounds Of The Apple
LP Slush ST204 \$7.98
- O'CONNELL, BILL**
Searching
LP Inner City IC1035 \$7.98
- PARKER, ERROL**
Doodles
LP Sahara 1010
- PASS, JOE, see Stephane Grappelli**
- PEDERSEN, NIELS HENNING ORSTED, see Stephane Grappelli**
- PRITCHARD, DAVID**
City Dreams
LP Inner City IC1070 \$7.98
- RETURN TO FOREVER**
The Best Of
LP Columbia JC36359 \$7.98
CA JCT36359 \$7.98
- SANBORN, DAVID**
Hideaway
LP Warner Bros. 85K3379 \$7.98
- SCALESE, JACK**
Beyond Blue
LP Polans PL7980 \$7.98
- SCOTT, TOM**
The Best Of
LP Columbia JC36352 \$7.98
CA JCT36352 \$7.98
- SERRY, JOHN**
Jazz
LP Chrysalis CHR1279 \$7.98

- SHAW, WOODY**
For Sure
LP Columbia FC36383 \$8.98
CA FCT36383 \$8.98
- SMITH, LONNIE LISTON**
Love Is The Answer
LP Columbia JC36373 \$7.98
8T JCA36373 \$7.98
CA JCT36373 \$7.98
- SMITH, PAUL**
Jazz Spotlight On Cole Porter &
George Gershwin
LP Outstanding 023
- SMITH, PAUL, TRIO**
Jazz Spotlight On Ellington &
Rodgers
LP Outstanding 024 \$6.98
- TABACKIN, LEW, see Warne Marsh**
- TAYLOR, BILLY**
Live At Storyville
LP West 54 WLW8008 \$7.98
- TAYLOR, CECIL**
Live In The Black Forest
LP Pausa 7053 \$7.98
- TJADER, CAL**
La Onda Va Bien
LP Concord Jazz CJ113 \$7.98
- VACHE, WARREN, see Scott Hamilton**
- VENUTI, JOE**
Joe In Chicago, 1978
LP Flying Fish FF077
- VINSON, EDDIE "CLEAN HEAD"**
Kidney Stew Is Fine
LP Delmark DS631 \$7.98
- VITOUS, MIROSLAV**
First Meeting
LP ECM 11145 \$8.98
- WILLIAMS, BUSTER**
Dreams Come True
LP Buddah BDS5728 \$7.98
- WILLIAMS, TONY**
The Best Of
LP Columbia JC36397 \$7.98
CA JCT36397 \$7.98
- WILKES, RAY**
Dark Blue Man
LP Inner City IC1051 \$7.98
- YOUNG, LESTER**
Lester
LP Pablo 2308219 \$8.98
CA K08219 \$8.98

THEATRE/FILMS/TV

- ALL THAT JAZZ**
Soundtrack
LP Casablanca NBLP7198 \$7.98
- AMERICAN GIGOLO**
Soundtrack
LP Polydor PD16259 \$8.98
- COAL MINER'S DAUGHTER**
Soundtrack
LP MCA 5107 \$8.98
8T MCAT5107 \$8.98
CA MCAC5107 \$8.98
- CRUISING**
Soundtrack
LP Columbia JC36410 \$7.98
CA JCT36410 \$7.98
- FOXES**
Soundtrack
LP Casablanca NBLP27206
- ROCKERS**
Soundtrack
LP Mango MLP59587 \$7.98

CLASSICAL

- BACH, JOHANN SEBASTIAN**
Complete Brandenburg Concertos
Wendy Carlos
LP Columbia M2X35895 \$11.98
CA MTX35895 \$11.98
- BRAHMS, JOHANNES**
Symphony No. 2, Tragic Overture
National Philh. Orch.
LP Columbia M35129 \$8.98
CA MT35129 \$8.98
- The 4 Symphonies**
Chicago Symph., Levine
LP RCA Red Seal CRL43425 \$23.98
- CHOPIN, FREDERIC**
Preludes, Op. 28
Arrau
LP Odyssey Y35934 \$4.98
CA YT35934 \$4.98
- DEBUSSY, CLAUDE**
Images, Prelude To The Afternoon
of a Faun
London Symph., Previn
LP Angel Digital D37674
- DVORAK, ANTONIN**
Symphony No. 7 In D Minor
Cleveland Orch., Szell
LP Odyssey Y35931 \$4.98
CA YT35931 \$4.98
- GREIG, EDVARD**
Olav Tryggvason (Fragments),
Landkjenning
Oslo Phil. Chorus, London Symph.,
Dreier
LP Unicorn RHS364
- HANDEL, GEORGE FREDERIC**
Concerto Grosso In F/Overture To
"Berenice"
New York Phil., Philharmonia
Chamber Orch., Boulez
LP Columbia M35833 \$8.98
CA MT35833 \$8.98
- HAYDN, FRANZ JOSEF**
Symphony No. 88 in G; Symphony
No. 100 In G ("Military")
LP Odyssey Y35932 \$4.98
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- KREISLER, FRITZ**
String Quartet In A Minor/
Paganini: String Quartet in E
LP Odyssey Y35933 \$4.98
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- MOZART, WOLFGANG AMADEUS**
Piano Concertos Nos. 12 & 27 (K.
414 & K. 595)
English Chamber Orch., Perahia
LP Columbia M35828 \$8.98
CA MT35828 \$8.98
- MUSSORGSKY, MODEST**
Pictures At An Exhibition/Ravel:
La Valse
New York Philh., Mehta
LP Columbia M35165 \$8.98
CA MT35165 \$8.98
- RACHMANINOFF, SERGEI**
Complete Works For Solo Piano,
Vol. 6
Laredo
LP Columbia M35836 \$8.98
CA MT35836 \$8.98
- RAVEL, MAURICE**
Bolero
Orchestra National De France,
Bernstein
LP Columbia MX35860 \$4.98
- ROSSINI, GIOACCHINO**
Il Barbiere de Seville
Baccaloni, Straccari, Capsik,
Borgioli, La Scala Orch. & Chorus,
Molajoli
LP Arabesque 8029-3L \$21.98
- TCHAIKOVSKY, PETER ILYITCH**
Symphony No. 2 in C Minor, Op.
17 ("Little Russian")
Philadelphia Orch., Ormandy
LP RCA Red Seal ARL13352 \$8.98
CA ARK13352 \$8.98
- Trio In A Minor, Opus 50**
LP Arabesque 8014 \$6.98
- VERDI, GIUSEPPE**
Requiem
Scotto, Baltza, Luchetti, Nesterenko,
Ambrosian Chorus, Philharmonia
Orch., Muti
LP Angel SZ83858
- VIVALDI, ANTONIO**
The Four Seasons
Holloway, La Grande Ecurie et la
Chambre du Roy, Malgoire
LP Odyssey Y35930 \$4.98
CA YT35930 \$4.98

- BAROQUE SUITE FROM "KRAMER VS. KRAMER"**
English Chamber Orch., Leppard,
New York Sinfonietta, Goberman
LP Columbia M35873 \$8.98
CA MT35873 \$8.98
- CANADIAN BRASS**
Plays The Pachelbel Canon; Great
Baroque Music
LP RCA Red Seal ARL13554 \$8.98
CA ARK13554 \$8.98
- FARRELL, EILEEN, RICHARD TUCKER**
Great Duets From Verdi Operas
LP Odyssey Y35935 \$4.98
CA YT35935 \$4.98
- LAGOYA, ALEXANDRE**
The Spanish Guitar
LP Columbia M35857 \$8.98
CA MT35857 \$8.98
- MUSIC FROM THE FILM "NIJINSKY"**
New York Philh., Bernstein,
Mehta, New Phil. Orch., Boulez,
Columbia Symph. Orch.,
Stravinsky, Rosen
LP Columbia M35861 \$8.98
CA MT35861 \$8.98
- NANCARROW, CONLON**
Complete Studies For Player
Piano, Vol. 2
LP 1750 Arch S1777 \$7.98
- RAMPAL, JEAN-PIERRE**
Japanese Folk Melodies
LP Columbia M35862 \$8.98
CA MT35862 \$8.98
- RILEY, TERRY**
Shri Camel
LP Columbia M35164 \$8.98
CA MT35164 \$8.98
- ROLLE, ANTHONY**
The Piano Music of Nikolai
Modtner
LP Finnadar SR9026 \$7.98
- RUCKER, RICHARD, see Eileen Farrell**

SPOKEN WORD

- RICHARDSON, IAN**
Excalibur
LP Caedmon 1462
The Story of Sir Galahad
LP Caedmon 1625
The Story of Sir Lancelot
LP Caedmon 1609
The Sword In The Anvil
LP Caedmon 1465

CLASSICAL COLLECTIONS

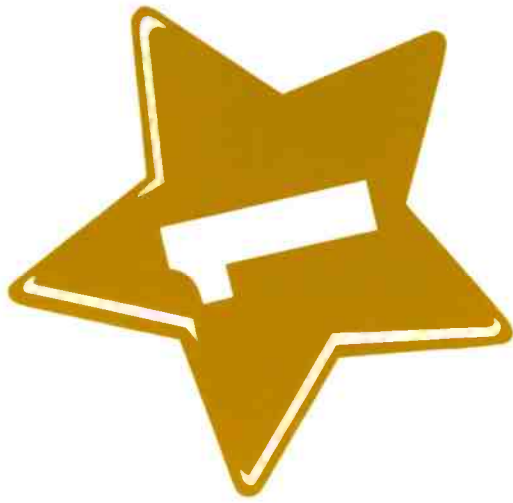
- AMIRKHAHANIAN, CHARLES**
Lexical Music
LP 1750 Arch S1779 \$7.98

Q: Which record companies release 12-inch disco singles?

A: The single best way to find out is to check under "Record Companies With Disco Product" in **IDS:**

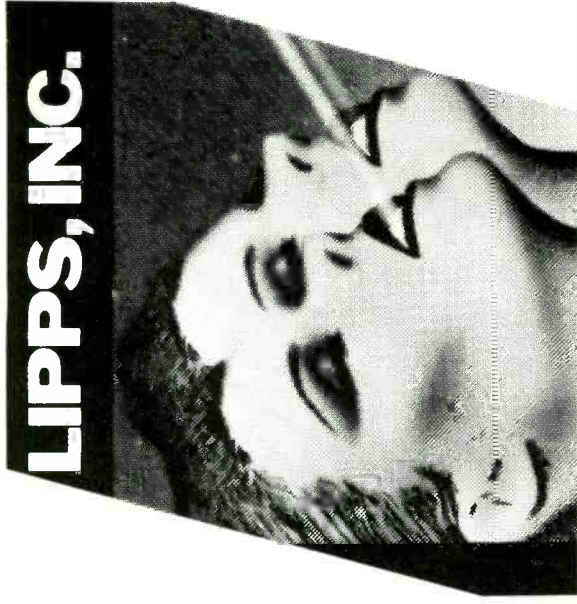
Billboard's International Disco Sourcebook
Your one-stop source for a non-stop industry

FOR WEEK ENDING APRIL 5, 1980



#1 Single This Week FUNKYTOWN/ ALL NIGHT DANCING

Lipps, Inc.
(LP/12-inch*) NBLP7197



LIPPS, INC.

Billboard® DISCO TOP 60™

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★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	FUNKYTOWN/ALL NIGHT DANCING —Lipps Inc. Casablanca (LP/12-inch*) NBLP 7197
★2	3	STOMP —Brothers Johnson A&M (LP) SP-3716
★3	5	AMERICAN GIGOLO (Soundtrack) —Girogio & Blondie Polydor (LP/12-inch*) PD 1-6259
4	2	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got) — Debbie Jacobs MCA (LP/12-inch*) MCA 3203
★5	9	TWILIGHT ZONE —Manhattan Transfer Atlantic (LP/12-inch*) SD 19258
★6	13	YOU GOT WHAT IT TAKES —Bobby Thurston Prelude (LP/12-inch*) PRL 12174
7	7	RIPE—all cuts —Ava Cherry RSO/Curtom (LP) RS 1-3072
8	8	WORKING MY WAY BACK TO YOU —Spinners Atlantic (LP/12-inch*) SD 19256/DSKO 205
★9	16	TWO TONS O' FUN—all cuts —Two Tons O' Fun Fantasy (LP/12-inch*) F-9584
10	10	DON'T BRING IT DOWN —The J. Geils Band Capricorn (LP/12-inch*) CAP 1000

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	31	WE GOT THE FUNK —The Positive Force Turbo (12-inch) T-452
★32	↑	LOVERS' HOLIDAY —Change Warner/RFC (LP/12-inch) RFC 3435
★33	45	YOU GAVE ME LOVE —Crown Heights Affair De-Lite (LP/12-inch*) DSR 9517
34	36	REMONO—Kocky Windsong/RCA (12-inch) BXL1-3502
★35	↑	BEHIND THE GROOVE —Teena Maria Motown (LP) M-9221R1
36	24	HAVEN'T YOU HEARD —Patrice Rushen Elektra (LP/12-inch*) EK 243
37	30	LET'S FLY—all cuts —Paradise Express Fantasy (LP/12-inch*) F 9589
★38	↑	MIDNIGHT MESSAGE —Ann-Margret MCA (LP) MCA 3226
★39	49	MOONLIGHT AND MUZAK/COWBOYS AND INDIANS —M Sire/Warner (LP/12-inch*) SRK 6084
40	42	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP Capricorn (LP/12-inch*) CAP 1000



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When they grab their badges, they'll grab Billboard too.

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A.E.S. SECTION IN THE MAY 10 ISSUE.**

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Billboard®

**Advertising Deadline:
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HOT 100™

★ **STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: +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.

▲ 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	1	12	ANOTHER BRICK IN THE WALL —Pink Floyd Columbia 1-11187
2	2	17	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL —Spinners Atlantic 3637
3	5	8	CALL ME —Blondie Chrysalis 2417
4	3	16	CRAZY LITTLE THING CALLED LOVE —Queen Elektra 46579
5	7	12	TOO HOT —Kool & The Gang De-Lite 802
6	6	12	HIM —Rupert Holmes MCA 41173
7	9	8	RIDE LIKE THE WIND —Christopher Cross Warner Bros. 49184
8	11	11	SPECIAL LADY —Ray, Goodman & Brown Polydor 2033
9	4	11	DESIRE —Andy Gibb RSO 1019
10	10	10	HOW DO I MAKE YOU —Linda Ronstadt Asylum 46602
11	13	7	I CAN'T TELL YOU WHY —Eagles Asylum 46608 (Elektra)
12	14	8	OFF THE WALL —Michael Jackson Epic 9-50838
13	15	7	FIRE LAKE —Bob Seger Capitol 4836
14	8	18	THE SECOND TIME AROUND —Shalamar Solar 11709 (RCA)
15	17	18	WITH YOU I'M BORN AGAIN —Billy Preston & Syreeta Motown 1477

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	36	10	YEARS —Wayne Newton Aries II 108
36	40	8	CARS —Gary Numan Atco 7211 (Atlantic)
37	42	7	KEEP THE FIRE —Kenny Loggins Columbia 1-11215
38	43	7	FIRE IN THE MORNING —Melissa Manchester Arista 0485
39	32	10	COME BACK —The J. Geils Band EMI-America 8032
40	45	7	CARRIE —Cliff Richard EMI-America 8035
41	46	8	BRASS IN POCKETS —Pretenders Sire 49181 (Warner Bros.)
42	47	6	ONLY A LONELY HEART SEES —Felix Cavaliere Epic 9-50829
43	48	5	DO RIGHT —Paul Davis Bang 9-5808 (CBS)
44	56	2	DON'T FALL IN LOVE WITH A DREAMER —Kenny Rogers w/Kim Carnes United Artists 1345
45	50	4	STOMP —The Brothers Johnson A&M 2216
46	30	16	DAYDREAM BELIEVER —Anne Murray Capitol 4813
47	65	2	BREAKDOWN DEAD AHEAD —Boz Scaggs Columbia 1-11241
48	54	8	YOU ARE MY HEAVEN —Roberta Flack & Donny Hathaway Atlantic 3627
49	35	16	99 —Toto Columbia 1-11173
50	63	2	I CAN'T HELP IT —

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	71	6	BABY DON'T GO —Karla Bonoff Columbia 1-11206
70	70	4	HIGH ON YOUR LOVE —Debbie Jacobs MCA 41167
71	80	3	STAY IN TIME —Off Broadway Atlantic 3647
72	81	2	BORROWED TIME —Styx A&M 2228
73	83	2	LET'S GET SERIOUS —Jermaine Jackson Motown 1769
74	84	2	STARTING OVER AGAIN —Dolly Parton RCA 11926
75	75	3	WONDERING WHERE THE LIONS ARE —Bruce Cockburn Millennium 11786 (RCA)
76	86	2	AFTER YOU —Dionne Warwick Arista 0498
77	79	7	SOMEWHERE IN AMERICA —Survivor Scotti Bros. 511 (Atlantic)
78	88	2	GEE WHIZ —Bernadette Peters MCA 41210
79	89	2	FUNKY TOWN —Lipps Inc. Casablanca 2233
80	90	2	SHOULD'VE NEVER LET YOU GO —Neil Sedaka & Dara Sedaka Elektra 46615
81	82	3	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew Brunswick 55548
82	NEW ENTRY		LUCKY ME —Anne Murray Capitol 4848
83	NEW ENTRY		WHEN THE FEELING COMES AROUND —Jennifer Warnes Arista 0497
			WHITE HOT —

Arista 0479

23	4	YOU MAY BE RIGHT —Billy Joel Columbia 1-11231	17
22	8	SEXY EYES —Dr. Hook Capitol 4831	18
19	11	THREE TIMES IN LOVE —Tommy James Millennium 11785 (RCA)	19
25	6	HOLD ON TO MY LOVE —Jimmy Ruffin RSO 1021	20
21	12	LONGER —Dan Fogelberg Full Moon/Epic 950824	21
22	13	ON THE RADIO —Donna Summer ● Casablanca 2236	22
28	9	AND THE BEAT GOES ON — The Whispers Solar 11894 (RCA) ●	23
24	12	GIVE IT ALL YOU GOT —Chuck Mangione A&M 2211	24
29	12	I PLEDGE MY LOVE —Peaches & Herb Polydor/MVP 2053	25
31	7	PILOT OF THE AIRWAVES —Charlie Dore Island 49166 (Warner Bros.)	26
27	11	REFUGEE —Tom Petty & The Heartbreakers Backstreet 41169 (MCA)	27
34	5	THINK ABOUT ME —Fleetwood Mac Warner Bros. 49196	28
29	16	HEARTBREAKER —Pat Benatar Chrysalis 2395	29
30	21	YES, I'M READY —Teri De Sario with K.C. ● Casablanca 2227	30
31	25	DO THAT TO ME ONE MORE TIME —Captain & Tennille ● Casablanca 2215	31
37	7	SET ME FREE —Utopia Bearsville 49180 (Warner Bros.)	32
33	9	EVEN IT UP —Heart Epic 9-50847	33
39	6	ANY WAY YOU WANT IT —Journey Columbia 1-11213	34

RSO 1020

51	49	18	AN AMERICAN DREAM —The Dirt Band United Artists 1330	51
52	53	7	AUTOGRAPH —John Denver RCA 11915	52
53	44	9	MY HEROES HAVE ALWAYS BEEN COWBOYS —Willie Nelson Columbia 1-11186	53
54	38	23	ROCK WITH YOU —Michael Jackson ● Epic 950797 (CBS)	54
55	55	5	LOVE ON A SHOESTRING — The Captain & Tennille Casablanca 2243	55
56	62	3	LET ME BE —Korona United Artists 1341	56
57	66	3	HEART HOTELS —Dan Fogelberg Full Moon/Epic 9-50862	57
58	68	4	LET ME BE THE CLOCK —Smokey Robinson Tania 54311 (Motown)	58
59	61	5	A CERTAIN GIRL —Warren Zevon Asylum 46610 (Elektra)	59
60	60	5	BIGGEST PART OF ME —Ambrosia Warner Bros. 49225	60
61	51	7	THE SPIRIT OF RADIO —Rush Mercury 76044	61
62	69	3	TODAY IS THE DAY —Bar-Kays Mercury 76036	62
63	52	6	OUTSIDE MY WINDOW —Stevie Wonder Tania 54308 (Motown)	63
64	74	3	TRAIN IN VAIN —The Clash Epic 9-50851	64
65	41	8	WOMAN —Foreigner Atlantic 3651	65
66	76	3	THE ROSE —Bette Midler Atlantic 3656	66
67	85	2	THE SEDUCTION —James Last Band Polydor 2071	67
68	78	3	IT'S HARD TO BE HUMBLE —Mac Davis Casablanca 2244	68

85	NEW ENTRY	THE GOOD LORD LOVES YOU — Neil Diamond Columbia 1-11232	85	
86	87	5	I DON'T NEED YOU ANYMORE — Jackie De Shannon RCA 11902	86
87	97	2	WE WERE MEANT TO BE LOVERS —Photoglo 20th Century 2446 (RCA)	87
88	NEW ENTRY	WE LIVE FOR LOVE —Pat Benatar Chrysalis 2419	88	
89	NEW ENTRY	CAN'T PUT A PRICE ON LOVE — The Knack Capitol 4853	89	
90	NEW ENTRY	SOLITAIRE —Peter McLean ARC/Columbia 1-11214	90	
91	92	2	HOLIDAY —Nazareth A&M 2216	91
92	72	5	DON'T CRY FOR ME ARGENTINA —Festival RSO 1020	92
93	NEW ENTRY	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood 20th Century 2443 (RCA)	93	
94	NEW ENTRY	SCANDEL —RCR Radio Records 711	94	
95	73	5	A LESSON IN LEAVIN' —Dottie West United Artists 1339	95
96	57	16	SEPTEMBER MORN' —Neil Diamond Columbia 1-11175	96
97	58	12	BACK ON MY FEET AGAIN —The Babys Chrysalis 2398	97
98	59	19	ROMEO'S TUNE —Steve Forbert Nemperor 97525 (CBS)	98
99	60	8	WHAT I LIKE ABOUT YOU — The Romantics Nemperor 97527 (CBS)	99
100	77	5	SURVIVE —Jimmy Buffett MCA 41199	100



#1 Single This Week

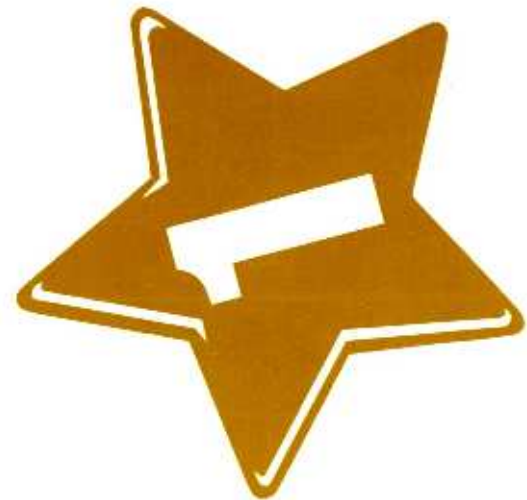
ANOTHER BRICK IN THE WALL

Pink Floyd
Columbia-1-11187

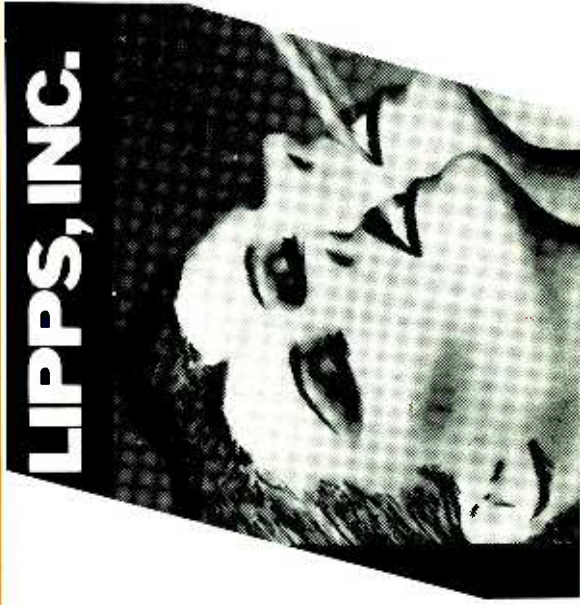


11	4	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX —The Whispers Solar (LP/12-inch*) BXL1-3521
12	6	EVITA—all cuts —Festival RSO (LP) RS 1-3061
13	21	MUSIC TRANCE —Ben E. King Atlantic (45/12-inch*) AT 3635
14	15	ALL NIGHT THING —The Invisible Man Band Mango (12-inch*) MLPS 7782
15	25	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN —Skatt Bros. Casablanca (LP/12-inch*) NBLP 7192
16	11	I CAN'T HELP MYSELF (Sugar Pie Honey) —Bonnie Pointer Motown (LP) M7-929
17	17	VERTIGO/RELIGHT MY FIRE/FREE RIDE —Dan Hartman Blue Sky (LP/12-inch) LP 36302
18	18	TONIGHT I'M ALRIGHT —Narada Michael Walden Atlantic (LP) SD 19257
19	19	QUEEN OF FOOLS —Jessica Williams Polydor (LP) PD-1-6248
20	20	MANDOLAY —La Flavour Sweet City (12-inch) SCD 5555
21	22	IN THE SOCKET —Shalamar Solar (LP/12-inch remix) BXL1-13479
22	29	TONIGHT'S THE NIGHT —Sharon Paige Source/MCA (12-inch) SOR 13952
23	23	LOVE INJECTION —Trussel Elektra (12-inch) AS 1143
24	12	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU —Cheryl Lynn Columbia (LP) JC 36145
25	40	NOW I'M FINE —Grey & Hanks RCA (LP/12-inch*) AFL1-3477
26	56	POP POP SHOO WAH —Erotic Drum Band Prism (12-inch) PDS 402
27	26	AFRICAN SUITE—all cuts —African Suite MCA/Montage (LP) MCA 3205
28	43	HIGH/SKYY ZOO —Skyy Salsoul (LP/12-inch) SA 8532
29	NEW ENTRY	GET DOWN MELLOW SOUND/WE GOT THE GROOVE —Players Association Vanguard (LP/12-inch*) VSD 79431
30	60	WITHOUT YOUR LOVE —Cut Glass 20th Century (12-inch) TCD 103

41	41	DANCE FANTASY —Free Life Epic (12-inch) NBLP2-7183
42	32	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND —The B-52's Sire/Warner (LP/12-inch*) BSK 3355
43	46	DON'T BRING BACK MEMORIES/IN NEW YORK —Passion Prelude (LP/12-inch*) PRL 12176
44	14	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC —Theo Vaness Prelude (LP) PRL 12173
45	27	WE'RE GONNA ROCK/ROCKIN' ROLLIN' —Sabu Ocean (LP/12-inch*) SW 49902
46	28	I ZIMBRA —Talking Heads Sire/Warner (LP/12-inch*) SRK 6076
47	59	MEDLEY OF HITS —Diana Ross & Supremes Motown (12-inch) M 300035
48	58	STANDING OVATION —G.Q. Arista (12-inch) CP 709
49	NEW ENTRY	LADY FIRE —Vikki Hallway Atlantic (45/12-inch*) 37349
50	NEW ENTRY	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE —Le Pamplemousse AVI (LP) AVI 6080
51	NEW ENTRY	I HEARD IT THROUGH THE GRAPEVINE —Pizzazz Roy B Records (12-inch)
52	NEW ENTRY	I DON'T BELIEVE/OPPS, UP SIDE YOUR HEAD —The Gap Band Mercury (LP/12-inch*) SRM 1-3804
53	NEW ENTRY	COMPUTER GAME —Yellow Magic Orchestra A&M (LP) SP 736
54	NEW ENTRY	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG —Roberta Flack Featuring Donny Hathaway Atlantic (LP) SD 16013
55	NEW ENTRY	RELEASE —Patti LaBelle Epic (LP) JE 36381
56	NEW ENTRY	GONNA GET ALONG WITHOUT YOU NOW —Viola Wills Sugar Hill (12-inch)
57	47	KIND OF LIFE (Kind Of Love) —North End West End (12-inch)
58	NEW ENTRY	WINNERS —Kleeer Atlantic (LP/12-inch*) SD 19262
59	NEW ENTRY	MANHATTAN SHUFFLE —Extensions from Area Code (212) Friends & Co. (LP) FS 114
60	NEW ENTRY	TOO HOT TO STOP THE ROCK —Keith Zorros RCA (12-inch) JD 11936



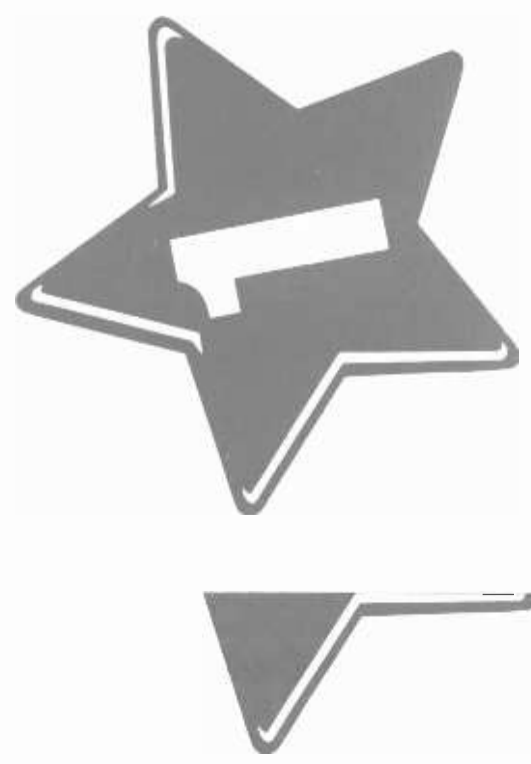
#1 Single This Week
**FUNKYTOWN/
 ALL NIGHT DANCING**
 Lipp's, Inc.
 (LP/12-inch*) NBLP7197



LIPPS, INC.

14	16	6	14	6	BENEATH STILL WATERS— Emmylou Harris Warner Bros. 49164	41	4	SHE JUST STARTED LIKING CHEATIN' SONGS— John Anderson Warner Bros. 49191	10	6	ME— Charley Pride RCA AHL1-3548	34	35	48	THE BEST OF DON WILLIAMS, VOL. II— Don Williams MCA 3096
15	11	10	16	8	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN— Debbie Boone Warner/Curb 49176	39	6	I DON'T WANT TO LOSE— Leon Everett Orlando 106 (PMS)	14	5	SHRINER'S CONVENTION— Ray Stevens RCA AHL1-3574	35	28	21	PORTRAIT— Don Williams MCA 3192
16	13	25	11	9	WHEN TWO WORLDS COLLIDE— Jerry Lee Lewis Elektra 46591	36	6	PREGNANT AGAIN— Loretta Lynn MCA 41185	13	5	TOGETHER— The Oak Ridge Boys MCA 3220	36	31	21	THE BEST OF EDDIE RABBITT— Elektra 6E-235
17	19	11	12	5	WHY DON'T YOU SPEND THE NIGHT— Ronnie Milsap RCA 11909	42	4	I JUST HAD YOU ON MY MIND— Billy "Crash" Craddock Capitol 4838	12	27	MISS THE MISSISSIPPI— Crystal Gayle Columbia JC 36203	37	NEW ENTRY	46	MILSAP MAGIC— Ronnie Milsap RCA AHL 1-3563
18	18	25	15	8	THE COWGIRL AND THE DANDY— Brenda Lee MCA 41187	46	2	GOOD OLE BOYS LIKE ME— Don Williams MCA 41205	13	5	WILLIE NELSON SINGS KRISTOFFERSON— Willie Nelson Columbia JC 36158	38	39	46	MILLION MILE REFLECTIONS— Charlie Daniels Band Epic JF-35751
19	22	9	14	10	(I'll Even Love You) BETTER THAN I DID THEN— The Statler Brothers Mercury 57012	45	3	LIKE STRANGERS— Gail Davies Warner Bros. 49199	18	5	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS— RCA AHL1-3549	39	34	9	M-M-MEL LIVE— Mel Tillis MCA 3208
20	21	5	17	10	COULDN'T DO NOTHIN' RIGHT— Roseanne Cash Columbia 1-11188	49	4	I'M ALREADY BLUE— The Kendalls Ovation 1143	15	115	TEN YEARS OF GOLD— Kenny Rogers United Artists UA-LA 835-H	40	37	70	WILLIE AND FAMILY LIVE— Willie Nelson Columbia KC 2-35642
21	20	23	22	4	GONE TOO FAR— Eddie Rabbitt Elektra 46613	48	5	DIANE— Ed Bruce MCA 41201	17	5	HEART & SOUL— Conway Twitty MCA 3210	41	43	11	OL' T'S IN TOWN— Tom T. Hall RCA AHL1-3495
22	25	6	19	10	MY HOME'S IN ALABAMA— Alabama MDJ 1002 (NSD)	43	6	RAMBLER GAMBLER— Linda Ronstadt Asylum 46602	24	2	COAL MINER'S DAUGHTER— Soundtrack MCA 5107	42	38	29	JUST FOR THE RECORD— Barbara Mandrell MCA 3165
23	26	11	23	5	MORNING COMES TOO EARLY— Jim Ed Brown & Helen Cornelius RCA 11927	50	3	PASS ME BY (If You're Only Passing Through)— Jamie Fricke Columbia 1-11224	19	26	STRAIGHT AHEAD— Larry Gatlin And The Gatlin Brothers Band Columbia JC 36250	43	NEW ENTRY	32	DOWN & DIRTY— Bobbie Bare Columbia JC 36323
24	24	8	20	10	NIGHT LIFE— Danny Davis & Willie Nelson RCA 11893	56	4	DALLAS— Floyd Cramer RCA 11916	20	11	WHISKEY BENT AND HELL BOUND— Hank Williams Jr. Elektra/Curb 6E-237	44	33	45	A RUSTY OLD HALO— Hoyt Axton Jeremiah JH 5000
25	34	8	30	4	THE WAY I AM— Merle Haggard MCA 41200	57	2	ONE DAY AT A TIME— Cristy Lane United Artists 1342	21	20	CLASSIC CRYSTAL— Crystal Gayle United Artists L00-982	45	46	45	LOVELINE— Eddie Rabbitt Elektra 6E-181
26	15	6	32	4	TEMPORARILY YOURS— Jeanne Pruett IBC 0008	59	3	SHOTGUN RIDER— Joe Sun Ovation 1141	22	25	THE OAK RIDGE BOYS HAVE ARRIVED— MCA AY-1135	46	NEW ENTRY	26	WHEN TWO WORLDS COLLIDE— Jerry Lee Lewis Elektra 6E-254
27	27	9	24	7	LET ME IN— Kenny Dale Capitol 4829	53	4	I CAN'T CHEAT— Larry G. Hudson Mercury 57015	23	6	CRYING— Stephanie Winslow Warner/Curb BSK 3406	47	47	26	JUST GOOD OL' BOYS— Moe Bandy & Joe Stampley Columbia JC 36202
28	23	17	25	7	PERFECT STRANGERS— John Wesley Ryles MCA 41184	64	3	DON'T FALL IN LOVE WITH A DREAMER— Kenny Rogers with Kim Carnes United Artists 1345	24	11	ENCORE!— Jeanne Pruett IBC 1001	48	42	9	I DON'T WANT TO LOSE YOU— Con Hunley Warner Bros. BSK 3378
	28	23	26	8	YIPPI CRY YI— Rex Allen Jr. Warner Bros. 49168			DOWN IN THE QUARTER— Tommy Overstreet Elektra 46600	25	27	FAMILY TRADITION— Hank Williams Jr. Elektra/Curb 6E-194	49	44	2	ONE OF A KIND— Moe Bandy Columbia JC 36228
												50	49	16	HEART OF THE MATTER— The Kendalls Ovation OV 1746

#1 LP This Week



KENNY

Kenny Rogers

United Artists LWAK-979

RCA Kicks Off 'Kickin' Promo

NASHVILLE—RCA Records has launched a marketing program for April and May encompassing 25 albums, including seven new LPs and 18 selections of strongest selling catalog product.

The program has been named "Kickin' Country," a theme which will be carried through with specially prepared display material, sales incentives, and across-the-board advertising support at both the print and radio levels, according to Joe Galante, marketing vice president, RCA/Nashville.

"We felt 'Kickin' Country' was especially appropriate for our new country program because it symbolizes the current expressions of country music in all forms of media and the strength of the artists and albums we have to offer," says Galante.

The campaign includes new product from Waylon Jennings, Dolly Parton, Ronnie Milsap, Charley Pride, Eddy Arnold, Jim Ed Brown and Helen Cornelius, Floyd Cramer and Jerry Reed. Some of the catalog

items in the program are "The Outlaws," "Best Of Dolly Parton," "Waylon & Willie," "Ol' Waylon," and "Ronnie Milsap Live."

The display material and advertising campaign will center around a specially designed logo and poster featuring a shot of a young lady wearing cowboy boots and a guitar, and will be used in conjunction with additional quantities of display pieces from RCA's spring releases.

Among the slated display materials are logo center pieces, die-cut mobiles, one by one, two by two, and three by three-foot posters of cover reproductions, and streamers.

To support commercial marketing plans, the label has prepared a correlating media press campaign, and will work with artists in the program on increased television and print exposure.

Dave Wheeler, director of marketing development for the label, feels that this year's country program is particularly noteworthy. "All of our new album releases are at the height of visibility with current hit singles," claims Wheeler.

"The most surprising plus is that the catalog product included in the program is enjoying a renewed surge in sales."

The label will launch its print and radio support with an 80 market radio buy for current albums by Ray Stevens and Charley Pride. Advertising will be at both the consumer and trade levels for the two month program.

Talent Elections

NASHVILLE—The Nashville Assn. of Talent Directors, an organization of 19 Nashville agencies and two associate agencies, elected officers for 1980-81 at its March meeting here.

Reelected to the presidency is Jack D. Johnson of the Jack D. Johnson agency; vice president is Tony Conway of Buddy Lee Attractions; Sonny Simmons of Century II Promotions has been elected secretary; Billy Deaton of Billy Deaton Talent, treasurer; and Robert Porter of the Jerry Lee Lewis Organization was elected sergeant at arms.

Rhees Relocates

NASHVILLE—Jan Rhees Marketing has relocated to offices at 1800 Grand Avenue, Nashville, Tenn. 37212. The new telephone number is (615) 330-1325.



Sylvia Opens: RCA artists Sylvia opens the New Faces Show at the Country Radio Seminar with her new single, "It Don't Hurt To Dream."

9TH FAN FAIR IS JUNE 9-15

NASHVILLE—The ninth annual Country Music Fan Fair, sponsored by the Country Music Assn. and the "Grand Ole Opry" takes place June 9-15 here. The annual event features celebrity softball games, exhibit booths by labels and artists label showcases, square dancing and fiddling championships.

According to Fan Fair committee chairman Bud Wendell, registration for this year's event is 17.5% ahead of last year's figures. Additionally, more than 300 requests for booth space in the exhibit area have been received.

All events will take place at Nashville's Municipal auditorium, with ticket prices for Fan Fair being \$35 per participant. Registration information may be obtained by writing: Fan Fair, 2804 Opryland Drive, Nashville, 37214. Booth requests are being handled by Debra Towsley, CMA, Box 22299, Nashville 37202.

Newsbreaks

• LOS ANGELES—Dolly Parton has been selected to present an Oscar on the live telecast of the Academy Awards April 14. While presently filming her debut "Nine To Five," Parton has signed to play opposite Burt Reynolds in Universal's "The Best Little Whorehouse In Texas." Parton's latest album, "Dolly, Dolly, Dolly" has just been released.

• WASHINGTON—Bobby Bare has been invited by the Smithsonian Institution to appear in its upcoming American Country Music series set for October. Harold Closter, country music program coordinator for the division of Performing Arts said of Bare, "He represents the best in American country music, and we at the Smithsonian are deeply honored to have the support of an artist like him."

• NASHVILLE—The Kendalls will tape their second appearance on the "Mike Douglas Show," followed by a quick trip to London to appear at Mervyn Conn's Wembly Festival. Following Wembly, the Kendalls will tour other European cities.

• LOS ANGELES—Kenny Rogers and Dottie West will record a duet Christmas album. The album, scheduled to be recorded in June, will feature traditional Christmas songs as well as many new songs for the season. Larry Butler will be producing.

It's Country Now At Miami Station

• Continued from page 30

AM, then went to WWOK-AM in South Florida, to Richmond's WEET-AM, WCTRA-AM in West Virginia, WFMS-FM in Indianapolis where he began programming and then to WDGY-AM in Minneapolis, the only other Storz station (as is WQAM) with a country format.

A little over a month ago he arrived in Miami with "no preconceived notions about a format for WQAM-AM. I didn't come here saying we're going to make this a country station," he says. "I came to program either an adult radio station or country."

Halyburton and others in the Storz organization had decided they wouldn't make WQAM-AM all news, Latin or Top 40. "I don't feel Top 40 can make it on AM," Halyburton comments. "It looked like country was the only way to go and, frankly, there were a number of people encouraging us to go country because of our signal."

It's a big change but listeners have responded well. "We've been getting positive feedback and a number of former listeners are phoning saying they're coming back to the station."

Halyburton says "modern country" is a matter of semantics. "It has to do with the presentation and selection of music. I don't like to use the word crossover, it doesn't mean the same thing to everybody. To some crossover means Olivia Newton-John or Dr. Hook's "If You're In Love With A Beautiful Woman" because Dr. Hook has had past country hits. One thing about crossover music is there are no rules, no definitions.

"When I started programming in 1972-73, crossover was Charlie

Rich. I think a lot of people carry crossover too far. I really don't think it works too well. We still have to be a country station and can't be too far on one side or the other. If you're going to be successful with country you have to appeal to the adult contemporary listener, the MOR listener, the soft rock and oldie listener. You've got to try to be a middle of the road mixture of country music."

Halyburton believes Miami and South Florida have a healthy country audience, and that WQAM-AM can be a successful country station. "We have backing, support and money from the company, and I think I have the knowledge and ability to put it across. It takes guts and commitment to change something you've been doing for close to 30 years."

Since country audiences respond well to promotions and contests, WQAM-AM will be doing heavy promos. It also will be advertising via billboards and television.

Captain John Forsythe and Ludlow occupy the 6 to 10 a.m. spot; Halyburton (whose on-the-air name is Dan Burton) is currently handling the 10 a.m. to 3 p.m. slot with Dale Sommers following from 3 to 7 p.m. ("Sommers was the number one afternoon drive personality in Kansas City on WDAF-AM," Halyburton says). From 7 p.m. to midnight Cedric Hollywood takes over and Tim Baxter and Bo Stevens alternate with the midnight to 6 a.m. spot.

Cohosts Named For TV Awards Show

NASHVILLE—Loretta Lynn, Charley Pride and television star Claude Akins will serve as cohosts at the 15th annual Academy of Country Music Awards, airing live from Knott's Berry Farm on NBC, May 1.

A new twist to the awards ceremony will be honoring the motion picture of the year. Additionally, three special awards as voted by the academy board of directors—the Pioneer Award, the Jim Reeves Memorial Award and the country artist of the decade—will also be presented.

The telecast will be produced by the Dick Clark Co. with Gene Weed directing.

'ROUND-UP' CONTEST

Record Bar Chain Push

By KIP KIRBY

LOS ANGELES—The national Record Bar retail chain has launched a month-long promotion bannered "Country Music Round-Up," featuring artists from four different labels and a display contest worth \$400 for the winning Record Bar outlet.

The country campaign kicked off the week of March 20 with the "MCA Gang," highlighting Roy Clark, Conway Twitty and the Oak Ridge Boys.

The second week's promotion features the "CBS Brothers," including Larry Gatlin, Bobby Bare, Crystal Gayle, Johnny Rodriguez and Willie Nelson.

The "RCA Bunch" keynotes the third week of the sales effort, spotlighting Ronnie Milsap, Charley Pride and John Denver.

Winding up the fourth week are the "Capitol And United Artists Kids," with Dottie West, Anne Murray, Kenny Rogers and Gene Watson the featured artists.

Specially selected releases from each of the artists will be on sale during the individual weeks of the promotion, which concludes April 16. And every Saturday during the program will be "Country Music Day," with \$1 off all country LPs and tapes listing at \$5.98 or higher.

The best display coordinating with this country promotion among the 98 Record Bar entries will receive the \$400 grand prize. Top display in each of the 11 districts will win \$250, with a second place prize of \$150. To qualify, the participating stores must change their displays each week to spotlight the four different labels and their artists.

FISHER INTO TV PROJECT

NASHVILLE—Brien Fisher, Ovation Records local vice president and staff producer, is serving as the coordinator and musical director for the upcoming 90-minute German television special, "Freddy Quinn Presents It's Country Time."

Scheduled for taping April 7-11 in Hanover, Germany, the annual country music tv extravaganza will feature performers Johnny Cash, Emmylou Harris, the Kendalls, Joe Sun, the Cates, the Osborne Brothers and Terri Heart.

Fisher is also taking a six-piece Nashville band along for the show, which will tape in front of a live studio audience of 800 invited guests. Currently filmed to appear on the program from Nashville are musicians Ron Oates, Sonny Garrish, Greg Galbraith, Clay Caro and Steve Schaffer.

The deal was arranged through Ovation's German label, Intercord. Quinn's tv production is handled by Ifage. The show is slated to be telecast to an estimated audience of 32-35 million European viewers throughout Germany, Austria, Switzerland and England in October.

KIP KIRBY



ASHER SPEAKS—Dick Asher, left, deputy president and chief operating officer of the CBS Records Group is honored at a reception during his visit to Nashville to address a music industry seminar at Belmont College. Also on hand is Epic artist Don King; Rick Blackburn, vice president and general manager, CBS/Nashville; Epic artist Mickey Gilley; and Joe Casey, promotion director, CBS/Nashville.



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Nashville Scene

By KIP KIRBY

At the closing festivities for "Smokey And The Bandit II" filming in West Palm Beach, Fla., in mid-March, the wrap party featured something a little different: a radio program director and his band providing the musical entertainment. Seems "Breakfast Barry" Grant, program director at WIRK-FM there, likes to moonlight on the side as a musician. So he and his group, the Tillman Brothers, performed two sets at the cast party which included Burt Reynolds, Dom DeLuise and director Hal Needham. "Smokey" co-star Jerry Reed sat in with his guitar.

At the end of the party, Burt floored Reed by presenting him with the keys to one of the expensive Trans Ams used in the movie. Reynolds claimed it was for "your 25 years in the music business!" Some silver anniversary present.

Excitement about the Terry Bradshaw recording project is building around town over his single, "Until You," produced locally by Jerry Crutchfield. The Benson Co. held a special "Terry Bradshaw reception" at the Opryland Hotel with numerous Nashville luminaries from the music business on hand. . . . More is promised in this unusual promotional campaign as the single catches on.



Lacy Time: Columbia artist Lacy J. Dalton belts out her first hit single for the label, "Crazy Blue Eyes," at the 11th annual Country Radio Seminar.

APRIL 5, 1980 BILLBOARD

The Atlanta Songwriters Assn. hosted an album debut party in Atlanta for Capitol Records artist Diane Pfeiffer celebrating her new LP. . . . And ASCAP's Nashville office threw a reception in honor of Mitch Miller and Gail Nelson following their appearance with the Nashville Symphony Pops Concert. The musical event was sponsored locally by Acuff-Rose.

Michael Murphey and Hank Thompson headlined their "Great American Honky-Tonk Tour" as they dropped into the Anthony Gap Saloon in Anthony, Tex. Even had a bona fide beauty pageant (sponsored by FM station K102 in El Paso) to select the "Great American Honky Tonk Queen." . . . Qualifications were beauty (obviously), talent—and a knowledge of country music (Nice angle there). Winner Jeannie Belonie goes on to the "Great American Honky-Tonk Finals" to be held April 17 in Houston.

By the way, one of the finest books on country music and its legendary artists to come along in some time is Peter Guralnick's excellent "Lost Highway." Besides being extremely well-written and documented, it features over 20 profile pieces on artists like Ernest Tubb, Hank Snow, Elvis Presley, Carl Perkins, Jack Clement, Stoney Edwards—and has a fine chapter on the old master of Sun Records, Sam Phillips. It really puts country music's beginnings and growth in perspective.

Anyone attending the 18th annual Colorado Country Music Foundation's Festival on June 16-21 this year will have the opportunity to see a group called the New Relations from Cedar Rapids. Or you can catch them during Fan Fair this year in Nashville. . . . More evidence of pop activity breaking out in Nashville is newcomer Billy Earl McClelland's just-released Elektra album, produced locally by Skip Quinn. It's got a fine feel and several Top 40 possibilities, with some country/rock thrown in for good measure.

Jerry Lee Lewis is now in the nightclub business, having opened Jerry Lee Lewis' Printers Alley Showroom in Nashville recently. The club,

(Continued on page 60)

Billboard

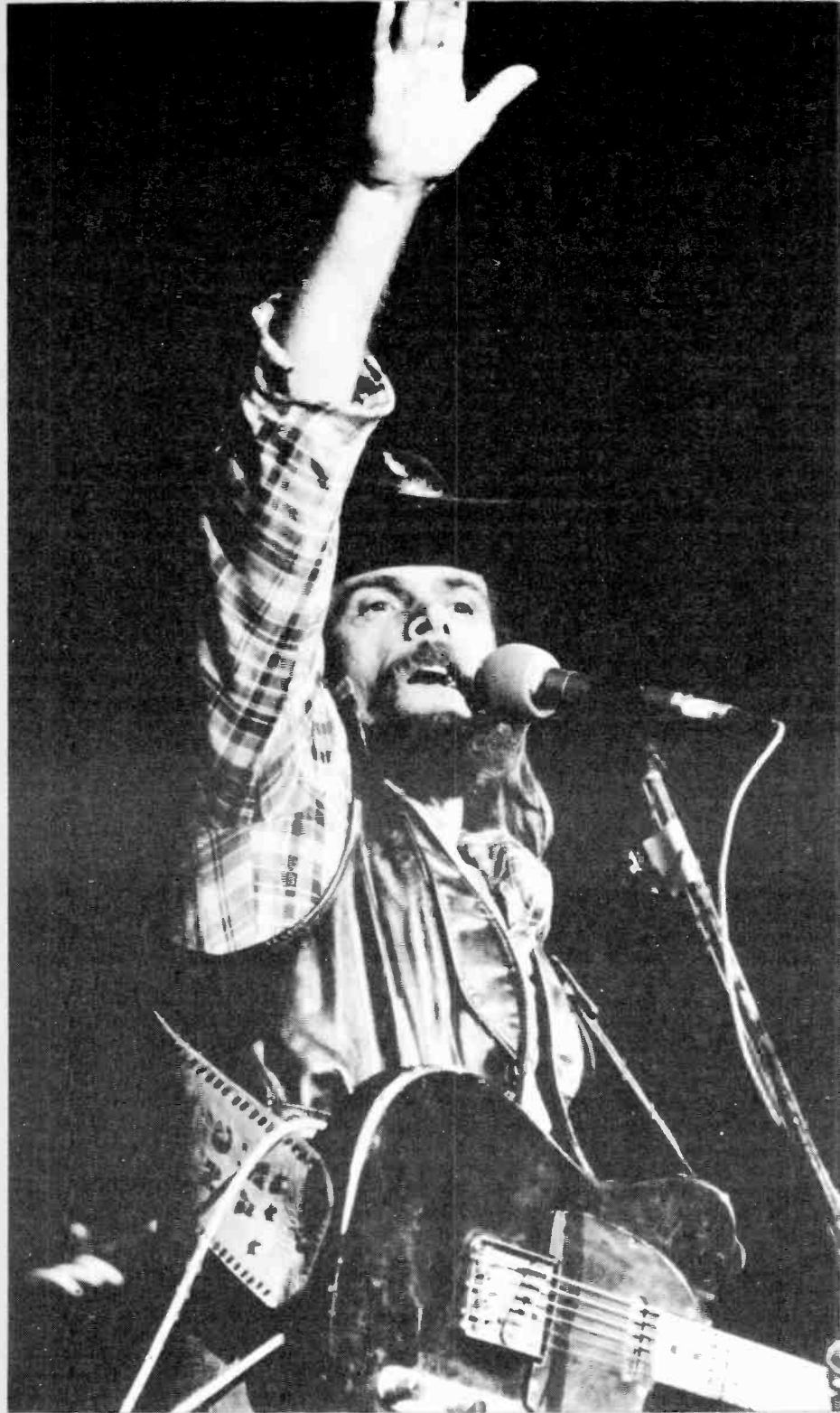
Hot Country Singles

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Table with columns for This Week, Last Week, Weeks on Chart, and Title-Artist. It lists 100 country singles with their chart positions and artists. Includes a 'STAR PERFORMER' section at the top right.

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TOM TALKS—RCA artist Tom T. Hall takes his talents to the air as he talks to Dave Sholin, left, of the RKO Radio chain for a taped special to be used on TWA's in-flight program this summer. The show, "Duke's Country Corner," is part of RKO's new Airborn Audio Systems. Also pictured, center, is RKO's George Church.

Dottie West's Image Gets A Broadened Appearance

By KIP KIRBY

NASHVILLE—"An image for the '80s" is the unofficial theme behind an ongoing marketing campaign for singer Dottie West. Coordinating the effort is her record label, United Artists, and her management firm, Ken Krage & Co. in Los Angeles.

The marketing game plan was designed to take advantage of contemporary country's mass appeal strength, notes UA president Jim Mazza.

The first step in the program came when Brent Maher and Randy Goodrum were brought in to produce West's latest album, "Special Delivery." The LP represented a major change in direction for the artist, containing pop-style arrangements of selections like Bob Seger's "We've Got Tonight," "All He Did Was Tell Me Lies (To Try To Woo Me)" by Kim Carnes, and her current crossover single, "A Lesson In Leavin'."

"A Lesson In Leavin'" is West's first top 10 record in several years, as well as her first to make the Billboard Hot 100 pop ranks (where it hit the mid-70s).

"Special Delivery" was launched with a heavy national and regional radio time buy, covering both Top 40 and country stations. Between the release of the LP's first single, "You Pick Me Up (And Put Me Down)" and her latest single, West recorded a 60-minute open-ended interview session that was pressed into a disk and sent out to approximately 150 key country stations. The disk—chosen over tape for its convenience in airing—is available to radio upon request.

West also cut 175 personalized station ID's for major radio markets across the country. United artists supported this with 20- by 30-inch personally-autographed color post-

ers featuring the high-energy cover graphics from "Special Delivery."

West's manager, Michael Brokaw of Ken Krage & Co., made up a limited number of "Special Delivery" Dottie West paperweights and navy blue sweatshirts calling further attention to the album's logo and artwork. In the developmental stages is a "Name Dottie's Band" contest which would involve country radio stations around the nation. Winning semi-finalists with the best new group name to replace West's current "Country Sunshine Express" would receive complete West album catalogs, while the grand prize winner would receive an expense-paid trip for two to see the entertainer headline in Las Vegas.

Touring and selective intensification of her television appearances are elemental components underscoring this long-range strategy to broaden West's base.

She headlined the closing night's entertainment at the recent NARM convention in Las Vegas, costars for a week with Eddie Rabbitt in the Midwest, and following the end of her spring tour with Kenny Rogers and Dave & Sugar, she guests with Rogers April 17-30 at the Riviera in Las Vegas.

After her presentation on the Grammy Awards show, she taped eight "Hollywood Squares" visited several national and local talk programs and filmed a segment of NBC's "Big Show." She even recorded an American Express radio commercial.

"We've mapped out a sophisticated scheme for marketing Dottie West," says United Artists' Mazza, "because she's a sophisticated artist who can carry country music to the largest imaginable audience."

Nashville Scene

• Continued from page 58

with Jerry Lee present, held a pre-grand opening celebration last week.

Dillard and Boyce, Nashville's top r&b and disco producers have reversed their roles, and are readying an album release on themselves for Mercury Records. Titled, "We're In This Thing Together," the album was recorded here.

Charlie Daniels will sing the national anthem to signal the start of Nashville's Century III parade on April 24. The parade is a celebration of the anniversary of the arrival of Nashville's first settlers who came on that date in 1780.

Sonny Curtis who, as a member of the **Crickets**, tours with **Waylon Jennings**, has been per-

forming his new Elektra single "The Real Buddy Holly Story" on live dates with Waylon joining in. Waylon also joins the **Crickets** for a medley of Holly songs. Additionally, Curtis recently recorded several radio and television commercials in Los Angeles including spots for Chevrolet and Knotts Berry Farm. Curtis is also known for writing and performing the theme to the old "Mary Tyler Moore" show.

RCA artist **Zella Lehr** will perform her new single "Rodeo Eyes" on **Pop Goes The Country**, which will be the first show labelmate **Tom T. Hall** will be hosting. Hall, in addition to his hosting duties for the syndicated **1ver**, will also sing on the show from time to time.

Chart Fax

By GERRY WOOD

"Sugar Daddy" has brought the sweet smell of No. 1 success to the **Bellamy Brothers** atop the Billboard Hot Country Singles chart.

Charley Pride moves to a strong 2, with **Crystal Gayle** nearly as strong in the number 3 post. Other prime movers this week in the top 10 are **Hank Williams Jr.**, **Dottie West**, **George Jones** and **Tammy Wynette**, **Emmylou Harris** and **Debby Boone**.

Two tunes tie for the honors of posting the largest gains: **Sonny Curtis** with "The Real Buddy Holly Story," up to 61, and **Jerry Reed**, a move to 60 with his split-sided hit "Age//Workin' At The Carwash Blues." Both leaped 22 positions.

Not as many dramatic gains on this week's chart as in past weeks. **Tommy Overstreet**, **Ronnie McDowell** and **Don Gibson** all moved up 14 spots, while **Joe Sun** and **Mac Davis** both advanced a dozen points. **Cristy Lane** still looks strong as "One Day At A Time" moves to a starred 46.

Strongest new entry of the week belongs to the **Kendalls**. "I'm Already Blue" sizzles onto the chart at 39.

The **Kenny Rogers/Kim Carnes** tandem with "Don't Fall In Love With A Dreamer" charts immediately—at 49. **Stephanie Winslow** sails into 59 aboard the S.S. Ruff, while **Buck Owens** proves that country programmers love a warm cowboy. His "Love Is A Warm Cowboy" debuts at 62.

Other key new additions are by **Dave & Sugar**, **Johnny Rodriguez**, **T.G. Sheppard**, **Anne Murray** and **Johnny Paycheck**.

WE'RE NUMBER ONE

Congratulations to Louisville, home of **WINN-AM**, for its NCAA championship basketball victory over the pride of the West Coast, **UCLA**. The only bigger winner in the basketball tourney was **Kenny Loggins** whose song "This Is It" was used as the theme song by NBC for the telecasts.

WHO'S ON FIRST? Among the stations agreeing with Billboard on the No. 1 song last week (by **Conway Twitty**) are **KEBC-FM**, Oklahoma City and **KCKC-AM**, San Bernardino, Calif. Reflecting the Billboard No. 1 by the **Bellamys** this week are such stations as **CKLW-FM**, Windsor, Ontario; **WAFI-FM**, Milford, Del.; and **WKMF-AM**, Flint, Mich. **WMNI-AM**, Columbus, Ohio, is riding high with "Numbers" by **Bobby Bare** at No. 1. Still hanging with **Ronnie Milsap** at No. 1 are **WHK-AM**, Cleveland; **KBUY-FM**, Amarillo, Tex.; **WHY-AM**, Moulton, Ala.; **WJBM-AM/FM**, Jerseyville, Ill.; **KINE-AM**, Kingsville, Tex.; and **WCOR-FM**, Lebanon, Tenn.

WGNA-FM, Albany, N.Y., has the **Statler Brothers** in the top spot, while **Crystal Gayle** has moved to No. 1 downstate at **WHN-AM**, New York City.

On the Billboard Country LP chart, **Kenny Rogers** maintains his everpresent hold on No. 1 with "Kenny," and his "The Gambler" LP jumps to a starred six.

Other album prime movers are by **Charley Pride**, the **Bellamy Brothers**, **Ray Stevens**, "Coal Miner's Daughter" soundtrack on **MCA**, and **Lacy J. Dalton**, who wowed those attending the **New Faces Show** at the Country Radio Seminar in Nashville. She makes a major move—from 45 to 27.

Portsmouth Gig Firm Aug. 8-10

PORTSMOUTH, England — A three-day country music festival has been slated for here, Aug. 8-10.

Acts such as **Glen Campbell**, **Tom T. Hall**, **Hank Williams Jr.**, **Johnny Cash** and **Billie Joe Spears** have been booked for the concert, according to the promoters. Other acts include: **Johnny Paycheck**, **Jeannie C. Riley**, **Hank Williams' Original Drifting Cowboys**, **Dee Dee Prestige**, **James Talley**, **Leona Williams**, **Hoyt Axton**, **Don King**, **Liz Howard** and **Johnny Tillotson**.

The **Portsmouth Country Music Festival**, will feature open-air seating at the now-defunct **Portsmouth airport**—a 120-acre site. Festival promoters, during a trip to Nashville, stated that more acts will be named soon.

Billboard®

Hot Country LPs™

Billboard SPECIAL SURVEY
For Week Ending 4/5/80

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★ Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	1	28	KENNY —Kenny Rogers, United Artists LWAK-979
★ 2	2	49	GREATEST HITS —Waylon Jennings, RCA AHL1-3378
3	3	21	WHAT GOES AROUND COMES AROUND —Waylon Jennings, RCA AHL1-3493
4	4	10	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II , Mercury SRM 1-5024
★ 5	6	12	THE ELECTRIC HORSEMAN —Soundtrack, Columbia JS 36327
★ 6	8	69	THE GAMBLER —Kenny Rogers, United Artists UA-LA 934-H
7	7	8	A COUNTRY COLLECTION —Anne Murray, Capitol ST 12039
★ 8	9	5	THERE'S A LITTLE BIT OF HANK IN ME —Charley Pride, RCA AHL1-3548
★ 9	10	6	YOU CAN GET CRAZY —Bellamy Brothers, Warner/Curb BSK 3408
★ 10	14	5	SHRINER'S CONVENTION —Ray Stevens, RCA AHL1-3574
★ 11	13	5	TOGETHER —The Oak Ridge Boys, MCA 3220
12	12	27	MISS THE MISSISSIPPI —Crystal Gayle, Columbia JC 36203
13	5	20	WILLIE NELSON SINGS KRISTOFFERSON —Willie Nelson, Columbia JC 36158
★ 14	18	5	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS , RCA AHL1-3549
★ 15	15	115	TEN YEARS OF GOLD —Kenny Rogers, United Artists UA-LA 835-H
★ 16	17	5	HEART & SOUL —Conway Twitty, MCA 3210
★ 17	24	2	COAL MINER'S DAUGHTER —Soundtrack, MCA 5107
18	16	100	STARDUST —Willie Nelson, Columbia JC 35305
19	19	26	STRAIGHT AHEAD —Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
20	11	21	WHISKEY BENT AND HELL BOUND —Hank Williams Jr., Elektra/Curb 6E-237
21	20	21	CLASSIC CRYSTAL —Crystal Gayle, United Artists L00-982
22	25	52	THE OAK RIDGE BOYS HAVE ARRIVED , MCA AY-1135
23	22	6	CRYING —Stephanie Winslow, Warner/Curb BSK 3406
24	26	11	ENCORE! —Jeanne Pruett, IBC 1001
25	27	40	FAMILY TRADITION —Hank Williams Jr., Elektra/Curb 6E-194
26	21	23	I'LL ALWAYS LOVE YOU —Anne Murray, Capitol S0012112
★ 27	45	2	LACY J. DALTON , Columbia NJC 36322
28	30	4	SPECIAL DELIVERY —Dottie West, United Artists LT-1000
29	29	48	BLUE KENTUCKY GIRL —Emmylou Harris, Warner Bros BSK-3318
★ 30	36	3	AUTOGRAPH —John Denver, RCA AQL 1-3449
31	32	35	3/4 LONELY —T.G. Sheppard, Warner/Curb BSK 3353
★ 32	40	2	LORETTA —Loretta Lynn, MCA 3217
33	23	8	I WISH I WAS EIGHTEEN AGAIN —George Burns, Mercury SRM 1-5025
34	35	48	THE BEST OF DON WILLIAMS, VOL. II —Don Williams, MCA 3096
35	28	21	PORTRAIT —Don Williams, MCA 3192
36	31	21	THE BEST OF EDDIE RABBITT , Elektra 6E-235
★ 37	NEW ENTRY		MILSAP MAGIC —Ronnie Milsap, RCA AHL 1-3563
38	39	46	MILLION MILE REFLECTIONS —Charlie Daniels Band, Epic JE-35751
39	34	9	M-M-MEL LIVE —Mel Tillis, MCA 3208
40	37	70	WILLIE AND FAMILY LIVE —Willie Nelson, Columbia KC 2-35642
41	43	11	OL' T'S IN TOWN —Tom T. Hall, RCA AHL1-3495
42	38	29	JUST FOR THE RECORD —Barbara Mandrell, MCA 3165
43	NEW ENTRY		DOWN & DIRTY —Bobby Bare, Columbia JC 36323
44	33	32	A RUSTY OLD HALO —Hoyt Axton, Jeremiah JH5000
45	46	45	LOVELINE —Eddie Rabbitt, Elektra 6E-181
★ 46	NEW ENTRY		WHEN TWO WORLDS COLLIDE —Jerry Lee Lewis, Elektra 6E-254
47	47	26	JUST GOOD OL' BOYS —Moe Bandy & Joe Stampley, Columbia JC 36202
48	42	9	I DON'T WANT TO LOSE YOU —Con Hunley, Warner Bros. BSK 3378
49	44	2	ONE OF A KIND —Moe Bandy, Columbia JC 36228
50	49	16	HEART OF THE MATTER —The Kendalls, Ovation OV 1746

WWVA Participates In Bus Fest

NASHVILLE—WWVA-AM and "Jamboree U.S.A." joined in the recent 15th annual **Bus Driver Appreciation Celebration** at the **Jarell Truck Plaza** in Richmond, Va.

WWVA Operations Manager **Tom Miller** served as master of cere-

monies for the entertainment which was arranged by **Mike Hopkins**, "Jamboree U.S.A." tour director.

Attending the annual event were representatives from travel agencies and bus charters throughout the Northeast.

The Game Begins.

It's Gail Davies' turn and she's scoring.

"Blue Heartache," her first Warners single, conquered the Top Ten Country charts.

Now comes her next move, an even bigger smash: "Like Strangers" (WBS 49199).

Both come from her first Warner Bros. album, *The Game*.

Everyone who's heard her voice and her music is betting on *The Game* and Gail Davies to win.

Gail Davies.

The Game. (BSK 3395)

Features the single:

"Like Strangers" (WBS 49199)

Produced and Arranged by Gail Davies.

On Warner Bros. Records and Tapes.



Sylvester Volunteers Lie Detector Testing

NEW YORK—Fantasy Records artist Sylvester has denied charges of armed robbery and grand larceny for which he was arrested in New York City March 14.

The San Francisco-based artist who was propelled into popularity with the disco boom was charged at his New York hotel with allegedly using a worthless check to purchase coins from a New York dealer. He was also charged with armed robbery. This second charge was later dropped.

In a statement, Sylvester argued that he is innocent of the charges, and that he is being impersonated by someone attempting to blemish his "personal and public life and reputation."

To substantiate his defense, Sylvester submitted to a polygraph test here, then offered to submit the results to the District Attorney's office. Polygraph expert Nat Laurendi, who conducted the test, is confident

that Sylvester is telling the truth about the circumstances surrounding the case. Laurendi has said that "there are no areas of doubt" in his mind about the veracity of Sylvester's statement.

Spokespersons for Sylvester said they have been advised that "the District Attorney now believes that a third party is responsible for the check scheme, and upon investigation will be dropping all charges."

However, Mary Debourbon of the Manhattan District Attorney's office refuses to corroborate this statement. She states that the grand larceny charge is still being investigated, and that Sylvester was scheduled to make a court appearance Friday (28). Meanwhile, Sylvester has retained Irwin Blye, private investigator, "to find the man who is impersonating me."

The entertainer is being defended by attorneys Ted Rosenblatt and Morton Levine.

Disco Ship 300DJ Cartridges

NEW YORK—The Nagatronics Corp. has developed the model 300DJ phonograph cartridge especially for use by discotheques and broadcasters. The unit, previewed at the last Consumer Electronics Show, is now being shipped to distributors and retailers around the country.

According to David Monoson, president of Nagatronics, the resolving power, as well as the good left-right channel balance and stereo imaging of the induced magnet cartridge design, has made it particularly attractive for use by disco deejays, broadcasters and other commercial users.

The cartridge is said to be a followup, more rugged version of Nagatronics' popular model IM cartridge.

Monoson explains that the model 300DJ utilizes the popular 300 series body design, and a special heavy-duty stylus, cantilever and suspension intended for commercial service and back cueing. He also states that the induced magnet cartridge provides for low distortion and high resolution in the unit.

The model 300 DJ can be used at
(Continued on page 66)

TUCHMAN IN CHARGE

Change At S. W. Pool

By AL SENIA

PHOENIX—A major change in personnel at the Southwest Record Pool here underscores the significant changes the organization has been undergoing in the past several months.

Scott Tuchman, spinner at the Sun Devil Lounge in nearby Tempe, has taken over the day-to-day running of the pool from Bob Baldwin, operations director for about 10 months.

Baldwin resigned to accept a position with Bobby McGee's Inc., which operates 11 discotheques in Arizona, Texas, California and Hawaii.

The change in personnel comes at a time when the record pool is undergoing a significant change and devoting increased attention to promoting rock product in clubs in the Southwest.

The pool has added a top 20 rock playlist to the previously all disco Top 40 list the organization compiles and releases every two weeks. Rock product has also been added to the Top 40 list.

"Call Me" by Blondie, "Another Brick In The Wall" by Pink Floyd and product by the Pretenders, the Specials and the B-52's have showed up in the record pool charts and are gaining exposure in area clubs.

Tuchman and others have begun an aggressive campaign to contact major record labels for promoting rock product.

Additionally, Tuchman has been exchanging playlists and other data with program directors at major Phoenix rock FM stations.

"The general attitude here is if it's danceable and it can be played in the clubs, then we'll promote it," Tuchman says.

Tuchman, who spins rock and new wave sounds several nights a week at the Sun Devil Lounge in

Tempe, which once played only disco music, says the rock and new wave sound is catching on among the 50 Southwest Record Pool members.

"The direction of the Pool now is different," he claims. "We've taken on the attitude of promoting product on the retail level. Not just disco, but rock and new wave as well. The name of the game is to sell records, and that's what we're here for."

Tuchman says most major labels are cooperating and shipping the record pool at least limited amounts of rock and new wave product.

He estimates about 15% of the total product received by the pool is now rock-oriented. "It was virtually nonexistent two months ago," Tuchman says.

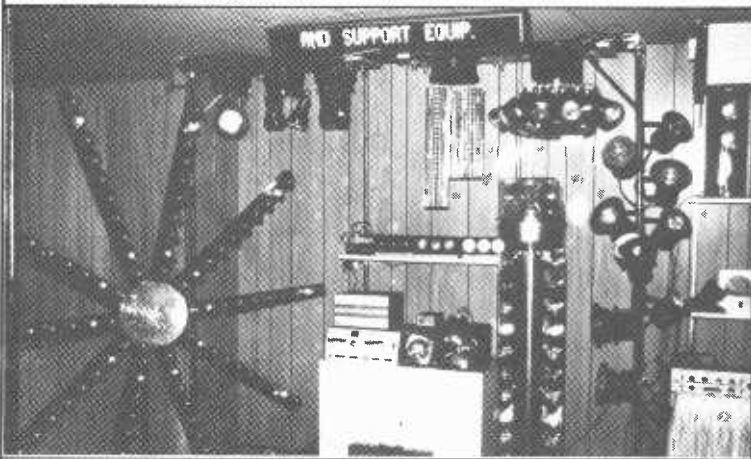
But Tuchman is concerned that the recent moves by the major labels to cut back distribution of free product will affect the pool.

"At least one company, Capitol, is refusing to provide any free product so artists such as the Knack and Bob Seger are not getting exposure through the record pool in area discos," states Tuchman.

"I'm getting requests from audiences but I can't get the records," Tuchman laments.

"Every day more and more pools are being cut in product. We don't want to be cut. We want to stay in business."

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Rockpool Relocates

NEW YORK—Rockpool Promotions, this city's first rock-oriented record pool headed by Danny Heaps and Mark Josephson, has move into new offices at 66 Delaney St. The pool was originally located at 47 Second Ave. The pool's telephone number, (212) 777-1132, remains unchanged.

TROUBLED DISCOS?

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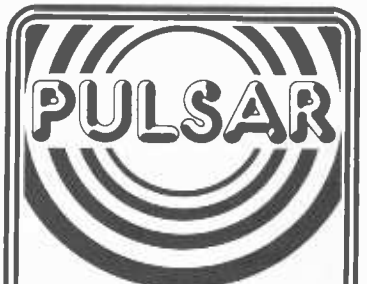
New Light System Bared By Meteor

NEW YORK—Meteor Light & Sound is offering a new lighting system designed especially for conventional discos for use by mobile disco deejays and in clubs and bars.

The unit, designated Satellite, comprises a master unit containing a microphone, control electronics and three 50-watt reflector lamps.

The system connects to the power line by means of a single cord, and when activated will, according to Meteor engineers, provide automatic chase, or sound chase, and sound to light using the built-in microphone.

Satellite is available in three versions, including one with full remote control, and with a carrying case for the master unit, plus slaves for fixed or mobile installations.



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- **DISCO EQUIPMENT & SERVICES:** The total reference source for the disco service buyer.
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THE ADVERTISERS' CLUB OF BILLBOARD'S 1980 INTERNATIONAL DISCO SOURCEBOOK THE FIFTH ANNUAL EDITION

BILLBOARD'S
1980 INTERNATIONAL

Disco
SOURCEBOOK



Disco Top 100

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE(S), Artist, Label. Lists top 100 disco songs for the week ending 4/5/80.

* non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco

Disco Mix

By BARRY LEDERER

NEW YORK—The group Soccer made a brief appearance on the disco scene last year with a 12-inch 33 1/2 r.p.m. tune titled "Come And Get It On," released by Salsoul.

The group is now back with a topnotch LP on Roy B. records. Highlighting this effort is "Dancin' Game" at 5:06. The vocals are echoed for a playful but haunting effect with whistle toots interspersed with perky guitar licks, all topped by a potent conga and keyboard break.

The latter takes off in a somewhat funkier groove. "Arena" is a 5:05 instrumental with a Spanish flair that should not be overlooked. Produced by Tony Valor, the LP has strong potential as one of the finer disco products out this year.

RFC is once again on the right track with Change, a new group with its first release titled "A Lover's Holiday." Taken from an upcoming LP The Glow of Love, the tune is made refreshing and sassy by combining the r&b and Eurodisco sound.

The overall reaction after a heated discussion was a resounding no. The membership felt that it was the responsibility of the labels to incur the cost of pressings for the pool.

Walt Disney Records, the mix is by Jim Burgess. For The Record record pool held an important meeting last week under the direction of president Judy Weinstein. Attendance was high from the group's membership as well as many record company executives and disco promotion personnel.

SMI has the Kenny Bee 12-inch 45 r.p.m. "Dance All Night (Till You Get It Right)" written by the artist and Mantus. High voltage electricity runs throughout the 7:37 disk. A conga, bongo and guitar break are utilized effectively with the artist talking sweetly between vocals.

The Brothers Johnson's new LP on A&M Records is produced by Quincy Jones and titled "Light Up The Night." Included is the current blockbuster "Stomp" "This Had To Be" at 5:13 incorporates a guitar, synthesizer and brass combination into a riveting and funky tempo alternating with sassy sounding female backup singers.

"Celebrations" is an instrumental that melds a jazz and carnival like sound. The title cut "Light Up The Night" is the most commercial on the album and might serve as the followup single. "You Make Me Wanna Wiggle" is in a nitty gritty mood covered by a piercing and emphatic guitar.

A&M also has the Bryan Adams LP. Most of the tunes have a strong rock edge as opposed to his more commercially-oriented hit "Let Me Take You Dancing." Evidence of this hard rock flavor is seen on "Hidin' From Love" and "Win Some, Lose Some."

One of the more popular after hours clubs in the Philadelphia area has been the DCA. Troy Dougherty and Mike Cavalone have been spinning there for some time. Unfortunately, a fire destroyed the building which housed the club two weeks ago and ironically, Troy's last song was Donna Summer's "Last Dance" and Mike had ended his evening a few days earlier with Ava Cherry's "Where There's Smoke, There's Fire."

Advertisement for Downstairs Records, featuring 'THE DISCO SOURCE' and 'HOT & NEW' records. Includes text: 'NEW RECORDS DAILY', 'Singles 1929-1980, over 100,000 titles in stock...'

APRIL 5, 1980 BILLBOARD

Advertisement for Dance Beats 'On A Rock & Roll Diet? Here's Your Bill-of-Fare'. Features images of food and text: 'If your programming tastes run toward Rock & Roll - then the producers of Disco Beats have something for you...'

Disco

DESPITE DIMINISHED LABEL SERVICE

Western Rock DJs Assn. Growing

By CARY DARLING

LOS ANGELES—Despite continuing problems with service from record companies, the Western Assn. of Rock Disk Jockeys is growing. In operation for six months, the pool consists of 12 DJs at some of San Francisco's most notable discos including the City and X's.

"We spend so much money on buying records," maintains Larry "LaRue" Holloway, cofounder of the pool with Alan Robinson. "You go to the record stores and see 1,000 disco cutouts in the bins but I can't get one copy."

Holloway notes that some labels are responding well. These include Casablanca and Rough Trade.

"I've gotten calls for Los Angeles and Hawaii about people who want to join but I tell them I'm having enough trouble as it is getting records," he states.

The type of music included on the non-profit organization's playlist, which is published and is available at record stores in the San Francisco Bay area, varies. The punk of the Clash, rockabilly of Robert Gordon and ska of the Specials are all featured. Even local acts on small labels, such as Los Microwaves and the Plimsouls, get play.

Oldies by James Brown, the Kinks and David Bowie are crowd favorites. DJ John Gerald, at the Stud, has one night a week devoted solely to music of the 1950s and 1960s.

When the pool first formed, Holloway found some opposition in the

disco community. "They're not angry anymore. It's gotten so successful, even disco diehards are admitting this," he says.

At first, the pool was associated with gay clubs but now such straight discos as the City, X's, Earl's and Sarky's have DJs who are part of the pool.

The fact that rock songs tend to be shorter than traditional disco songs does not bother Holloway in his programming. "It keeps me on top of what's going on. The minute I put a record on, I have to think of what's coming next," he states. "If people don't like the song, it's over fast. For those who do like it, it's a quick thrill."

The mix of different types of music doesn't hamper Holloway. "The change of beat is what sparks interest. That is probably what contributed to the death of traditional disco. People got tired of one sound all night. And, people want some kind of lyrical content, even if they're just silly, fun lyrics," he comments.

Ship 300DJ

• Continued from page 62

four and five gram tracking pressures, and uses a grain-oriented equi-radial stylus which is said to be able to stand up remarkably well to either automatic or commercial service.

The unit carries a suggested retail price of \$65.

Jazz

Kansas City Women's Jazz Fest Superior By Far To First Two

By PAUL HOHL

KANSAS CITY, Mo.—More than 1,000 persons, avid jazz fans and performers alike from 46 states, Canada and Switzerland, converged on the Crown Center Hotel Thursday through Sunday (20-23) for the third annual Women's Jazz Festival.

Highlighting this year's bash was the first Kansas City appearance of the internationally noted vocalist Cleo Laine and her husband John Dankworth. Special honors were also given to nine of the original International Sweethearts of Rhythm, the first all-woman jazz band formed in 1938. Vocalist Dianne Reeves, in her second area performance, treated fans to outstanding performances on three separate occasions.

Gloom invaded the festival, however, when 51-year-old Ruth Kissane, trumpeter and leader of Quintess, the 1980 Women's Jazz Festival combo contest winner, fell about four feet from a stage riser during the Salute to the Sweethearts on the final day. Kissane was taken to a nearby hospital where she was treated for multiple compound fractures of the right arm and elbow, as well as a severed artery.

Kissane underwent surgery later Sunday evening to set the bones and install a pin in her right elbow. She was listed in satisfactory condition at St. Mary's Hospital.

Kansas City mayor Richard Berkeley opened the annual festivities by proclaiming March as Jazz Month in Kansas City. Numerous jazz-related events were planned to coincide with the festival.

This year, due to the capacity attendance generated during the preceding two festivals, the event entered a fourth day, opening Thursday evening with a four-hour open jazz jam fronted by Calico, a Kansas City group led by jazz festival cofounder Carol Comer, at Crown Center's Signboard Bar.

Within 30 minutes following the opening of the jam, an overflow capacity crowd filled the tiny, smoke-filled bar. Those lucky enough to find seats inside were treated to a rare taste of the music to come, highlighted by a brief appearance of

(Continued on page 69)



Billboard photos by Marilyn Cross
Vocal Star: Dianne Reeves wows audiences at the Women's Jazz Festival in this multiple exposure impression.

Billboard SPECIAL SURVEY For Week Ending 4/5/80

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	5	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	26	20	7	SOUNDSCAPES Cedar Walton, Columbia JC 36285
2	2	7	FUN AND GAMES Chuck Mangione, A&M SP-3715	27	26	48	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)
3	3	7	EVERY GENERATION Ronnie Laws, United Artists LT-1001	28	27	22	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)
4	4	22	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	29	28	53	MORNING DANCE Spyro Gyra, InFINITY INF 9004 (MCA)
5	5	6	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	30	32	6	SPECIAL EDITION Jack De Johnette, ECM ECM-1-1152 (Warner Bros.)
6	15	2	SPYRO GYRA Catching The Sun, MCA MCA-5108	31	29	44	STREET LIFE Crusaders, MCA MCA 3094
7	10	5	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	32	30	65	ANGIE Angela Bofill, GRP/Arista GRP-5000
8	6	23	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	33	36	4	SONG BOOK ONE Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)
9	7	19	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	34	34	3	I'M COMING HOME AGAIN Carmen McRae, Buddah B2D 6501 (Arista)
10	8	21	PIZZAZZ Patrice Rushen, Elektra 6E-243	35	31	13	PRESSURE Pressure, LAX MCA-3195 (MCA)
11	9	12	HIROSHIMA Hiroshima, Arista AB-4252	36	42	4	AN EVENING WITH TWO GRAND PIANOS John Lewis & Hank Jones, Little David LD-1079 (Atlantic)
12	11	10	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)	37	33	5	STRUTTIN' Dr. Strut, Motown M7-931R1
13	12	26	RISE Herb Alpert, A&M SP 4790	38	NEW ENTRY		LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193
14	13	23	BEST OF FRIENDS Tweynynine Featuring Lenny White, Elektra 6E-223	39	35	25	THE WORLD WITHIN Stix Hooper, MCA 3180
15	16	6	PICK 'EM Ron Carter, Milestone M-9092 (Fantasy)	40	37	40	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
16	NEW ENTRY		OCEAN LINER Passport, Atlantic SD 19265	41	38	4	GOOD 'N' PLENTY Jon Faddis, Buddah BDS 5727 (Arista)
17	14	5	WITH ALL MY LOVE Wilbert Longmire, Tappan Zee/ Columbia JC 36342	42	NEW ENTRY		NOMAD Chico Hamilton, Elektra 6E 257
18	17	5	A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)	43	39	7	I WILL SAY GOODBYE Bill Evans Trio, Fantasy F-9593
19	19	20	STREET BEAT Tom Scott, Columbia JC 36137	44	40	17	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278
20	18	27	8:30 Weather Report, Arc/Columbia PC2-36030	45	41	19	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)
21	24	3	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	46	43	32	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234
22	22	23	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	47	44	22	THE HAWK Dave Valentin, Arista/GRP GRP 5006
23	23	6	CHAIR IN THE SKY Mingus Dynasty, Elektra 6E-248	48	45	34	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056
24	21	10	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978	49	47	4	YOUNG DIANGO Stephane Grappelli, Pausa PR 7041
25	25	17	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)	50	48	8	CHASER John Lee & Gerry Brown, Columbia NJC 36212

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Jazz Beat

LOS ANGELES—"Jazz At Five" at Andy's Cafe in Chicago has expanded to three nights per week, with vocalist Polly Podewell and her group taking over the new Thursday night edition. Andy's co-owners, Scott Chisholm and Richard Goodman are promising to add Monday night sets as well and may open the bistro for jazz on weekends. On Wednesday nights, the Swingtet headed by Don DeMichael on vibes holds forth. Regular Friday sets feature Andy's Rhythm Makers.

The Wanamingo Jazz Band from Wanamingo, Minn., performed at Walt Disney World and Sea World in Florida, Sunday and Monday (23, 24). Writes Sheldon Ree: "In just eight weeks this tiny town of 600 raised more than \$7,000 to pay for the trip."

Rasa Artists represents the Art Ensemble of Chicago, World Saxophone Quartet, Sonny Fortune, Walt Dickerson, Jimmy Lyons, Anthony Braxton, Jack DeJohnette, Randy Weston, Mike Nock, Charlie Rouse, Leroy Jenkins, Oliver Lake, Leo Smith and Walter Bishop Jr. The agency thus is one of the most powerful handling modern jazz musicians.

CHQM-FM of Vancouver, Canada, recently sponsored a Chick Corea and Friends concert date in that city. Writes David Grierson of the station: "What impressed us most was the

(Continued on page 69)

Gospel

2,000 At Gospel Workshop Meet Group's Board Splits Business, Music In San Diego

By JEAN WILLIAMS

SAN DIEGO—The Gospel Workshop of America, the country's largest organization dealing with black gospel music, held its 13th annual board meeting March 18-21, drawing more than 2,000 persons to the Bahia Hotel here.

The board meeting, consisting of a series of workshops, was designed as a planning session for the upcoming national convention to be held at Philadelphia's Hilton Hotel Aug. 9-15.

Although business sessions were held throughout the four-day mini-convention, the Rev. James Cleveland, founder and president of the Gospel Workshop, placed emphasis on music.

Among the topics discussed were scholarships in gospel music, enhancing and upgrading gospel music, uniting gospel singers on the local and national levels and opening new areas where talent can perform in some of the largest and finest theatres and arenas in the country.

Along with the business, all aspects of gospel music were discussed regardless of the sessions' titles. The planned agendas started at 9 a.m., ending well past midnight with a gospel showcase of various recording groups. Among the artists performing were Billy Preston, Danniebelle Hall, the Rev. James Cleveland and dozens more.

Special groups met daily at the same hour continuing where they left off the previous day. Meetings were held by the organization's religious announcers, mass choirs, quartets, academic instructors, board of directors, its grievance committee and the Thurston Frazier Alumni Chorale, among others.

Also discussed was certification of gospel records. Since there is no official gold or platinum certification for gospel records, the organization is attempting to certify through a relatively new organization, the Gospel Academy of Recording Arts & Sciences, based in Detroit.

The majority of the voting committee, which consists primarily of label representatives, believes 50,000 LPs sold should qualify an

LP gold and 150,000 should certify it platinum.

Among the committee members are Fred Mendelsohn, president of Savoy Records; Gentry McCrary, Light Records; James Bullard, Word Records; the Rev. James Cleveland and Armen Boladian president of Westbound and Sounds of Gospel Records.

Al Hobbs, general manager of WLAC-AM in Indianapolis, headed the religious announcers sessions.

Hobbs and his group of more than 200 religious announcers from across country discussed programming gospel music, professionalism in the field and product evaluation.

Among the goals set up by the group are finding methods to increase broadcast time of gospel music, exposing new gospel artists, broadening the variety of gospel music presentation, obtaining gospel music broadcasts in new areas, insuring ongoing national promotion and developing a national music survey chart that is representative of the music being played.

An outstanding segment of the religious announcers meeting was product presentation. Hobbs allowed each record company to present an opportunity to give a vest pocket analysis of its product plus provide the DJs on hand copies of the disks.

The academic division of the organization met to discuss programs in gospel music that lead to three levels of certification.

The certification programs are structured to prepare the group's members for leadership roles in music at all levels, to build a sound foundation in evangelism and music, to provide insight into the structure of black religious music and to increase the knowledge of music in black culture.

Each auxiliary branch presented a report of its area, with everything to be finalized at the organization's national convention.

"In addition to the national convention, each state has its own conference prior to the convention," says Norma Jean Pender, the organization's national p.r. director. According to the Rev. Cleveland, the Gospel Workshop of America boasts more than 25,000 members.

Twenty-one chapters applied and were accepted for membership at the San Diego meeting, which brings the total number of chapters to 205.

During the conference, dozens of gospel recording groups, choirs, soloists and musicians performed, first at the Community Baptist Church and then at the Calvary Baptist Church.

The Community Baptist Church was filled to overflowing, which was the reason for the move to Calvary Baptist (reportedly one of the largest edifices in the area) the final evening. Calvary still was not large enough to accommodate the crowd.



SONG BIRD—MCA/Songbird artist B.J. Thomas, left, chats with Jim Fogelsong, president of MCA/Nashville at a celebration toasting Thomas' first album for the label, "For The Best."

Gospel Scene

By MIKE HYLAND

Bob Dylan is completing work on his second Christian-oriented album in Muscle Shoals, Ala. Dylan has retained the same producers of his landmark album, "Slow Train Coming," Jerry Wexler and Barry Beckett. Expect an early summer release.

Danny Gaither's "Danny Boy" album has been delayed due to illness, but should be released shortly. ... Phil Keaggy's first LP for Sparrow is in the works and will be released next fall.

Later in the month, look for a collaboration album from the Benson Co. by Dallas Holm, Tim Sheppard and Phil Johnson. ... Ragan Courtney has been cast in the starring role of "Porter's Place," a pilot for a new television series.

The Tulsa chapter of the American Advertising Federation presented its Addy award to Visual Impact Producers, a division of Re'Generation, for excellence in the multi-media field.

Michael Omartian, who was a former secular artist for Warner Bros. Records, and producer of both gospel and secular artists, will have his own album out shortly. Titled "The Builder," the album is a collaboration with his wife Stormie.

Debbi Boone has completed her Nashville-produced album for Lamb & Lion, with a release date expected to be announced shortly. ... Creed artists Bobby Jones and New Life, may be working some dates on the Charlie Daniels Band tour—as soon as Daniels recovers from his broken arm.

Black Music Stressed In Word Guide

NASHVILLE—In an effort to emphasize its heavy involvement in the black gospel record and music field, Word Distribution has produced a special new Complete Guide To Black Gospel catalog for music distributors and retailers.

The four-page catalog contains a listing of current black artists and their available products on Word distributed record labels.

"We want record distributors and retailers to clearly understand that we are placing a major emphasis on our black artists," comments Stan Jantz, Word Distribution director of merchandising. "In addition to distributors' editions of the catalog, there will be a spiral edition for retailers to give away to customers."

Artists featured in the catalog include Andrae Crouch, Shirley Caesar, Walter Hawkins, Danniebelle, Jessy Dixon, Tramaine Hawkins, Teddy Huffman, and the Gems, the Rev. Jesse Jackson and his "Push For Excellence" album, Leon Patisillo, Billy Preston, Nedra Ross and Bili Thedford.

In addition to listing the artists and each selection on the records, the catalog indicates those also having 8-track, cassettes and songbooks available.

9 Seminars By The Word Group

NASHVILLE—Following the success of seven major local merchandising seminars last year, the Word Record and Music Group has announced nine seminars in April under a theme "Taking It To The Streets."

The seminars will take place in Birmingham, Ala., Tampa, Nashville, Minneapolis, Grand Rapids, Kansas City, Denver, Portland, Ore., and Oakland.

Tentative plans have been developed for new artists Micki Fuhman on the DaySpring label to appear in Birmingham, Nashville and Tampa, and Tramaine Hawkins with Light Records to appear in Denver, Portland and Oakland.

Rather than hold a national meeting, Word preferred taking key executives to major markets for maximum local attendance by both distributors and retail personnel.

Word executives taking to the road in April will be Stan Jantz, director of merchandising, and Roland Lundy, vice president of sales, as well as Word's regional representatives and sales managers.

Billboard SPECIAL SURVEY For Week Ending 4/5/80

Billboard® Best Selling Spiritual LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	9	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
2	16	13	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
3	2	26	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
4	3	63	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
5	6	9	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
6	1	34	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
7	NEW ENTRY		IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
8	5	47	LEGENDARY GENTLEMEN Jackson Southernaires, Malaco 4362
9	8	51	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
10	24	9	SOMETHING WITHIN ME Rev. Maceo Woods & The Christian Tabernacle Concert Choir, Savoy SL-14541
11	7	22	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
12	11	68	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
13	30	5	OH LORD, YOU SAID SO Rev. Cleophus Robinson, Savoy SL 14532
14	NEW ENTRY		21 GREATEST HITS Mahalia Jackson, Kenwood 20510
15	NEW ENTRY		LIFE IS FRAGILE . . . HANDLE WITH PRAYER Myrna Summers, Savoy SL 14509
16	9	43	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
17	29	9	25TH SILVER ANNIVERSARY Institutional Radio Choir, Savoy SGL-7041
18	NEW ENTRY		BEST OF THE ORIGINAL BLIND BOYS Savoy SGL 7031
19	10	43	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
20	19	123	AMAZING GRACE Aretha Franklin With James Cleveland, Atlantic 2-906
21	21	98	LIVE, HE DECIDED TO DIE Donald Vails Choraleers, Savoy 7019
22	31	47	EVERYTHING WILL BE ALRIGHT Rev. Clay Evans, Jewel 0146
23	34	9	WE'LL LAY DOWN OUR LIVES FOR THE LORD Rev. Julius Cheeks, Savoy SGL-7040
24	13	30	GIVE ME SOMETHING TO HOLD ON TO Myrna Summers, Savoy 14520
25	NEW ENTRY		LIVE IN CONCERT The Dixie Hummingbirds, Gospel Roots 5041
26	25	141	FIRST LADY Shirley Caesar, Hob HBL 500
27	12	13	AIN'T NO STOPPING US NOW Willie Johnson & The Gospel Keynotes, Nashboro 27217
28	14	17	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
29	15	13	FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 7027G
30	17	5	YOU BRING THE SUN OUT Jessy Dixon, Light LS 5647
31	NEW ENTRY		VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
32	18	5	HEAVEN Genobia Jeter, Savoy SL 14547
33	32	9	THE MOUNTAIN CLIMBERS Dorothy Norwood, Savoy SGL-7042
34	26	90	VOLUME 3, IS THERE ANY HOPE FOR TOMORROW? James Cleveland & Charles Fold Singers, Savoy DBL 7020
35	23	200	LOVE ALIVE Walter Hawkins & The Love Center Choir, Light LS 5686 (Word/ABC)

\$15 MILLION CHICAGO PROJECT: Denver Is Booked For June 6 Illinois Amphitheatre Opening

By ALAN PENCHANSKY

CHICAGO—John Denver has been booked for the June 6 grand opening of the Nederlander Organization's new Hoffman Estates, Ill., outdoor amphitheatre, Poplar Creek Music Theatre. Also to be featured in the inaugural season are acts ranging across a broad stylistic spectrum but one not extending too far into the hard rock vein.

Among performers announced for the first season are Paul Anka, Johnny Mathis, Chuck Mangione, Barry Manilow, the Blues Brothers, Tom Petty & the Heartbreakers, and violinist Isaac Stern & Boston Symphony Orchestra members.

The new facility, which occupies a 200-acre site in the northwest suburb, will become Chicago's second major outdoor amphitheatre. Poplar Creek is a joint venture of the Nederlander group and RKO General, Inc., with a reported \$15 million price tag.

Bookings will not initially include hard rock, apparently in an effort to overcome objections of residents in the area of the facility who have expressed concern about property damage and congestion caused by crowds.

"We are not going to play the kind of acts that we believe will cause problems for the community," Ne-

derlander executive Robert Nederlander explains.

"We know the so-called problem acts," adds Nederlander.

At a press conference March 20, Nederlander predicted that the facility would gain national attention within a short time. He revealed that there is planning for tv broadcasts and video production work to originate here.

Other outdoor facilities operated by the Nederlanders include the Merriweather Post Pavilion in suburban Washington, D.C., the Greek Theatre in L.A. and the Pine Knob Music Theatre in Detroit.

Other acts slated for Poplar Creek appearances this summer include Engelbert Humperdinck, Bob Hope with Barbara Eden, Charles Aznavour, Henry Mancini with Sarah Vaughan, the Beach Boys, James Taylor and Chicago. Approximately 100 performances are planned for the opening season.

Seating for 7,000 is provided under cover of the roofed structure, with another 13,000 persons to be

accommodated on lawns outside. Acoustical consultant sound reinforcement system designer for the project is Klepper & Co.

Nederlander says the facility was designed with space for broadcast control room, camera locations and conduits for video cables.

It's believed by observers that the new facility will draw away some soft rock business from the venerable Ravinia Festival, located in Highland Park, Ill. However, classical music is the backbone of the Ravinia season.

Says Nederlander, "We believe there's room in the Chicago market for not only Ravinia but Poplar Creek."



Billboard photo by Chuck Pulin
KAY COMEBACK— John Kay, lead singer of the seminal '60s group, Steppenwolf, debuts his new Steppenwolf band during a comeback appearance at the Lone Star Cafe in New York.

Music Awards To 6 In Vegas

LAS VEGAS—Six music awards were handed out at the first Las Vegas Awards, "A Tribute to Jimmy Durante" held at the Tropicana Hotel Friday (21).

Donna Summer and Tony Orlando were the big winners, with Summer scoring over Chicago, Melissa Manchester, Village People and Sister Sledge for best rock performance.

Orlando aced out Frank Sinatra, Paul Anka, Jack Jones and Wayne Newton as best male vocalist. Kenny Rogers topped Roy Clark, Willie Nelson, Mel Tillis and Ray Price for the country artist award.

Ann-Margret took the female musical star award over Cher, Diana Ross, Lola Falana and Shirley MacLaine. The Las Vegas star of the year award went to veteran performer Liberace, who is celebrating his 35th year in the industry.

The awards, known as the Jimmies, had numerous press, hotel and related entertainment persons voting. A select, 21-member panel narrowed down the nominations for artists who appear specifically in a cabaret or variety setting.

Broader Booking For New Wavers

LONDON—Wasted Talent is a new booking agency formed here by Bob Gold and Ian Flukes, both previously with Derek Block's organization.

Acts already on the roster include Police, the Clash, Talking Heads, Ian Dury and other new wave bands.

Much emphasis is being placed on overseas business. Says Flukes, "The honeymoon era of new wave is ending, and artists need to look toward establishing themselves internationally. Many of our acts have toured the U.S. Europe, Australasia and the Far East, and we shall certainly continue encouraging them to play these territories."

Wasted Talent has access to an office in America, and is in touch with counterparts throughout Europe, including Eastern Bloc countries. Police, for example, is set to appear in Bulgaria, hardly a regular port of call on the European concert circuit.

Start U.K. Fund To Help Novices

LONDON—A special fund has been set up in Britain to help finance young musicians who have difficulty in buying good quality musical instruments in these days of inflation. Target is to raise \$1 million.

The appeal comes from the Musicians Union, the Arts Council, the Royal Society of Arts and the Worshipful Company of Musicians, with Prince Charles as patron.

Kicking off with a donation of \$60,000, the Arts Council hopes citizens will also be persuaded to give instruments, not for loan but to be sold "at the right price."

Says the council, "Our low interest loans, payable over, say, five years, will help raise standards of music in the U.K."

New Jersey Emerald City Won't Toss In the Towel

CHERRY HILL, N.M.—Bill Rogers has left the Electric Factory rock concert agency to assist the owners of the 2,000-plus capacity Emerald City disco/theatre/nightclub here in presenting live talent. Electric Factory had been operating as the mid-dleman in a series of rock shows here that have been growing more successful.

Rogers' entry into the fold appears to have stilled moves to put the club, regarded as an ideal rock venue by booking agents, managers, bands and label brass, on the auction block (Billboard, March 29, 1980).

"Everything is for sale if the price is right," Rogers says, while adding that the owners hope to turn the club, which features a retail record store and a separate cabaret room, into "a total entertainment com-

plex." Apparently, mortgage rates and the success of the rock policy will determine the club's future.

Emerald City has several things going for it in addition to its location in the Philadelphia suburbs, adjacent to major New Jersey highways. It has a full stage, loads of dance floor, up-to-date light and sound, plenty of space backstage for dressing rooms and loading and storing of equipment.

Rogers, whose responsibilities include purchasing talent and overseeing all other aspects of promoting events, including advertising, production and publicity, takes over immediately and has already started buying attractions.

The rock dances, which have been successful for Electric Factory, will be continued but on varying nights
(Continued on page 72)

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HL 497

Talent

Hall 'Sacred Songs' 2½ Years In Can

By PAUL GREIN

LOS ANGELES—Daryl Hall views "Sacred Songs," his 1977 solo debut album which RCA recently released after 2½ years on the corporate shelf, as the project that brought his sound back into focus.

The LP, which jumped to 103 on this week's pop album chart, was produced by former King Crimsonite Robert Fripp in just three weeks, compared to the 2½ months Hall & Oates spent cutting their 1978 effort, "Along The Red Ledge."

"The main thing I rediscovered working with Robert," says Hall, "was getting back to a natural, spontaneous expression."

"John (Oates) and I had been taking too long, using too many overdubs and allowing producers to dilute our arrangements. We had our biggest commercial successes in that period, but artistically it was frustrating."

"We were getting constricted and labelled into something we weren't. There was almost an MORish connotation and that's something we're petrified of, because that's not where our personalities are at all."

Hall & Oates has worked with four producers in its nine years as a duo. Arif Mardin signed it to Atlantic and handled its first two albums; Todd Rundgren did the third. Christopher Bond produced its first three LPs on RCA; the last two were supervised by David Foster.

Hall & Oates will produce its own next album, putting aside the complaint that an act can't be objective in the studio and needs an outside voice.

"That's the reason we haven't done it in the past," Hall acknowledges, "but I think we could use a little subjectivity at this point. We've had too much objectivity. Besides, we have a band now and they'll provide enough input."

Hall says he doesn't pay any at-



Daryl Hall: Getting back to basics on record and on tour.

attention to those who say he could make it as a solo act. "I know that," he says. "I've always known that. I'm not with John out of any lack of confidence in my personal abilities, but because I think he and I have a unique vision collectively that's worth continuing."

"I'm completely happy with that, but at the same time I have a lot to say on my own, so I want to do both."

As to why Oates has never cut a solo album, Hall says, "He doesn't write as much as I do and his natural inclination is closer to what he does with me, whereas I need an extra outlet."

Hall is planning a solo tour of key clubs in May, while he and Oates are going out in April on a 20-city high school tour. The duo is the prize in a high school contest sponsored by Carefree Sugarless Gum. Both tour situations constitute a move away from playing big halls, as did a club tour the duo undertook from October to March.

"We were locked into big halls," Hall says, "until we pared ourselves down. I got tired of wasting my time

and money on productions that were too ponderous to be really flexible. We got to the point that we couldn't play a place smaller than 2,000 seats. We had 35 roadies plus backdrops, scrims and a big light show. We weren't making any money; we were lucky if we just broke even."

On the fall club tour, Hall says they employed just two roadies. "We made a lot of money on that tour," he adds.

When Hall & Oates' "Rich Girl" hit No. 1 in April 1977, it appeared the duo was on the verge of moving into the front ranks of music stars. But that superstardom never quite came.

"I'd love to be the biggest thing in the world, says Hall, "but I won't sacrifice anything for it; I won't repeat myself ad infinitum doing 'Rich Girl 3' and 'Rich Girl 4.' It's paid off for us because we're survivors. This year's big thing is next year's has-been and we're still here."

Talent Talk

During a three-day gig in Manila, Marilyn McCoo and Billy Davis not only sang in front of 30,000 people at the Folk Arts Theatre, but performed for President Ferdinand Marcos and the First Lady at a dinner given in the entertainers' honor. ... Drummer Fred Allen and bassist Jim Felder are new in the Atascadero band led by Scott Thomas Lowe, now taping 12 originals at Dalton Studios in L.A. The group includes guitarist Count Duke King, the most "regal" name in show business.

Bruce Blackman, former leader of Starbuck, which topped the charts in 1976 with "Moonlight Feels Right," is fronting a new United Artists band, Korona.

Songwriter/singer Chris Williamson and her all-girl band will kick off a national tour at the Embassy Auditorium in L.A. April 5. This is the Olivia recording artist's first large concert in the city since 1977.

ROMAN KOZAK & SHAWN HANLEY

Emerald City In New Jersey

• Continued from page 71

of the week. The Electric Factory ties ended with gigs by Stiv Bators, Dead Boys and Johnny Winter.

The same calibre of attractions will be booked by Rogers with a greater musical mix of r&b, jazz, pop, new wave and mainstream rock'n'roll. Indicative of the wide range of attractions Rogers will buy for Emerald City is the bringing in of Montana and his new big band Saturday (5). Montana will be debuting his new 25-piece big band. Rogers will seek out attractions like Montana that will bring in older age groups.

The emphasis will be on the danceability of the attraction, and even country offerings will be featured. Special attractions with a high entertainment factor, if they fit the room's environs, also will be bought.

Dallas and Charles Gerson, owners of the club, say it has become apparent that tastes and trends within the entertainment industry are changing, which call for new and different ideas for Emerald City.

Rogers says Emerald City will be an open house with no exclusive ties with any agency.

11,700 Enjoy Cincy Event

LOS ANGELES—The first rock concert at Cincinnati's Riverfront Coliseum since the 11 deaths at a Who show last December went off peacefully March 21 though 175 were reported arrested for alcohol and drinking violations.

Promoted by Electric Factory Concerts, the Z.Z. Top performance attracted 11,700, short of a sellout. "The crowd was reserved in the beginning," notes Cal Levy, manager of Electric Factory in Cincinnati. "They were besieged by every media known to modern man as they came in."

According to new city regulations, this show was not a general admission first come, first served basis event. City police were used on the outside of the facility, private security on the inside and peer security on the arena floor.

"They seemed to crack down more than usual," admits Levy, concerning the 175 youths arrested. Electric Factory plans to continue promoting shows in the 18,000-seat facility with a Linda Ronstadt show taking place Tuesday (25) and a Van Halen show scheduled for April.

"We don't feel hampered with the new regulations at all," Levy states. "Everybody is just going to have to adjust to it."

The number arrested is reportedly the largest ever at a Cincinnati concert.

Billboard SPECIAL SURVEY For Week Ending 3/23/80

Billboard® Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	RUSH/38 SPECIAL—Albatross, Center Colis., Seattle, Wash., March 18 & 19 (2)	26,627	\$9.50-\$10.50	\$254,583*
2	JOHN DENVER—Weintraub/Concerts West, Coliseum, Cleveland, Ohio, March 23	17,665	\$8.50-\$12.50	\$205,903*
3	JOHN DENVER—Weintraub/Concerts West, Maple Leaf Gardens, Toronto, Canada, March 3/21	16,550	\$8.50-\$12.50	\$181,899*
4	JOHN DENVER—Weintraub/Concerts West, Forum, Montreal, Canada, March 20	14,501	\$8.50-\$12.50	\$123,316*
5	BEACH BOYS/JOHN HALL—Cross Country, Civic Center, Hartford, Conn., March 20	12,885	\$7.50-\$9.50	\$115,949*
6	JOHN DENVER—Weintraub/Concerts West, Centennial Hall, Toledo, Ohio, March 24	9,771	\$8.50-\$12.50	\$111,793*
7	JOHN DENVER—Weintraub/Concerts West, Civic Center, Portland, Maine, March 17	8,904	\$8.50-\$12.50	\$101,766*
8	BOB SEGER/D.L. BYRON—Entam/Beach Club Booking, Colis., Greensboro, N.C., March 23	11,401	\$7.50-\$8.50	\$94,396*
9	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises, Colis., Memphis, Tenn., March 22	12,209	\$6.50-\$8.50	\$94,179
10	RUSH/38 SPECIAL—Albatross/Double Tee, Colis., Portland, Ore., March 20	10,047	\$8.50-\$9.50	\$92,649*
11	BOB SEGER/D.L. BYRON—Beach Club Promotions, Colis., Charlotte, N.C., March 22	9,709	\$7.50-\$9.50	\$88,777*
12	BEACH BOYS—Don Law Co., Garden, Boston, Mass., March 27	9,400	\$8.50-\$9.50	\$88,068
13	WAR/GAP BAND/SUGAR HILL GANG—Together & Hodie Prod's, Veterans Colis., Phoenix, Ariz., March 22	9,217	\$8.50-\$9.50	\$85,877
14	BEACH BOYS/EUGENE SMITH—Concert Productions Int'l/Donald K. Donald, Civic Center, Ottawa, Canada, March 19	8,170	\$10.50	\$85,785
15	BERT PARKS/BO DIDDLEY/LITTLE ANTHONY/TINY TIM/DANNY & THE JUNIORS/MARVELETTES/CRYSTALS/MISS VICKI—Feyline Presents, Arena, Denver, Colo., March 21	8,297	\$7.00-\$9.00	\$79,646
16	BOB SEGER/D.L. BYRON—Beach Club Promotions, Colis., Columbia, S.C., March 20	10,400	\$7.50-\$8.50	\$79,435*
17	WAR/GAP BAND/SUGAR HILL GANG—Together & Hodie Prod's, Colis., Denver, Colo., March 23	7,949	\$8.25-\$10.45	\$76,656
18	LINDA RONSTADT/DANNY KORTCHMAN—Entam/Cellar Door Concerts, Colis., Raleigh, N.C., March 23	8,359	\$8.50-\$9.50	\$74,977*
19	WAR/GAP BAND/SUGAR HILL GANG—Together & Hodie Prod's, Colis., Oakland, Calif., March 21	8,349	\$8.50-\$9.50	\$74,114
Auditoriums (Under 6,000)				
1	BOOMTOWN RATS/B.B. GABOR—Concert Productions International, Seneca College, Toronto, Canada, March 22 & 23 (2)	5,594	\$9.50	\$53,143*
2	JIMMY BUFFETT/J.D. SOUTHER—Don Law Co., Music Hall, Boston, Mass., March 19	4,200	\$8.50-\$9.50	\$38,647*
3	DON WINS/RONNIE MILSAP/ZELLA LEHR—Varnell Enterprises, Memorial Auditorium, Chattanooga, Tenn., March 21	4,727	\$6.00-\$7.00	\$36,284
4	WHISPERS/SHALAMAR/LAKESIDE/DYNASTY—Festival East Concerts, Shea's Theatre, Buffalo, N.Y., March 22 (2)	4,000	\$8.00-\$9.00	\$34,941
5	RONNIE MILSAP/DON WINS/ZELLA LEHR—Varnell Enterprises, Coliseum, Biloxi, Miss., March 22	3,735	\$6.00-\$7.00	\$29,781
6	BONNIE RAIT/DANNY O'KEEFE—Feyline Presents, Music Hall, Denver, Colo., March 17 (2)	2,861	\$10.00	\$28,610*
7	JEFF STAR/ALEX STAHLEY—Pace Concerts/Louis Messina, Music Hall, Houston, Texas, March 19	3,005	\$9.00	\$26,541*
8	ROBIN TROWER/SHOOTING STAR—Stone City Attractions, Will Rogers Auditorium, Fort Worth, Texas, March 21	2,972	\$9.00	\$24,386*
9	JUDY COLLINS—Don Law Co., Symphony Hall, Boston, Mass., March 20	2,450	\$8.50-\$9.50	\$22,704
10	BOOM TOWN RATS/PRIVATE LIGHTING/LUNA—Don Law Co., Drpheum, Boston Mass., March 17	2,800	\$7.50-\$8.50	\$22,635*
11	BABYS/SUE SAAD & THE NEXT—Bill Graham Presents, Civic, San Jose, Calif., March 21	3,000	\$7.50-\$9.00	\$21,777
12	J. GEIS/3-D—Bill Graham Presents, Warfield Thea., San Francisco, Calif., March 23	2,279	\$7.50-\$8.50	\$18,448*
13	JEFF STAR/ALEX STAHLEY—Opera House, Austin, Texas, March 20	1,640	\$9.50	\$15,580
14	GRAHAM NASH/LEAH KUNKEL—Albatross, Paramount, Seattle, Wash., March 21	1,758	\$8.00-\$9.00	\$15,547

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Talent In Action

**THE PRETENDERS
THE NECESSARIES**

Emerald City, Cherry Hill, N.Y.
Tickets: \$5, \$6.50

The success of this engagement has encouraged owners of this sprawling, 2,000 disco/theatre/restaurant to reconsider its plans to sell, opting instead for a continuation of its policy of presenting live rock bands in concert.

The double bill proved once again the growing demand for new talent, and headliners the Pretenders, a sterling rock quartet headed by American expatriate Chrissie Hynde, proved it has the musical chops to please that same audience.

The Pretenders plowed through an 80-minute set comprised mostly of tunes from its current Sire LP, showing off a vigorous command of the rock idiom at the same time. The more than dozen songs included two covers of Kinks' oldies, including "Stop Your Sobbing" and the previously unrecorded "I'm Never Asleep," as well as the band's own "Mystery Achievement," "Brass In Pocket," "Private Life," "Tattooed Love Boys" and the group's new U.K. single.

Lead singer and composer Hynde isn't exactly a virtuoso rhythm guitarist, but she has all the right moves and that's half the show. The music speaks for itself. The Pretenders are an extremely capable rock band, with each instrument making a solid contribution to the sum of its parts.

Opening act the Necessaries is now fronted by guitar legend Chris Spedding, who turned in a dazzling hour-long set featuring 10 tunes, several of which seem destined for pop success.

He seemed to have enough to do leading the band and playing blistering lead guitar passages without the burden of vocalizing, however. In this age where chanteuses such as Hynde are making a splash with both males and females in the audience, maybe Spedding could benefit by having a femme voice out front. He's strong enough a personality to handle it.

RICHARD M. NUSSER

**J. GEILS BAND
3-D**

Pauley Pavilion, Los Angeles
Admission: \$9.50, \$8.50

Fine art is not the aim of the J. Geils Band. This was proven March 21 when the group's set was opened with a film called "When Love Needs Care," a film about venereal disease. This led into a fiery, 22-song, two-hour set that emphasized the quintet's boogie infected blues-rock.

Led by the irascible Peter Wolf, who dances and cavorts onstage like a wild man, the group overcame sound problems and the cavernous arena to put on a rocking show. The group is not original in content or execution, but it performs with such verve and style that it is difficult to find fault.

Because the band has been around more than a decade and has such a stuffed catalog, the momentum never slowed as everything performed was well known to the capacity crowd. Cuts from its latest EMI America release "Love Stinks" were sprinkled with such warhorses as "Looking For A Love," "Southside Shuffle" and "Must Of Got Lost."

Unfortunately, the bad sound mangled as much of the guitar work of J. Geils and the manic harmonica playing of Magic Dick but this hardly mattered to the enthusiastic, predominately teenage, crowd that cheered every lick.

Polydor's new wave influenced 3-D opened the show with an eight-song, 40-minute set that divided the audience. At the rocking set's end, half the crowd wanted an encore while the other half booed fiercely.

CARY DARLING

JOHN CALE

Bottom Line, New York
Admission: \$7.50

Headliner Cale, one of the founders of the Velvet Underground, rocks in the tradition of the Who, the Rolling Stones and Neil Young—seminal figures who grow stronger and more vital as they get older. His two-night stand here March 23-24 proves that.

Associated too long with an art rock tag that earned him a loyal cult following but little commercial success, Cale now possesses all the potency of today's more vigorous new wave, particularly those segments that are capable of producing more than empty threats atop high decibel chords.

Cale is a classically trained composer who pioneered the use of foreboding organ and bass lines in rock. His lyrics are bitter, drenched in sarcasm, and delivered with the self-confidence

of a man who knows he's right. The audience is getting around to agreeing with him.

Cale's 90-minute set featured a dozen songs, mostly from his more recent LPs, including the new "Sabatage" issue.

Despite the severely critical, well-thought out

message of the music, there's an uplifting feeling to Cale's compositions, helped by his reliance on backing vocalists, including an attractive blonde who also performs a satisfying solo turn.

But it is Cale's superb showmanship and his

bleak, Welsh vision of urban America that keeps an audience glued to what's happening onstage, hanging on his every word, as they did here. He attracts fans who take their music seriously, especially when it combines intellect with the sharp clang and deep rumble of rock.

Virtually all Cale's new material is worthy of note, but some of the songs are so powerfully received in person, they deserve special mention. Among these are "Ready For War," "Sabatage" and "Leaving It Up To You," which provides a rousing closer.

RICHARD M. NUSSER

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QUESTION TIME—Cleveland International artist Ellen Foley, left, fields inquiries from members of the Belgian media during a pre-concert press conference, held at the local CBS headquarters. Foley's "Night Out" album is currently in the Belgian top 10, and closing on gold certification.

Retail Group Takes To German Consumers

By WOLFGANG SPAHR

HAMBURG—In a bid to counter the increasing tendency of record buyers in small German towns to travel to the big cities in search of cut-price records rather than buy them from local record stores, Bild + Ton, the organization representing 300 independent German dealers, sent two trucks loaded with 100,000 disks and tapes into six small towns in Germany to sell records to Bild + Ton dealers at competitive prices.

The operation was so successful, Bild + Ton's record division manager Rolf Gamann told a press conference, that it will be repeated next year with 200,000 records and tapes.

The small towns visited were

Olching, Verden, Lippstadt, Schwabische Hall, Lengenhagen and Osterode. The records, all hot product, were sold from the trucks to dealers in the morning and, in the afternoon the trucks were opened up to the public who were able to buy records direct, listen to music and watch video films of top pop acts. All proceeds from the direct sales were shared among local Bild + Ton dealers.

Wolfgang Ruschmeier, managing director of Bild + Ton, told the press that the price war carried on by the big city chains and multiples and the entry of record companies into retailing was disadvantaging the small town dealer, and the truck promotion was aimed at giving these dealers a chance to fight back. "We chose this unconventional way of getting hot chart product to the small town dealers so that they would not lose out on sales to the big city stores," he said.

"For record buyers, Germany is currently a land of milk and honey because prices are too low. The big dealers get very good conditions for their bulk orders and the mid-size and smaller dealers are suffering. They are being discriminated against."

Bild + Ton, whose headquarters are in Hanover, is linked to the Expert association of retail consumer electronics outlets which spans 12 countries in Western Europe and has global sales of more than \$1 billion. Bild + Ton itself last year had a turnover of \$200 million.

Tower Services Japanese Trade With Imports; Publishers Frown

• Continued from page 1

ness in T-shirts, posters, belt buckles and so on will be worth \$120,000 by the end of the year. These are racked into the stores under a Boutique Corner logo.

Tower offers two prices on U.S. \$7.98 product, one for air shipment at 1,650 yen (about \$6.60) and one for sea at 1,550 yen (\$6.20). On \$13.98 items, its rates are 2,800 yen (\$11.25) by air, and 2,550 yen (\$10.25) by sea.

Classical product usually goes for between 1,620 yen (\$6.50) and 1,520 yen (\$6.10).

The company's regional operations director, Hugh Sasaki, attributes much of its rapid success—the Japanese division was formed only last November—to that pricing.

Local retailers can sell the imported product for around 2,000 yen (\$8) and still make a profit, whereas the same product locally manufactured sells for 2,500 yen (\$10).

Another plus factor, according to Sasaki, is the fact that imported items are usually a couple of months ahead of the Japanese release of the same product.

Imports from the U.S. have been booming in Japan in recent years, thanks largely to the strength of the yen against the dollar. They're thought to account for between 10% and 15% of Japanese sales of international repertoire.

Statistics for 1979 aren't yet available, but imports in 1978 amounted to 5.2 million units (22% up on 1977) worth more than \$16.5 million (14% up on 1977). A specific example: some 100,000 double albums of "Saturday Night Fever" were thought to have been imported during the disk's sales life.

By the same token, the yen's recent devaluation has affected Tower. Notes Sasaki: "We're suffering from that. There are two solutions. One is that we can buy futures in currency at a 1.2% discount per yen from the bank on that particular day. If the yen increases in value, then you settle at the rate you bought the yen for six months prior to the original purchase.

"So we're now investigating the possibility of hedges, the second alternative. With this, you can disregard the daily rates and buy and sell that month. You quote a rate and benefit from it—if you're on target."

Tower estimates that it sells more than 50,000 pieces per month to its customers, and expects to increase that within the foreseeable future. Sasaki adds that the most any one title will move is between 5,000 and 8,000 copies.

"Our biggest-selling records to date have been Abba's 'Voulez Vous,' Billy Joel's '52nd Street' and most of the Deutsche Grammophon classical series."

The company does wholesale domestic product, but it's less than 5% of its business. It also exports classical and jazz repertoire recorded in Japan back to the U.S., though that constitutes a mere 1% of sales. Says

Deutscher Deal

MUNICH—Ariola here has set up a long-term exclusive contract with Draf Deutscher both as performer and producer. First product under the deal is the album "Lost In New York City," and the single "Rainy Day Feeling," first material recorded by him in New York. Also coming soon is a Deutscher-produced album by the group Big Wig-warm.

Sasaki: "It's petty cash now, but there'll be more in the future."

Many local record companies don't like sales of major international releases being pre-empted by Tower imports. Others feel less strongly, noting that Japanese consumers often prefer the better quality of domestic pressings, along with Japanese translations of liner notes and lyrics, something the imports don't have.

Assistance in preparing this story provided by Adam White in New York.

Observes Warner-Pioneer's international director, Orita, "We may lose some sales on those first copies, but there's no competition between them and the quality of our pressings and our packaging.

"Another factor is that we have domestic artists who might sing in English or who have an international flavor to their work, and their records can be sold in the import stores. In that way, the consumer is getting a product which might otherwise be hidden in the browsers somewhere else."

But Japanese subpublishers are more outspoken with their criticism, and the local Music Publishers Assn. has long been trying to convince the Japanese Society of Rights of Authors and Composers (JASRAC) that royalties should be collected on imports.

The association is hopeful that the matter can be taken to court, and is intensifying its efforts to that end. It's gathering evidence of how such royalty collections are made in other countries.

Miss Watanabe of Watanabe Productions observes, "The royalties we want would be the same as on locally manufactured product, that is 4.8% on singles and 5.5% on albums."

Not all publishers agree with this approach, believing that payments in the product's country of origin are sufficient. Not surprisingly, Tower's Sasaki agrees. "JASRAC wants to collect between 50 and 80 yen (12½ to 20 cents) per album sold. Our question is, if you duplicate royalties on imports, we need specific evidence to show that royalties weren't paid abroad. If they can't come up with that, the royalties shouldn't be paid."

U.S. Repertoire Leads Argentina '79 Sales

By TONY MORENO

NEW YORK—The disk and tape market in Argentina last year was worth around \$120 million, according to a market survey conducted by Discos Microfon.

Approximately 7 million albums, 6.5 million singles and 6.7 million cassettes were sold, of which 64% was product originating from the U.S., 10% from Europe and the balance made up of local repertoire and that of other Latin American countries.

The Microfon study places the company second in sales with a 17% market share, five percentage points behind market leader CBS. Following Microfon, it claims, is PolyGram (with an estimated 15%), RCA (14%), EMI (13%) and the rest divided up between smaller firms such as Music Hall, Tonodisc, Interdisc and Sicamericana.

Retail price of an album in Argentina is \$12, of a cassette \$15. Despite an inflation rate of 140% in 1979—down from the 200% of several years earlier—people are still buying records and tapes.

"We've long been accustomed to the problems of inflation," notes Mario Kamisky, president of Discos Microfon, "and this compels us to operate in different ways to the record industry in other countries. But things are improving, and the rate of inflation has been reduced during this past year."

One of the biggest problems faced by Argentina is government censorship of music and its control over radio. In Buenos Aires, with 14 radio stations, 11 belong to the government and three to private investors.

"That's why we play a lot of American music on Argentinian radio," explains one deejay, who asked not to be identified. "Because we're afraid of what the government thinks of Spanish lyrics which deal with love and sex, we operate under a self-imposed censorship, the worst kind. We simply eliminate risks and

play American music, since nobody understands the lyrics.

Argentina, once biggest talent exporter in Latin America with artists like Sandro, Palito Ortega, Leo Dan and Leonardo Favio, is presently only known for Daniel Magal, whose "Cara De Gitana" album sold more than a million copies in Spanish-speaking territories.

Most local record companies record in Spain, Miami or London because many arrangers have moved there in search of opportunity. There's one 24-track studio in the country, Estudio Ion, while CBS

(Continued on page 77)

Small Market But Booming

OSLO—Figures from the Norwegian Record Industry Assn. show the Scandinavian territory, one of Europe's smallest markets, was in 1979 also one of the healthiest, with per capita expenditure around \$20.

Total sales, in a population of around four million people, were 500,000 singles, 4 million albums and 3.2 million cassettes, worth overall about \$82 million.

Despite its size, the cassette figure is actually 7% down on 1978, while LPs increased 3%. According to chairman Michael Aas, this can be explained by the strong MOR orientation of the tape market. In 1978 "Saturday Night Fever" and "Grease" boosted this sector to an extent not repeated last year. In fact, says Aas, the new wave trend works the other way round. This currently fashionable style sells heavily on disk, little on cassette.

The market is dominated by overseas productions. Norwegian-produced records—about five are released each week—accounted for only 17% of the total market. Average album price is about \$11, though increases of more than 5% are expected during 1980.

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International Briefs

● **PARIS**—Efforts to promote home-grown rock here have been boosted with the release of "Saloperie de Rock'n'Roll," the first all-French rock film. Produced by Noel Delamarre, it's an amalgamation of three short films shot following his discovery of provincial band Soho in 1978. Unlike most pop acts here, Soho sings French rock in French rather than in bad English. Initially, the group had little success, and it was only when other acts like Telephone, Starshooter and Elvis Platine began to challenge the Anglo-American rock hegemony that Delamarre judged the time right to complete his project. Now the movie is showing to packed houses at the Studio St. Severin in the Latin quarter, and spearheading the revival of nationalism in rock music.

● **KUALA LUMPUR**—PolyGram is hoping to bring Filipino superstar Freddie Aguilar to Malaysia, to capitalize upon the strong local response to his first Malay language album, "In Memory Of My Father." Disk was custom-made for this market, featuring mostly original tunes, including a Malay version of the song which propelled Aguilar to regional fame, "Anak." PolyGram is also considering waxing other artists in Malay to boost local sales.

● **OSLO**—U.S. gospel artist Andrae Crouch has just visited Norway for the second time in 12 months, and is likely to be back again before 1980 ends. His two concerts in Bergen and one in Oslo were all sold-out several weeks in advance. Crouch was the first gospel act to play the 5,500-seat Ekeberghallen in Norway's capital, the country's biggest venue. His album, "Live In London," reached the top 20 charts here.

● **AMSTERDAM**—Polydor Holland is celebrating the 80th anniversary of the formation of Ajax, currently the top Dutch soccer club, with an album release. One side features a history of Ajax, including excerpts of radio reports on various matches, plus interviews with leading players, notably Johan Cruyff. Also featured is a choir of Ajax supporters and players.

● **HONG KONG**—This colony's hit parade recently saw an unusual entry in the top 10, a song entitled "Sunshine And Air," based upon a jingle for the Towngas, the local gas supply authority. Performed by CBS/Sony's Willie and the City Band, it reflects upon a clean, healthy city life. The original jingle was penned by Noel Quinlan; new lyrics were provided when it proved popular among television viewers. The song was commissioned by Towngas' advertising agency, Leo Burnett, and was produced by CBS/Sony.

● **AMSTERDAM**—Dutch broadcasting company TROS has instituted a prize for the best local album covers of 1980, to be presented next February after the deliberation of a five-man jury. An exhibition of outstanding entries will follow. The awards will be made in the framework of the TROS Production Prize established some years ago to promote local disk productions. There will be two categories, one for domestic designs, the other for foreign designs.

Sam-Sam Firmed

SAN DIEGO—Masterscores Records has pacted with Sam-Sam Music of Montreal to distribute its Lamont Johnson LP, "Nine." Brian Millan of Sam-Sam is planning a radio campaign for the LP while also working up a subpublishing deal with Triple Nine Music.



LATEST ACQUISITION—WEA International president Nesuhi Ertegun with newly signed Warner-Pioneer top Japanese rock group, Yanagi George and Rainy Wood. Also in New York were producer Satoshi Tomohisa and Warner-Pioneer president Kichibei Sawa.

Singapore Contest For Talent

SINGAPORE—A national music competition is being organized by the government here, opening doors for budding talent and providing local record companies with an opportunity to spot potential stars.

The event, scheduled for June, is aimed at improving musical standards in Singapore, which has a symphony orchestra made up mainly of expatriate musicians.

But a more significant objective is to identify musical talent which can be groomed to international standards.

The competition is organized by the Ministry of Culture, in association with the Singapore Musical Society and the Young Musicians Society.

The event is not geared for pop music as the three categories indicate; one for piano, string instru-

ments and vocals; one for woodwinds and brass instruments; and one for Chinese musical instruments.

The competition is open to juniors (for 13-year-olds and younger) and seniors (18-years-old and below). An open section with no age limit is also planned.

The contest is seen by record companies and local musicians as timely. Says one of the latter, "There is a lot of talent in Singapore, but they just haven't had the opportunity to show off their skills."

Jimmy Wee, general manager of WEA Records here, says that his company will keep a lookout for talent which may be promising.

"WEA believes in promoting local talent, and if any of the competitors are good enough, we'll be only too willing to record them."

Departure Sparks EMI Moves

LONDON—The departure of Ramon Lopez from his post as managing director of EMI Records U.K. (Billboard, March 29, 1980) sparks several changes in the company's European operations.

For one, Lopez will be replaced by John Bush, who's been in charge of EMI's Italian operations (Rome-based) since 1975. Prior to his position there, Bush ran EMI's Mexican company for five years; before that, he was managing director of the company's Norwegian operation.

Bush is replaced as managing director in Italy by Alexis Rotelli, formerly with CBS, Campi and Phonogram prior to joining EMI Italy as general manager of the music publishing arm in 1971.

These moves coincide with the news of Leslie Hill's impending (April 30) departure as managing director of EMI Music Europe. He's leaving to "pursue new ventures outside the music business."

Hill, 43, has been with EMI since 1971. "I really came into the record business by accident, and can't claim to have vinyl in my blood. I've enjoyed working in the music industry, but I think to do the job properly one has got to be totally committed, to go to concerts and gigs regularly, and generally devote a lot of time to the business."

To the immediate "grapevine" reaction that Hill's move has been promoted by the appointment of Ken East as president and chief operating officer of EMI Music Europe and international in October—involving an apparent overlap of executive responsibility—Hill replies, "Not so. An opportunity to do something else came up, and I decided it was time for a change."

Top Hits Expansion: Studio, Factory Plans

NEW YORK—Discos Top Hits, local product division of Venezuela's La Discoteca, is blueprinting a program of expansion.

According to La Discoteca president, Wilhelm Ricken, it's planning to buy 32-track facilities for its Caracas recording studio, currently 24-track, and to buy four new automatic presses to augment its current 10 automatic and 10 semi-automatic ones.

Says Ricken, "We're also looking for land to build a much larger factory, so that we can increase our present monthly production of one million albums and 100,000 cassettes."

La Discoteca is currently housed in two five-floor buildings, with the recording studio, cassette manufacture and assembly, lithography and offices.

There are also plans for the firm to build a factory and a 24-track studio in Colombia this year, according to Carlos Vidal, international general manager of Top Hits. "Our general manager there, Carlos Navarro, has been doing a great job," he says, "and our Colombian artists Noel Petro, Willie Salcedo and Raquel are experiencing very good sales."

Though the Colombian operation is only five months old, it's already collected two gold disks and one platinum for Noel Petro's product.

Carlos Navarro confirms the importance of having its own factory. "It's very difficult to depend on a third party for manufacturing and tape duplication."

Second priority, he notes, is to solve the problem of poor quality raw materials produced by Petroquimica de Colombia. "There's no quality control for the record industry, and the result is defects in the sound."

This is considered one of the reasons why Colombian product cannot compete with other recordings at the international level. Approximately three-quarters of albums produced have poor sound quality. Recording quality also leaves much to be desired, because there's only one studio in the entire country, Ingeson.

"The only solution," claims Navarro, "is to import the raw material from Germany or the U.S., and to build our own recording studio, with staff trained in the U.S."

Discos Top Hits was launched in Venezuela by Wilhelm Ricken in 1970 to promote local musical talent. Since then, the firm has expanded at

a rapid pace. In 1977, it opened its first international office, in Miami.

General manager of that unit, Tony Moreno Jr., says, "We started just with Venezuelan product, but now we've signed 17 U.S. artists, 10 in Puerto Rico, three in Texas, two in New York, one in Miami, and one of the Dominican Republic. Our sales last year exceeded \$1 million."

Moreno continues, "The future construction of a factory in the U.S. depends on the size of our catalog. We certainly need more Mexican product to compete with the international companies, which have offices all over Latin America and much larger catalogs than ours."

Last year, Moreno opened new sales and promotion offices in Puerto Rico, and a promotion office in Los Angeles, where Top Hits is distributed by Amigo Records. On April 15, a new sales and promotion office will be opened in Chicago.

At the same time, an independent corporation has been formed in the Dominican Republic under the THUSA label, to distribute Top Hits product from the U.S.

"Within three years," says Carlos Vidal, "we'll have Top Hits representation from Canada to Argentina; the only exception will be Brazil."

Dates Cancelled

LONDON—Hugh Cornwell, lead singer of the Stranglers, is serving a two-month jail sentence for drug offenses, and the band has had to cancel gigs said to be worth around \$400,000. Involved were quantities of cocaine, marijuana and heroin.

Q: Which companies manufacture carrying and storage cases?

A: The answer's stored under the "Accessories/Supplies" section of IBG.

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GIANT SIZE—Taking time out for some Tokyo sightseeing are the members of Police, British rockers who toured Japan and the Far East recently as part of an extensive world trek. The billboard in back was just one of the promotion tactics employed by A&M's Japanese licensee, Alfa, during the Police visit.

WEA Cutting Prices To Boost Catalog \$

LONDON—WEA Records U.K. is pondering a plan to meet the increasing trading threat of legitimate parallel imports from European Economic community countries by cutting its own catalog product to break-even prices.

Says John Fruin, managing director, "My estimate is that a third of all top WEA albums sold in U.K. retail outlets are imported. They're harder to get, but they are cheaper, and this is the first time I've seen that happen since I've been in the record business."

He adds: "I would much rather sell back catalog at break-even prices than sell nothing at all."

Speaking to a meeting of retailers in the North of England, Fruin explained that the British high prices and strong currency combined to make records from EEC sources attractive for local dealers, reversing the situation of some years back when British-manufactured records were sought after by European buyers.

Fruin answered complaints over WEA's reduction of retail margins to 30% by stressing his view that it was a further step towards the abolition of recommended resale pricing by the entire industry (Billboard, Dec. 15, 1979). "What we're seeking is sheer survival," he said. "There's a high casualty rate within the record industry."

"Last year we looked into the matter of royalties and margins we paid out, and decided we wanted to shift into a position where we didn't want to consider retail prices, too."

"What we, and other majors, look for is a time when there's isn't a

dealer margin. It could take three or four years before that happens. We're going to sell at a dealer price which is competitive with other companies, and dealers will fix their own margin."

He added his view that the industry would favor substantial increases in singles prices. "But perhaps none of us has the courage to take the big step to where a 45 would cost around 1.40 pounds (roughly \$3.10)."

The new managing director of RCA Records U.K., Jack Craigo, says in an interview here that he will be cutting prices of the company's catalog. The ex-CBS executive says, "I'm into aggressive marketing, if it's right for the market conditions." Catalog price trimming is clearly thought right.

International

DG Mapping More TV Campaigns As Competition In The German Marketplace Intensifies

By MIKE HENNESSEY

HAMBURG — Deutsche Grammophon is boosting its television campaign team from three to five to handle an expanded schedule of tv-merchandised album releases this year. The company is planning ten major campaigns, compared with four in 1979.

With tv albums last year accounting for 13.2% of album and cassette sales in Germany, it is expected that the German industry will produce a total of between 60 and 70 such albums this year—compared to 56 last year.

Says Rainer Schmidt-Walk, DGG marketing manager: "Although the history of tv merchandised albums in Germany is one of declining sales per title because of the increasing number of releases, they remain a sure way to generate massive sales, provided that the product is right and that the campaign is imaginative and wholehearted."

Last year's 56 releases (an increase of 18 over the previous year) broke down into 15 hit compilations (12 international, three national) and 41 artist or concept compilations (14 international, 27 national).

Increasing competition in the tv album field not only makes it tougher for companies to book television time but it also increases the risk of two companies mounting simultaneous campaigns for similar product.

Says Schmidt-Walk, "We are not able to get all the tv time we need this year. So far we have had four campaigns and I think we have just about enough tv time booked to get in six more releases. We allocate 60% of our advertising budget to television and 40% to radio."

"One always tries to modify the tv marketing program in the light of

what other companies do, but it is not always easy to be flexible because we have to make commitments so far ahead. For example, our fourth tv album this year, an international hit compilation called 'High Life,' contains six identical titles to an Arcade album."

The economics of tv/radio-promoted albums are increasingly daunting. Deutsche Grammophon spent 610,000 marks (\$324,000) on a Latin American instrumental album by Roberto Delgado but failed to break even.

"The reason," says Schmidt-Walk, "is that we did not spend enough. This was a half-budget

campaign—the second we have tried—and it didn't work."

DGG's second tv campaign this year was "Autograph Hour," an international hit compilation which included tracks from Abba and Boney M. This had a 1.2 million mark (\$638,000) budget and was "reasonably successful," according to Schmidt-Walk.

"A limiting factor in the case of major international artists can be high royalty rates," he says. "In 1977 our average royalty on a 20-track album was 11.2%. Today the figure is 14.8% with some tracks running as high as 17%. The 'High Life' album (Continued on page 79)

Portugal's Radio Triunfo Sold To Arnold Trindade

By FERNANDO TENENTE

OPORTO—In a deal which will change the face of the industry here, major Portuguese record company Radio Triunfo has been bought by Arnold Trindade, himself owner of an eponymous record company, in partnership with Jose Manuel Marques Serafim, who holds shares in both Movieplay and Riso & Ritmo.

The news has caused a sensation in the small local record business, where Radio Triunfo is one of the biggest operations, with its own studios, manufacturing plant and international branches in Angola and Mozambique, besides being licensee for more than 100 foreign labels, including WEA and CBS.

Negotiations with owner Rogerio Leal had been under way some time, and would have been concluded at MIDEM '80 but for Leal's sudden death there.

Radio Triunfo and Arnaldo Trindade & Co. will continue to operate totally independently, but extensive restructuring of the former is certain. Says Trindade: "Triunfo was only working at 25% of its real potential. Our aim is to dynamize the company to take maximum advantage of its possibilities."

"We have to restructure, modernize the plant, and start thinking about new projects. One of these is to form a group of companies comprising Trindade, Triunfo, Movieplay and Riso & Ritmo—not as a holding but just in a straightforward cooperation."

With Portugal about to join the European Economic Community, Trindade sees good opportunities for the industry as a whole, and for Radio Triunfo in particular, in international markets, especially the European.

It's planned to maintain all existing license deals where possible, and a recent International Federation of Producers of Phonograms and Videograms meeting in Lisbon provided the chance to discuss renewals with Nesuhi Ertegun of WEA and Dick Asher of CBS, as well as the possibility of reinforcing Radio Triunfo's catalog.

Few, if any, staff changes are envisaged, though the Alvorada label is to be dropped in favor of a new line called Triunfo. Excursions into other business areas are also in prospect. "I've been in the business for 25 years," said Trindade, "which is the right time to start searching for new horizons and new fields of activity. We are, for instance, studying a project involving the media."

ABOUT PRODUCING DOWN UNDER

Producer Solly Waxes Lyrical

By GLENN BAKER

SYDNEY—British producer Pete Solly, currently in Australia to produce a second album with commercial r&b outfit Jo Jo Zep and the Falcons, describes his downunder recording experiences as "the most enjoyable thing I've ever done."

Solly joins Eddie Leonetti and John Boylan in a small corps of noted international producers who have chosen to record Australian bands in the local territory.

Solly, onetime member of Chris Farlowe's Thunderbirds and Los Bravos, was a Stiff house producer working on such acts as Wreckless Eric and Mickey Jupp, when label boss Dave Robinson assigned him to the Sports. His efforts on the group's second album, "Don't Throw Stones," was impressive enough to earn a U.S. release on Arista, and European release through Ariola.

Having first visited Australia (for a Falcons album) well over a year ago, Solly was more than keen to return. "The whole scene here is simply incredible," he exclaims, "but because it's so far away, the world never gets to hear about anybody but Little River Band and Olivia. If this place was next door to America, half the bands there wouldn't stand a chance."

The highly respected Falcons had recorded two poor-selling albums for EMI before being handed to Solly by local Mushroom Records boss, Michael Gudinski. The result-

ant "Screaming Targets" LP yielded two smash Australian singles, although the producer admits that he was initially wary.

"The first time I saw them work, I thought they sounded rather dated with those horns, but then they sent me demos and I was blown away; I wanted to get on the first plane. Right now we're more than half-finished our second album together, and I can tell you it's going to be an incredible album. It'll kill them in America."

Recording is taking place at studio one of AAV Melbourne, where Boylan records Little River Band.

With the Sports and Zep and the band both being Mushroom acts, Solly and Gudinski have built a strong friendship, and the producer hopes to squeeze in a single for new signing Paul Kelly and the Dots before he leaves the country.

Upon his return to London, Solly will be moving base to Los Angeles, where he's producing the Fools for EMI America, and the Romantics, Greg Clemens and Steve Forbert for Nempor. "Steve rang me after he'd heard a Romantics EP I'd done," says Solly, "and told me he wanted that sort of ballsy sound for his next album. I'm really excited about doing it—the guy's just so talented."

He is not reticent to point out that he has only been producing for a little more than two years.

While Solly hopes to continue indefinitely his relationship with the Falcons, his Sports association has finished. "If there is another Sports album," he notes, "I won't be doing it. I think that the band is incredibly talented, but they've got to sort themselves out internally and go find another producer."

• Jo Jo Zep and the Falcons have just been signed to WEA International worldwide, excluding North America (where Full Moon has the act), Australia, New Zealand, New Guinea and Papua.

Macau Still Piracy Haunt

SINGAPORE—The International Federation of Producers of Phonograms and Videograms (IFPI) has admitted that negotiations to curb piracy in the Portuguese colony of Macau have not been very successful.

The federation's deputy director for Southeast Asia, Pak Tim Fung, says IFPI's head office had made representations to the Portuguese government, "but nothing has been heard so far."

He says that there's no copyright law in Portugal, "so whatever they're doing in Macau is perfectly legal." The same operations are considered illegal in Hong Kong, which is now virtually piracy-free.

Because of Macau's proximity to

Hong Kong (it's one hour away by hydrofoil) many illegal operators in the latter colony have fled there to do business since the clampdown on piracy.

There have been a handful of cases of pirate tapes from Macau finding their way to Hong Kong, but because of strict enforcement by the authorities and IFPI, they were detected. Says Fung, "The situation is under control."

To Hansa Post

LONDON—David Croker, formerly managing director of Elton John's Rocket Records, is appointed general manager of Hansa Productions U.K.

Q: What countries boast the highest per capita expenditures for records and tapes?

A: Your passport to the right answer is the "World Sales" section of IBG:

Billboard's International Buyer's Guide

Your global guide to buying and selling

Unusual Label Launch For Japan's Chiharu Matsuyama

TOKYO—The Polystar joint venture involving PolyGram and local production firm Young Japan (Billboard, Dec. 22, 1979) was a departure from industry tradition here.

Now there's another unusual business venture in the shape of the NEWS label (North/East/West/South) formed for singer-songwriter Chiharu Matsuyama, whose "Kishotenketsu" and "Kimi-No-Tame-Ni-Tsukutta-Uta" albums have been major sellers under Canyon Records' F imprint.

The move began when Matsuyama's manager, Shoji Yamamoto, an aggressive young businessman, decided to form a custom label for his artist and others, including Kioshi Kuniishi and Ryo Kawaga.

All three can be easily identified as new music (folk ballads temporarily dressed up as easy listening) acts.

News has been created on the basis that key industryites should have shares in the company, thus helping to ensure its success and longevity.

Notes Yamamoto, "60% of News is owned by me, while the balance is split between five local promoters—two in Tohoku, one in Osaka, one in Shikoku and one in Kyurhu—plus Sapporo TV and RKB Mainichi Hoso (Radio Kyushu Broadcasting, an AM station). In future, more promoters and local stations will invest."

Yamamoto even hints that PolyGram might invest approximately 4% in the firm, while a prospective book publisher is also showing interest.

"PolyGram would be important, if they invest, for overseas distribution and such. But I would never let my company be controlled by an overseas organization like, say, a Polystar. We have what we need to do it ourselves."

Distribution of News product is being handled by Pony, Canyon's distribution wing and sister company.

Office Panta Co., also run by Yamamoto, acts as a production firm and publishing outfit for Matsuyama, who owns 10% of that operation. Then there's FTG International, based in Los Angeles and 50% owned by Yamamoto, which might be the U.S. point of entry for News artists.

Nevertheless, Yamamoto's approach is considered risky by many observers here. His response? "The record industry in Japan is too old-

fashioned. The styles that exist today are the same as 10 years ago.

"The record company presidents are all too old; the majors, like Toshiba, are all electronics company dropouts. They tackle the music

business with the same promotion tactics as they use for hardware. But it can't be done that way."

Yamamoto views retailers in much the same light. "They don't know music, only record sales.

That's missing the point of our business, and it's become quite a dilemma for younger people such as us."

The News boss will be keeping the company small and shipshape, with

minimal but well-rewarded staff. It has offices in Osaka, Fukuoka, Sapporo and Tokyo, with sales, administration, advertising and promotion personnel limited to four per branch.

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*Based on BILLBOARD's subscription base of 46,000 and estimated pass-along readership rate of 4.5 per copy.

Argentina \$\$

• Continued from page 74

and RCA have only 16-track facilities. The average studio rate is \$150 per hour, and the cost of recording an album using 20 musicians is estimated at anywhere between \$25,000 and \$30,000.

"We're in a period of transition," affirms Kamisky, "and we're learning to adapt to a new way of living. Argentina is now producing 96% of our energy needs, and the balance of trade is totally in our favor."

While creating an ideal radio climate for American music, government censorship has helped local folk artists. Grupo Chamame, Azucar, Pimienta & Sal, Hector Varela, Jose Larralde, Los Chalcheros, Los Fronterizos and Cuarteto Imperial are the most listened-to national names on the airwaves, while Franco Simone (Italy), Juan Gabriel (Mexico), Los Pasteles Verdes (Peru), Camilo Sesto, Manolo Galvan and Julio Iglesias (Spain) are the most-played international Latin names.

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Caroline Sinks; End Of A Broadcast Era

By PETER JONES

LONDON—Radio Caroline, first and best-known of Britain's pirate radio ships, was finally scuppered in a gale March 20, sinking in mountainous seas off the Southeast coast of England.

The ship *Mi Amigo* which housed the station for the past 16 years was 60 years old, and salvage prospects seem remote. On board through the final storm were four deejays, Stevie Gordon, Tom Anderson, Nick Richards and Dutchman Hans Verlaan, who played a final spin of the pirate's theme, "Caroline" by the Fortunes, before being taken to shore and safety on a lifeboat.

Now there is talk that the "pirates" will broadcast again. But whatever happens, there is no argument that Radio Caroline provided the initiative behind the revolution that brought legal commercial radio to Britain. As important is the fact that it forced the BBC to rethink its own pop radio policy, abandoning the old Light program and setting up Radio 1, slanted like Caroline to round-the-clock non-stop pop.

Caroline had more than its share of problems, created by an establishment broadcasting network keen to protect its monopoly. Eventually the 1967 Marine Broadcasting Act outlawed offshore radio and put most of the pirates out of business. Caroline had started three years earlier and gave early opportunities on air to many of today's top disk-jockeys, including Tony Blackburn, Johnnie Walker and Dave Lee Travis.

During its turbulent run as a pirate, Caroline was subjected to governmental pressure, blocking of financial aid and there were numerous raids by police and Home Office officials. Even at the end, the four-disk jockeys were interviewed on shore by police in connection with ramifications of the Marine Broadcasting Act.

Mi Amigo was a 270-tonner, with an 80 ft. radio mast. A force nine gale had dragged the ship 10 miles off its anchorage in the Thames estuary, and it slowly filled with water.

The station claimed a million listeners and was the sole survivor of the old "pirate" network. It had long been called "queen of the radio waves."

Now Tony Blackburn, key figure in the BBC's disk-jockey team, says: "I wouldn't have missed my times with Caroline, even the time when I had to be rescued by breeches buoy when we ran into a storm and slipped moorings."

"But for Radio Caroline, the BBC would never have changed and there would have been no commercial radio."

And in an editorial column, the Daily Express here said: "An era in the history of popular entertainment has ended. Radio Caroline delivered pop to an eager and rapidly increasing audience from 1964. It was lively, cheeky, entertaining. Certainly it cocked a snook at a stuffy broadcasting establishment which was traditionally lethargic about catering for popular taste."

DG Beefs Up TV Division For New Promotion Thrust

Continued from page 76

budget was 1.3 million marks (\$690,000) and with prevailing royalty rates our break-even is more than 300,000."

DGG's third tv compilation this year featured hits by the Swedish group of the Sixties, the Spotnicks. The campaign budget was one million marks, but the break-even point was only 200,000 because it was amortized, low-royalty material. The album, "Happy Guitars," was a success.

In the less competitive and costly days of tv merchandising, says Schmidt-Walk, a sales figure of 650,000 was not particularly unusual. "But now we consider we have a big success if we do 450,000."

And the going is getting tougher. "As well as the increasing royalty rates, the tv companies are putting up their advertising rates by anything from six to 10%—and we can't offset the increases by raising the retail price. At 23.90 (\$12.72) tv albums are just about as expensive as they can get."

The regular merchandising companies, Arcade and K-tel, still dominate the tv album market. Of the 13.2% of album and cassette sales accounted for by these special releases last year, 9% was shared between K-tel and Arcade. The remaining 4.2% was split among Ariola, Polygram and EMI Electrola.

Among major companies which have fought shy of tv merchandising up to now is WEA, whose managing director, Siegfried Loch, admits that his company's absence from the tv marketplace may have been a mistake.

"Actually, we had the first tv al-

bum in Germany to feature a single artist—George Baker in 1975—and it sold 500,000. But I didn't feel we had the expertise to go more thoroughly into tv merchandising and be involved in such a high, uncontrollable risk," Loch says.

Loch may now be ready to try again but, because tv time is at a premium, it may have to be a joint venture. "We might go into partnership with a company which has tv time booked but which lacks ideas and repertoire. However, I still have reservations because while tv albums are good for turnover, they are a bad business philosophy because they hurt catalog sales, in my view."

Another factor which has recently complicated the tv merchandising scene in Germany is the growing element of dealer resistance. Says Schmidt-Walk: "We are seeing now in Germany the same thing that has been happening in the U.K. since 1978: dealers won't take tv albums unless the price is right. Because there are more and more tv albums, the dealer can pick and choose and bargain for the best terms."

As far as returns are concerned, the common policy among German companies is to accept them within a defined period—usually six or seven weeks—after the transmission of the last tv commercial of the campaign.

"Getting your sums right in projecting potential sales is vital," says Schmidt-Walk, "because a 5% return can wipe out your profit." He added that the return on the Polystar pre-Christmas hit compilation was 3.2% on a total shipment of 520,000. "That doesn't sound much as a percentage—but it's still nearly 400,000 marks-worth of repertoire at retail value."

Billboard Hits Of The World

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JAPAN (Courtesy Music Labo) As of 3/31/80 SINGLES	
This Week	Last Week
1	2
2	1
3	4
4	10
5	5
6	3
7	8
8	6
9	7
10	9
11	16
12	18
13	11
14	15
15	13
16 NEW	AI-NO-SONO, Hideki Saijoh, RCA (Taiyo Ongaku)
17	12
18	14
19 NEW	ASHITA-NO-JOE, Takeshi Obo, Orange House (April)
20	17

ALBUMS	
1	1
2	2
3	3
4	4
5	5
6	15
7	6
8	7
9 NEW	MEMORIAL 1972-75, Alice, Express (Toshiba-EMI)
10	8
11	9
12	12
13	11
14	10
15	14
16	17
17 NEW	ROMANTIC CAT, Bobby Caldwell, TK
18 NEW	BEST OF RICHARD CLAYDERMAN, Richard Clayderman, Victor
19	13
20	16

AUSTRALIA (Courtesy Kent Music Report) As of 3/24/80 SINGLES	
This Week	Last Week
1	1
2	2
3	4
4	5
5	3
6	7
7	14
8	9
9	6
10	8
11	10
12	12
13	15
14	13
15	17
16	11
17	19

18 NEW	
19	16
20	18
ALBUMS	
1	1
2	3
3	2
4	8
5	4
6	10
7	7
8	13
9	5
10	6
11	9
12	11
13	12
14	15
15	14
16	20
17	19
18 NEW	SUDDENLY, Sports, Mushroom
19 NEW	NIGHT RAINS, Janis Ian, Interfusion
20	16

HOLLAND
(Courtesy BUMA/STEMRA)
As of 3/24/80
SINGLES

This Week	Last Week
1	2
2	3
3	6
4 NEW	YOU AND ME, Spargo, Inelca/VIP
5	8
6	5
7 NEW	MATADOR, Garland Jeffreys, A&M
8	4
9	1
10	9
ALBUMS	
1	1
2	2
3 NEW	20 GREATEST HITS, Hot Chocolate, Arcade
4	6
5	3
6 NEW	GOLDEN POPINSTRUMENTALS, Various, Arcade
7	5
8 NEW	MY FAVOURITES, Janis Ian, CBS
9 NEW	MET JE OGEN DICHT, Rob De Nijs, Bovema/Negram
10 NEW	32 TOPHITS VAN TOEN, Various, Polydor

SWEDEN
(Courtesy GFL)
As of 3/21/80
SINGLES

This Week	Last Week
1	2
2	1
3	6
4 NEW	BRASS IN POCKET, Pretenders, Real
5	9
6	3
7 NEW	SINGING THE BLUES, Dave Edmunds, Swan Song
8	4
9	7
10 NEW	RYM EN DAG, Rock Edé Luxe, CBS
ALBUMS	
1	1
2	6
3	2
4	5
5	3
6 NEW	GYLLENE TIDER, Parlophone
7 NEW	GET HAPPY, Elvis Costello, Smash
8 NEW	MEMORIES, Jeanne Person, Marianne
9	7
10	4

BELGIUM
(Courtesy Billboard Benelux)
As of 3/23/80
SINGLES

1	4
2	3
3	2

4	1
5	5
6	6
7	10
8	7
9	8
10 NEW	ARE YOU READY, Billy Ocean, GTO
ALBUMS	
1	3
2	2
3	1
4	7
5	5
6	4
7	8
8	6
9 NEW	HOMO SAPIENS, Robert Long, Ariola
10	9

NEW ZEALAND
(Courtesy Record Publications)
As of 3/30/80
SINGLES

This Week	Last Week
1	1
2	8
3	3
4	4
5	7
6	2
7 NEW	I WANNA BE YOUR LOVER, Prince, Warner Bros.
8	5
9	6
10	10
ALBUMS	
1	1
2	2
3	8
4	4
5	3
6	6
7	5
8	7
9 NEW	GET HAPPY, Elvis Costello, Radar
10 NEW	THE PRETENDERS, Sire

ISRAEL
(Courtesy Reshel Gimmet/IBA)
As of 3/21/80
SINGLES

This Week	Last Week
1	1
2	9
3	2
4	6
5	4
6	7
7 NEW	SAVE ME, Queen, EMI
8 NEW	CARRIE, Cliff Richard, EMI
9 NEW	THE PLASTIC AGE, Buggles, Island
10	5
ALBUMS	
1	1
2	2
3	5
4	4
5	3
6	7
7	6
8	8
9	10
10	9

Elvis Stiff

OSLO—British musical "Elvis," a West End success for two years, has proved a financial disaster in Scandinavia.

After a good start in Copenhagen, the show moved to Oslo's 1160-seat Chateau Neuf concert hall. First night audience was 870, third night crowd just 73 souls.

Manager Finn Johansson of Scaco AB in Gothenburg lost more than \$30,000 on the three shows, and a five-day visit to Finland was subsequently cancelled.

Publishers Question Labels' Reserve \$\$

• Continued from page 1

censes and collects royalties on behalf of publisher affiliates, says that many manufacturers are used to withholding a much larger amount.

The policy varies from label to la-

AGAC Sessions Look At Rights

NEW YORK—Performing rights organizations take center stage at the April Askapro scheduled by the American Guild of Authors and Composers. The weekly noontime sessions each Thursday are designed to inform songwriters on various facets of the music industry.

Appearing April 3 will be ASCAP membership representatives Lisa Schmit and Jum Gianopolis; SESAC's Vincent Candilora, executive director of the affiliation department, appears April 10; and Thea Zavin, BMI's senior vice president, will lead the discussion April 24.

To fill out the month, Jerome Gasper, director of progressive music at Epic Records, will be the guest April 17.

All Askapro seminars are held at AGAC headquarters here. Phone reservations are required, (212) 757-8833, as space is limited.

Licensing Awards To ASCAP Reps

NEW YORK—Plaques and scrolls in recognition of special achievement in general licensing have been awarded to ASCAP representatives in a new program set by Jum Cleary, national sales manager.

Plaques went to Roy Camp, Hollywood; David Polosky, Detroit; Chris McKnight, Minneapolis; Richard Johnson, San Francisco; and Stephen Brown, St. Louis.

Scrolls were awarded to A. Glenn Duke, Atlanta; Kenneth Gilman and Robert Gendreau, Boston; Mel Rodgers, Cleveland; James Smendik, Detroit; Hugh Huntzinger, Miami; Gerald Ruona, Minneapolis; William Fielder, Philadelphia; Gary Hartman, Pittsburgh; Mark Nestor, Cleveland; and A. Bondurant IV, San Francisco.

All awards were based on achievements during 1979.

3 Sebesky Charts

LOS ANGELES—Kendor Music has released three jazz band charts in its Don Sebesky series. They are "Blue Moan," "Mean Machine" and "Song For Cymbaline." Kendor is located in Delevan, N.Y.

2 Smash Hits
&
Breaking Everywhere!
**"Rappin' & Rockin'
the House"**
by
**Funky Four
Plus One More**
"Super Rappin' "
by
**Grand Master Flash
& The Furious Five**
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bel, he notes, and the percentage may also vary within any one company depending on repertoire category and the track record of the performer.

The range is wide, says Berman, but reserves often exceed 30%, or well above current returns standards set by most majors.

These discrepancies, where they exist, will show up in regular Fox Agency audits of record companies, since established procedure does not require labels to indicate reserve percentages on quarterly statements to publishers.

Also representative of the firm stance by publishers on the broad question of mechanical royalties is a growing demand for the full license rate on cutouts and overruns.

This developed in recent months as publishers sought to inhibit the flow of distress merchandise entering the market, which, they felt, cuts into the sale of front-line product on which full royalties are collected (Billboard, Jan. 12, 1980).

"Virtually all publishers are now asking for the full rate on cutouts," says Berman. "There is no give at the outset and compromises, if any, are made only after negotiation."

Past practice called for payment to publishers of 12% of bulk schlock dollar sales as determined at regular biannual label audits.

Chappell Issues 2d Audio Album

NEW YORK—Chappell Music has come out with volume two of its promotional audio "catalog," a two-record package containing short excerpts of 225 songs held by the publisher.

Designed to focus attention on the resources of the firm's extensive catalog of material, the album will be distributed widely to producers, artists, record companies, advertising agencies and the press. Distribution points are Chappell offices in New York, Nashville and Los Angeles.

Frank Military, Chappell vice president, compiled the material, which ranges the gamut of the publisher's catalog from Broadway to blues, both standard and contemporary.

Chicago's Gimbel In Production Firm

CHICAGO—Sound Unlimited/Mile High one-stop owner Noel Gimbel is part of a new production company here, Destiny Productions, Inc. Destiny is a joint venture with Dharma Records/Saturn Industries, headed by Perry Johnson, which operates the Rainbow Bridge Studios in Libertyville, Ill.

Destiny has signed producers Conrad Black, Rex Bundy and Ron Schwartz to long-term agreements, and is working with groups Taxi and Science Friction.

Composers Aided

NEW YORK—Nineteen young American composers have been selected to share \$15,000 in grants awarded by the ASCAP Foundation to aid them in further studies.

Three grants of \$1,500 each went to Robert Kelley, Scott Steidl and Richard Wargo. The remaining winners received \$1,000 each. The panel of judges included conductor Sixten Ehrling and composers Ned Rorem and William Russo.

Rates Into Percentage

• Continued from page 1

"the Tribunal in accordance with 17 USC 803 (b) will publish a detailed statement of the specific reasons for its action on the motion."

In documents filed previously with the Tribunal, the NMPA, AGAC, and Nashville Songwriters Assn. have urged the Tribunal to set the mechanical royalty rates at a percentage of the suggested retail price of records so that "the rate will remain reasonable as economic conditions change."

The Tribunal's new decision leaves this option open for consideration in the mechanical rate hearings scheduled to begin soon.

Thursday's decision overrules arguments made by RIAA attorneys that NMPA, AGAC and the Nashville Songwriters Assn. were urging the Tribunal "to scrap the American mechanical licensing system and import as a substitute some version of the European percentage royalty system."

RIAA maintained that this decision "is for Congress alone" and referred to Congressional decisions harking back to 1909 to back up this viewpoint.

In fact, RIAA argued, Congress set up the Copyright Royalty Tribunal as an "alternative" to the percentage royalty system and delegated the Tribunal to the specific task of reviewing the mechanical rates periodically and determining whether the flat rate should be maintained, increased or decreased in amount.

Replying to RIAA's arguments, the NMPA's attorneys counter with a claim that RIAA's position is invalid because it rests on an assumption that the Tribunal's authority to switch the mechanical royalty rate from a flat fee to a percentage "may be denied without regard for the statutory objectives of the rate adjustment process... and without regard for whether a percentage rate is necessary to serve the statutory objectives."

Summing up, the NMPA's attorneys state: "The real issue is how the Tribunal may adjust the mechanical royalty rate to assure its continuing reasonableness between 1980 and 1987 and to achieve Congress' objectives, as expressed in Section 801 (b)(1) of the Act."

Economic studies pertain to the adjustment of mechanical royalty rates previously due Tuesday (1) have been pushed back for a due date of Monday (7). The mechanical rate hearings have also been postponed from the original opening date scheduled of April 28 to a first session on May 6, with hearings running through May 29.

Set Students Songs

LOS ANGELES—Student members of the American Guild of Authors and Composers recently established West Coast Council songshop program will present a recital of original compositions Friday (11) at 8 p.m. in Steinway Hall West, located at 3330 Wilshire Blvd.

For the Record

LOS ANGELES—Dr. Hook member Dennis Locorriere was incorrectly identified as fellow band member Ray Sawyer in a photo caption which showed Locorriere with a Sumo wrestler while on a visit to Tokyo.

Name Nominees For ACM 'Hat' Trophies

LOS ANGELES—Final nominees in the musicians categories have been announced for the 15th annual Academy of Country Music awards. Winners of the academy's traditional "hat" trophies will be announced April 24.

Additionally, the winning radio station, disk jockey and country night club of the year, as selected by a poll of music industry trade publications and record companies, will also be announced.

Initial ballots were mailed Feb. 6 to members of the Academy's musician / bandleader / instrumentalist and artist-entertainer category, containing a list of the top nominees chosen by a special committee.

The committee, approved by the board of directors, was chaired by Vince Cosgrave. Members voted for one per category, with write-in votes also allowed. The top five choices in each category appear on the final ballot which went out March 12 to all Academy members.

Final nominees appearing in the musicians categories for the Academy of Country Music's "Hat" awards are:

Guitar: Al Bruno, James Burton, Jack Daniels, Dan Miller and Billy Walker.

Bass: Tony Booth, Billy Graham, Jerry Johnson, Curtis Stone and Steve Wariner.

Fiddle: Doug Atwell, Byron Berline, Johnny Gimble, Harold Hensley and Gordon Terry.

Drums: Richie Albright, Archie Francis, Judy Lee, Larrie Londin and George Manz.

Keyboard: Glen Hardin, John Hobbs, Jimmy Pruitt, Hargus Robbins and Danny Stonestreet.

In the specialty instrument category, nominees include: Danny Davis on trumpet, John Hartford on banjo, Jerry Johnson on lap steel, Charlie McCoy on harmonica and Smokey Rogers on banjo.

Nominees in the category of best touring band are Asleep At The Wheel, Charlie Daniels Band, the Oak Ridge Boys Band, the Original Texas Playboys and the Wailors.

Non-touring band nominees are the All-Stars, Country Sunshine, Midnight Riders, New Country,

(Continued on page 81)

Billboard SPECIAL SURVEY For Week Ending 4/5/80

Billboard Hot Latin LPsTM

Special Survey

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NORTH CALIF. (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ESTRELLAS DE ORO Vol 2 America 1007	1	EL GRAN COMBO Aquí no se sienta nadie Combo 2013
2	VICENTE FERNANDEZ El tahir CBS 892	2	DIMENSION LATINA Velvet 3001
3	CHELO Ya me voy Musart 1775	3	OSCAR DE LEON Llego actuo y triunfo TH 2079
4	LOS HURACANES DEL NORTE Luna 1034	4	RAY BARRETO Fania 552
5	RIGO TOVAR El recado Melody 5633	5	CELIA CRUZ & SONORA PONCENA Vaya 84
6	ANGELA CARRASCO Quererte a ti Pronto 1069	6	WILLIE ROSARIO El rey del ritmo TH 2070
7	MERCEDES CASTRO Musart 10788	7	WILLIE COLON Solo Fania 535
8	PEDRITO FERNANDEZ Mama solita CBS 890	8	TIPICA 73 En Cuba Fania 542
9	RIGO TOVAR Reflexion Profono 3015	9	MARVIN SANTIAGO Fuego a la lcoeta TH 2061
10	RAMON AYALA Punalada trapera Fredy 1158	10	ISMAEL QUINTANA Vaya 82
11	CAMILO SESTO Horas de amor Pronto 1071	11	TOMMY OLIVENCIA TH 2077
12	LOS MUECAS Harmony 8955	12	ROBERTO ANGLERO Borinquen 1396
13	JUAN GABRIEL Pronto 1056	13	W. COLON & R. BLADES Siembra Fania 537
14	MANOELA TORRES CBS 891	14	PETE EL CONDE RODRIGUEZ Soy la ley Fania 550
15	JOSE LUIS RODRIGUEZ TH2021	15	PACHECO & CASANOVA Fania 540
16	NAPOLEON Raff 9070	16	TITO PUENTE Homenaje a Benny Vol #2 Tico 1536
17	RITMO 7 Al final Fama 586	17	SAOCO Salsoul 4121
18	LOS BUCKYS Triste imaginar Melody 5631	18	JOHNNY VENTURA Combo 2010
19	ROCIO DURCAL Pronto 1068	19	JOE CUBA Tico 1434
20	LA GRAN COMPANIA Profono 3005	20	TEO FELICIANO Vaya 86
21	CAMILO SESTO Los mas grandes exitos Pronto 1058	21	LA MASACRE New generation 812
22	LOS ANGELES NEGROS Latin 4025	22	WILFRIDO VARGAS Karen 50
23	LOS POTROS Eco 25752	23	PUPY LEGARRETA El fugitivo Vaya 79
24	LA MIGRA Mar 111	24	ORQUESTA ARAGON Barbaro 200
25	LOS ACUARIO Arriva 6007	25	JUSTO BETANCOURT Fania 553

Closeup

FRANK SINATRA—Trilogy, Reprise 3FS2300. Warner Bros. Produced by Sonny Burke.

It's almost like watching Elgin Baylor or Duke Snider at an old-timers' game. Frank Sinatra's at the mike again, the tape is rushing through the machines and the most expensive, most artistically ambitious recording project he's ever attempted is completed.

Sinatra tackles 27 songs spread over three LPs, accompanied by supervised orchestras. He brings it off well. "Trilogy" emerges as a sound spectacular, a tour de force which must have left the singer and producer Sonny Burke near exhaustion. Not since the 1960s has Sinatra performed so well on vinyl.

There are flaws, of course. Sinatra is incapable of sustaining notes as he once did so effortlessly, and the quality of his pipes is not what it once was. But the dreadful intonation lapses which marked much of his output in the 1960s and early '70s are virtually absent in these late 1979 performances; one detects, moreover, an enthusiasm in his work which was missing on previous Sinatra LPs.

Part one of "Trilogy" finds the venerable baritone backed by Billy May's superb charts, a 55-man orchestra and a choir of 12. The strings are plainly superfluous on the 10 tracks comprising "The Past" including, in order, Sinatra's fourth recorded version of "The Song Is You," "But Not For Me," "I Had The Craziest Dream," "It Had To Be You," "Let's Face The Music And Dance," "On The Street Of Dreams," "My Shining Hour," "All Of You," "More Than You Know" and "They All Laughed" (ending with a raucous chorus of guffaws). His decision to include the lovely verses to "But Not For Me" and "My Shining Hour" is wise, but perhaps the strongest cut of the batch is "Let's Face The Music," an upbeat, solidly swinging vocal caper which rings the bell loudest. And it's all the more impressive when one realizes that Sinatra insisted on re-recording all 10 songs in a more comfortable key after having completed the record several weeks previously. May's contributions to "The Past" can't be overpraised. His driving, gutsy arrangements are pluperfect.

Part two of "Trilogy" is the least moving and least satisfying of the three movements. Performing tunes popularized by other singers is hardly Sinatra's forte, and though his efforts are laudable, neither Don Costa's 50 New York musicians nor his charts are unusual enough to stamp this disk as anything extraordinary—even for Sinatra.

Songs include "You And Me," "Just The Way You Are," "Something," "MacArthur Park," "Theme From New York, New York," "Summer Me, Winter Me," "Song Sung Blue," "For The Good Times," "Love Me Tender" and "That's What God Looks Like." Things get much too hokey, too Jolsonish and too overly dramatic on the "New York" piece and there's something incongruous and phony hearing the world's best known saloon act intoning the "God" lyrics. Costa is no May, either.

And that raises a pregnant query: why wasn't Nelson Riddle employed in this project? It was Riddle, in 1953, who helped lift Sinatra off the canvas at the count of nine when Capitol gambled big money to bring him back from oblivion. Sinatra owes much to Riddle—and his late producer Voyle Gilmore—for extending helping hands when no one

else in the industry would. "Trilogy" might have been markedly stronger had Riddle's distinguished talents been utilized.

Disk three is by far the most intriguing of the three. "The Future" comes off the turntable as an intricate, complex and inordinately difficult suite. Composed by the gifted



Sinatra: the look and sound of today and yesterday.

Gordon Jenkins, it is reminiscent of Jenkins' classic "Manhattan Tower" achievement of the '50s.

Accompanied by a massive orchestra of 154 musicians and a chorus of more than 40 mixed voices, Sinatra turns in an admirable job on "What Time Does The Next Miracle Leave," "World War None," "The Future," "I've Been There" and a reprise of "The Future," concluding in a Balaban & Katz-styled "Before The Music Ends."

Jenkins has fashioned an immensely personalized vehicle for his friend, one that encompasses rocket flights into outer space. The finale frames Sinatra in an unforgettable moment:

"And when the music ends, I'd like it to end this way, I'll ask Chester to write me one more song, I'll get Lefty to make me one more chart, and I'll make one more record with the best musicians in the world, and when that cat with the scythe comes tugging at my sleeve, I'll be singing as I leave."

One hears the reflective Jenkins lyrics and quickly flips back the pages, mentally, to the Sherman Hotel in Chicago in October 1939. An almost emaciated kid singer with Harry James' band, wearing an ill-fitting uniform, stood at the mike on a late broadcast plugging his first record (Brunswick 8443) which coupled "From The Bottom Of My Heart" and "Melancholy Mood." This newsman was there (and so was Nancy Sinatra, pregnant with first child Nancy Jr.) on the first trip out of the New Jersey-New York area for both Frank and James' struggling, unappreciated, excellent young ensemble.

Few in the colorful Panther Room anticipated that Sinatra, in time, would surpass the reigning band singers of the day—men like Kenny Sargant, Perry Como, Jack Leonard and Bob Eberly—who toiled with other and far more popular orchestras.

But none of us knew, either, of the Jersey boy's ambition, determination and, at times, ruthlessness in achieving goals he bravely set for himself.

With "Trilogy," Sinatra has exceeded his previous accomplishments on records, at least since his series for Capitol with Riddle a quarter-century ago. As he approaches 65 he is now faced with the challenge of topping "Trilogy." What to do for an encore? Somehow, in some way, he and Sonny Burke will bob up with an answer sooner or later.

And like it or not, Frank will do it his way. **DAVE DEXTER JR.**

Lifelines
Marriages

Jim Halsey, president of the Jim Halsey Co., to Minisa Crubo, noted Indian artist, March 22 at Halsey's residence in Tulsa.

Deaths

Ernie Dominy, 48, who started with Capitol Records as a telephone operator and over a period of a quarter-century worked up to a& chief of the label's special markets division, in Los Angeles March 25 after a lengthy illness.

Walter Susskind, 66, Czechoslovakian-born conductor and former St. Louis Symphony music director, March 25 in Berkeley, Calif., after a long illness. He recorded extensively in the U.S. and Europe.

Feminists

• Continued from page 8

catalog is Williamson's first Olivia release, "Change And The Changed," which is reportedly close to the 100,000 unit mark.

Lead recording artist for Redwood Records is singer Holly Near. Redwood estimates it doubled its 1979 sales because of Near's exposure through national touring for the anti-nuclear cause.

Willie Tyson, a philosophical female country-influenced singer for Nashville's Lima Bean label is another property feminist's hope to give some mass market footing.

Norris says there is still some debate among the organization about whether its minority feminist viewpoint can be reconciled with going "overground." According to Norris, the organization remains committed to a ban on handling any product that it deems "demeaning to women."

In addition to handling women's label product on an exclusive basis, the network also one-stops some albums of interest to women. Examples of recordings distributed on a non-exclusive basis are a "Women In Jazz" series from Stash Records, women's blues titles from Rosetta Records, and the group Sweet Honey in the Rock's self-titled LP for Flying Fish Records.

According to Norris, distribution of records of classical music by women composers issued by Vox are under consideration.

Country Awards

• Continued from page 80

Palomino Riders, Rebel Playboys and Sound Company.

NBC will televise the awards ceremonies May 1, hosted by Loretta Lynn, Charley Pride and Claude Akins from Knott's Berry Farm in Buena Park, Calif. During the show, awards in all other categories of music—plus three special awards voted by the Academy's board of directors—will be presented on the air. These honorary memorial awards include the Pioneer Award, the Jim Reeves Memorial tribute and the Country Artist of the Decade award.

NARM Banquet

• Continued from page 28

"Rapper's Delight" on Sugar Hill Records.

A special award was also presented to CBS veteran John Hammond, who made his first appearance at a NARM convention to accept.

Executives Apprise Markets At IMIC

• Continued from page 1

Backe's keynote address will touch upon the opportunities offered by the new technology to the creative community, as well as stressing the need for sound business practices in pursuit of these opportunities, so that the audio/visual industry doesn't suffer from the same slump currently afflicting the audio business.

Solleveld's speech will tackle what the advances in technology specifically offer the record industry, and Schlosser's delivery is expected to echo remarks he made in London last week at the fourth International Videodisk and Videogram Conference. There, the RCA executive spoke of the enormous worldwide potential of the videodisk for "entertainment and education."

And he noted that the mass market potential for the videodisk is at least as great in Europe as it is in the U.S.

It's from Europe as well as the U.S. that key industryites will come for this year's IMIC, regarded as the most important of the event's 10-year life because of the many and complex challenges facing the music industry in the '80s.

Leaders from multinational companies and independents will participate in a number of plenary panels, long a tradition of IMIC, including "State Of The Industry: Crisis Or Evolution?" "Piracy—The Global Threat" and "Home Taping: Cancer Or Scapegoat?"

The IMIC advisory committee has selected these and other key subjects for the conference's intensive three-day program.

Cutouts Accelerate Profit

• Continued from page 29

were Norman Hausfater, president of Great Atlantic and Pacific Music Co.; David Crockett, president of Father's & Sun's; Peter Hyman, vice president of Surplus Records & Tapes; David Schlang, president of One Way Records, and Martin Spector, president of Spec's Music.

Hyman noted that cutout business is soaring due to increased demand, greater selection and more creativity in merchandising. "With current economic conditions, customers have less disposable income," Hyman said.

"And in all my years dealing in cutouts I've never seen such quality in the titles available. Also, many who were never involved in cutouts—or were only involved on a limited basis, are now actively promoting them."

"And the product is excellent so it brings people in to buy that title and front line albums too."

Industry veteran Charlie Schlang, speaking from the floor, noted that he's been involved in cutouts since January 1946. He complained they've always been treated as a second-class item by retailers who prefer to deal in front-line merchandise. "General Motors would rather sell Cadillacs too," he said, "but they also sell a hell of a lot of Chevrolets."

Schlang's son, David Schlang of One Way, noted three ways that buying cutouts differs from buying regular product. "Cutouts are usually on a limited supply," he said, "so what's available Monday may not be there Tuesday. There are no returns, so you're stuck with whatever you can't sell. And you deal with more than one supplier, since there aren't usually exclusives."

Hausfater of Great Atlantic and

Other topics include "Reach For Future Markets," "Artist Development: The Publisher's Role," "Prerecorded TV: What Will It Mean To You," "Parallel Imports," "Conglomerates And Independents—Partners Or Adversaries?" "Country Goes International" and "Music Of The 80s."

Norman St. John Stevas, Britain's Minister for the Arts, will deliver a keynote speech on the confab's third day, entitled "Music And The Cultural Theme."

With NARM having held its annual convention, domestic decision makers along with their global brethren will now turn their attention to gathering at IMIC to discuss international ramifications of the challenges that await the worldwide music and record fields.

IMIC is structured for top management executives and their associates to meet in informal settings and explore common ground for profitability.

A White House briefing by government officials has been set to add additional economic stimulus to the conference, the 10th under Billboard's aegis and the first in the continental U.S.

Registration information is available from Billboard's U.S. and European offices: Diane Kirkland/Nancy Falk at 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213-273-7040) and Helen Boyd at 7 Carnaby St., London W.1 (01-439-9411).

Conference rate is \$550 with a special spouse rate of \$225. This does not include fares and accommodation.

Pacific made a similar point about ordering differences. "Quantities are limited with cutouts," he said, "so the good buys go fast. Dedicated buyers tear through new lists at 9 a.m. before they even open their checks."

Crockett of Father's & Sun's agreed that cutout product is often treated like retailing's stepchild. "Merchandisers often stick the albums in a back bin somewhere instead of actively selling them." In answer to a question, Crockett said he takes defective cutouts back.

Spector of Spec's Music noted that he merchandises cutouts in several ways: stacked in the front of the store like new releases; racked along the wall, filed with the artist's new product and filed in bargain bins.

Spector added that cutout product should account for 5% of a retailer's total unit inventory, though he noted that it would account for a proportionately better share of a store's profits. Cutouts, he explained, require only one-half to one-third the investment of front-line merchandise.

In response to a question about how the honest retailer can protect himself from counterfeit cutouts, One Way's Schlang said one should get references on an unknown cutout merchant. Hausfater added that just because a price seems too good to be true doesn't mean it's counterfeit merchandise.

NARM coverage provided by John Sippel, Paul Grein, Roman Kozak, Irv Lichtman and Hanford Searl. Coverage coordinated by John Sippel. Photos by James Fortune. Section edited by Eliot Tieg.

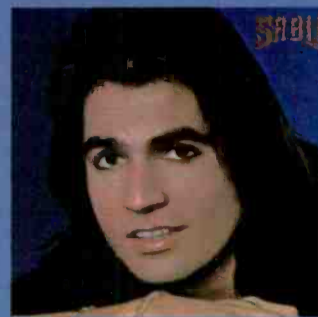
FROM OVER THE RAINBOW



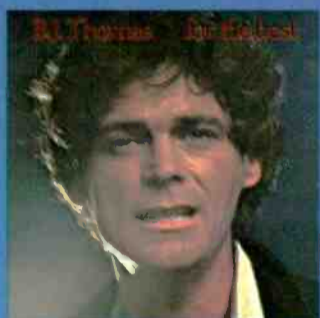
Blood, Sweat & Tears
Nuclear Blues MCA-3227



Bernadette Peters
Bernadette Peters MCA-3230



Paul Sabu
Sabu MCA-3236



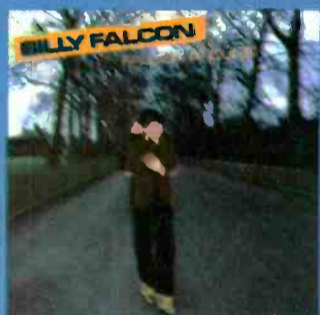
B.J. Thomas
For The Best MCA-3231



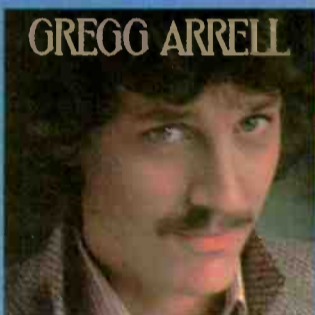
Love Committee
Love Committee MCA-3233



The Orchids
The Orchids MCA-3235



Billy Falcon
Falcon Around MCA-3238



Greg Arrell
Greg Arrell MCA-3240



Damion and Denita
Damion and Denita PIG-3232

RE-RELEASE



Rupert Holmes
"Pursuit of Happiness" MCA-3241

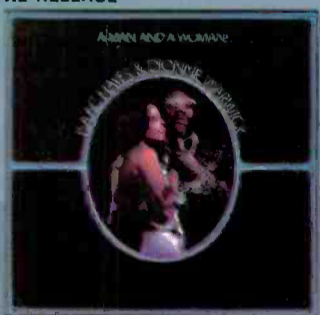


B.B. King
"Now Appearing" at O e Miss MCA-2-8016



Merle Haggard
The Way I Am MCA-3229

RE-RELEASE



Dionne Warwick-Isaac Hayes
"A Man and A Woman" MCA-2-10012

MCA'S APRIL RELEASES

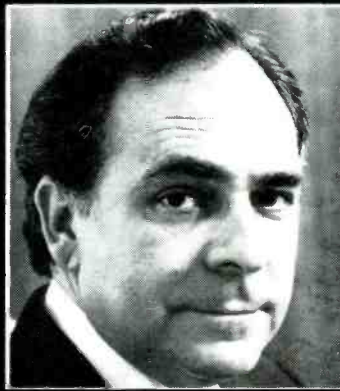
MCA RECORDS

ON MCA RECORDS AND TAPES

International Music Industry Conference

April 23-26 / The Hyatt Regency, Washington, D.C.

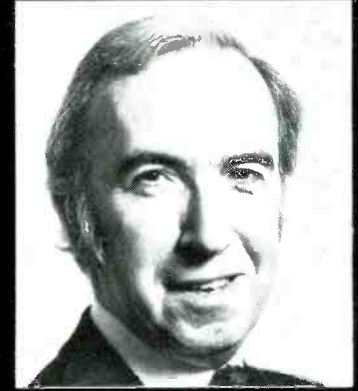
IMIC '80 KEYNOTERS



John D. Backe
President & Chief Executive Officer
CBS Inc.

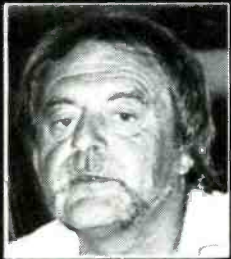


Coen Solleveld
President
Polygram Group



Norman St. John Stevas
M.P. Chancellor of the Duchy of Lancaster
Minister of the Arts
Leader of British House of Commons

PARTICIPANTS INCLUDE:



Stig Anderson
President
Polar, Sweden



Marcus Bicknell
A&M Records, Europe



Des Brown
International Director
Chrysalis, U.K.



Stan Cornyn
Executive Vice President
Warner Bros. Records



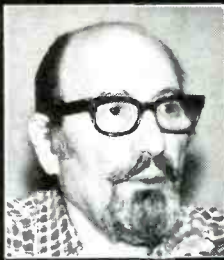
Charlie Daniels
Artist



John Deacon
Director General, The British
Phonographic Industry Ltd.



Nesuhi Ertegun
President
WEA International



Leonard Feist
President
NMPA



Larry Finley
Vice President, Membership
ITA, U.S.



Stan Gortikov
R.I.A.A., U.S.

IMIC '80 AGENDA

WEDNESDAY, APRIL 23

10 am—6 pm
6 pm—7:30 pm
7:30 pm

REGISTRATION
COCKTAIL RECEPTION, Hosted by Billboard
BARBARA MANDRELL, In Concert

12:45 pm
1:15 pm

IRVING WAUGH, Commissioner, Dept of Tourist
Dev
Tennessee Tourist Development
Luncheon

CONGLOMERATES AND INDEPENDENTS: PARTNERS OR ADVERSARIES?

Chairman:
BOB SUMMER, President
RCA Records, U.S.
Panelists:
DON DEMPSEY, Senior Vice President/
General Manager
E/P/A
GIL FRIESEN, President
A&M Records, U.S.
ROLAND KLUGER, Administrator
RKM, Belgium
IRWIN STEINBERG, Chairman & Chief
Executive Officer
PolyGram Record Operations, U.S.
CHRIS WRIGHT, Joint Chairman
Chrysalis, U.K.

4 pm

WHITE HOUSE BRIEFING

Introduction by **ANNE WEXLER**, Assistant to the
President; **STUART EIZENSTAT**, Assistant to
the President for Domestic Affairs and Policy;
MADELEINE ALBRIGHT, Member of National
Security Council (re foreign economic policy)
WAYNE NEWTON at Constitution Hall, Special
T.J. Martell Jr. Leukemia Foundation Concert

Evening

FRIDAY, APRIL 25

8:30 am

KEYNOTE ADDRESS

JOHN BACKE, President and Chief Executive
Officer
CBS, Inc.

9:00 am

PIRACY, A GLOBAL THREAT

Chairman:
NESUHI ERTEGUN, President
WEA International, U.S.

11 am

REACHING FOR FUTURE MARKETS

Chairman:
LEE MENDELL, Vice President
WEA International, U.S.

12:30 pm

HOME TAPING: CANCER OR SCAPEGOAT?

Panelists:
JOHN DEACON, Director General
BPI, U.K.

1:15 pm

THURSDAY, APRIL 24

8:30

Welcoming Remarks—Lee Zhitto, Editor-in-
Chief, Publisher, Billboard Magazine
"Videodisk—Opportunity and Challenge for the
Record Industry"—**HERB SCHLOSSER**,
Executive Vice President, RCA

9:30 am

STATE OF THE INDUSTRY: CRISIS OR EVOLUTION?

Chairman:
MONTI LUFTNER, President
Ariola, Germany
Panelists:
MARCUS BICKNELL, Managing Director
A&M Records, Europe
GERRY LACCOURSIERE, President
A&M Records of Canada Ltd.
WIM SCHIPPER, Vice President
A&R/Marketing, Ariola International Group
GERHARD SCHULZE, Managing Director
Teldec, Germany
IRWIN STEINBERG, Chairman & Chief
Executive Officer
PolyGram Record Operations, U.S.
CHRIS WRIGHT, Joint Chairman
Chrysalis, U.K.

11:15 am

COUNTRY GOES INTERNATIONAL

Chairman:
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CBS Records Division, U.S.
Panelists:
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Artist
DAVID LIEBERMAN, Chairman of the Board
Lieberman Enterprises, U.S.
BARBARA MANDRELL
Artist
JIM SCHWARTZ, President
Schwartz Brothers, U.S.



Gerry Lacoursiere
A&M Records, Canada



Stiggi Loch
Managing Director
WEA, Germany



Monti Luftner
President
Ariola, Germany



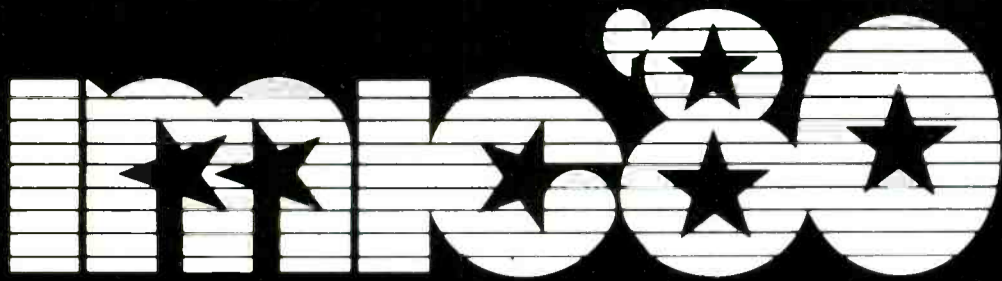
Bruce Lundvall
President
CBS Records Division, U.S.



Jean-Claude Pellerin
President
Aariana T.E.E., France



Gramlto Ricci
President
Edizioni Curci, Italy

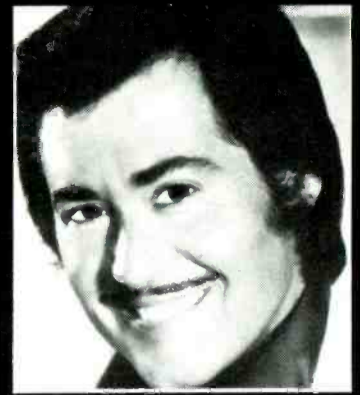


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**Constitution Hall
April 24**



BOB MONTGOMERY, Managing Director
MCPS, U.K.
IRWIN ROBINSON, President
Chappell Music
DR. NORBERT THUROW
IFPI, W. Germany
JULES YARNELL
R.I.A.A., U.S.
3:00 pm **PARALLEL IMPORTS**
Chairman:
MIKE HENNESSEY, European Editorial
Director
Billboard, U.K.
Panelists:
STIG ANDERSON, President
Polar, Sweden
VITO IEURELLO, Director
North American Record Dist./Records on
Wheels, Canada
SIGGI LOCH, Managing Director
WEA, Germany
BERNHARD MIKULSKI, Managing Director
Pop Imports, W. Germany

11 am

12:30 pm

1:15 pm
1:45 pm

LESTER SILL, President
Screen Gems/EMI, U.S.
**PRE-RECORDED HOME TV—WHAT WILL IT
MEAN TO YOU?**
Chairman:
LARRY FINLEY, President
ITA, U.S.
Panelists:
AL BERMAN, President
Harry Fox Agency, U.S.
DES BROWN, International Director
Chrysalis, U.K.
JOHN LOLLOS, Executive Vice President/
Executive Producer
Videoape Network
SETH WILLENSON, Vice President, Programs
RCA Selectavision
KEYNOTE ADDRESS
Rt. HONORABLE NORMAN ST. JOHN STEVAS,
M.P., Minister for the Arts,
Leader of the British House of Commons
Luncheon
MUSIC OF THE 80's
Chairman:
BUD PRAGER, President
ESP Management, Inc.
Panelists:
KIM FOWLEY, Director General
Mystery Records, U.S.
BOB GRACE, Managing Director
Rondor Music, U.K.
SIGGI LOCH, Managing Director
WEA, Germany
MICHAEL O'HARRO, President
Tramps/Scandals, U.S.
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Mike Stewart
President
Interworld Music Group



Bob Summer
President
RCA Records



Chris Wright
Joint Chairman
Chrysalis, U.K.

SATURDAY, APRIL 26

8:30 am **KEYNOTE ADDRESS**
COEN SOLLEVELD, President
PolyGram Group
9:15 am **ARTIST DEVELOPMENT: THE PUBLISHER'S
ROLE**
Chairman:
MIKE STEWART, President
Interworld Music, U.S.
Panelists:
GRAMITTO RICCI, President
Edizioni Curci, Italy
PETER SHOONHOVEN
"The Company" of the Two P(ite)ters
B.V. Holland

6:30 pm
8 pm

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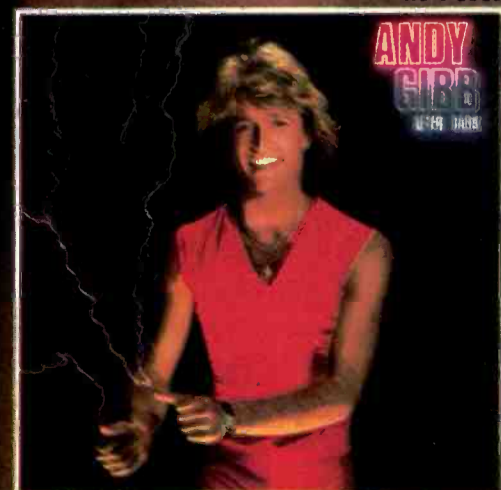
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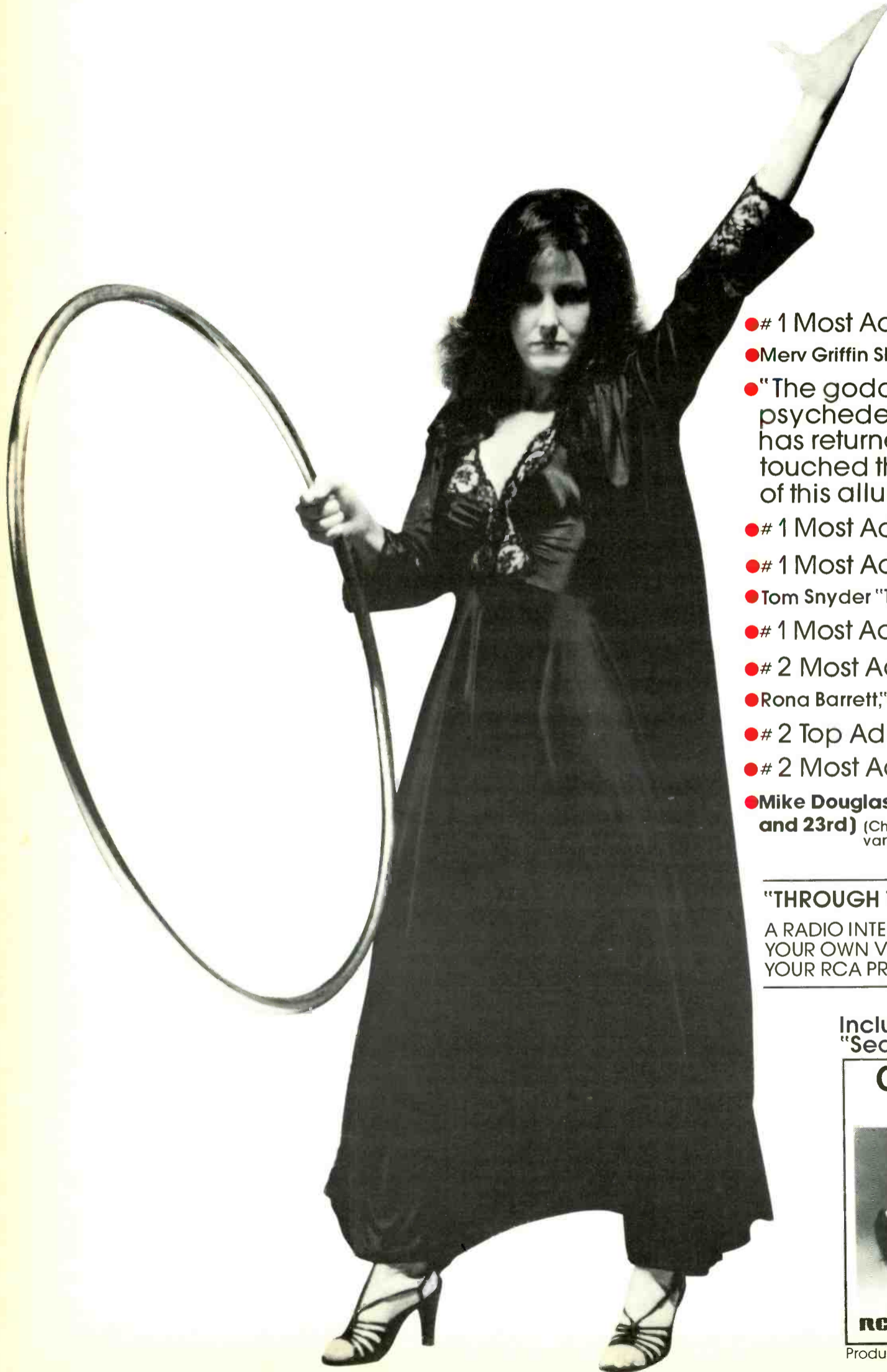


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– Record World



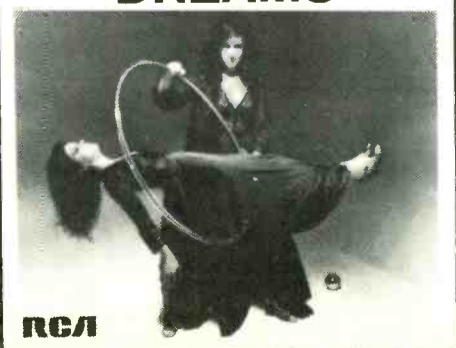
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- Rona Barrett, "Good Morning America" ABC Network
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- **Mike Douglas Show (April 15/25 – May 2/9/16 and 23rd)** (Check your local listings, dates vary according to region)

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RCA

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CHANCE MEETING—Billy Joel meets Felix Cavaliere, right, at KRTH-FM, Los Angeles. Both artists were promoting their new LPs when they chanced to meet at the station. Joel's Columbia LP is "Glass House;" Cavaliere's is "Castles In The Air" on Epic.

Jukebox Royalty Rate Hearings Open Wed.

By JEAN CALLAHAN

WASHINGTON—The first jukebox royalty rate adjustment hearings since the Copyright Act was revised in 1976 commence Wednesday (2) at the Copyright Royalty Tribunal.

Pre-hearing submissions indicate that the Amusement and Music Operators' Assn. will argue to maintain the current royalty rate of \$8 per ma-

chine per year while the music rights organizations will seek a substantial hike in the royalty rate.

ASCAP, in fact, proposes an initial fee of \$70 per year, based on "marketplace considerations," a sum the rights organization says would be paid on a minimal per use basis if no compulsory license existed.

The jukebox proceedings will take place under the shadow of the music organizations' suspicion that fewer than one-third of the estimated 500,000 jukeboxes in the U.S. are currently registered with the Copyright Office for licensing. The hearings are scheduled to continue through Monday (7).

Starting Monday (31), music claimants to a share of the more than \$12 million collected for 1978 cable television copyright payments will testify at Copyright Royalty Tribunal hearings being held now because cable programs suppliers have been unable to reach a voluntary agreement to share the take.

An agreement previously backed by broadcasters and sports interests (but nixed by filmmakers and independent producers) gave music rights organizations a 5% share of the 1978 cable royalty payments.

This amount will serve as a starting point for the two-day Tribunal session reserved for music claimants.

Cautious New Wave Feel

• Continued from page 8

lier booked the Knack at UCLA's 1,800-seat Royce Hall on a break-even basis and this month sold out the 13,000-seat Forum. "It's somewhat of a crapshoot," says Ringe.

David McKay, manager of the 1,450-seat Rainbow Theatre in Denver, in association with Barry Fey's Feyline Presents, has sold out numerous new wave shows but at ticket prices ranging from \$2-\$3.

April's shows include the Romantics, Sue Saad & the Next, Rachel Sweet and the Cretones all at the aforementioned prices.

"If we had \$6-\$8 tickets or 500 more seats, we wouldn't be able to do the shows," says McKay. "In Denver there's a hardcore contingent into the music. Only when a group goes from obscure image to airplay can we look at higher ticket prices or more than one show."

McKay passed on the Clash before the release of "London Calling" which has garnered considerable

airplay. "We would have had to do an \$8 ticket which we didn't think we'd get. We probably could now because of the airplay."

Says Rissmiller, who promoted some of the bigger new wave acts like Elvis Costello and the Ramones and even presented five Los Angeles bands at the Hollywood Palladium last summer: "It did okay for us but we had nothing else to do that month. If we had been busy we probably wouldn't have done it."

He admits there are some major acts coming out of new wave, such as the Pretenders and the Knack, but finding the stars may be difficult.

"Out of any trend some stars will evolve. But if you have to go through 12 acts to get to that one, I'm not sure it's worth it," he states.

Notes Ringe: "Not every group will happen. The Knack is a rare situation. There are hundreds of bands putting out albums and only a few will come through."

Inside Track

Fonior, Belgian disk arm of the International Pelgrims Group, went into bankruptcy Thursday (27). The company, whose annual turnover was around \$7 million, was British Decca's Belgian licensee. This follows last week's bankruptcy of Fonior's plant, subsequently purchased by Elpeco and the closure of its French operation, Sofrason. Group's Dutch firm, Dureco, reportedly is in good shape.

Don't be too surprised if the creditors' committee in the Odyssey Records & Tapes bankruptcy action approves Rich Bullock's reacquiring some of the chain's store leases. Bullock was meeting with most of the national credit managers in the industry at presstime in Las Vegas. Most of the plum locations have been spoken for. Leopold's, Berkeley, is reported to have sewed up a Hawaiian store and Las Vegas. In the Nevada city, they are calling it the New Odyssey Records & Tapes and had an ad in the Sunday papers there. Paul Pennington, Eucalyptus stores, has acquired Spokane and several others.

RCA Records has a \$5.98 album line "under consideration," a spokesman says. Final decision won't come, he adds, until label completes "researching" its accounts. That input will be a deciding factor over whether to make the move. . . . Ron Alexenburg label with European funding (Trudi Meisel?) is said to be almost a reality. . . . New video technologies and the revolution in home entertainment is the day's agenda for the 26th annual program sponsored by the Beverly Hills Bar Assn. and USC's Law Center Saturday (19). Lotsa biggies including Al Berman, Steven Ross, Jon Baumgarten and others. . . . Harvey Schein, senior vice president at Warner Communications to PolyGram Corp. in New York?

THREE GENERATIONS: For perhaps the first time in NARM convention history, three generations were present, with Harry Bergman, chairman of the Record Bar chain board, daughter and son, Mrs. Lane Golden and Barrie, and Lane's daughters, Page and Cameron. . . . More than 10% of the NARM attendance had to be industry veterans looking for jobs.

Look for a major gum maker to debut a bubble gum card package featuring album covers on major new and old product. . . . Tony Valerio and his Louise celebrated their 34th anniversary Monday (24) at NARM. Valerio is the man who makes the inside of Tower Records' home base operate so fluently. . . . Lieberman Enterprises, Minneapolis, joins the austerity program on company conventions. No company bash this summer at the Wisconsin Playboy Hotel. . . . Austerity was evident at NARM. For the first time, the scholarship winners were not jetted in to personally receive the 21 awards. The usual flowers and ice sculpture were missing from banquet tables.

Attendance at business sessions slumped noticeably after the dynamic Bogart/Patton opening morning. Fewer than 150 attended the vital second counterfeit session Tuesday afternoon. . . . Insiders like Jules Abramson of PolyGram Distribution comment that the dynamic "Gift Of Music" opener put folk in such a positive frame of mind the usual intriguing convention gripes never surfaced.

Do firms knowingly peddle their wares to album counterfeiters? Jules Yarnell of RIAA's legal corps said dur-

ing a recent surveillance, components for 8-track tapes were delivered to a parking lot, where they were transferred to the purchaser's truck which then sped to the counterfeiter's plant. . . . Contact your WEA branch for details of a Manhattan Transfer "Extensions" album merchandising contest continuing through mid-April. Best photographed display gets \$500 with a \$300 and \$200 prize for second and third. . . . If between May 12 and May 30, a retail account is playing the Talbot's "The Painter" album when a Sparrow Records' rep calls, they'll get \$25. If they answer, "This is _____," where "The Painter" is in stock, they tack on another \$25. An oldie but goodie.

In-Store Action At The Record Bars: The Portsmouth, Va., store gave away a Michael Jackson stand-up and album to the customer writing the best 50-word epistle on why he would like to take Jackson home. The patron who counted the correct number of hearts in a storewide display on Heart's "Bebe Le Strange" won a choice of 25 albums from the CBS catalog at the Fairview Heights, Ill., location. In Alton, Ill., the Bar worked out a deal whereby all "Pepsi Generation" cardholders got \$1 off regular priced albums. . . . One of the first executives to join Neil Bogart in BogArts will be Irv Biegel. Wait about six weeks.

Winners at the Morris Diamond Music Industry Tennis Tournament just before NARM at the Riviera Hotel, Las Vegas, included: Mixed Doubles: Dave Berkowitz, Music Plus, and Mrs. Mike Colestock, Amcam Music; Singles: Gay McBee, KNX-FM, women; and Dave Travis, tape consultant, men; Women's Doubles, Mrs. Bones Howe and McBee; Men's Doubles: Producer Barry Bregman and Travis. Diamond's next is May 23. Site undecided. . . . Willie Nelson doing a benefit for President Jimmy Carter April 15 at the Fox Theatre, Atlanta.

When an Alicia Bridges imposter was reported in Honolulu by disco owner David Caruso of Lava-Lava, Bridges' manager, Arnie Geller, arranged a phone interview with his act on KORL-AM to thwart the Islands impersonator. . . . Dave Rothfeld, long Korvettes record boss, denies he's leaving, as rumored. He looks for bigger things from the important department store chain.

What about those meetings in New York and London between RCA Records execs, corporate exec Rocco Laginestra and Lou Grade's ATV operation? . . . There's a film sequel to "Grease" coming in 1981. . . . Polydor Records president Freddie Haayen receives the 1980 Humanitarian Award from the Conference of Personal Managers East at the Hotel Pierre, New York, June 13. . . . Cleveland International Records made good on its pledge to hold a Christmas party for that city's Golden Age Groups March 24. Label's Christmas cards noted donations for that event would be made in the names of those on the mailing list. . . . Has the slump caught up with the hitherto booming export trade? Lowballing and intense competition have forced layoffs at Cardinal Export Corp., New York, one of the oldest and largest. Reports that Record Haven has closed its one-stop operation there were greeted with a "no comment."

Francisco Bags Dove Gospel Honors

By MIKE HYLAND

NASHVILLE—The 11th annual Dove Awards presentation and banquet brought to a close the second annual Gospel Music Week at the Opryland Hotel here, with the big award winner being NewPax artist Don Francisco, named gospel songwriter of the year, with his composition "He's Alive" named gospel song of the year. The male and female vocalists of the year awards went to Dallas Holm and Cynthia Clawson.

The awards presentation Wednes-

day (26) were hosted by three couples, Bill and Gloria Gaither, Walter and Tramaine Hawkins and Paul and Kathie Lee Johnson. Entertainment was provided by the Rev. James Cleveland, Pat Boone, Dallas Holm, Honeytree, the Kingsmen, Grady Nutt, with three artists singing a medley of the nominees for song of the year: Rusty Goodman, Cynthia Clawson and Tom Nether-ton.

It was Clawson who moved the crowd of more than 400 attendees to its feet with her medley of three songs ending with Francisco's "He's Alive."

The presenters of the awards included Dino and Debbie Kartsonakis, Shirley Caesar, Chris Christian, James Blackwood, Pat and Shirley Boone, Dottie Rambo, Hovie Lister, Bishop Al Hobbs, Frances Preston, Don Butler, Terry Bradshaw, Marijohn Wilkin, George Beverly Shea, Hal Spencer, the Boone Girls, Tony Brown, Andrew Culverwell and Sam Lovullo.

The album of the year awards were presented in five categories. Winning in the contemporary category was "All That Matters" by Dallas Holm and Praise. The black al-

bum award went to Walter Hawkins and the Love Center Choir for the album "Love Alive II." The traditional album award went to the Kingsmen for its album "Kingsmen From Out Of The Past," and Doug Oldham won the inspirational album award for his "Special Delivery" album.

The album of the year by a secular artist was given to Bob Dylan for "Slow Train Coming." Dylan was not present at the ceremonies.

The Bill Gaither Trio was selected as the mixed group of the year in the first presentation of the evening, with the Imperials being awarded the male group of the year.

Gospel Music Hall of Fame awards went to Connor Hall in the living category and to Ira Spankey in the deceased category.

In other words, Merlin Littlefield won a Dove for his backliner notes on the Mercy River Boys' "Break-out" album. Bob McConnell won in the graphic layout and design category for Doug Oldham's "Special Delivery," and Mike Borum won in the album cover photo category for Rusty Goodman's "You Make It Rain For Me."

Stones Marking

• Continued from page 4

with the Stones album. The Stones album, "Emotional Release," should be out by the end of this month or early May.

Vogel notes that Atlantic as well as other WEA labels were looking at various systems to thwart counterfeiters.

He says he expects the announcement of the marking on the Stones album plus Atlantic plans to check retail outlets and prosecute and publicize any retailer found with counterfeit copies will help deter counterfeiting activities of the Stones album.

Atlantic thus becomes the second known U.S. label to institute some packaging device to help detect counterfeiters. RSO has already been using a chemical treatment process, invisible to the naked eye to help detect bogus recordings (Billboard, March 29, 1980).

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Produced By Judy Collins



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22 Hartford, CT
29 Madison, WI
30 Minneapolis, MN

April 5 Tarrytown, NY
11 Augusta, ME
12 Glens Falls, NY

April 13 Toronto, Canada
19 Atlanta, GA
20 Houston, TX

The Judy Collins Spring Tour, 1980

April 21 Dallas, TX
24 Denver, CO
25 Santa Monica, CA

April 26 Claremont, CA
27 Laguna Beach, CA
29 Tempe, AZ

May 1 Cooperline, CA
2 Berkeley, CA
7 Vancouver, BC

May 8 Portland, OR
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