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NEWSPAPER

# Billboard

85th  
YEAR

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## Music Plus Ties With City 1-Stop In So. California

By JOHN SIPPEL

LOS ANGELES—In one of the industry's rare mergers, Music Plus, the burgeoning Southern California retail chain, linked last week with City 1-Stop, probably the Western U.S.'s largest single such operation. The union of the two produces a centralized operation whose collective annual multi-million dollar volume will catapult it into the top 10 largest accounts nationally.

To make the merger possible, Sam Billis, founder of City 1-Stop, sold his interests to Pat Moreland, the firm's controller since 1975. Billis is not definite on his future plans, except that he will stay in the industry.

Both firms will remain at their present locations until early fall, when they will centralize in 50,000 square foot quarters at 24th and Alameda in downtown industrial Los Angeles. All warehouse and administrative employees for  
*(Continued on page 67)*

## GROSSES SLUMP AT 100°-PLUS

### Heat 'Burns' Concerts

By ROBYN WELLS

NASHVILLE—The month-long heat wave spreading throughout the Southeast and Southwest regions of the U.S. with sizzling 100 degree-plus temperatures is having an adverse effect on the summer outdoor concert business.

The primary areas of concern for promoters seem to be lagging ticket sales and decreased attendance figures, accompanied by the need for increased medical and security forces to handle health-related emergencies.

Advance ticket sales have been hardest hit by the unremitting heat wave, with promoters in Atlanta, Houston, Kansas City, Little Rock, Phoenix and St. Louis reporting a slowdown in business.

"The first week, sales were so strong that I thought we were headed for a sellout. Then the heat wave hit, and sales just stopped," says Louis Messina, president of Pace Concerts, describing his recent concert at Robertson Stadium in Houston.

"With headliners like Black Sabbath, Blue Oyster Cult and Alice Cooper, we anticipated

a crowd of at least 30,000," continues Messina. "Instead, we only had about 16,500."

Walk-up sales have also been affected by the heat. Fluctuating from low to average, day-of-show sales in most cases have not been strong enough to raise revenue to pre-concert estimates.

"Heat has a definite effect on last minute sales," says Irv Zuckerman, co-owner of Contemporary Productions, Inc. in St. Louis. "People are more conscious of the weather, and they're not interested in going to sit outside for several hours."

Time of day seems to have little effect on attendance, with evening concerts yielding figures comparable with those of daytime shows. "The heat really did us in at our Kansas City show," sighs Steve Schankman, Zuckerman's partner.

"I believe the 108-degree temperature that day was a record-breaker," he continues. "For an evening concert, we'd hoped for 45,000, but attendance was only 33,000." The Doobie  
*(Continued on page 78)*

## U.K. Publishers Fear Mechanical Royalty Erosion

LONDON—U.K. copyright owners are promising "a hard fight" if record companies here try to erode their mechanical royalty payments because of the abolition of recommended retail prices (RRP) to retailers.

Two British majors, EMI and PolyGram, have recently stated that they will only list a dealer price in the future, thereby removing recommended retail prices and the basis upon which the calculation of all contractual payments is made. Other companies are expected to follow.

Resolution of the issue is being tracked with interest in other world markets, both for the impact it may have on domestic publisher income from record sales in Britain, and as a harbinger of similar attacks on the list price concept in their own countries.

In Britain, copyright royalties are calculated on 6 3/4% of recommended price, before Value  
*(Continued on page 66)*



THE DELLS are back! And since they're the original members of the Dells, the secret that has brought them 10 gold records is also back. I TOUCHED A DREAM (the album T-618, the single TC-2463), and ALL ABOUT THE PAPER (the 12-in. single TCD-112) is music true to The Dells, relevant to their audiences and perfect for pop and black formats. I TOUCHED A DREAM—very much a reality on 20th Century-Fox Records. (Advertisement)

## Video Settlement To Beatles Publisher

By IRV LICHTMAN

NEW YORK—Three manufacturers and distributors of prerecorded videotapes have agreed, in separate out of court settlements, to pay more than \$50,000 to Northern Songs Ltd. for unauthorized use of 37 Beatles copyrights on nine programs.

The original action in U.S. District Court here (Billboard, March 22, 1980) was regarded as the first major litigation by a music publisher in the prerecorded videotape area.

In three stipulations and orders signed last week by Judge Robert Ward, the three companies, Video Communications Inc., Video Tape Network Inc. and  
*(Continued on page 67)*

## Disco Forum All Business

By RADCLIFFE JOE

NEW YORK—Rising to meet the challenge of sustaining a successful discotheque industry in the economically turbulent 1980s was the primary concern of the hundreds of industry entrepreneurs attending Billboard's Disco Forum 8, just ended at the Sheraton Centre hotel here.

The four-day confab which attracted registrants from as far away as Hawaii, Germany, Italy, France, the United Kingdom, Mexico, Portugal, Iceland, Australia and Japan lacked much of the flair and theatrics of previous conventions, but in their place was a seriousness of outlook which augurs well for the future of the industry.  
*(Continued on page 57)*



This summer there's only ONE WAY to pop whatcha got. POP IT with ONE WAY featuring AL HUDSON and their new album ONE WAY II. (MCA-5127) It includes the new single everyone's been waiting for POP IT. (MCA-41298) Produced by Kevin McCord, Dave Roberson, Al Hudson and Richard Becker. On MCA. (Advertisement)

(Advertisement)



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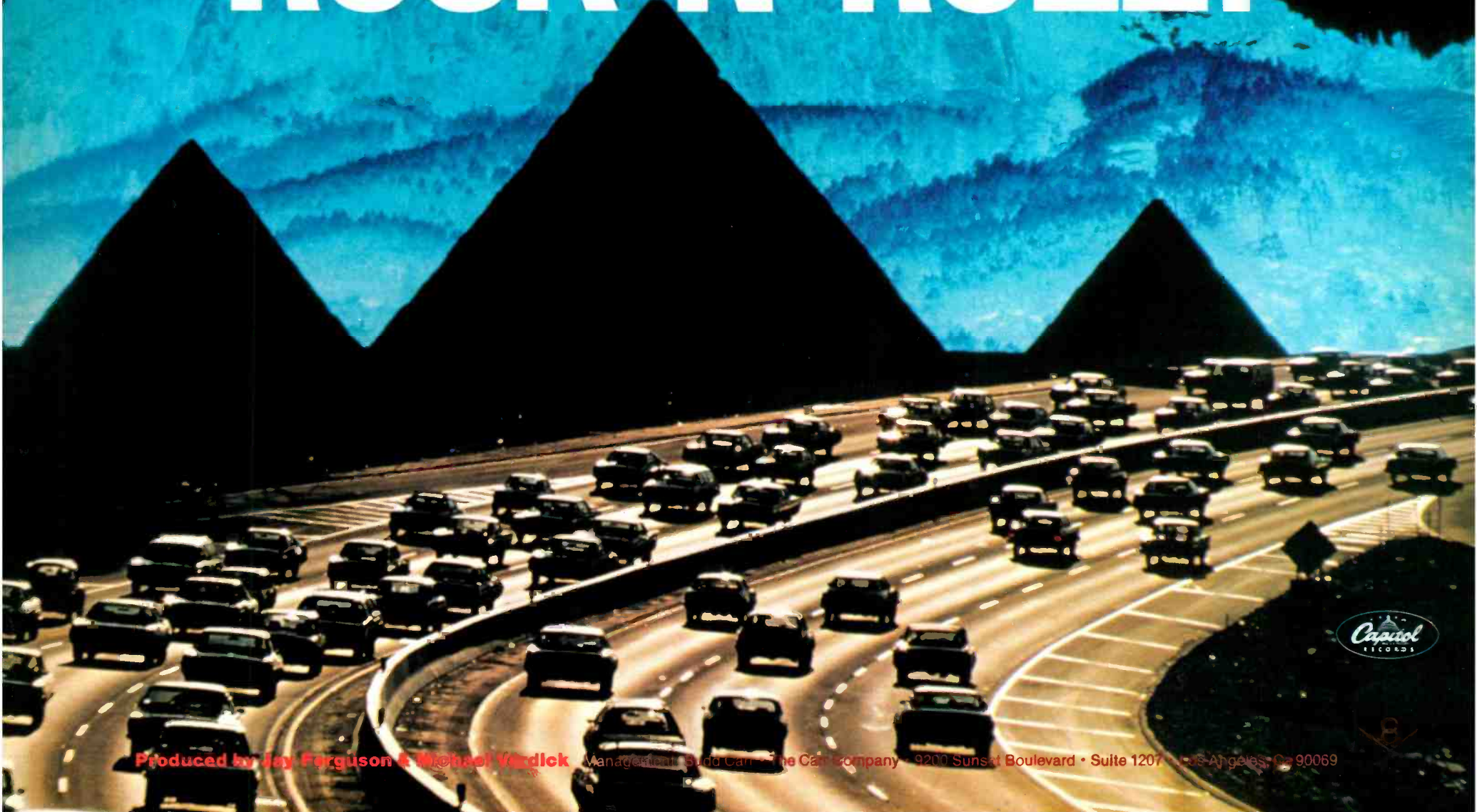
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# JAY FERGUSON: HIS **TERMS AND CONDITIONS** ARE UNCOMPROMISING ROCK 'N' ROLL!

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# 100 Stark Chain Mgrs. Plot Efficiency Ploys

By JOHN SIPPEL

N. CANTON, Ohio—In what executive vice president Jim Bonk termed one of the most productive sessions ever, more than 100 veteran managerial staffers of Stark Records plotted courses of action to make the almost 100 Camelot and Grapevine retail stores more efficient.

Broken up into four groups of 25 or more each, the brain-storming sessions conceived approaches to problems facing retail.

A combination of a collegiate degree in music and/or business administration, coupled with some producer retail experience, produces the ideal recruit for managers-in-training, the group headed by Northeastern operations director Larry Hodgson opined. "Look for

retail personality," Yvonne Timcio, group spokesperson, noted. She urged more extensive screening and assignment in a store where personnel has the necessary time and experience to help the novices start. More written critique and more direction right from the start is beneficial, the group thought. The manager-to-be benefits, too, from a short period working in all departments of the home office here, observing prob-

lems there so he can more thoroughly understand Stark procedure resultantly.

Managers must immerse themselves in every manner of community activity, Southeastern operations boss Bill Rees' group asserted. Spokesperson Sharon Housholder suggested involvement in local public service and charitable drives. Community events like a soapbox derby or a Toys For Tots drive

where the store's entire staff is active pay off.

Membership in a local organization like the Junior Chamber of Commerce or Rotary along with regular association with fellow merchants through the mall association build traffic-building cross-merchandising. Stark managers must work toward establishing senior citizen discount cards and subtly promoting the chain's unique Classical

Club membership through such community participation. Experience recently such as the 2,000-person draw of Charlie Daniels at the Huntsville, Ala., Camelot store perked up the entire mall, Housholder added.

A regular flow of information from home base stimulates managers, Southern boss Vern Benke's group noted through spokesperson Bob Barcho, knowing how sales projections are determined motivates. The 16 Stark district supervisors bear heavy responsibility in maintaining a strong liaison with the 90-odd stores. Problems must be attacked positively and immediately. Supervisors must immediately relay to their stores the successful promo-

(Continued on page 78)

# R&B, Rock Acts Bag Disco Forum Honors

By PAUL GREIN

NEW YORK—The inroads made by r&b and rock into disco programming in the past six months was reflected in the awards presented at the conclusion of Disco VIII at the Sheraton Centre here July 17.

Two veteran r&b groups—the Brothers Johnson and the Spinners—shared the prizes for best disco group and best overall disco act.

Awards also went to such long-standing r&b acts as the Whispers (top disco album), Jermaine Jackson (top male disco artist) and Bonnie Pointer and Stephanie Mills, who tied for top female disco artist, displacing perennial winner Donna Summer.

Several awards also went to rock and new wave acts, including the B-52s and the Pretenders, both on Warner-distributed Sire, which tied for most promising dance-oriented

rock artist.

Blondie was cited as best established artist to cross over into disco and also shared the prize for top heavy disco/heavy radio single with Lipps Inc. Blondie won for "Call Me;" Lipps Inc. for "Funkytown."

The Steve Greenberg unit also won as best new group and for most outstanding debut LP. "Mouth To Mouth."

Blue Sky/Epic's Dan Hartman also won three awards, for best instrumental ("Vertigo"), best 12-inch disk ("Relight My Fire") and best LP cut, for those two tracks plus "Free Ride," a remake of the old Edgar Winter hit.

The only other act to win three awards was the Spinners, which won for best disco style remake ("Working My Way Back To You") in addition

(Continued on page 57)

# Arbitron Accuracy Study Launched, Term Expanded

By RICHARD M. NUSSER

NEW YORK—Arbitron is responding to criticism of its rating procedures by launching another study to determine the accuracy of its sample technique, and by increasing the term of its rating sweeps.

The company also plans to increase the size of the audience sampled on a market-by-market basis, with gains in size up to 25%-39% predicted.

These and other changes are expected to go into effect by January 1981, with some programs getting underway sooner than that. Completion of the Arbitron Expanded

(Continued on page 20)

# KILL RIAA STUDY ASKED

By JEAN CALLAHAN

WASHINGTON—Attorneys for the American Guild of Authors & Composers want the Copyright Royalty Tribunal to strike studies submitted by the Recording Industry Assn. of America from the record of the mechanical royalty rate-setting proceedings.

In a motion filed Tuesday (15), AGAC and the National Songwriters Assn. asked that an economic study prepared by the Cambridge

(Continued on page 78)



Billboard photo by Brian McLaughlin

DEEP BREATH—Glenn Shorrock, lead singer of the Little River Band, blows out the candles on his birthday cake backstage after the group's opening night show at the Universal Amphitheatre in L.A. Holding the cake is Bruce Garfield, Capitol's national director of talent acquisition; playfully threatening to squash it is Dan Davis, vice president of creative services and press and artist relations.

# CENT PER COVER COST

# Anticounterfeit Jacket Will Utilize Orange Edge Line

By IRV LIGHTMAN

NEW YORK—An "anticounterfeit" album jacket said to offer instant proof of the legitimacy of product is being offered to manufacturers.

The process, developed by the Continental Group, the huge packaging conglomerate and Album Graphics Inc., a leading fabricator, centers on an orange-colored substance implanted between the coatings of paperboard. As "read" on the edges of the album cover, orange lines lay between the white lines of the board.

According to Richard Block, vice president of marketing at Album Graphics Inc., the board is manufactured by a machine built for the

Continental Group which he claims is the only machine that can create paperboard of this type, reportedly at an additional cost of under one penny per jacket.

While Block's company is ready to fabricate the jacket, he notes that other fabricators will be offered use of the invention, which still requires some quality control runs.

Additionally, he is calling on industry associations such as the Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM) to "establish" a list of "qualified" suppliers of jackets for manufacturer use as a further pre-

(Continued on page 71)

# Canada Study Reveals High Home Taping

By DAVID FARRELL

TORONTO—More than half the tape hardware owners in Canada (55.6%) use blank tape to record music from either borrowed disks, or radio and television programs.

This finding emerges from a new home taping study carried out for the Canadian Recording Industry Assn. A national sampling of 2,000 tape deck owners were polled.

The survey is first of several—a second, conducted by Gallup, is due in a matter of weeks—aimed at identifying just how pervasive home taping is in this country, and to document evidence for use in lobbying for legislation to protect copyright owners. A royalty on blank tape is one of several remedies being discussed within the industry here.

The new poll also discloses that 41.6% of those questioned said they use blank tape to record music from personal record collections.

Taping from live concerts constitutes 3.8% of the total response, perhaps a reflection of increased security in concert halls across Canada.

Cassettes represented the leading configuration (84%) used by the tape hardware owners surveyed; 8-track

(Continued on page 71)

# \$1.5 Billion Collegiate Music Tab

By DOUG HALL

NEW YORK—American college students spend \$1.5 billion a year on records and concert tickets and buy an estimated 139 million records a year.

This profile, among other statistics, emerges from the just-completed Brown's National College Survey of 1,001 college students on 156 campuses. The survey also found heavy home copying of records, but mostly using disks borrowed from friends rather than off the air.

The study, the first by a new operation set up by veteran college record promotion specialist Paul Brown, finds that the typical college student has \$42 a month to spend on entertainment and allocates \$7.14 for records and \$3.36 for concert tickets.

Using government figures that set college students in the U.S. at 11.6 million, this means that these stu-

(Continued on page 67)

# Bar Coding Implementation Faces Complex Problems

By ROMAN KOZAK

NEW YORK—With some labels still dragging their heels, it may take a few more years before bar coding is fully implemented. But those utilitarian black lines on record and tape packages are not going to go away.

Retailers, especially the mass merchandisers, want them and after initial complex and expensive changeovers, manufacturers may find them profitable as well.

"As credit and returns tighten you need pinpoint information as to what exactly you have in your inventory, thus enabling you to make valid marketing decisions," says Joe Cohen, executive vice president of the National Assn. of Recording

Merchandisers.

"The merchandisers believe that total manufacturing participation is necessary for this to work. Each manufacturer must implement it, not just for LPs, but for cassettes as well. It is no good if 30% of the product is bar coded and the rest isn't," he continues.

Currently CBS, A&M and Chrysalis product is 100% bar coded, with CBS adapting the code to cassettes in May. WEA is committed to bar coding, though so far only Warner product carries the symbol, while Atlantic and Elektra, as yet, do not. RCA and PolyGram are "looking positively" at the system, says Co-

hen. Capitol uses bar codes on some, but not all product, MCA, Arista and Motown do not bar code any product.

There are still a number of problems in implementing bar codes. Art directors and some artists hate it. Sources say, for instance, that Graham Nash signed with Capitol recently instead of CBS because he was promised that Capitol would not bar code his product. The normal location for a bar code on an LP is the upper right hand corner of the back side, but if that ruins the aesthetic, Warners will move it to the bottom.

(Continued on page 67)

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# Break For Independent Labels?

## Distribution Vets Shafer, Korman Join Mirus Music

By JOHN SIPPEL

LOS ANGELES — In a unique concept designed to bolster the chances of small independent labels globally, Cleveland distribution veterans Ron Shafer and Harvey Korman have joined Ron Iaforano in Mirus Music Inc.

Under terms of the innovative formula, labels provide Mirus with finished product, which then is completely marketed by Mirus. The domestic independent distribution network with Mirus benefits from a cumulative returns policy, wherein sales on all labels count toward the regular return.

"As distributors, we found a growing apprehension on the part of U.S. independent distribution to pay smaller labels fully and promptly. Often in the recent past, we got burned when we bought product, paid for it and found then we were unable to make an exchange or return. Our money was uselessly tied up in inventory that did not move," says Shafer, who with Korman operates Pika Distributing, Cleveland.

Mirus has a formidable roster of U.S. distributors: Pickwick in Minneapolis, Los Angeles, Minneapolis and Dallas; Bib, Charlotte; M.S., Chicago; Malverne, New York; Schwartz Bros., Washington, D.C. and Philadelphia; All South, New Orleans; Associated, Phoenix; Pacific, San Francisco and Seattle; Tone, Miami; Musicraft, Honolulu along with their own upper Midwest and Eastern coverage.

When the time is opportune, Mirus is contracted to make worldwide licensing deals for its affiliated labels, Shafer asserts.

Seeds & Stems, a Detroit firm, operated by Tom Connor, has two Mitch Ryder; a compilation, "Michigan Rocks," featuring early Bob Seger, MC-5, Ted Nugent & the Am-

boy Dukes, Rationales, Stooges and Ryder cuts; "Detroit's Best Country" and Bob Szajner's Jazz Triad, albums marketed through Mirus. Another Detroit label, New Moon/Cloudborne, has provided Mirus with a Ruby Lipps roller disco package.

Two Mirus-marketed Cleveland labels are Vintage and Devaki. Vin-

tage is primarily a \$5.98 line with reissue albums by Fats Domino, Paul Anka, Mac Davis, Sha Na Na, Bill Haley and Dennis Yost and the Classics IV. The label, operated by Joe Porello of Our Gang Entertainment, has new product by Link and a \$9.98 dance package. All Mirus-distributed product, except

(Continued on page 68)



IMPRESSIVE TRIO—Rita Coolidge, left, enjoys backup vocal assistance from Kim Carnes, center and Bonnie Bramlett for her upcoming A&M LP.

### RIS & ROTHFELD SPEAK

## Map Plan To Pay Korvettes' Debts

By IRV LICHTMAN

NEW YORK—In the wake of further closings of units of the Korvettes retail chain, a system has been worked out for terms of payment of past due accounts for the music industry.

The chain's newly named chairman, Joseph A. Ris, and its vice president in charge of recordings, Dave Rothfeld, met here Tuesday (15) with about 20 representatives of various segments of the industry.

According to reliable sources, accounts past due as of July 15 will receive payment of balances within 120 days of this date. It was also said that current inventory on hand at stores affected by the closings would be sold off rather than returned to manufacturer or wholesale sources.

It's understood that the Korvettes fill is weak in view of markedly decreased buying over the past months.

Additional links in what was earlier this year a 50-store chain are to be cut when, by Aug. 1, Korvettes closes 18 of its remaining 36 outlets.

Also, the ailing retailer, which is expected to sign a deal soon involving the lease on its mainline 5th Ave. store here (Billboard, July 19, 1980), plans to turn over 25% of its earnings through 1987 to three New York banks and an insurance company, according to Ris. If the latter agree to the terms, they would forgive about 55% of the chain's \$57.2 million in outstanding debt and waive interest through next year.

Fourteen of the 18 closings will involve out-of-state units, two of which, in Northeast Philadelphia and Wayne, N.J., were shuttered last week. Four New York units, including 5th Ave., are also to close.

The banks and insurance company participating in the earnings plan include Chase Manhattan Bank, Manufacturers Hanover Trust Co., Bankers Trust Co. and the

Prudential Insurance Co.

The meeting between Korvettes management and music industry representatives was one among others for vendors, who Ris assured, would be paid "in full" for their wares.

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# Executive Turntable

## Record Companies

Derek Green, senior vice president of A&M Inc., in London, is now the managing director of A&M Records U.K. following the departure of Glenn Simmons from that post. Simmons, who served since last September, had been with the label for five years. . . . Dick Sherman moves up to senior vice president of product development at Casablanca Records in Los Angeles. He was



Kiczales

director of national sales. . . . Al Kiczales joins Ron Alexenburg's Handshake Records in New York as vice president of finance and administration. He moves to the label from Columbia Pictures Industries where he served as corporate assistant controller. . . . Bill McGathy takes over as director of national album promotion for RCA Records in New York. He exits Polydor in New York where he held a similar post for 1½ years. . . .



McGathy

Connie Ann Johnson is elevated to national director of promotions for the Philadelphia International and TSOP labels in Philadelphia. Previously, she was national director of r&b promotion for Salsoul Records in New York. . . .

David Benjamin is upped to director of business affairs at Columbia Records International in New York. He was assistant general attorney for CBS Records' group law department in Los Angeles. Also, Catherine Conway is promoted to senior financial analyst. She joined the label in 1977 and recently held the post of royalty accountant. . . . Alan Benjamin moves up to the newly created post of video sales representative for WEA in Miami. He was involved in retail and promotion for 10 years in that city. Also, Orlando W. Brown joins



Johnson

the corporation as sales representative in that market. He was a staffer at United Records & Tapes in Miami. Jay Babbitt moves up into the newly formed slot of video sales representative in San Francisco. He's been with WEA for 2½ years, and recently worked in Phoenix as field merchandiser. Also under the corporate wing, at Elektra/Asylum: Kevin Knee takes over as local promotion representative in Los Angeles. He recently held



Franklin

the same post in the Denver Market; Ray Gmeiner joins as promotion representative for the Denver market. He was promotion manager for MCA Records in Denver. Also, Anthony A. Marfisi steps in as WEA's special project coordinator in Chicago. He was the sales representative in St. Louis. . . . Carole Bergenfeld is promoted to executive assistant for Atlantic Records in New York. She was secretary to Dave Glew, executive vice president and general manager. . . . Otis Taylor is named national promotion director of Chicago's Alligator Records. He was sales representative for McGraw-Hill Publishing in Chicago. . . . Chuck Melancon joins Pacific Arts Corp. as director of national sales in Carmel, Calif. He was manager of national sales for Chrysalis Records in Los Angeles and Chicago.

## Marketing



Phillips

Larry Sonin, former president of one-stop/exporter Price Rite in Island Park, Long Island—which ceased operations recently—joins Candy Stripe of Freeport, Long Island, as vice president of export. . . . John Falkenstein, vice president of advertising and promotion for the Everybody's stores in Portland, Ore. has departed to join Carter-



Elson

Jennings Associates, a Seattle p.r. firm. Also, Karen Kahl-Darling has left the Canyon St. Portland store.

## Publishing

Steven Fret moves up as controller of Chappell Music and Intersong Music in New York. He was assistant controller.

## Related Fields

A major restructuring of ATI Equities, the umbrella organization encompassing American Talent International, dictates the following changes in New York: Jeff Franklin, president of ATI Equities and all subsidiaries, moves up as chairman of the board and chief executive officer of ATI Equities; Mark Phillips, formerly vice president of finance for ATI Ltd., steps in as president of ATI Equities and will remain chief financial officer of all subsidiaries; former senior vice president of ATI Ltd. Wally Meyrowitz, elevates to the newly created post of president of ATI Video Enterprises; Michael Grossman steps up as vice president for the new video arm. He was head of business affairs for NBC. William Elson is promoted from vice president to president of ATI Ltd. . . . Laura Reitman joins RCA SelectaVision in New York as manager of program evaluation. Formerly, she was director of evaluation of radio and television opportunities and new technologies at McCann Erickson Advertising in New York. . . . William A. Cunningham, general manager of the Oakland-Alameda County Coliseum in California, will resign on Oct. 1. No replacement has been named. . . . William P. Finnegan joins Shure Brothers in Evanston, Ill. as vice president of marketing. He was director of marketing for Quasar Co. in Chicago. . . . Scott Sanders is now director of talent booking and director of recording studios at Music Hall Productions, Inc. in New York. He was talent booking coordinator. . . . Allen Levy is now a publicist at Rogers & Cowan in Los Angeles. He was West Coast director of publicity for ASCAP. . . . Judi Barlowe Fields is upped as personal manager at Krage & Co. management firm in Los Angeles. Formerly, she was Ken Krage's assistant.

## Cobra Links With CBS On Promotion

CHICAGO—Cobra Communications, a car stereo firm here, is engaged in a co-promotion with CBS Records.

The promotion offers savings of up to 50% on cassette, 8-track or records of several dozen major CBS acts including Johnny Cash, Barbra Streisand, Neil Diamond, Chicago, Elvis Costello and others.

The consumer visits his local record/autosound dealer, looks at Cobra's products, and picks up a self-mailer folder with the offer details.

Dealers are offered a prepack of two dozen tapes at a special promotional cost price that insures a substantial gross profit on each.

## Show Albums Go Into CBS \$5.98 LP List Series

NEW YORK—Sixteen original cast and soundtrack albums plus five show "recreations" have been added to CBS' \$5.98 list series.

The cast and track albums mark the first time a company has taken in bulk a group of albums of this musical genre into this pricing category. In the mid-'60s, RCA brought several albums, including "High Button Shoes" and "Wish You Were Here," into the budget Camden line, but they were later boosted into the regular-priced catalog (both are currently out-of-print). Recently, RCA listed the soundtrack of "South Pacific" among its first \$5.98s.

The CBS albums, which have carried list prices of \$7.98 and \$8.98, include many of the musical theatres classic shows plus two soundtracks, "Porgy & Bess" and "M-A-S-H."

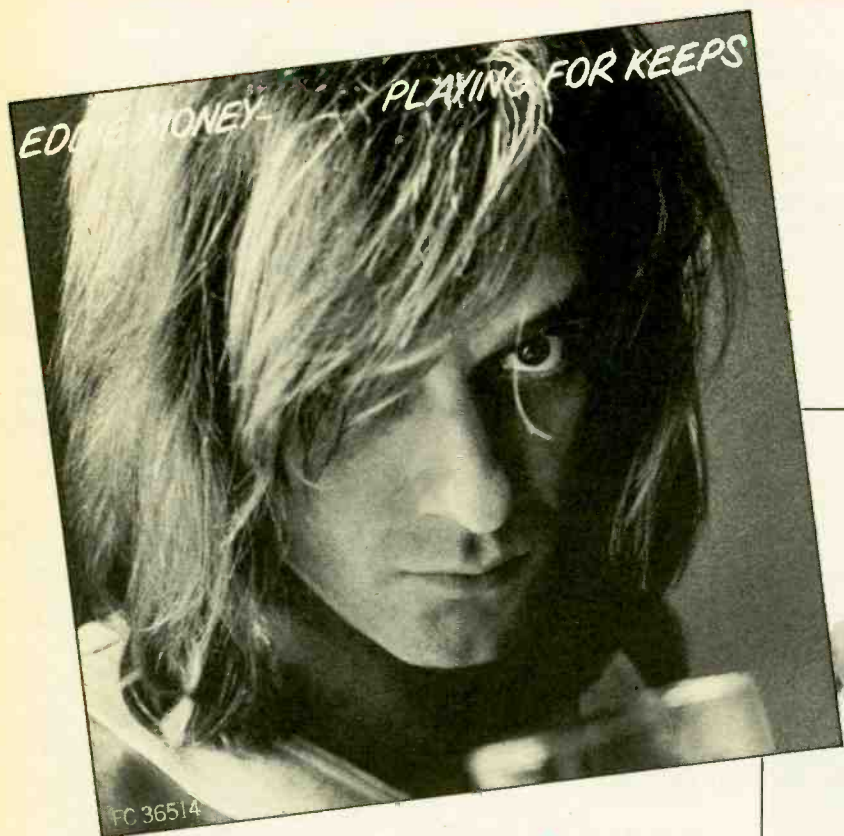
The casters include "Flower Drum Song," "My Fair Lady" (both the original stereo version cut in London and the 20th anniversary production), "Mark Twain Tonight," volumes 1 and 2, "Candide" (the original version), "Sweet Charity," "Cabaret," "George M," "Anything Goes" (revival cast), "No, No Nanette" (revival cast), "Kismet," "Pajama Game," "Gypsy," "Kiss Me Kate" and the Joseph Papp production of "Three Penny Opera."

The recreation albums include "Oklahoma!," "Showboat" and "Fiddler On The Roof."

# The American rock'n'roll performer with the magazine cover looks, the instinct, the charisma and the will to belong to his audience that make a star.

## THE NEW MONEY.

The new album shows more sides of Eddie Money than ever before. There's classic Money hit radio tunes: "Trinidad," "The Wish" and "Satin Angel." "Running Back" is a loose and limber Eddie in reggae rhythm. "When You Took My Heart" is pure romance. It's all there in "Playing for Keeps."



"Playing for Keeps." *Eddie Money* On Columbia Records and Tapes.



Produced by Ron Nevinson for Gadget Productions, Inc.  
 Direction: Bill Graham Management  
 "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.

Give the gift of music.

### Eddie Money Tour

| Date    | Location          | Venue                       |
|---------|-------------------|-----------------------------|
| 7/18    | East Troy, WI     | Alpine Valley Music Theater |
| 7/21    | Grand Rapids, MI  | Great Northern Music Hall   |
| 7/22    | Alpena, MI        | Alpena Fairgrounds          |
| 7/23    | South Bend, IN    | Morris Civic Auditorium     |
| 7/25    | New York City, NY | Central Park                |
| 7/30    | Toledo, OH        | Sports Arena                |
| 7/31    | Ft. Wayne, IN     | Foelinger Theater           |
| 8/1     | Dayton, OH        | Dayton Harah                |
| 8/2     | Flint, MI         | Atwood Stadium              |
| 8/11-12 | Los Angeles, CA   | Universal Amphitheatre      |
| 8/14    | Riverside, CA     | Raincross Square            |
| 8/15    | Oakland, CA       | Oakland Auditorium          |



**HARPING IT**—Fabulous Thunderbirds vocalist Kim Wilson moves into the crowd for a harp solo at the Sweetwater Club, Redondo Beach, Calif. The band is touring to support its new Chrysalis LP, "What's The Word."

## BANKRUPT CHAIN \$1 Mil Made In Odyssey Public Sales

LOS ANGELES—Public sale of inventory through four Odyssey Record & Tape stores has raised in excess of \$1 million and Federal Bankruptcy Judge Lloyd King will hear a petition to sell the remaining 505,000 albums in a single bulk lot Tuesday (22).

In addition, 14 leases have been assumed or assigned by the San Francisco court. Twenty-five of the Odyssey store leases have been rejected by the court. The Tempe, Ariz. store lease is still pending before the court. Craig Stuppi, attorney for the trustee Paul Andrew, stated. No definite accrual to the bankruptcy estate from leases has been firmed.

The leases which have been assigned all went to industry figures, Stuppi said. They include the following stores: two in Spokane, Wash. and one in Davis, Calif., to Eucalyptus Records; one in Oahu, Hawaii, Tower Records; Tucson to Loco Corp.; Phoenix, Las Vegas and the Tully Rd. store in San Jose, Billy Robbins; Ogden, Pocatello, Provo and Salt Lake City, Cullen Fryer.

Odyssey and Richard H. Bullock reported \$11.8 million indebtedness against assets of \$4,582,850 (Billboard, Dec. 22, 1979). Unsecured debtors included: CBS Records, (Continued on page 68)

## Nashville Assn. Will Promo City's Music

By KIP KIRBY

NASHVILLE — Although this recording capital has long been referred to as "Music City," a growing number of members of its music community apparently do not feel that its total across-the-board music image has been adequately promoted.

That's the reason behind the creation of the newly-chartered Nashville Music Assn. This non-profit organization has been established to promote and publicize all areas of Nashville music and the diversified aspects of its talent and recording facilities.

"Our purpose is to present Nashville's music to the world," says Jimmy Bowen, Elektra/Asylum's Nashville chief and president of the association's organizational board. "We want to put particular emphasis on those forms of music which don't already have organized support behind them. Our aim is to do the same kind of pioneering job done so effectively by the CMA for country music and by the Gospel Music Assn."

As part of its long-range goals, the Nashville Music Assn. would like to see the installation of pop a&r repre-

sentatives at all Nashville record labels within three years, along with the production of a fund-raising television show each year spotlighting the numerous artists who live or record in Nashville.

"It wouldn't be an awards show," specifies Joe Sullivan, president of Sound Seventy, Inc. and acting secretary/treasurer of the Nashville Music Assn. "But it would certainly be a way of letting other major music centers know about the rock, pop, r&b and jazz talent that's cutting in Nashville by presenting these artists on national tv."

The nine-member organization board which is overseeing the fledgling association's first year of activity is headed by president/chairman Bowen and secretary/treasurer Sullivan. Associate members include Bob Beckham, Combine Music; Bonnie Garner, CBS Records; Bob Montgomery, House Of Gold Music; Don Light, Don Light Talent; producers Kyle Lehning and Norbert Putnam; and songwriter Jim Rushing, Ovation Records. Rushing also spearheads the group's membership committee.

## New MJS N.Y. One-Stop May Aid Small Retailers

By RICHARD M. NUSSER

NEW YORK — MJS Entertainment Corp., a one-stop operating in Florida and Georgia, is opening a branch here with promises of helping its small retail customers with advertising dollars.

Michael J. Spector, president of MJS, says the new 11,000 square foot facility, located in Long Island City, will offer imports as well as a

full line of domestic product. MJS will also pursue the export trade, which has been a staple of many one-stops here in the past. MJS will also provide Jem Records with its first major competition in the import field, says Spector.

"We want eventually to be a national one stop," says Spector, who (Continued on page 78)

## Bartel Shooting For 5 Retail Stores

By ALAN PENCHANSKY

CHICAGO—Veteran record and tape retail executive Ben Bartel, with his newly launched Big Daddy's Records, Tapes and Video, expects to have five stores in operation by October.

Bartel's timetable calls for two new openings in August, including a chain flagship location in downtown Evanston, Ill. Bartel also will locate his warehouse and offices at the Evanston site.

The chain's first two stores were opened early this summer. They are located on the north side of Chicago at Clark and Diversey and at the Irving Park and Cicero intersection.

Bartel says he considered Texas as a new base for retail chain building and also looked at the East Coast when he decided to come out of early retirement last year. He was central in the creation of California's Warehouse/Big Ben chain and still has a minor interest in that business.

According to the retailer, no market offered the combination of population concentration, growth potential and excitement that he finds in Chicago today.

Bartel plans to cater to "mainstream" business, emphasizing rock, jazz and black product. Classical product he terms "minority."

Two suburban stores are also in progress. They will be located in Buffalo Grove, Ill. and Schaumburg, Ill.

Bartel says the key to retailing in the 1980s is "aggressiveness." Another key to the future is pre-

corded video, he feels.

The future also is likely to see customers more actively bargain hunting as strains on purchasing power are increased, he predicts.

The stores are offering \$5.99 and \$6.99 regular pricing on \$7.98 and \$8.98 product.

Bartel says it is "too early" for radio advertising but he is turning regularly to the Chicago Reader newspaper with his ad dollars.

## 'Gift Of Music' Is Getting Wide Support

N. CANTON, Ohio—Harold Okinow's concept of "Give The Gift Of Music," adopted by NARM at its last convention, is receiving increased industry support.

NARM executive vice president Joe Cohen and gift campaign coordinator Pat Gorleck enumerated support from industry firms all over the U.S. K-tel, the international television marketing firm out of Winnipeg, has scheduled 500 tv spots in 125 different markets, all of which will carry the institutional plug.

NARM is providing two-sided empty LP jackets carrying the slogan and logo for use by retail merchandisers.

NARM is canvassing national public relations firms, one of which will be hired to bulwark the concept, Cohen told the Stark convention group here.

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# Financial

## Income Off For Warner Music Group

NEW YORK—The record and music publishing division of Warner Communications Inc. suffered a 20% decline in operating income in the second quarter of 1980, compared with the same period a year ago, despite increased revenues.

Operating income, which represents the division's profits before interest and corporate overhead, was pegged at \$13,119,000 for the second quarter and \$30,971,000 for the first half of 1980.

These figures compare with \$16,420,000 and \$36,912,000 for the corresponding periods of 1979.

Revenues were up in the second quarter to \$167,838,000 from last year's \$157,453,000. Revenues for the half were \$338,385,000, compared with last year's \$332,280,000.

Lower foreign earnings are blamed for the profit slip, but the company says "a flow of releases by major artists, which started late in the second quarter and will continue into the third quarter, should have a positive impact on results for the remainder of the year."

On a corporate basis WCI reports record second quarter results, with net income up 27% to \$25,584,000. Earnings per share rose 18%.



Photo by Gale Rosenberg

NEW KALAPANA—Members of Kalapana listen to the playback of its new album which will shortly be released in the U.S. The album, however, is its 10th to be released in Japan, a market where they enjoy great success. From left are Richard Grossman, Alvin Fejarang, David John Pratt, Don Keer, John Mitchell and Hiroshi Upshur.

### 2d QUARTER REPORT

## Sales Up, But RCA Net Income Slumps

NEW YORK—RCA Corp. net income for the second quarter ending June 30 dipped almost 10%, although sales for the period set a record at \$1.96 billion.

For the first half of 1980, earnings rose 5% to \$155.8 million, or \$1.69 a share, from \$147.7 million, or \$1.94 a share in the first six months of 1979. Sales for the first half totaled \$3.93 billion, an increase of 8% from \$3.64 billion in 1979.

As is company policy, results from the recording division were not specified, but Edgar H. Griffiths, chairman, noted that the company's consumer electronics division, of which RCA Records is a part, turned in a "strong performance."

Net income for the three months was \$77.1 million, or 80 cents a share, compared with \$85.6 million, or \$1.13 a share a year ago.

Griffiths said earnings from operations in the second quarter, including C.I.T. Financial Corp., showed an increase of 32% over a year ago, excluding the effects of "certain unusual items," including the sale of Random House in April for \$10.8 million, RCA Alaska Communications Inc. on June 1, 1979, which added \$23 million to last year's second quarter results and the earnings of the National Broadcasting Co., which were adversely affected in the second quarter of 1980 by a \$16.1 million after-tax provision resulting from the curtailment of its coverage of the 1980 Olympics in Moscow.

Without that write-off, NBC's earnings for the quarter were ahead of last year.

Griffiths said RCA set new records in the first half of 1980 despite having to absorb extraordinary increases in interest costs, and, at the same time, making substantial investments in research and development, and its SelectaVision videodisk project.

"The videodisk is on schedule for a national introduction in the first quarter of 1981," he noted.

## \$297 Mil Profits For Thorn-EMI

LONDON — Electronics giant Thorn-EMI has posted its 1979-80 results, showing sales at \$3.8 billion, nearly \$1 billion above the previous year.

Pretax profits were \$297 million after the deduction of depreciation and interest charges, against \$280 million the year before.

The results include figures from the EMI group for the four months from December 1979 to end of Thorn's financial year.

A total of \$71 million was set aside in respect of the costs of withdrawing from the loss-making EMI Medical Electronics business. Taking into account those losses, EMI contributed pretax profits of \$10.4 million.

Commenting on the results, Thorn-EMI chairman Sir Richard Cave said the major event of the year had been the merger with EMI, which could not have been supported for its immediate benefits in terms of present profits, but would enhance the company's earning capacity during the '80s, and was of great significance to long-term strategy in the home entertainment and electronic engineering fields.

### Into Island Offices

HOLLYWOOD—Skyhill Publishing Co., Inc. and Tarka Music Co. have moved into Island Music's offices at 6525 Sunset Blvd., Hollywood, Calif. 90028. The new phone number is (213) 469-1285.

Gary Heaton will remain as general manager of the company. Lionel Conway is now a director of the company. They will use all of Island Music's facilities and staff.

## Market Quotations

As of closing, July 17, 1980

| 1980 High | Low    | NAME                   | P-E | (Sales 100s) | High   | Low    | Close  | Change  |
|-----------|--------|------------------------|-----|--------------|--------|--------|--------|---------|
| 1 1/2     | 13/16  | Altec Corp.            | 20  | 22           | 7/8    | 13/16  | 13/16  | Unch.   |
| 31 3/4    | 29 1/2 | ABC                    | 5   | 16           | 31 3/4 | 29 1/2 | 31 3/4 | + 1/4   |
| 31 3/4    | 31 1/4 | American Can           | 5   | 98           | 31 3/4 | 31 1/4 | 31 3/4 | + 1/4   |
| 23 1/2    | 22 3/4 | Ampex                  | 11  | 341          | 23 1/2 | 22 3/4 | 23 1/2 | + 3/4   |
| 3 3/4     | 3 1/4  | Automatic Radio        | —   | 19           | 3 3/4  | 3 1/4  | 3 3/4  | + 1/4   |
| 49 3/4    | 49     | CBS                    | —   | 275          | 49 3/4 | 49     | 49 3/4 | + 3/4   |
| 31 3/4    | 30     | Columbia Pictures      | 8   | 141          | 31 3/4 | 30     | 31 3/4 | + 3/4   |
| 5 1/2     | 5 1/4  | Craig Corp.            | —   | 2            | 5 1/2  | 5 1/4  | 5 1/2  | —       |
| 50 1/4    | 49 1/2 | Disney, Walt           | 13  | 966          | 50 1/4 | 49 1/2 | 50     | + 3/4   |
| 8 1/4     | 8      | Filmways, Inc.         | —   | 151          | 8 1/4  | 8      | 8      | — 1/4   |
| 17 1/2    | 17 1/4 | Gulf + Western         | 4   | 1267         | 17 1/2 | 17 1/4 | 17 1/2 | + 1/4   |
| 12 1/4    | 11 3/4 | Handleman              | 6   | 125          | 12 1/4 | 11 3/4 | 12 1/4 | + 1/2   |
| 10 1/4    | 10     | K-tec                  | 11  | 98           | 10 1/4 | 10     | 10 1/4 | + 1/4   |
| 46 1/2    | 45 3/4 | MCA                    | 8   | 539          | 46 1/2 | 45 3/4 | 46     | — 3/4   |
| 14 3/4    | 13 3/4 | Memorex                | 6   | 88           | 14 3/4 | 13 3/4 | 14 3/4 | + 3/4   |
| 57 3/4    | 56 3/4 | 3M                     | 10  | 834          | 57 3/4 | 56 3/4 | 57 3/4 | + 1 1/2 |
| 54 1/2    | 52 1/2 | Motorola               | 10  | 670          | 54 1/2 | 52 1/2 | 54 1/2 | + 1 1/4 |
| 29        | 28 1/2 | North American Philips | 5   | 62           | 29     | 28 1/2 | 28 1/2 | + 1/4   |
| 18 3/4    | 18 1/2 | Pioneer Electronics    | 13  | 2            | 18 3/4 | 18 1/2 | 18 3/4 | — 1/4   |
| —         | —      | RCA                    | 10  | 1346         | 24 1/2 | 23 3/4 | 24 1/2 | + 1/4   |
| 10 1/4    | 10 1/4 | Sony                   | 11  | 271          | 10 1/4 | 10 1/4 | 10 1/4 | —       |
| 28 1/2    | 27 1/4 | Storer Broadcasting    | 9   | 376          | 28 1/2 | 27 1/4 | 28 1/2 | + 3/4   |
| 3 3/4     | 3 1/2  | Superscope             | —   | 20           | 3 3/4  | 3 1/2  | 3 3/4  | — 1/4   |
| 29        | 29     | Taft Broadcasting      | 8   | 115          | 29     | 29     | 29     | + 1/4   |
| 17 1/4    | 17 1/4 | Transamerica           | 5   | 435          | 17 1/4 | 17 1/4 | 17 1/4 | + 1/4   |
| 38 1/2    | 37 3/4 | 20th Century-Fox       | 6   | 194          | 38 1/2 | 37 3/4 | 38     | + 1/2   |
| 44        | 43 1/4 | Warner Communications  | 11  | 960          | 44     | 43 1/4 | 43 1/4 | + 1/2   |

| OVER THE COUNTER | P-E | Sales | Bid   | Ask   | OVER THE COUNTER | P-E | Sales | Bid    | Ask   |
|------------------|-----|-------|-------|-------|------------------|-----|-------|--------|-------|
| Abkco            | 29  | —     | 1 3/4 | 2 1/2 | Integrity Ent.   | —   | 180   | 1 3/4  | 1 3/4 |
| Data             | —   | —     | —     | —     | Koss Corp.       | 6   | 7     | 5 1/2  | 5 1/2 |
| Packaging        | 4   | —     | 5 1/4 | 6     | Kustom Elec.     | 7   | —     | —      | 1 1/4 |
| Electrosound     | —   | —     | —     | —     | M. Josephson     | 9   | 2     | 14 1/2 | 15    |
| Group            | 4   | —     | 4 1/4 | 5     | Recoton          | 8   | —     | 1 1/4  | 1 1/4 |
| First Artists    | —   | —     | —     | —     | Schwartz Bros.   | —   | —     | 1 1/2  | 2     |
| Prod.            | 9   | 2     | 2 1/4 | 3     |                  |     |       |        |       |

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

## Discos CBS International Obtains Abba Spanish LP

NEW YORK—Discos CBS International has obtained exclusive release rights in the U.S. and Puerto Rico for Abba's Spanish-language album, "Gracias Por La Musica."

The disk originally was intended for Latin American markets (Billboard, March 1, 1980) where RCA holds release rights for Abba product.

It contains Spanish versions of "Knowing Me, Knowing You," "Dancing Queen," "Gimme, Gimme, Gimme," "Hasta Manana" and "Fernando."

Ron Chaimowitz, vice president and general manager of Discos CBS International, says the company will be doing "substantial amounts" of merchandising and promotion in support of the LP via radio commercials, television and point-of-sale.

Chaimowitz claims the record is already enjoying airplay in U.S. Latin markets and Puerto Rico.

Lyric translations for "Gracias Por La Musica" were handled by Buddy McCluskey of RCA Argentina, and his wife, Mary. The pair supervised Abba's vocal overdubs at the group's Polar music studios in Stockholm in January.

In fact, it was McCluskey's suggestion last year that Abba record one song in Spanish specifically for Latin territories which broke the group wide open there.

Stig Anderson's choice was "Chiquitita," and, using lyrics prepared by the McCluskeys, the single went on to sell a reported 1.5 million copies last summer and fall via RCA.



FINAL SCENE—Freddie Mercury, lead singer of Queen, closes out the group's recent Forum show in Los Angeles riding the shoulders of Darth Vader.

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## Disney Enjoys Rising Revenues

NEW YORK—Walt Disney Productions reports record gains for the third quarter and for the nine months ended June 1980.

The consumer products division, which includes records and music publishing as well as character merchandising and publications, turned in "particularly strong" results, according to the company.

The division reports revenues up 23% for the third quarter, to \$25,607,000, and 19% for the nine months, to \$80,560,000.

Corporate earnings per share are pegged at \$1.10 for the third quarter, compared with 93 cents for the third quarter of 1979.

### O'Connor Debuts

LOS ANGELES—Hazel O'Connor, an English singer/songwriter, makes her recording debut with the planned Aug. 1 release of "Breaking Glass," the A&M soundtrack from a film scheduled for an October release by Paramount.

O'Connor wrote and performed all the music for the film, in which she plays a young English singer who achieves success.

O'Connor is signed to A&M. Her first solo album is expected to be released early next year.

JULY 26, 1980 BILLBOARD

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# Nesuhi Ertegun Attacks Worldwide Industry Problems

NEW YORK—As president of the International Federation of Producers of Phonograms and Videograms, he's at the head of an organization charged with tackling the global music industry's most pressing problems.

As president of WEA International, he's at the head of an organization selling music around the world via a network of subsidiary companies in 19 nations and licenses in many more, and with annual sales (based on 1979 figures) of close to \$300 million.

Nesuhi Ertegun, it's acknowledged, handles both tasks with the skill and sensitivity which derive from 30 years' experience in the record industry.

## Pleads For Increased Financial Aid

By ADAM WHITE

It's also acknowledged that these are testing times for both the IFPI and WEA International.

The Federation's most vital concern is home taping, an issue freighted with financial and political pitfalls.

WEA International's preoccupation—one shared by its competitors in their operations—is the pressure upon profits exerted by severe inflation in many countries, and by spiraling overheads which, in the record industry's current climate, cannot easily be passed on to the

consumer in the form of higher product prices.

Ertegun is realistic about his company's fortunes in this first year of the '80s. "I would say that we will do much the same kind of gross business as in 1979, but because of increased expenses, profits may be down a little, but not drastically so.

"This year so far, we've had a surprisingly good first quarter, a surprisingly bad second quarter and we have enough indications to know that it's going to be a good third quarter."

And the all-important fourth quarter? "Very, very good," Ertegun predicts, anticipating the delivery of key albums by superstars from the WEA family of labels. "We know what's coming," he says.

Ertegun sees world markets, particularly those in Europe, as basically sound. "Germany seems to be continuing strong," he observes, "and Italy is in surprisingly good shape. The Benelux territories are fundamentally healthy and France appears to be improving after a bad start."

The exception is Britain. "I think it's one of the biggest problem markets in the world right now," opines the WEA International chief. "Obviously, that condition is not just confined to the record industry. It's the economy there in general."

But, more significantly, Ertegun believes the U.K. is displaying all the symptoms of a market seriously afflicted by home taping, and that belief lends weight to his contention that the problem is the most critical challenge to the worldwide music industry's future health.

"England may be suffering more than most countries, but I don't think it will take long for others, especially the United States, to catch up."

## Pioneer Says Videodisks Selling Well

By GEORGE KOPP

NEW YORK—The early returns from U.S. Pioneer's videodisk dealers are encouraging, says director of LaserDisc marketing John Talbot.

"Some 75% of our dealers have already re-ordered," Talbot reports, "and there is an excellent chance we will speed up our market roll-out. We should have full national distribution by the time RCA hits the market with its system."

The Pioneer system went on sale in four major markets—Syracuse, N.Y., Dallas-Ft. Worth, Minneapolis-St. Paul and Madison, Wis.—on June 20. Seven retailers in the four cities sell the disk player and MCA-produced software.

The Pioneer player is a laser optical system. The only other player on the market, the Magnavision player from Magnavox, is of the same format. Laser optical players offer stereo sound.

The RCA capacitance player is slated for full national distribution next year, but the company says the initial player will be equipped for mono audio only.

The price for Pioneer's LaserDisc is \$749 and an optional remote con-

"For one thing, it doesn't take inflation into account. No, there must be a substantial royalty on the software. If we don't get it, the future can be bleak for all of us."

Ertegun would like to see Britain pioneer a blank tape royalty, believing that it could then be held up as an example for other countries and other governments to follow.

"But I must stress again that this battle cannot be fought by the record companies alone. Others should be involved: publishers, artists, managers, lawyers. They've given us a lot of verbal encour-

(Continued on page 60)



**SUPER SALES**—Fred Love, center, holds the plaque he won as RCA Records' branch manager of the year during the label's recent sales and marketing conference held at Great Gorge, N.J. Love, who heads the St. Louis branch, is flanked by Arnie Orleans, left, division vice president, sales and distribution and Larry Gallagher, division vice president, national sales.

## ATI Finds a New Video Division

NEW YORK—ATI Equities, the umbrella organization which includes the American Talent International Ltd. booking agency, is being restructured with the formation of a new company, ATI Video Enterprises, which will sell and produce video programming.

Under the terms of the reorganization, Jeff Franklin, formerly the president of ATI Equities and all of its subsidiaries, becomes the new chairman of the board and chief executive officer of ATI Equities, while the new video company will be run by Wally Meyrowitz. There are also other executive moves (See Executive Turntable).

"The video revolution that everybody has been talking about for

years is finally here. Video hardware will soon become affordable to the average family and cable is growing by leaps and bounds. So this is a natural area for an aggressive company like ATI to expand into as part of our general diversification plans," says Franklin.

ATI video will work on developing video projects for its roster of artists, and will also work with outside musical and non-musical talent. Immediate projects include leasing specials by Rod Stewart and Joni Mitchell to Showtime, and the Neil Young "Rust Never Sleeps" film to the ON-TV pay cable system. Altogether 50 programs have so far been acquired by ATI for future video release.

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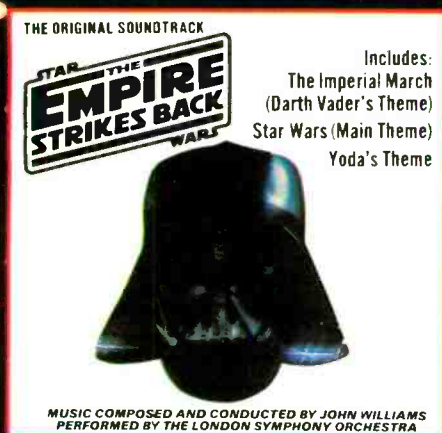
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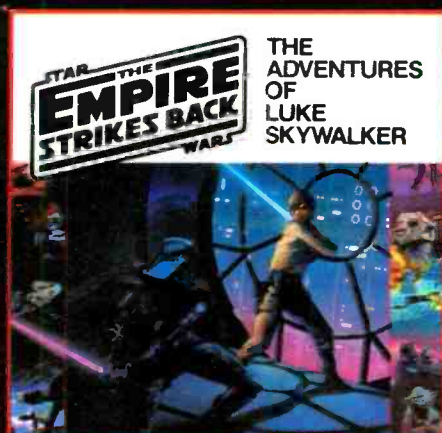
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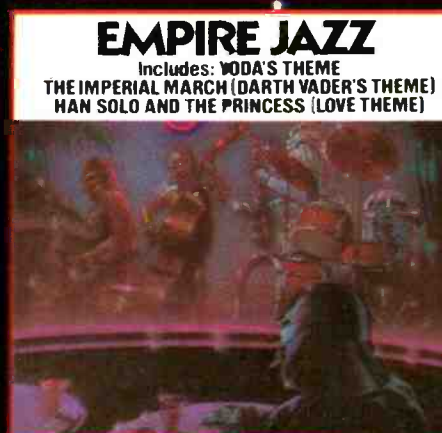
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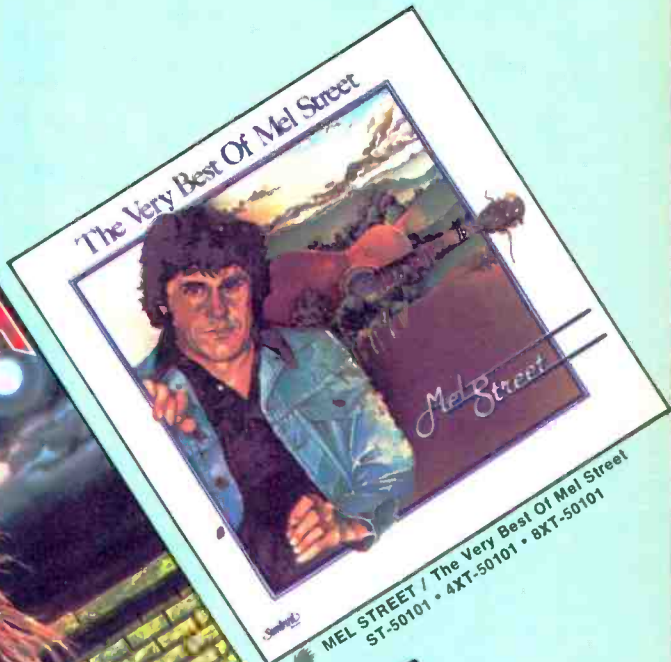
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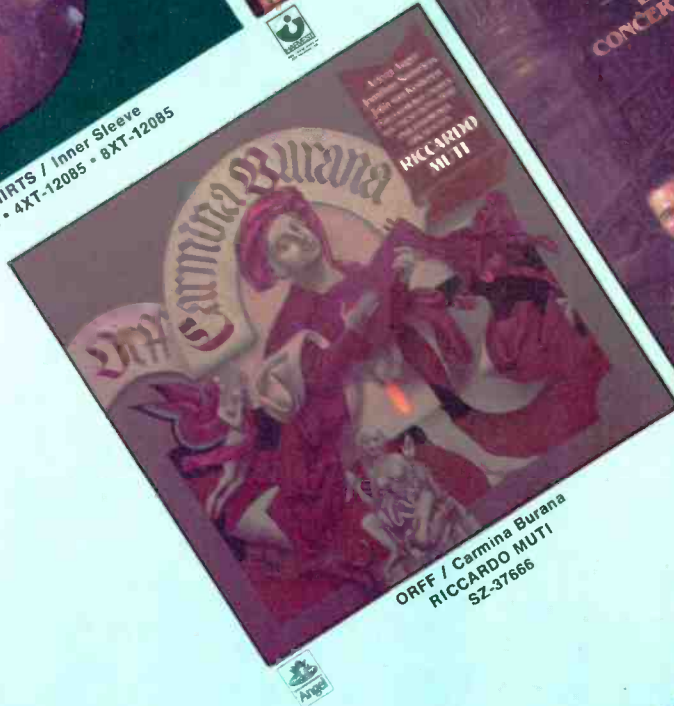
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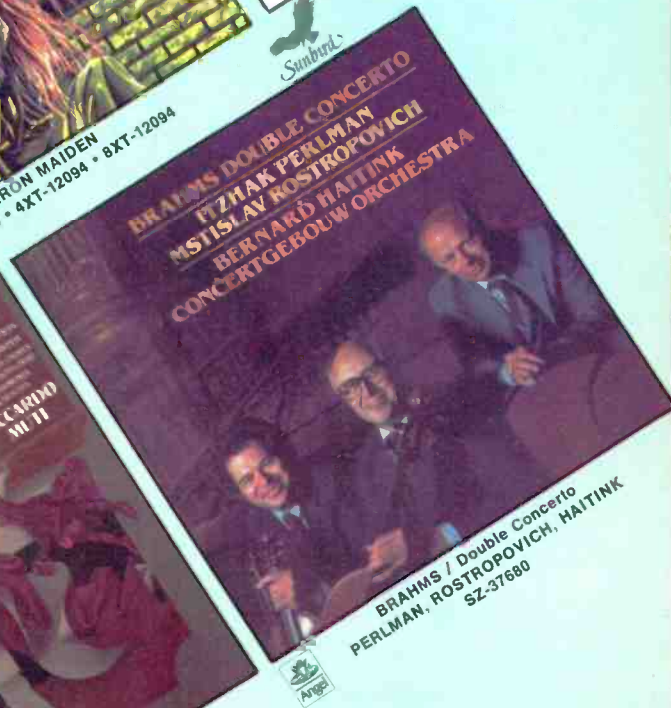
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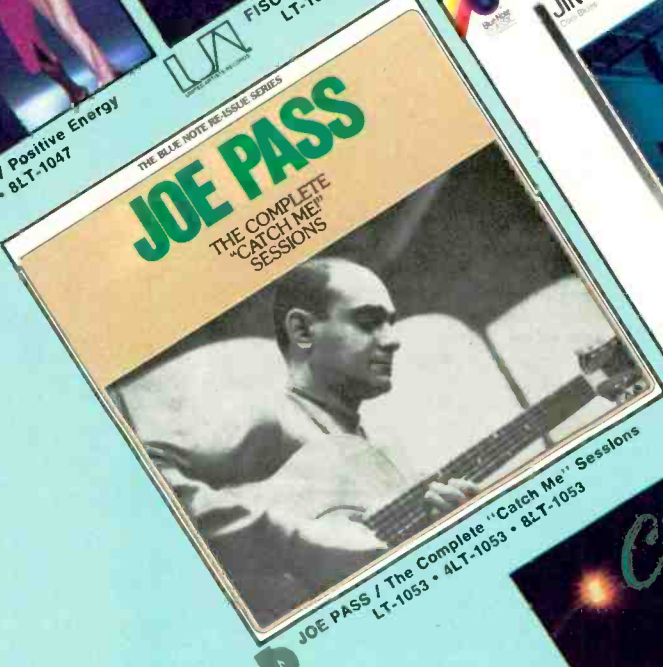
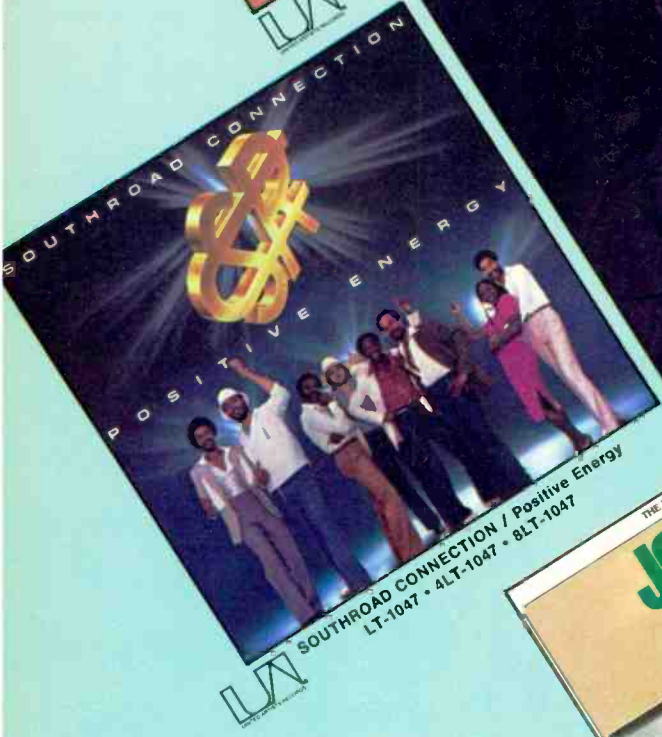
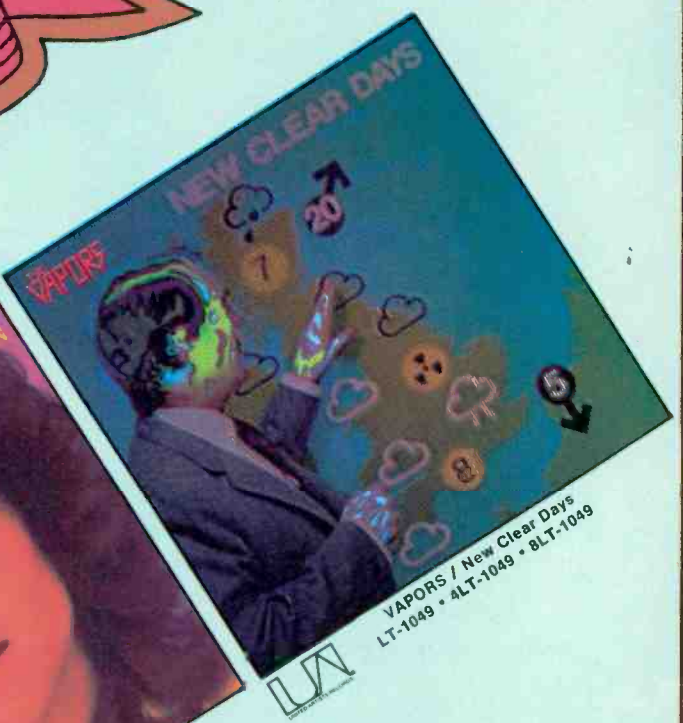
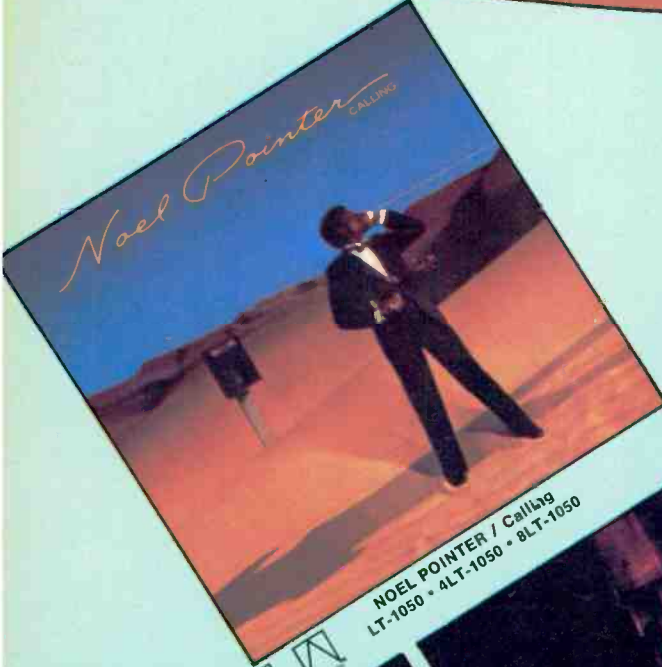


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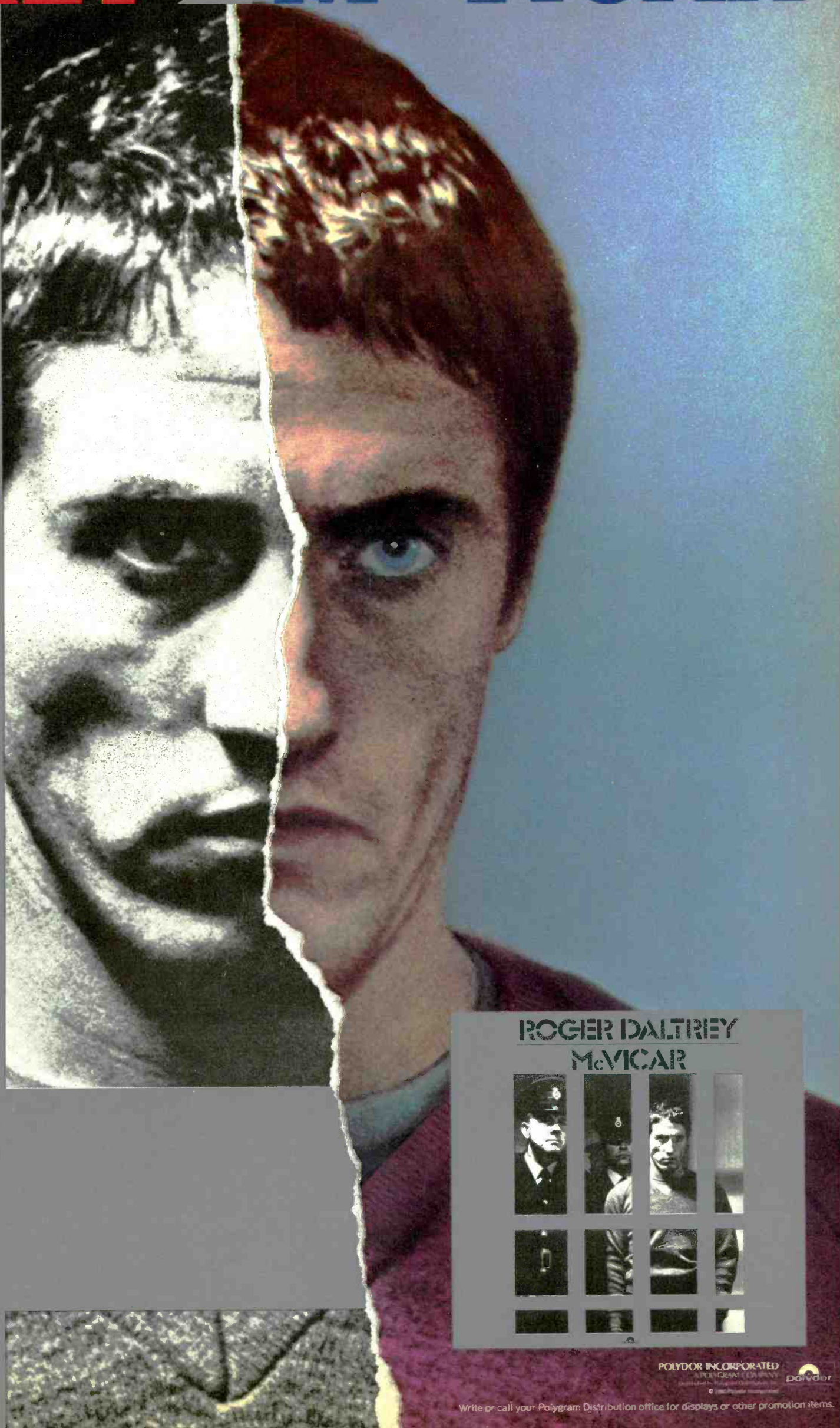
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## Rock'n'Rolling

Seminar Examines  
New Wave's Future

By ROMAN KOZAK

NEW YORK—After four years, new wave music is hardly new any more, but even though such acts as Blondie, the Knack, Elvis Costello, the Pretenders, the B-52s, Joe Jackson, Police, the Clash and the Ramones have all had their measure of success, the music is still a sometimes frightening cult phenomenon to the American mainstream.

What the future of this music will be, and how to keep its freshness and integrity while trying to appeal to a mass audience, was the subject of a discussion at the New Music Seminar held here Monday (14).

"We have a new counterculture," Kate Ingram, WCOZ-FM in Boston music director and keynote speaker at the seminar, told the 400 attendees. She compared the situation to the mods and rockers in Britain in the mid-'60s. The split now is between the heavy metal fans and the growing legion of new wave proponents.

She and other seminar participants noted that even in those few cases where rock radio will program more than a token share of new wave music there arises the problem that the heavy metal fans will tune out because of the new wave, while the new wave fans do not want to sit through the Eagles, Fleetwood Mac and Journey before their music is played.

And, it was noted, with the exception of some small "ghetto" and college stations, music directors are generally unfamiliar or afraid of the new music. And everybody loses. New wave music doesn't get the airplay it deserves and needs, and AOR radio stations, which no longer appeal to the entire rock audience, lose ratings.

Ingram said that the current combined ratings of the top five rock stations in the San Francisco market are now lower than when KSAN-FM was at its peak.

"Last time, in the '60s, when there was a flowering of new music, there was also an untapped media vehicle for the music. It was the FM dial. Some FM stations played the alternative music, and now in most major markets the FM audience is greater than AM. But now there is no other band to expand to. So commercial radio will have to either make room for this new music, or it will fall on its face," warned Ingram.

In addition to sessions on radio the seminar covered clubs, bookings and artist development, press and publicity, retail and imports, independent labels and dance/rock promotion. There was also a "rock-disco faceoff." The seminar attracted representatives from the small labels that release new wave material as well as new wave promoters, agents, club owners and operators, managers, journalists, press agents and others interested in the new wave side of the music business.

To help change radio it was suggested that word of mouth pressure could get more new wave on the air, and so could stronger personal relationships with radio people. But generally it was agreed that new wave now is at the stage disco was two years ago before WKTU-FM in New York shocked the industry by leaping to the top ratings almost overnight by playing disco. Something like that could also happen to new wave.

"Promoting new wave will be easier than promoting disco, because it

is rock'n'roll and the music business is a rock'n'roll business, which never really wanted to give disco a chance," pointed out Ray Caviano, president of Warner Bros./RCA Records.

Warners, RCA, A&M and Polydor were the major labels represented on various panels at the seminar. But the majors were not generally seen as very beneficial to the new music. Hope was pinned on such independents (even though the majors distribute most of them) as Sire, Virgin, I.R.S., Stiff, 415 and others.

But, it was almost universally agreed that for the short term the way to commercial success is through the clubs and discos.

Audiofidelity Asks  
Court To Dismiss  
Publishers' Suit

NEW YORK—Audiofidelity Enterprises has entered a general denial in U.S. District Court here of charges of copyright infringement and failure to account for and pay mechanical royalties.

Five music publishers brought separate actions against the company demanding punitive damages for each of the five alleged infringements (Billboard, July 5, 1980).

Declaring it has "complied with all of the provisions of the said licenses," including issuance of licenses by the Harry Fox Agency, the company further states in the complaint, "that if plaintiff alleges that the defendant has failed, neglected or refused to comply with the provisions of said licenses, then defendants allege that any such non-compliance was caused by the acts of the plaintiff or its agents or attorneys."

The answer demands judgment dismissing the complaint along with counsel fees and other costs of the action.

In addition to Audiofidelity Enterprises, the original action named Herman Gimbel, chief executive officer and majority shareholder, and former president of the company Bill Gallagher.

P'Gram Labels  
To Consolidate  
Publicity Setup

LOS ANGELES—As part of the PolyGram Records Operations reorganization, the publicity departments of Casablanca, Polydor and Mercury will each report to a centralized marketing services organization headed by Jim Lewis in PolyGram's New York office rather than function independently.

Stu Siegel, director of corporate public relations for the PolyGram Corp., says each label will have its own staffs located in-house but they will no longer be reporting directly to the respective label heads.

Siegel says one reason for the restructuring is that better service and greater flexibility in the publicity area can be provided under the new set-up. For example, if an artist warrants a large publicity push, resources from all three labels may be utilized to gain maximum support.

## General News

## CHEW ON THIS AWHILE

## Odd Selling Strategy For 'Chu-Bops'

By IRV LICHMAN

NEW YORK—In an unusual marketing strategy, music retailers are getting the first nationwide crack at selling "Chu-Bops," the 3-inch by 3-inch album cover bubblegum from the Amuro Products division of the Wm. Wrigley Co. Also, eight new miniatures go on sale in mid-August, making a total of 16.

As explained by Gary Mankoff, consultant to Album Graphics Inc., fabricator of the miniature jackets and a liaison in negotiating deals with the music industry, Amuro itself is handling marketing to confectioners, while Mankoff is charged with retail music accounts. "Amuro is marketing the product in stages, but I can sell music retailers wherever I choose. Music retailers, in effect, got national distribution two months in advance of the confectionary trade."

So far, Mankoff has sold on both a test and reorder basis such chain operations as Stark Records & Tapes, based in Canton, Ohio; Disc Records, Highland Heights, Ohio, and Music Sales in Woburn, Mass. Recently, "Chu-Bops" began a test phase within the Warehouse and Record Bar chains.

The eight new "Chu-Bops" feature Blondie's "Parallel Lines" (Chrysalis), "Light Up The Night" by Brothers Johnson (A&M), "Heroes" by the Commodores (Motown), Judas Priest's "British Steel"

(CBS), Kiss' "Unmasked" (Casablanca), Little River Band's "Backstage Pass" (Capitol) and "Love Is A Sacrifice" by Southside Johnny & the Asbury Jukes (Mercury).

"Chu-Bops" list at 35 cents. Retailer cost is based on volume purchases: six to 23 cases at \$82.56 bring the individual unit cost to 21½ cents, while 24 cases or more at \$76.80 bring the individual unit cost to 20 cents. There is a minimum order of six cases.

Frank Horowitz, promotion consultant to Album Graphics Inc., is setting up market-by-market promotions on radio, a key advertising media.

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Olivia, Elton  
Nudging Joel  
On Hot 100

NEW YORK—CBS has four singles in the top 10 this week, while MCA has a lock on two of the top three: Olivia Newton-John's "Magic" zooms from number seven to number two as Elton John's "Little Jeannie" levels off in its second week at number three.

It's like old times for MCA: those two artists were the king and queen of the pop charts in the mid-'70s, racking up, between them, 12 top 10 hits (and six number ones) in 1974-75 alone.

The hot Columbia products which last week gave that label three out of the top five all retain their top 10 postings. In addition, the S.O.S. Band's "Take Your Time" on CBS-distributed Tabu leaps three spots to number eight.

Billy Joel's "It's Still Rock'n'Roll To Me" is No. 1 for the second straight week, the Manhattans' "Shining Star" is starred at number five for the second week and Paul McCartney's "Coming Up" dips from number two to number six, ending an eight-week run in the top five.

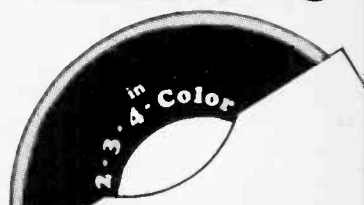
It's the first No. 1 single for Joel, who peaked at number three with "Just The Way You Are" and "My Life." It's the third No. 1 pop hit for producer Phil Ramone, following Paul Simon's "50 Ways To Leave Your Lover" and Barbra Streisand's "Evergreen," both Columbia gold hits and Grammy record of the year finalists.

The Manhattans hit No. 1 and platinum with "Kiss And Say Goodbye" in 1976, but hadn't cracked the pop Top 40 in the four intervening years. Columbia, incidentally, has already had a No. 1 single with a song titled "Shining Star"—it was Earth, Wind & Fire's first top 10 pop hit in May 1975.

HANDLEMAN  
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LOS ANGELES—Confirming an earlier exclusive rumor in Billboard, Malcolm Sherman, Zayre's executive vice president, says Handleman Corp. has replaced Pickwick International as sole rackjobber for the important discount department store chain.

Sherman notes that 243 Zayre's record/tape/accessories departments will be handled by the Detroit rack giant.

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## Label Parings Open A Door For Bedell

By PAUL GREIN

LOS ANGELES—The cutbacks and consolidations which have hit virtually every record company have left some vital creative functions undone, claims Steve Bedell, formerly vice president of publishing at Casablanca.

Some things that two years ago would have been done in-house are now done outside or not at all. That's why he's formed a new firm, Music Concepts International, focusing on publishing, record production and creative packaging.

Ironically, the staff parings which have created a need for his independent firm are also the reason d'être behind its formation: Bedell was eased out of his job at Casablanca Music last March when it was integrated into the PolyGram publishing group.

Bedell's partner in the new firm is Evan Pace, who was his professional manager at Casablanca and before that filled the same slot at Arista Music.

Pace produced the forthcoming Warner-Curb debut album by Patti Fisher, who is signed to Bedell's firm for publishing and record production.

"A couple of years ago a&r people at labels had more time to carry out certain functions," says Bedell. "But as labels cut back more and more,

we're doing some of those tasks ourselves.

"We're coming up with seed money so writer/artists can develop their craft and be ready when record companies get around to hearing them.

"With Patti Fisher," adds Bedell, "we've been booking her into clubs and developing her as a singer and songwriter. We even brought in a tv producer to help her.

"I'm interested in all areas of the entertainment industry involving music—everything from films to legitimate books with music tie-ins.

Dean Pitchford and Scott Lipsker are the first writers Bedell has signed to his publishing companies: Adamson (ASCAP) and Pzazz (BMI).

Bedell worked with Pitchford at Casablanca, though he never formally signed him there.

Bedell's new firm also publishes Shawn Phillips, who had been signed to Casablanca Music and, prior to that, to Warner Bros. Music and Dick James Music.

A final Casablanca tie-in is that Bedell is developing a series of children's books and records under the working title "Travels With Bernstein." They're set to be written by Walter Wanger and Fran Bradberry, both of whom were involved in the KidWorks project at Casablanca.

Pitchford's first project for Bedell's firm is writing four songs with Fred Karlin for the upcoming film "Loving Couples," starring Shirley MacLaine and James Coburn.

Bedell has also put Pitchford with Tom Snow and is now packaging him with other writers. Pitchford has three songs on the current "Fame" soundtrack.

Bedell's firm also represents 45 songs by Vic Thomas from the "Captain Kangaroo" television show. Bedell had signed a deal for 30 of Thomas' "Kangaroo" tunes in 1974 when he was working with Wes Farrell.

### 4 New Song Folios

NEW YORK—Columbia Pictures Publications has issued four new song folios, including a special, "The Original Carter Family" (\$6.95).

Latter, from the Peer-Southern catalog, includes a color art section and biography of Johnny Cash. The other newcomers are "New Big Note Blockbusters Vol. 6" (\$4.95), "If Plus 12 Bread Recorded Hits" (\$3.95) and "Future Artists Series Vol. 1" (\$3.95), a collection of original short recital pieces composed by Robert Schultz.

In another development, the company has reprinted "You Light Up My Life & Star Wars Plus 24 Solid Gold Songs" (\$5.95).

LOS ANGELES—Nowhere is it chiseled in stone that a renowned arranger, composer and bandleader or a world famous singer must, in time, retire to a rocking chair and live with their memories.

Paul Weston and Jo Stafford—his wife—no longer top the charts with their records for Capitol and Columbia. Nor is their music beamed into millions of homes on network radio and television broadcasts.

But they are busy.



Paul Weston: Veteran bandleader now label executive.

The Westons this month are celebrating the 10th anniversary of the founding of their Corinthian label, and enjoying the unending challenge of pitting their product against the mighty conglomerates in the marketplace.

"If ever there was a mom and pop

## Publisher Tees Workshop Series For Songwriters

NEW YORK—A series of weekly writer workshops has been established by Blendingwell Music (ASCAP)/Sister John Music (BMI) at its offices here.

The workshops, which got underway Friday (11) will continue throughout the summer and possibly continue on a regular basis, declares Bob Esposito, vice president and general manager of the publishing arm of Cashwest Productions.

One of the ideas behind the series is to keep writers informed of which artists and producers are currently screening outside material.

"The current trend in music," Esposito explains, "is for better songs, more intelligent lyrics, good melodies and efficient creative publishing. Publishers and songwriters have made or sustained the recording careers of many artists over the years who need special material they cannot or do not write."

The veteran publisher cites such acts as Barbra Streisand, Engelbert Humperdinck, the Spinners, Linda Ronstadt, Anne Murray, Kenny Rogers and Bette Midler among others.

Esposito admits that the seminars also provide an avenue of building his company's exclusive writer staff. In addition, writers will get a chance to collaborate and discuss projects directed at television commercials and film projects.

Esposito personally screens all material, a prerequisite to attending the workshop. He is located at 488 Madison Ave. Telephone is (212) 752-3033.

PAUL WESTON-JO STAFFORD LABEL

## It's 10 Candles For Corinthian

By DAVE DEXTER JR.

operation in the music business," says Weston, "that's us."

But the Westons have their problems.

"Distribution difficulties face all small labels," Weston, a Phi Beta Kappa in his undergraduate days at Dartmouth, notes. "Our Corinthian firm is fairly strong in England and Japan, and here on the West Coast, but there are too many areas where we are not represented.

"Our albums are exclusively MOR. No rock. No r&b. And certainly no new wave. Through the years ours have all sold well. Jo and I refuse to believe there isn't a market out there for our kind of music. Our problem is how to reach that group of buyers."

The Westons sell some product by direct mail.

And what comprises their product?

Their best seller in the first decade of Corinthian is a laugh, "Jonathan & Darlene Edwards In Paris," a near-hilarious off-key rundown of standard pops which Jo, as Darlene, sings out of tune and with amusing screwups in phrasing. Weston, as Jonathan, resolutely strikes bum piano cords and sickly arpeggios behind her vocals. The LP, originally on Columbia, won a 1957 Grammy award from NARAS. They followed it with a sequel which also is on Corinthian.

There are a number of legitimate Stafford vocal albums spanning the folk, top hits, inspirational and globally-flavored brackets. And a jazz package in which she sings with stalwarts like Johnny Hodges, Ben Webster, Ray Nance, Mel Lewis, Jimmy Rowles and Don Fagerquist.

Weston's big orchestra, heavy with strings, is represented with "Crescent City Suite," a musical portrait of New Orleans; an LP of motion picture music, and a classy jazz album in which men like Eddie Miller, Barney Kessel, Ziggy Elman, George Van Eps, Ted Nash, Paul

### Seacoast Music In 2 Production Deals

NEW YORK—Seacoast Music has entered into production deals with Cory Wade and Ray Martinez, signaling the firm's greater emphasis in this area.

According to Robert Uhlmann, president, Martinez will produce sessions by a new vocal group. Sensation, consisting of five performers who begin recording this month at Coconuts Recording in Miami, Fla.

Martinez has independently produced such artists as Passion, Foxy and Amant, while Wade has produced Peter Brown, T Connection and TTF.

Smith and other well-remembered alumni of the 1940 big bands are each featured individually on separate tracks.

Stafford, over the period of 1940-55, ranks as the most popular female singer on records according to Billboard's charts. With one point being given for each week an artist is on the pop chart, Bing Crosby in that 15-year span racked up 693 points to lead the field. Perry Como is second, with 606 points. Then follows Eddie



Jo Stafford: Singer now with Corinthian in Beverly Hills.

Fisher, 386; Sammy Kaye, 323; Stafford, 310; Patti Page, 306; Vaughn Monroe, 290; the Andrews Sisters, 279; Nat "King" Cole, 274, and Glenn Miller, with 272.

The Westons don't waste time these days, however, reminiscing about the honors accorded them in the old days. With their son Tim and daughter Amy out on their own, pursuing music business success in their own way, Paul and Jo concentrate on their Corinthian label whose address is P.O. Box 6296, Beverly Hills, Calif. 90212.

"If," Weston sighs, "we could just solve this distribution problem we could triple our sales, and spread a little good music around the land at a time when much of the big labels' output is deplorably poor.

"Jo and I are working to make that happen as we go into our 11th year with Corinthian."

### Fox Signs a Pair

LOS ANGELES—20th Century-Fox Music has set deals with Epic act Webster Lewis and Michael Dees. Lewis' Webbo Music will now be administered worldwide by Fox Music and Dees will have his Real Fine Music songs copublished by 20th.

Additionally, 20th has paired Dusty Springfield with producer Andre Fischer to cut the theme from Academy award winning "Norma Rae." The song will be Springfield's first for 20th Century-Fox Records.

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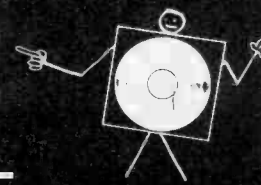
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Vol. 92 No. 30

# Scapegoat For Lagging Sales

By GENE LaBRIE

The issue of home taping that has been getting so much publicity lately, especially in these pages, seems to be essentially one of quality versus mediocrity in music reproduction.

The implied contention that home recording is motivated by economic factors (the desire to save money by taping borrowed albums or from the air) seems to me a classic case of scapegoating. It smacks of an attempt to find an easy solution to the complex problem of why record sales have been soft lately.

Let's start by asking the basic, bottom-line question: Why do people tape at home? All of my experience at Maxell points to one overriding reason: sound quality.

When I first got into the tape business 10 years ago, the dominant price point for cassettes was under \$1.50 and the most prominent merchandising method was the "three-in-a-bag, buy-two-get-one-free" approach.

Today—and this has been true for several years now—the fastest selling segment is the premium cassette area. Priced around \$4-\$5 and featuring easily demonstrable benefits in sound quality and product reliability, this premium segment is clearly the volume leader in the tape business.

That tells me that people are primarily interested in the best sound quality they can get for their money, not in the most economical way to build a musical library.

## 'Record firms have chosen to ignore market conditions'

What's more, our market research indicates that users of premium cassettes buy substantially more records than users of average quality tape, and almost twice as many records as non-tape users. What that tells me is that tape users are music lovers. They want the finest quality they can get and they want to get involved with their music and their sound equipment by taping cassettes for the multiple convenient uses they afford.

What is the music lover's alternative if he wants a cassette to use at home, in his car or on a picnic? Pre-recorded cassettes? To put it bluntly, the sound quality of pre-recorded cassettes is awful. In addition, pre-recorded material is presented on cheap cassettes whose mechanisms don't even come close to those of today's blank tapes.

The evidence of the marketplace is clear; the consumer is after quality and he's willing to pay for it. So why haven't record companies invested research and development money into the

high-speed duplicating process used to make pre-recorded cassettes? And why aren't they making pre-recorded material on high quality cassettes? I don't have the answers to those questions, but it seems to me that the record companies have chosen to ignore market conditions.

Let's take the quality argument one step farther. If a consumer has decided to spend an extra \$2 for a premium quality cassette because he wants the best he can get, why would he then use that tape to record from an inferior program source such as FM radio, with its restricted dynamic range and frequency response, or from borrowed records that are likely to be dusty and scratched?

The answer is he probably wouldn't unless he couldn't get that program material any other way.

It seems much more logical to me to assume that having spent good money for top quality, the consumer then buys a brand new, pristine album to tape for the added convenience of having one whole album on one side of a cassette, for convenient playback in home or in car, and so that he can store that once-played disk in perfect condition for later rerecording.

A tax on blank tape has been proposed to compensate artists for fees lost when their work is copied onto blank cassettes. There is only one problem with that. There's no way to determine the actual usage of a blank cassette. A tax on blank cassettes would be universal and we would be penalizing the many people who buy blank tape for dictation, for note taking, for educational purposes or for sending little Danny's first words to Grandma. It seems to me an unworkable proposal.

## 'Consumers want quality and are willing to pay for it'

So we get back to the original question: Why do people tape at home? The evidence seems clear. They tape to add flexibility to their sound systems, for convenience and for fun. And they want the best quality they can get.

That is the tape industry's market and we serve it well because we understand what the consumer wants and we give it to him. That's classic marketing.

*Gene LaBrie is vice president of marketing, consumer audio and video products for Maxell Corp. of America.*

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

## Letters To The Editor

Dear Sir:

I write to ask your correction of a fact in your otherwise excellent July 5, 1980 article: "Radio Doesn't Request Requests Anymore."

In particular, the author writes: "WKTU-FM New York assistant program director Carlos de Jesus says the leading station in the Big Apple finds the request lines useful..."

WBLS-FM is now, and for more than a year has been New York's and the nation's leading radio station. By the Arbitron "bible" as well as Mediatrend, WBLS is number one, and we do not wish de Jesus to appear to have been speaking for New York's "leading station."

Today, as never before, New York is a highly competitive radio market, and to survive for one year as its number one station is no small accomplishment. We like the position and want the earned credit.

Incidentally, WBLS does not make use of the request line as a programming device.

Percy Sutton  
Chairman of the Board  
Inner City Broadcasting Corp.  
New York City

Dear Sir:

A recent Billboard article reports that Capitol Records is modifying its order forms so the hierarchy reads albums, cassettes, 8-tracks, rather than albums, 8-tracks, cassettes, long the industry norm.

Why would Capitol want to cause so much confusion? It will obviously be years before the demise of 8-track, so why doesn't Capitol hold off?

Dennis J. Benn  
The Exclusive Co.  
West Bend, Wisc.

Dear Sir:

With regard to your article on radio request lines, I'd like to suggest that stations which disregard listeners' requests may also become just a memory—as a station.

As a steel guitarist and songwriter I know how difficult it is to get airplay unless you have a major record by a major artist, or the publisher is pushing the song. I see nothing wrong in a writer trying to get plays by making a request to a radio station.

Listener requests add interest to a station's programming, and a station which ignores them runs the risk of seeing his listeners move elsewhere. Filling requests sure provides more musical variety.

Virgil Minor  
Sessor, Ill.

Dear Sir:

I have been extremely impressed over the years on how thorough and responsible your staff has been in regards to the reporting of black music.

Due to illness I was unable to attend the last Black Music Assn. convention in Washington, D.C. Being an active member since its inception two years ago, I was extremely disappointed that I was unable to participate in any of the meetings and panels of resolve.

However, after reading the July 12 Billboard I was pleased to find the articles on the BMA convention by Jean Williams superb. Her reporting was informative and created an awareness that was only short of being there.

Eddie Gilreath  
National Sales Manager—Black Music  
Warner Bros. Records  
New York City

Dear Sir:

At CKNR-AM, there is no real policy on request lines. That is left to the individual jock. We get a lot of request for older songs which are in the record library. But it is impractical to go digging around for them and they usually don't get played. Sometimes listeners become upset when they don't hear their song, taking it as a personal affront.

If the request lines are not taken seriously, they can badly damage a station's image. Listeners must be made to feel that we are doing the best we possibly can for them personally. The word gets around if stations simply use requests to make charts and that sort of thing. People are not interested in helping us make a chart.

This sort of fact is especially important in a small market, where most listeners probably get around to calling the station once a year or so. My advice is to keep this factor in mind at all times.

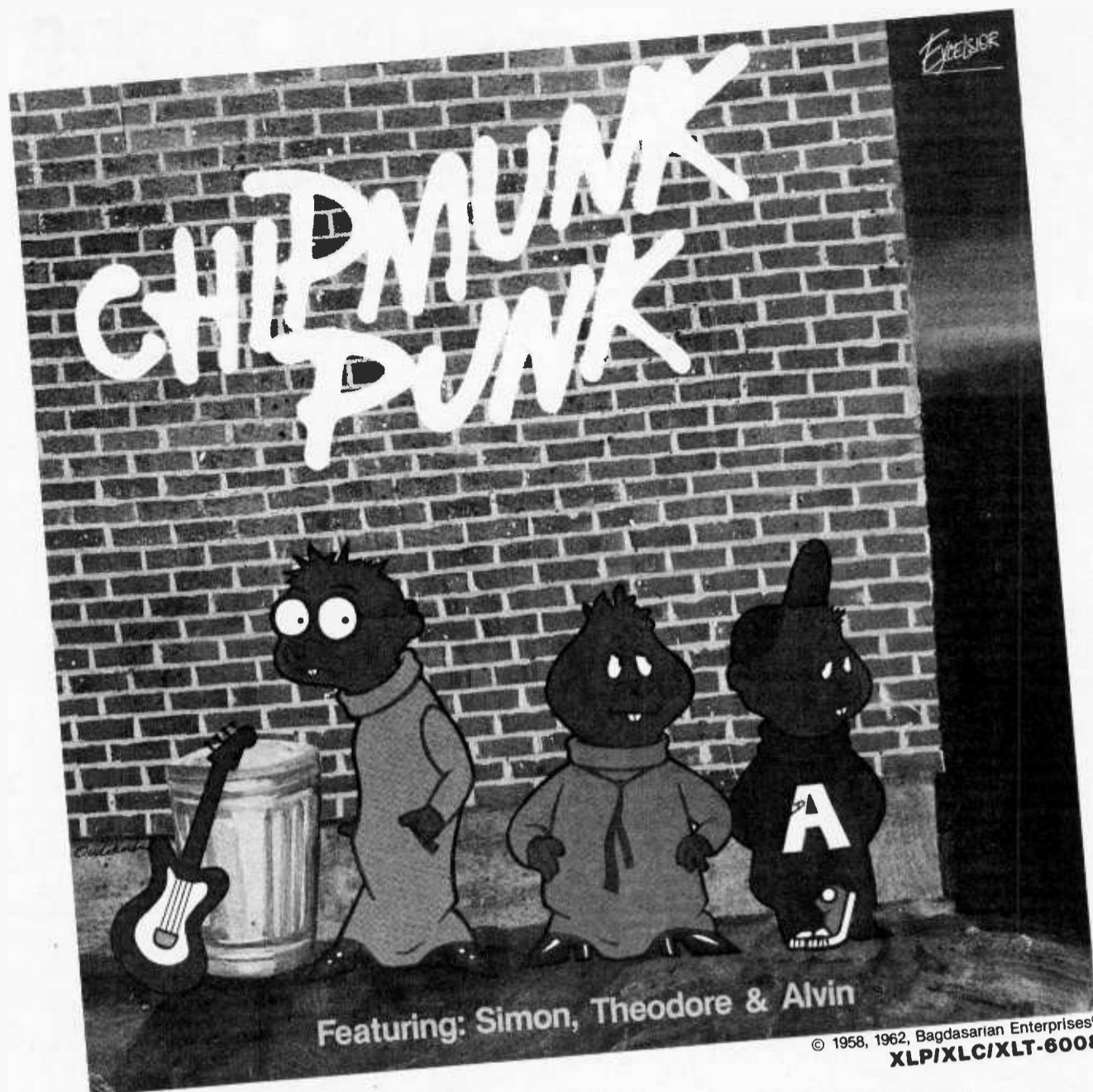
Ron Stitt, CKNR-AM  
Eliot Lake, Ont.

Dear Sir:

It's so nice to read that songwriter Harry Warren is still active, and to see the extensive list of his hits, most of them dearly familiar to these ears.

Perhaps he would like to be reminded that there was at least one other album devoted exclusively to his music. In the late 1940s, Decca released "The Songs of Harry Warren" played by the late Russ Morgan and his orchestra, on A-566. This album was later issued on Decca LP 8581 with four additional Warren tunes featured. As a collector and fan of the big bands, I'd like to thank you for all the fine articles of interest to me.

Edward B. Driscoll  
Burlington, N.J.



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**SPEECH CONFAB**—National Radio Broadcasters Assn. president Sis Kaplan of Sis Radio relaxes with NRBA executive vice president Abe Voron, left, and Lew Latto, right, owner and general manager of WAKX-AM-FM Duluth, Minn., after Kaplan urged program directors to "take a more active role in demanding government deregulation of radio broadcasting." She spoke to the Upper Midwest Communications Conclave meeting in Minneapolis.

## KFML-AM

# Denver Station Stays With the Unorthodox

By DICK KELLEHER

DENVER—One of the most unorthodox stations in the Mile High city is an AM daylihter that carries a 1969 FM sound and is rated last in the ratings war, which doesn't bother program director Ira Gordon.

He says of his station, KFML, 1390 on the AM side, "We're winning our audience over one at a time."

It doesn't bother him that the station gathers only a 1.7 share of the audience. "As long as we get people into our advertisers' stores" is what matters to Gordon. He admits he would like to gather more national advertisers, but says that all his an-



**Ira Gordon: Winning an audience one at a time.**

nouncers are there for the joy of radio and not waiting to get rich.

The thing that is special about the station is that it is willing to take chances. While many of the town's bigger FMs stick to a strict Top 40 format, KFML will program tunes like "Stairway To Gilligan's Island" on the relatively obscure Splash label.

"The ratings have never been that important to us," Gordon says of his programming technique. What are his programming habits? He states that he likes to have half free-form and half commercial, but on the commercial half he prefers the lesser played hits from a popular album. "We'll usually jump off something if it becomes a hit." It is possibly the only station in town to play songs by popular groups like the Fabulous Thunderbirds, whose albums seem to skirt the Top LPs chart.

"We don't let idioms of music get in the way," Gordon states.

When asked what the station will and will not play, Gordon says "I like music that stands out." He says

it doesn't matter if it's jazz, country or AOR. "if it sounds good." He says in this manner it is not free-form programming, but that announcers can play what they feel and aren't limited to pre-selected cuts or a rigid play set. He discourages extended play of a certain type of music, but the station will do short segments, rarely exceeding a half-hour, of a certain type of music or performer. He discourages only "heavy metal like Van Halen or Deep Purple."

Gordon takes the sunup to 9 a.m. slot; summer fill-in, who usually gets weekends, is Bob Mendlesohn, currently handling the 9 a.m. to 1 p.m. slot during the longer summer days.

Steve Laramie, his real name, he claims, handles the 1 p.m. to 4 p.m. slot. Gordon says the station is in a transition phase and John Reed, who handles the 4 p.m. to signoff, may move into the 1 to 4 slot and others may change their hours.

There is one special feature that the station initiated in January and is gaining popularity with musicians locally. At 2 p.m. Sundays it is opened for mostly local bands to come in and perform live or play a tape. The show is appropriately titled "Starting Point."

Other Sunday stanzas feature the staff from a local record store who come in and play new music for an hour, which is called "Rockpile." Rockpile has become one of the station's more popular programs because it is about the only time any real new wave music gets this much time on Denver's airwaves.

For an hour daily and two hours on Saturdays the station features "Nooners," an hour of an artist, or an album or a certain kind of music, like all-female vocalists.

Gordon claims the station is getting ready for 24-hour operation, but the move does not seem imminent. He says the station has applied to the FCC for a 24-hour AM operation in the neighboring suburb of Westminster.

He states the station's management "has promised one-half million dollars for the conversion" which will include stereo AM equipment. A new broadcasting site (including studio) is planned for Westminster.

KFML was originally an AM/FM outlet in 1968 with the FM being sold to KIMN in 1970. KIMN-FM was recently changed to KYGO-FM.

## WVEE-FM SOARS TO 11.9 IN GEORGIA

# Arbitron Reports Center On Atlanta, Pittsburgh & Denver

NEW YORK—Atlanta, Pittsburgh and Denver are among markets which got April/May Arbitron reports last week.

Also included in this latest recap of the rating service reports are Indianapolis, New Orleans, Colorado Springs, Madison, Wis. and Minneapolis.

\* \* \*

ATLANTA—Old line MOR WSB-AM continues to hold first place in this market with a double digit lead, but its share of 15.3 a year ago has eroded to 12.1. In the fall the station had an 11.7 share.

The market is being fragmented by such amazing performances as Plough's WVEE-FM, which has almost doubled its audience from a 6.0 share a year ago to a current 11.9 share. In the fall the station had a 7.6.

The jump in WVEE's audience puts Top 40 station WZGC-FM in third place with a 10.5, down from the 11.1 in the fall and the 11.2 a year ago.

WKLS-FM moves out in front in the AOR race with an 8.8 share, beating out WQXI-FM with an 8.2. WKLS is up from 8.2 in the fall and 7.7 a year ago. WQXI-FM is down from a 10.5 in the fall and is even with its share of a year ago. Sister station contemporary WQXI-AM is down to a 2.2 from 2.8 in the fall and 3.9 a year ago.

\* \* \*

PITTSBURGH—This is one of those markets where there's never a question of which station is in first place. The race is for second place. As usual MOR KDKA-AM is secure in the top position with a 20-plus share. The latest report finds the station moving up from 23.4 a year ago and 22.2 in the fall to 25.3.

WSSH-FM is in second place with its beautiful format. The station is down to 7.3 from 8.7 a year ago, but up from fall's 6.8. WTAE-AM is making a strong showing in the adult contemporary race. The station is up to a 6.6 from last year's 5.1, although the station did enjoy a 6.7 in the fall. But competition WFFM-FM is down to a 3.6 from 4.2 a year ago and 3.9 in the fall and WPEZ-

FM is down to 3.3 from 4.5 a year ago. WPEZ was even lower in the fall 2.3.

AOR WDVE-FM is down to 5.4 from 7.6 a year ago and 7.5 in the fall. Top 40 WKKX-FM is down to 5.2 from 6.6 a year ago and 5.6 in the fall.

\* \* \*

DENVER—The big winner in this market is AOR KBPI-FM, which shot into first place with a 9.0 share, up from 4.6 a year ago and 4.9 in the fall. Displaced from first place is MOR KOA-AM, which fell from 9.9 in the fall to 6.5, almost equal to the 6.4 it held a year ago.

KBPI apparently grew at the expense of AOR KAZY-FM, which slipped to 5.2 from 7.3 a year ago and 6.1 in the fall. MOR KHOW-AM holds on to second place with a 7.6, down from 9.9 a year ago and 7.7 in the fall. Country has been good to KLAK-AM, which jumped from 1.9 a year ago and 2.6 in the fall to 3.5.

While MOR KOA had bumpy results over the past year, KLZ-AM showed steady gains. The station moved from 3.9 a year ago and 5.4 in the fall to 6.7. Contemporary has not worked well for KTLK-AM. The station fell from 5.4 a year ago and 3.9 in the fall to 2.2. KERE-AM lost more than half its audience as it switched to mellow and then AOR. The station had a 1.9 share a year ago with country, a 1.5 as mellow and now has a .4 share with its current AOR format.

\* \* \*

INDIANAPOLIS—MOR WIBC-AM is still number one here with a 15.7 share, but this is down slightly from a 15.9 in the fall and a 17.5 a year ago. The sensational mover here is Heftel's contemporary WIKS-FM, which has jumped to 9.0 from 4.6 in the fall and .8 a year ago.

The sharp audience increase, has apparently hurt WIFE-AM, which slipped to 2.9 from 3.4 in the fall and 4.9 a year ago. Country WIRE-AM is down too, from 11.9 a year ago and 9.5 in the fall to 8.8. AOR WFBQ-FM is down to 6.7 from 9.9 in the fall and 8.7 a year ago. AOR WNAP-FM is also down to 7.1 from 8.9 a year ago and 8.1 in the fall.

NEW ORLEANS—WEZB-FM is the new leader in this market as its share rockets to 10.3 from 4.2 in the fall and 3.0 a year ago. The reason? A switch from disco to contemporary last fall.

The shift apparently moved listeners away from contemporary WWL-AM, which is down to 4.5 from 5.6 a year ago and 6.2 in the fall and WQUE-FM, which is down to 5.1 from 7.4 a year ago and 6.9 in the fall.

Top 40 WXEL-FM with a 3.7 share is off from the 4.4 it had in the fall, but up from the 2.9 of a year ago. Top 40 outlets WNOE-AM-FM and WRNO-FM are all down from a year ago. WNOE-AM has a 3.0, down from 4.9 in the fall and 6.3 a year ago. WNOE-FM, with a 4.2, is down from 5.0 a year ago and 4.6 in the fall. WRNO, at 4.8, is off from 7.4 a year ago, but up from the 4.4 in the fall.

Jazz formatted WYLD-FM gained from 3.6 a year ago and 3.8 in the fall to 7.0. Its black sister station WYLD-AM is down to 3.6 from 4.8 a year ago and 4.3 in the fall. Country-formatted WSHD gained from 4.8 a year ago and 4.4 in the fall to a 6.6.

\* \* \*

MINNEAPOLIS—A switch from news to adult contemporary has paid off for WWTC-AM, which in the latest Arbitron moves to a 3.9 share, up from .6 a year ago and 2.6 in the fall.

Other fast climbers in this twin city market (Minneapolis-St. Paul), which continues to be dominated by old-line MOR WCCO-AM, are easy rocker WLOL-FM, up to 4.9 from 1.9 a year ago and last fall; and contemporary WDGY-AM, up to 7.1 from 5.7 a year ago and 5.6 in the fall.

WCCO-AM stands with a 22.5 share, which is down from the 30.4 it enjoyed a year ago, but it's almost even with the fall figure of 22.4.

Second place is held by top 40 KSTP-FM with a 9.5 share, up from 6.1 a year ago, but down from 10.4 in the fall. Sister station KSTP-AM,

(Continued on page 27)

# Arbitron Starts Accuracy Study, Expands Term Of Rating Sweeps

• Continued from page 3

Sample Frame to bring listeners with unlisted telephones into the sample will take a bit longer.

Arbitron is also considering using only a single person in each household sample. At present, there is one diary for every person over 12 years of age in a household.

Increased frequency of measurement calls for the spreading of the sample over 10 to 12 weeks, rather than the traditional four-week sweep. In addition, the company hopes to measure the top 100 metro markets at least twice a year.

About 30 top markets are to be given a 10 to 12-week sweep this fall. Nine of the country's top markets have already been the beneficiaries of a prolonged measurement in the April-May sweep. Beginning in January, all of Arbitron's 241 markets will be measured for the longer pe-

riod, which Arbitron is calling quarterly measurement.

So far only nine major markets are being measured on the 48-week plan. These are New York, Los Angeles, Chicago, Boston, Detroit, Houston, Philadelphia, San Francisco and San Diego.

Other areas of concentration include:

Response Rates—described as "a number one action item." Plans include hiring two consultants to help prepare new introductory letters to potential diary keepers, as well as changing the design of the diary itself, and improving the premium incentive.

Sample Size—A 25%-39% increase in sample size is promised in all 241 Arbitron markets.

Broadcast Training Center—These seminars, set to bow this fall, will be initially offered to general

managers. First session will be held in a permanent site in the Washington, D.C. area. The program will go on the road in the future, to local Arbitron districts.

Two-day seminars will touch upon broadcast research principles and techniques and in-depth analysis of the Arbitron function. They will be designed for advertisers and agencies, station sales staff, programming staff and general managers.

Expanded Sample Frame—The top 75 markets will be covered this fall in a further attempt to include non-listed telephone users in rating samples. The company hopes to cover all 241 markets by 1982.


Diary Design—Attempts are underway to alter the diary design in order to facilitate entries away from home, not only in the car but in all other instances.



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# Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/17/80)

### TOP ADD ONS - NATIONAL

**AMBROSIA**—You're The Only Woman (WB)  
**ROBBIE DUPREE**—Hot Rod Hearts (Elektra)  
**AIR SUPPLY**—All Out Of Love (Arista)

### PRIME MOVERS - NATIONAL

**CHRISTOPHER CROSS**—Sailing (WB)  
**ROLLING STONES**—Emotional Rescue (Rolling Stones)  
**BENNY MARDONES**—Into The Night (Polydor)

### BREAKOUTS - NATIONAL

**BOB SEGER**—You'll Accompany Me (Capitol)  
**QUEEN**—Play The Game (Elektra)  
**GEORGE BENSON**—Give Me The Night (WB)

**D—Discotheque Crossover**

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

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

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

- KUPD—Phoenix**
- **TOUCH**—Don't You Know What Love Is (Atco)
  - **POCO**—Under The Gun (MCA)
  - ★ **ROCKY BURNETTE**—Tired Of Toein' The Line (EMI) 12-8
  - ★ **CHEAP TRICK**—Everything Works If You Let It (Epic) 14-9
- KOPA—Phoenix**
- **JOHNNY LEE**—Lookin' For Love (Asylum)
  - **ROBBIE DUPREE**—Hot Rod Hearts (Elektra)
  - ★ **THE S.O.S. BAND**—Take Your Time (Tabu) 18-14
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 16-10

- KYNO—Fresno**
- **CHRISTOPHER CROSS**—Sailing (WB)
  - **NEIL SEDAKA/DARA SEDAKA**—Should've Never Let You Go (Elektra)
  - ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 21-15
  - ★ **SPINNERS**—Cupid (Atlantic) 10-7
- KGW—Portland**
- **ROBERT JOHN**—Hey There Lonely Girl (EMI-America)
  - **ROLLING STONES**—Emotional Rescue (Rolling Stones)
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 15-9
  - ★ **BENNY MARDONES**—Into The Night (Polydor) 24-19

- KCBN—Reno**
- **GEORGE BENSON**—Give Me The Night (WB)
  - **ROGER DALTRY**—Free Me (Polydor)
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 29-13
  - ★ **PETE TOWNSHEND**—Let My Love Open The Door (Atco) 25-18

- WNCI—Columbus**
- **LINDA RONSTADT**—I Can't Let Go (Elektra)
  - **AIR SUPPLY**—All Out Of Love (Arista)
  - ★ **MANHATTANS**—Shining Star (Columbia) 13-4
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 23-16
- WCUE—Akron**
- **JOHNNY LEE**—Lookin' For Love (Asylum)
  - **FRED KNOBLOCK**—Why Not Me (Atlantic)
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 24-16
  - ★ **LARRY GRAHAM**—One In A Million You (WB) 35-23

- KTSA—San Antonio**
- **JERMAINE JACKSON**—Let's Get Serious (Motown)
  - **AIR SUPPLY**—All Out Of Love (Arista)
  - ★ **KIM CARNES**—More Love (EMI-America) 17-14
  - ★ **CHANGE**—A Lover's Holiday (WB) 6-3

## Pacific Southwest Region

• **TOP ADD ONS:**

**JACKSON BROWNE**—Boulevard (Elektra)  
**NATALIE COLE**—Someone I Used To Love (Capitol)  
**GEORGE BENSON**—Give Me The Night (WB)

★ **PRIME MOVERS:**

**ELTON JOHN**—Little Jeannie (MCA)  
**CHANGE**—A Lover's Holiday (WB)  
**KIM CARNES**—More Love (EMI)

**BREAKOUTS:**

**CHRISTOPHER CROSS**—Sailing (WB)  
**THE DIRT BAND**—Make A Little Magic (UA)  
**PAUL McCARTNEY**—One Of These Days (Columbia)

- KTKT—Tucson**
- **BOB SEGER**—You'll Accompany Me (Capitol)
- KQEO—Albuquerque**
- **PETE TOWNSHEND**—Let My Love Open The Door (Atco)
  - **THE DIRT BAND**—Make A Little Magic (UA)
  - ★ **KENNY ROGERS**—Love The World Away (UA) 8-5
  - ★ **KIM CARNES**—More Love (EMI-America) 9-6
- KENO—Las Vegas**
- **IRENE CARA**—Fame (RSO)
  - **FRED KNOBLOCK**—Why Not Me (Atlantic)
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 21-17
  - ★ **CHARLIE DANIELS BAND**—In America (Epic) 10-5

- KING—Seattle**
- **PAUL DAVIS**—Cry Just A Little (CBS)
  - **FRANKIE VALLI**—Where Did We Go Wrong (MCA)
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 15-11
  - ★ **ALI THOMSON**—Take A Little Rhythm (A&M) 26-20
- KJRB—Spokane**
- **GEORGE BENSON**—Give Me The Night (WB)
  - **THE S.O.S. BAND**—Take Your Time (Tabu)
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 11-3
  - ★ **BENNY MARDONES**—Into The Night (Polydor) 19-13
- KTAC—Tacoma**
- **LINDA RONSTADT**—I Can't Let Go (Elektra)
  - **EDDIE RABBITT**—Drivin' My Life Away (Elektra)
  - ★ **MECO**—Empire Strikes Back (RSO) 24-16
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 25-19

## North Central Region

• **TOP ADD ONS:**

**AMBROSIA**—You're The Only Woman (WB)  
**JOHNNY LEE**—Lookin' For Love (Asylum)  
**AIR SUPPLY**—All Out Of Love (Arista)

★ **PRIME MOVERS:**

**CHRISTOPHER CROSS**—Sailing (WB)  
**PETE TOWNSHEND**—Let My Love Open The Door (Atco)  
**BENNY MARDONES**—Into The Night (Polydor)

**BREAKOUTS:**

**LINDA RONSTADT**—I Can't Let Go (Elektra)  
**BOB SEGER**—You'll Accompany Me (Capitol)  
**QUEEN**—Play The Game (Elektra)

- CKLW—Detroit**
- **JOHNNY LEE**—Lookin' For Love (Asylum)
  - **BOB SEGER**—You'll Accompany Me (Capitol)
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 13-7
  - ★ **LARRY GRAHAM**—One In A Million You (WB) 19-8
- WDRQ—Detroit**
- **JOHNNY LEE**—Lookin' For Love (Asylum)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **TED NUGENT**—Wango Tango (Epic) 27-13
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 19-7
- WTAC—Flint**
- **WHITESNAKE**—Fool For Your Lovin' (Mirage)
  - **ROSSINGTON COLLINS BAND**—Don't Misunderstand Me (MCA)
  - ★ **JACKSON BROWNE**—Boulevard (Elektra) 26-18
  - ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 10-4

- 13-Q (WKTQ)—Pittsburgh**
- **POINTER SISTERS**—He's So Shy (Planet)
  - **FRED KNOBLOCK**—Why Not Me (Atlantic)
  - ★ **BENNY MARDONES**—Into The Night (Polydor) 22-15
  - ★ **THE S.O.S. BAND**—Take Your Time (Tabu) 18-14
- WPEZ—Pittsburgh**
- **AMBROSIA**—You're The Only Woman (WB)
  - **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
  - ★ **BENNY MARDONES**—Into The Night (Polydor) 12-6
  - ★ **GENESIS**—Misunderstanding (Atlantic) 15-11

- KELI—Tulsa**
- **GENESIS**—Misunderstanding (Atlantic)
  - **THE S.O.S. BAND**—Take Your Time (Tabu)
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 14-9
  - ★ **KIM CARNES**—More Love (EMI-America) 10-8
- WTIX—New Orleans**
- **JACKSON BROWNE**—Boulevard (Asylum)
  - **BOZ SCAGGS**—Jo Jo (Columbia)
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 37-22
  - ★ **BENNY MARDONES**—Into The Night (Polydor) 29-18

- WNOE—New Orleans**
- ★ **JACKSON BROWNE**—Boulevard (Asylum) 24-14
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 20-15

## Southwest Region

• **TOP ADD ONS:**

**FRED KNOBLOCK**—Why Not Me (Atlantic)  
**ROBBIE DUPREE**—Hot Rod Hearts (Elektra)  
**AIR SUPPLY**—All Out Of Love (Arista)

★ **PRIME MOVERS:**

**CHRISTOPHER CROSS**—Sailing (WB)  
**OLIVIA NEWTON-JOHN**—Magic (MCA)  
**CAROLE KING**—One Fine Day (Capitol)

**BREAKOUTS:**

**BOB SEGER**—You'll Accompany Me (Capitol)  
**KENNY LOGGINS**—I'm Alright (Columbia)  
**BOZ SCAGGS**—Jo Jo (Columbia)

- KILT—Houston**
- **FRED KNOBLOCK**—Why Not Me (Atlantic)
  - **ROBBIE DUPREE**—Hot Rod Hearts (Elektra)
  - ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 24-4
  - ★ **CAROLE KING**—One Fine Day (Capitol) 11-7
- KRBE—Houston**
- **FRED KNOBLOCK**—Why Not Me (Atlantic)
  - **BOB SEGER**—You'll Accompany Me (Capitol)
  - ★ **KENNY ROGERS**—Love The World Away (UA) 11-6
  - ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 17-13

- KEEL—Shreveport**
- **FRED KNOBLOCK**—Why Not Me (Atlantic)
  - **AIR SUPPLY**—All Out Of Love (Arista)
  - ★ **GENESIS**—Misunderstanding (Atlantic) 20-13
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 33-21

## Midwest Region

• **TOP ADD ONS:**

**AMBROSIA**—You're The Only Woman (WB)  
**AIR SUPPLY**—All Out Of Love (Arista)  
**ROY ORBISON & EMMYLOU HARRIS**—That Lovin' You Feelin' Again (WB)

★ **PRIME MOVERS:**

**CHRISTOPHER CROSS**—Sailing (WB)  
**THE DIRT BAND**—Make A Little Magic (UA)  
**ROLLING STONES**—Emotional Rescue (Rolling Stones)

**BREAKOUTS:**

**DIONNE WARWICK**—No Night So Long (Arista)  
**QUEEN**—Play The Game (Elektra)  
**ROBBIE DUPREE**—Hot Rod Hearts (Elektra)

- WLS—Chicago**
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 17-12
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 23-16
- WEFM—Chicago**
- **ROSSINGTON COLLINS BAND**—Don't Misunderstand Me (MCA)
  - **QUEEN**—Play The Game (Elektra)
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 27-22
  - ★ **TED NUGENT**—Wango Tango (Epic) 20-14

- KFI—LA**
- **GEORGE BENSON**—Give Me The Night (WB)
  - **JOYCE COBB**—How Glad I Am (Crescendo)
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 20-9
  - ★ **EDDIE RABBITT**—Drivin' My Life Away (Elektra) 21-18

- KHJ—LA**
- **JACKSON BROWNE**—Boulevard (Elektra)
  - **NATALIE COLE**—Someone That I Used To Love (Capitol)
  - ★ **CHANGE**—A Lover's Holiday (WB) 14-8
  - ★ **ELTON JOHN**—Little Jeannie (MCA) 25-15

- KRTH (FM)—LA**
- **CHRISTOPHER CROSS**—Sailing (WB)
  - **DIANA ROSS**—Upside Down (Motown)
  - ★ **IRENE CARA**—Fame (RSO) 13-4
  - ★ **KIM CARNES**—More Love (EMI) 17-14

- KCBQ—San Diego**
- **THE DIRT BAND**—Make A Little Magic (UA)
  - **MANHATTANS**—Shining Star (Columbia)
  - ★ **OLIVIA NEWTON-JOHN**—Magic (MCA) 7-5
  - ★ **ELTON JOHN**—Little Jeannie (MCA) 2-1

- KFXM—San Bernardino**
- **STEPHANIE MILLS**—Sweet Sensation (RCA)
  - **PAT BENATAR**—We Live For Love (Chrysalis)
- KERN—Bakersfield**
- **GEORGE BENSON**—Give Me The Night (WB)
  - **ROGER DALTRY**—Free Me (Polydor)
  - ★ **PETER TOWNSHEND**—Let My Love Open The Door (Atco) 19-12
  - ★ **KENNY ROGERS**—Love The World Away (Asylum) 30-18

## Pacific Northwest Region

• **TOP ADD ONS:**

**ROBERT JOHN**—Hey There Lonely Girl (EMI)  
**AMBROSIA**—You're The Only Woman (WB)  
**BENNY MARDONES**—Into The Night (Polydor)

★ **PRIME MOVERS:**

**CHRISTOPHER CROSS**—Sailing (WB)  
**ROLLING STONES**—Emotional Rescue (Rolling Stones)  
**JACKSON BROWNE**—Boulevard (Elektra)

**BREAKOUTS:**

**EDDIE RABBITT**—Drivin' My Life Away (Elektra)  
**THE S.O.S. BAND**—Take Your Time (Tabu)  
**ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)

- KFRG—San Francisco**
- **BENNY MARDONES**—Into The Night (Polydor)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **THE S.O.S. BAND**—Take Your Time (Tabu) 14-8
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 18-13

- KROY—Sacramento**
- **EDDIE RABBITT**—Drivin' My Life Away (Elektra)
  - **THE DIRT BAND**—Make A Little Magic (UA)
  - ★ **CHARLIE DANIELS BAND**—In America (Epic) 13-8
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 14-7

- KYA—San Francisco**
- ★ **CHRISTOPHER CROSS**—Sailing (WB) 23-19
  - ★ **MANHATTANS**—Shining Star (Columbia) 13-7

- KCPX—Salt Lake City**
- **PAT BENATAR**—You Better Run (Chrysalis)
  - **CHEAP TRICK**—Day Tripper (Epic)
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 23-9
  - ★ **BENNY MARDONES**—Into The Night (Polydor) 19-12

- KRSP—Salt Lake City**
- **POCO**—Under The Gun (MCA)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 11-3
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 18-9

- KTLK—Denver**
- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
  - **ROBERT JOHN**—Hey There Lonely Girl (EMI)
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 24-17
  - ★ **JACKSON BROWNE**—Boulevard (Elektra) 37-31

- KIMN—Denver**
- **LINDA RONSTADT**—I Can't Let Go (Asylum)
  - **FRED KNOBLOCK**—Why Not Me (Atlantic)
  - ★ **EDDIE RABBITT**—Drivin' My Life Away (Elektra) 21-14
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 15-11

- KJR—Seattle**
- **POCO**—Under The Gun (MCA)
  - ★ **JACKSON BROWNE**—Boulevard (Asylum) 24-19
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 18-12

- KYYX—Seattle**
- **POINTER SISTERS**—He's So Shy (Planet)
  - **ROBERT JOHN**—Hey There Lonely Girl (EMI)
  - ★ **ALI THOMSON**—Take A Little Rhythm (A&M) 24-18
  - ★ **KENNY LOGGINS**—I'm Alright (Columbia) 29-23

- WAKY—Louisville**
- **AIR SUPPLY**—All Out Of Love (Arista)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **MICKEY GILLEY**—Stand By Me (Asylum) 13-8
  - ★ **CHARLIE DANIELS BAND**—In America (Epic) 12-7

- WBGN—Bowling Green**
- **ROBERT JOHN**—Hey There Lonely Girl (EMI)
  - **ROBBIE DUPREE**—Hot Rod Hearts (Elektra)
  - ★ **ALI THOMSON**—Take A Little Rhythm (A&M) 15-9
  - ★ **THE S.O.S. BAND**—Take Your Time (Tabu) 10-5

- WGCL—Cleveland**
- **KENNY LOGGINS**—I'm Alright (Columbia)
  - **QUEEN**—Play The Game (Elektra)
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 22-12
  - ★ **PETE TOWNSHEND**—Let My Love Open The Door (Atco) 23-19

- WZPP—Cleveland**
- **LINDA RONSTADT**—I Can't Let Go (Elektra)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **BENNY MARDONES**—Into The Night (Polydor) 21-12
  - ★ **BOZ SCAGGS**—Jo Jo (Columbia) 19-13

- WXGT—Columbus**
- ★ **MANHATTANS**—Shining Star (Columbia) 11-4
  - ★ **CHRISTOPHER CROSS**—Sailing (WB) 19-14
  - ★ **Q-102 (WKRQ-FM)**—Cincinnati
  - **MICKEY GILLEY**—Stand By Me (Asylum)
  - ★ **PETE TOWNSHEND**—Let My Love Open The Door (Atco) 14-9
  - ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones) 25-13

## Southwest Region

- WZRR—Grand Rapids**
- **AVERAGE WHITE BAND**—Let's Go Round Again (Arista)
  - **IRENE CARA**—Fame (RSO)
  - ★ **PETE TOWNSHEND**—Let My Love Open The Door (Atco) 10-13
  - ★ **ALI THOMSON**—Take A Little Rhythm (A&M) 24-18

- WZLW—Louisville**
- **AIR SUPPLY**—All Out Of Love (Arista)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **MICKEY GILLEY**—Stand By Me (Asylum) 13-8
  - ★ **CHARLIE DANIELS BAND**—In America (Epic) 12-7

- WZLW—Louisville**
- **AIR SUPPLY**—All Out Of Love (Arista)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **MICKEY GILLEY**—Stand By Me (Asylum) 13-8
  - ★ **CHARLIE DANIELS BAND**—In America (Epic) 12-7

- WZLW—Louisville**
- **AIR SUPPLY**—All Out Of Love (Arista)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **MICKEY GILLEY**—Stand By Me (Asylum) 13-8
  - ★ **CHARLIE DANIELS BAND**—In America (Epic) 12-7

- WZLW—Louisville**
- **AIR SUPPLY**—All Out Of Love (Arista)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **MICKEY GILLEY**—Stand By Me (Asylum) 13-8
  - ★ **CHARLIE DANIELS BAND**—In America (Epic) 12-7

- WZLW—Louisville**
- **AIR SUPPLY**—All Out Of Love (Arista)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **MICKEY GILLEY**—Stand By Me (Asylum) 13-8
  - ★ **CHARLIE DANIELS BAND**—In America (Epic) 12-7

- WZLW—Louisville**
- **AIR SUPPLY**—All Out Of Love (Arista)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **MICKEY GILLEY**—Stand By Me (Asylum) 13-8
  - ★ **CHARLIE DANIELS BAND**—In America (Epic) 12-7

- WZLW—Louisville**
- **AIR SUPPLY**—All Out Of Love (Arista)
  - **AMBROSIA**—You're The Only Woman (WB)
  - ★ **MICKEY GILLEY**—Stand By Me (Asylum) 13-8
  - ★ **CHARLIE DANIELS BAND**—In America (Epic) 12-7

(Continued on page 24)

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# WPLJ-FM Plugs Rock

By RICHARD M. NUSSER

NEW YORK—WPLJ-FM, the ABC-owned powerhouse that dominates the AOR field in this market, is "going back to rock," and promoting that decision to the hilt.

"The music tends to change," says WPLJ program director Larry Berger. "Brain food music seems to be coming back again. We sound more today like we used to sound 10 years ago."

One of the reasons for this can be traced to the station's own research, which relies heavily on retail reports and listener input.

"We spend a lot of time finding out what is moving across retail counters," Berger says.

"In the last year or so we've also been taking a chance on newer artists," he says. "We're playing a greater variety and more new artists than ever before in the station's history."

The result, at least to the ear, is a format that seems geared as much to classic cuts and recurrent hits as it is to today's top rock artists. It is an uptempo mix that gets harder as the day grows longer, and the sound is brighter than most FM signals.

Berger's college training in electrical engineering accounts for some of the station's technical prowess.

"I'm proud of the way the station sounds," he says. "I work closely with Bob Deitsch, our

chief engineer, and we're constantly upgrading the equipment.

"We want to design a sound for rock'n'roll," he explains. "Something that jumps out at you, like rock. It's a foreground sound. We think it's the best sound on the FM dial."

Technical details aside, WPLJ walked away with the honors in the last Arbitron sweep, beating chief competitor WNEW-FM in every category except adults 25-plus. WPLJ was highest in teens (15.3); 18-24 men (12.9); 18-24 women (7.8), and adults 18-34 (6.6).

Berger credits a musical mix that is under constant scrutiny for the successful ratings.

"We have a library that's under constant revision," he explains. "It's not programmed in advance but DJs have a pattern they follow in order to keep the music balanced. We rely on the jocks to put it together, though, so it sounds OK."

"I really don't know how specific I want to be in talking about the mix," Berger says. "There are certain controls we pay attention to, though. They involve relative popularity of artists and song, vintage, timbre and tempo. That's about it."

"That prevents the jocks from playing two unheard of cuts back to back, or two screaming cuts back to back, but that's about it."

Berger once characterized the direction WPLJ was heading as more pop-oriented. But that was two years ago.

"We were leaning in a pop direction," says Berger. "We were playing it real tight, without any new music and little promotion. In the last 12 to 18 months we've changed, gradually. We play more new music and we're more purely rock-oriented."

"We're also heavy into promotion. We have two or three things popping around here at any one time."

"So far as pop is concerned, the reason is that many artists aren't considered rock anymore, such as Carly Simon or James Taylor."

Another reason is that the other stations that do play rock in the New York market are clearly aimed at the pop adult crowd with the exception of WNEW-FM, giving Berger a green light on a straight ahead approach to rock programming.

Promotion is heavy. A considerable sum is spent on television advertising, although Berger won't divulge just how much is spent. The prevailing slogan is that WPLJ is "New York's Best Rock." Some of the campaign, particularly bus, subway and commuter terminal posters, are aimed at listeners in a particular borough.

The station also co-sponsors the popular Dr Pepper concert series in Central Park and gives away thousands of free buttons at major concerts in Madison Square Garden.

Promotions also include special programming.

The station's July Fourth programming was determined by listener's mail requests, which was tabulated to find the 40 most popular artists in the metropolitan area.

Prior to that the station launched its yearly programming and promotion thrust by featuring a similar review of mail requests town-by-town.

"We'd go on the air and say 'WPLJ Rocks Levittown,'" Berger recalls. "And we'd play artists and LPs from listeners in that town."

"It requires sorting the mail and adding the votes and picking the music so the jocks can follow it, but it's worth it," he adds.

Once a month Berger goes on the air himself, the first Sunday of the month from 11 p.m. to midnight, with a live call-in program called "Let's Hear It."

# Brain Food Fare By N.Y. Giant Is Programmed By Larry Berger



Arbitron Study: WPLJ program director Larry Berger punches pocket calculator in a study of the April/May Arbitron to see how well he and his competition are doing.

"Sometimes the general manager, Nick Trigony, goes on the air with me," Berger chuckles. "It's dangerous but it's fun."

"What often happens on that show is that someone calls up and says you're playing too much of this or that, and within a minute someone else calls and says exactly the opposite. At least the listeners walk away with a sense of what some of our problems are."

Such call-ins, as well as retail reports and mail checks, help determine what gets played. Berger says he counts retail reports at 50% of the input, with the remaining criteria determined by the need for a musical balance and listener preference.

Berger also uses "focus groups," small units chosen at random under the direction of an impartial researcher, to help determine playlists.

Listening parties are periodically staged to determine which cuts off an album appeal most to the WPLJ audience.

"We invite listeners through a random selection of mail to come in, have a sandwich and some soda, and sit around with us and listen," Berger says.

What the listeners pick is sometimes not the cuts that emerge as singles, he adds. An example was Blondie's "Heart of Glass," which listeners thought was too disco.



Studio Confab: WPLJ program director Larry Berger, right, points out a change in the program log to DJ Tony Pigg.

# KFMG-FM's Curelop Ups Ratings With AOR

## 18-34 Target For Albuquerque Director

The following is one of a series of articles written by program directors, who tell in their own words how they got into radio and the accomplishments of their career.

By CAREY CURELOP  
Program Director,  
KFMG-FM Albuquerque, N.M.

ALBUQUERQUE—We recently celebrated our first anniversary at KFMG with much to cheer about. We have gone from sign-on (April 27, 1979) to number three overall, number one rankings in teens, 18 to 34 men, women and adults, and 18 to 49 men and adults Arbitron (fall 1979) KFMG exploded in Albuquerque because the town had never heard AOR radio the way we do it.

Our approach at KFMG is on a mass appeal AOR level, which makes our music much tighter than our competitors. We have to program music that will fit both mass and AOR criteria, eliminating the fringe material. For instance, we have never played anything from the last Blackfoot or Warren Zevon albums because they were not acceptable on a mass basis, although they were on a strictly AOR level. The reverse is true as well. Many artists work well on a mass level but have no AOR credibility.

Choosing new music for KFMG is a slow, deliberate process. Our target demographic is 18 to 34, and we have to be careful with our adds so that we don't underbalance the age spread. If we rock too hard we lose the upper

age end; too light and the younger end drops off. We have to add music that will satisfy as much of the demographic as possible and that will really keep us tight.

Each week I listen to all the new albums that come in. I also have the air staff listen to get a good consensus. I then make a list of possible adds. With that list in hand, I then check for chart and request line action and make a call to our consultants (Agnew and Felix in San Diego). We discuss the merits of the possible adds and decide whether they will work for us. After all the input is in, I decide what to add and then wait a week or so to do it.

I take the extra time as an added measure to see if our gut feelings are right. This makes our adds later than our competitors, but they have not demonstrated to me that going on music quickly has given them a big advantage over us. We simply don't want to take any chances with new music. We will add proven mass appeal artists sooner than someone untested, but we never add anything as soon as it comes through the door.

I use the same criteria to choose library cuts. Our library cuts have been totally researched for the Albuquerque market. We spend a lot of time each week doing music research, both active and passive. With this input, we can monitor which tunes may be burning or which ones need faster rotations. By keeping in touch with the folk in the market that make up our target demographic, we can avoid musical fatigue. Music research also helps us watch the cur-

rents and gives us insight into something new that we may be unaware of.

On-air presentations at KFMG set us apart from our competitors. We talk as little as possible. Our deejays are one-to-one, and real in their approach. We want them to sound sincere yet keep their rap as brief as possible. One of the quickest ways to offend listeners is to come at them with a lot of esoteric music rap or hype of some sort. Our jocks aren't machine-like, but they don't push personality either. The rule on the air is: say it if it needs to be said, then get on with the music.

Our air staff is made up of people from outside the market with one exception, Bob Davies, our Mid-day jock, who came from one of our competitors. Morning Man John Florance and Overnighter Tom Marshall came from Oklahoma City, while Craig Martin, 7 to Midnight, came to us from Casper, Wyo. Our jocks are the glue that holds the whole thing together. They make KFMG the whole piece rather than parts made up of four-hour airshifts. Their total understanding of the format from top to bottom has made KFMG what it is today... a winner.

Aside from the airshifts, all of the jocks do extensive amounts of research, both music and audience. The information they get and their own analysis is invaluable to me and our consultants, while trying to steer the station in the right direction.

Promotion at KFMG is low-keyed. We don't run any on-air contests or have any give-



Carey Curelop: He chooses music in a slow, deliberate process.

aways. We don't tie into anything either. We feel that a clutter-free air sound lends to our credibility. Rather than hyping contests and giveaways, we can spend the time playing music, which gets more people off anyway. Our outside promotion consists of billboards. We didn't use any television in the fall book.

KFMG depends on consultants Roger Agnew and Frank Felix. Before starting their business, Roger was general manager and Frank was program director at KFMG.

# Billboard Singles Radio Action

Based on station playlists through Thursday (7/17/80)

Playlist Top Add Ons ●  
Playlist Prime Movers ★

Continued from page 22

WIFE—Indianapolis

- THE DIRT BAND—Make A Little Magic (UA)
- COMMODORES—Old Fashion Love (Motown)

WNDE—Indianapolis

- BENNY MARDONES—Into The Night (Polydor)
- AMBROSIA—You're The Only Woman (WB)
- THE DIRT BAND—Make A Little Magic (UA) 21-16
- CHRISTOPHER CROSS—Sailing (WB) 16-8

WOKY—Milwaukee

- DIONNE WARWICK—No Night So Long (Arista)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- CHRISTOPHER CROSS—Sailing (WB) 17-13
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 24-19

WZUU-FM—Milwaukee

- JOHNNY LEE—Lookin' For Love (Asylum)
- AMBROSIA—You're The Only Woman (WB)
- BOZ SCAGGS—Jo Jo (Columbia) 19-15
- CHRISTOPHER CROSS—Sailing (WB) 13-10

KSJQ-FM—St. Louis

- AIR SUPPLY—All Out Of Love (Arista)
- CRYSTAL GAYLE—The Blue Side (Columbia)
- THE S.O.S. BAND—Take Your Time (Tabu) 18-10
- KIM CARNES—More Love (EMI-America) 13-8

KXOK—St. Louis

- BILLY JOEL—Don't Ask Me Why (Columbia)
- THE DIRT BAND—Make A Little Magic (UA) 24-14
- CHRISTOPHER CROSS—Sailing (WB) 26-21

KIOA—Oes Moines

- JACKSON BROWNE—Boulevard (Asylum)
- FRED KNOBLOCK—Why Not Me (Atlantic)
- OLIVIA NEWTON-JOHN—Magic (MCA) 11-8
- CHRISTOPHER CROSS—Sailing (WB) 19-16

KDWB—Minneapolis

- THE DIRT BAND—Make A Little Magic (UA) 13-9
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 8-1

KSTP—Minneapolis

- FRED KNOBLOCK—Why Not Me (Atlantic)
- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- OLIVIA NEWTON-JOHN—Magic (MCA) 10-6
- KENNY ROGERS—Love The World Away (UA) 5-2

WHB—Kansas City

- AIR SUPPLY—All Out Of Love (Arista)
- AMBROSIA—You're The Only Woman (WB)
- ROBBIE DUPREE—Steal Away (Elektra) 10-1
- CHRISTOPHER CROSS—Sailing (WB) 15-11

KBEQ—Kansas City

- E.L.O.—All Over The World (MCA)
- AMBROSIA—You're The Only Woman (WB) 24-16

★ ALI THOMSON—Take A Little Rhythm (A&M) 14-8

KKLS—Rapid City

- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- AIR SUPPLY—All Out Of Love (Arista)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 24-18
- BENNY MARDONES—Into The Night (Polydor) 25-17

KQWB—Fargo

- RODNEY CROWELL—Ashes By Now (WB)
- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- AIR SUPPLY—All Out Of Love (Arista) 18-12
- CHRISTOPHER CROSS—Sailing (WB) 14-11

KLEO—Wichita

- FRED KNOBLOCK—Why Not Me (Atlantic)
- AMBROSIA—You're The Only Woman (WB)
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 20-17
- COMMODORES—Old Fashion Love (Motown) 19-14

## Northeast Region

### TOP ADD ONS:

BOB SEGER—You'll Accompany Me (Capitol)  
PETE TOWNSHEND—Let My Love Open The Door (Atco)  
ROBBIE DUPREE—Hot Rod Hearts (Elektra)

### PRIME MOVERS:

ROLLING STONES—Emotional Rescue (Rolling Stones)  
LINDA RONSTADT—I Can't Let Go (Elektra)  
THE CHARLIE DANIELS BAND—In America (Epic)

### BREAKOUTS:

CHRISTOPHER CROSS—Sailing (WB)  
IRENE CARA—Fame (RSO)  
FRED KNOBLOCK—Why Not Me (Atlantic)

WABC—New York

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- CHRISTOPHER CROSS—Sailing (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 22-16
- THE CHARLIE DANIELS BAND—In America (Epic) 21-15

WXLO—New York

- BOZ SCAGGS—Jo Jo (Columbia)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- LINDA RONSTADT—I Can't Let Go (Asylum) 20-17
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 15-9

WPTR—Albany

- ERIC CLAPTON—Tulsa Time (RSO)
- FRED KNOBLOCK—Why Not Me (Atlantic)
- CHRISTOPHER CROSS—Sailing (WB) 21-14
- MANHATTANS—Shining Star (Columbia) 10-2

WTRY—Albany

- AMBROSIA—You're The Only Woman (WB)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- CHRISTOPHER CROSS—Sailing (WB) 27-18
- ROLLING STONES—Emotional Rescue (Rolling Stones) 24-16

WKBW—Buffalo

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- THE S.O.S. BAND—Take Your Time (CBS) 15-5
- KENNY ROGERS—Love The World Away (UA) 18-12

WYSL—Buffalo

- FRED KNOBLOCK—Why Not Me (Atlantic)
- DIONNE WARWICK—No Night So Long (Arista)
- CHRISTOPHER CROSS—Sailing (WB) 14-7
- MICKEY GILLEY—Stand By Me (Asylum) 22-13

WBFB—Rochester

- BENNY MARDONES—Into The Night (Polydor)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- MANHATTANS—Shining Star (Columbia) 14-8
- MECO—Empire Strikes Back (RSO) 15-9 (RSO) 15-9

WRKO—Boston

- BOB SEGER—You'll Accompany Me (Capitol)
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 14-8
- ROLLING STONES—Emotional Rescue (Rolling Stones) 17-10
- BOB SEGER—You'll Accompany Me (Capitol)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 17-11
- OLIVIA NEWTON-JOHN—Magic (MCA) 15-10

WBZ-FM—Boston

- BOB SEGER—You'll Accompany Me (Capitol)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 17-11
- OLIVIA NEWTON-JOHN—Magic (MCA) 15-10

F-105 (WVBF)—Boston

- IRENE CARA—Fame (RSO)
- KENNY LOGGINS—I'm Alright (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 23-17
- THE DIRT BAND—Make A Little Magic (UA) 27-21

WDRC—Hartford

- OLIVIA NEWTON-JOHN—Magic (MCA) 13-7
- THE S.O.S. BAND—Take Your Time (Tabu) 23-13

WPRO (AM)—Providence

- GIVE ME THE NIGHT—George Benson (WB)
- JOHNNY LEE—Lookin' For Love (Asylum)
- FRED KNOBLOCK—Why Not Me (Atlantic) 27-20
- LINDA RONSTADT—I Can't Let Go (Asylum) 23-17

WPRO-FM—Providence

- JACKSON BROWNE—Boulevard (Asylum)
- IRENE CARA—Fame (RSO)
- OLIVIA NEWTON-JOHN—Magic (MCA) 15-11
- BENNY MARDONES—Into The Night (Polydor) 17-13

WICC—Bridgeport

- AMBROSIA—You're The Only Woman (WB)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 18-12
- ROLLING STONES—Emotional Rescue (Rolling Stones) 20-16

WBEN—Buffalo

- IRENE CARA—Fame (RSO)
- FRED KNOBLOCK—Why Not Me (Atlantic) 27-20
- THE CHARLIE DANIELS BAND—In America (Epic) 18-14
- ROLLING STONES—Emotional Rescue (Rolling Stones) 12-6

## Mid-Atlantic Region

### TOP ADD ONS:

ROBBIE DUPREE—Hot Rod Hearts (Elektra)  
AMBROSIA—You're The Only Woman (WB)  
JOHNNY LEE—Lookin' For Love (Asylum)

### PRIME MOVERS:

CHRISTOPHER CROSS—Sailing (WB)  
S.O.S. BAND—Take Your Time (Tabu)  
ROLLING STONES—Emotional Rescue (Rolling Stones)

### BREAKOUTS:

IRENE CARA—Fame (RSO)  
BENNY MARDONES—Into The Night (Polydor)  
DIANA ROSS—Upside Down (Motown)

WFIL—Philadelphia

- AMBROSIA—You're The Only Woman (WB)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- OLIVIA NEWTON-JOHN—Magic (MCA) 8-5
- CHRISTOPHER CROSS—Sailing (WB) 26-23

WIFI-FM—Philadelphia

- KENNY LOGGINS—I'm Alright (Columbia)
- KIM CARNES—More Love (EMI-America)
- JACKSON BROWNE—Boulevard (Asylum) 24-16
- ROLLING STONES—Emotional Rescue (Rolling Stones) 23-13

WPGC—Washington

- JOHNNY LEE—Lookin' For Love (Asylum)
- IRENE CARA—Fame (RSO)
- THE S.O.S. BAND—Take Your Time (CBS) 8-5
- LARRY GRAHAM—One In A Million You (WB)

WGH—Norfolk

- JACKSON BROWNE—Boulevard (Asylum)
- LARRY GRAHAM—One In A Million You (WB)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 20-11
- KENNY ROGERS—Love The World Away (UA) 11-7

WCAO—Baltimore

- DIANA ROSS—Upside Down (Motown)
- DR. HOOK—Years (Capitol)
- CHRISTOPHER CROSS—Sailing (WB) 25-17
- BOZ SCAGGS—Jo Jo (Columbia) 23-15

WYRE—Annapolis

- JACKSON BROWNE—Boulevard (Asylum)
- E.L.O.—All Over The World (Columbia)
- THE S.O.S. BAND—Take Your Time (CBS) 22-15
- CHRISTOPHER CROSS—Sailing (WB) 29-22

WLEE—Richmond

- GEORGE BENSON—Give Me The Night (WB)
- AMBROSIA—You're The Only Woman (WB)
- AIR SUPPLY—All Out Of Love (Arista) 23-17
- JOHNNY LEE—Lookin' For Love (Asylum) 29-21

WRVQ—Richmond

- GEORGE BENSON—Give Me The Night (WB)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- CHRISTOPHER CROSS—Sailing (WB) 17-10
- JOHNNY LEE—Lookin' For Love (Asylum)

WAEB—Allentown

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ALI THOMSON—Take A Little Rhythm (A&M)

WKBO—Harrisburg

- ROLLING STONES—Emotional Rescue (Rolling Stones) 22-16
- CHRISTOPHER CROSS—Sailing (WB) 20-12

WFBR—Baltimore

- BENNY MARDONES—Into The Night (Polydor)
- DIONNE WARWICK—No Night So Long (Arista)
- THE S.O.S. BAND—Take Your Time (CBS) 13-6
- LARRY GRAHAM—One In A Million You (WB) 4-2

## Southeast Region

### TOP ADD ONS:

ROBBIE DUPREE—Hot Rod Hearts (Elektra)  
AMBROSIA—You're The Only Woman (WB)  
LARRY GRAHAM—One In A Million You (WB)

### PRIME MOVERS:

CHRISTOPHER CROSS—Sailing (WB)  
BENNY MARDONES—Into The Night (Polydor)  
ROLLING STONES—Emotional Rescue (Rolling Stones)

### BREAKOUTS:

GEORGE BENSON—Give Me The Night (WB)  
ROBERT JOHN—Hey There Lonely Girl (EMI)  
BOB SEGER—You'll Accompany Me (Capitol)

WQXI—Atlanta

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 22-17
- JOHNNY LEE—Lookin' For Love (Asylum) 12-6

WBBQ—Augusta

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ROSSINGTON COLLINS BAND—Don't Misunderstand Me (MCA)
- THE S.O.S. BAND—Take Your Time (Tabu) 8-1
- OLIVIA NEWTON-JOHN—Magic (MCA) 6-2

Z-93 (WZCZ-FM)—Atlanta

- LARRY GRAHAM—One In A Million You (WB)
- GERRY RAFFERTY—The Royal Mile (UA)
- CHRISTOPHER CROSS—Sailing (WB) 17-6
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 18-10

WFOM—Atlanta

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- BOB SEGER—You'll Accompany Me (Capitol)
- FRED KNOBLOCK—Why Not Me (Atlantic) 12-7

WWSA—Savannah

- AMBROSIA—You're The Only Woman (WB)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- CHRISTOPHER CROSS—Sailing (WB) 27-21
- JOHNNY LEE—Lookin' For Love (Asylum) 26-15

WFLB—Fayetteville

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- DARYL HALL/JOHN OATES—How Does It Feel To Be Back (RCA)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 34-26
- JOHNNY LEE—Lookin' For Love (Asylum) 22-19

WMJX (96X)—Miami

- HERB ALPERT—Beyond (A&M)
- GEORGE BENSON—Give Me The Night (WB)
- OLIVIA NEWTON-JOHN—Magic (MCA) 14-9
- CHRISTOPHER CROSS—Sailing (WB) 11-4

Y-100 (WHYI-FM)—Miami

- TED NUGENT—Wango Tango (Epic)
- LARRY GRAHAM—One In A Million You (WB)
- CHRISTOPHER CROSS—Sailing (WB) 19-12
- JOE WALSH—All Night Long (Asylum) 29-20

WLOF—Orlando

- POINTER SISTERS—He's So Shy (Planet)
- CLOUT—Portable Radio (Epic)
- THE S.O.S. BAND—Take Your Time (Tabu) 17-10
- ROLLING STONES—Emotional Rescue (Rolling Stones) 24-17

Q-105 (WRBQ-FM)—Tampa

- BILLY JOEL—Don't Ask Me Why (Columbia)
- BOB SEGER—Nine Tonight (Capitol)
- PETE TOWNSHEND—Let My Love Open The Door (Atco) 24-15
- MECO—Empire Strikes Back (RSO) 18-11

BJ-105 (WBWJ-FM)—Orlando

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- TOUCH—When A Spirit Moves You (Atco)
- CHRISTOPHER CROSS—Sailing (WB) 16-11
- JERMAINE JACKSON—Let's Get Serious (Motown) 18-13

WQXQ—Daytona Beach

- LINDA RONSTADT—I Can't Let Go (Elektra)
- GEORGE BENSON—Give Me The Night (WB)
- KENNY ROGERS—Love The World Away (Asylum) 20-13
- COMMODORES—Old Fashion Love (Motown) 25-15

WAPE—Jacksonville

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- PAT BENATAR—You Better Run (Chrysalis)
- ALI THOMSON—Take A Little Rhythm (Atlantic) 16-12
- AVERAGE WHITE BAND—Let's Go Round Again (Arista) 14-9

WAYS—Charlotte

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- BOB SEGER—You'll Accompany Me (Capitol)
- BENNY MARDONES—Into The Night (Polydor) 27-16
- KENNY ROGERS—Love The World Away (Asylum) 20-18

WKIX—Raleigh

- IRENE CARA—Fame (RSO)
- ROLLING STONES—Emotional Rescue (Rolling Stones) 23-16
- AIR SUPPLY—All Out Of Love (Arista) 17-13

WZDQ—Chattanooga

- LARSON-FEITEN BAND—Who'll Be The Fool Tonight (WB)
- PAT BENATAR—You Better Run (Chrysalis)
- CHRISTOPHER CROSS—Sailing (WB) 16-10
- ROLLING STONES—Emotional Rescue (Rolling Stones) 18-11

WTMA—Charleston

- GEORGE BENSON—Give Me The Night (WB)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 14-7
- BENNY MARDONES—Into The Night (Polydor) 25-19

WORD—Spartanburg

- BOZ SCAGGS—Look What You've Done To Me (Columbia)
- ROSSINGTON COLLINS BAND—Don't Misunderstand Me (MCA)
- ROBBIE DUPREE—Hot Rod Hearts (Elektra) 25-16
- OLIVIA NEWTON-JOHN—Magic (MCA) 22-15

WLAC—Nashville

- JOHNNY LEE—Lookin' For Love (Asylum)
- AMBROSIA—You're The Only Woman (WB)
- KENNY ROGERS—Love The World Away (Asylum) 16-7
- BENNY MARDONES—Into The Night (Polydor) 19-12

(WBQ) 92-Q—Nashville

- FRED KNOBLOCK—Why Not Me (Atlantic)
- ROBERT JOHN—Hey There Lonely Girl (EMI)
- BENNY MARDONES—Into The Night (Polydor) 25-20
- GENESIS—Misunderstanding (Atlantic) 28-24

WHBQ—Memphis

- CHRISTOPHER CROSS—Sailing (WB)
- AIR SUPPLY—All Out Of Love (Arista)
- MICKEY GILLEY—Stand By Me (Asylum) 16-11
- TONY JOE WHITE—I Get Off On It (Casablanca) 22-16

WFLI—Chattanooga

- JOHNNY LEE—Lookin' For Love (Asylum)
- LARRY GRAHAM—One In A Million You (WB)
- JOE WALSH—All Night Long (Asylum) 5-3
- BOZ SCAGGS—Jo Jo (Columbia) 9-7

WRJZ—Knoxville

- LINDA RONSTADT—I Can't Let Go (Elektra)
- AMBROSIA—You're The Only Woman (WB)
- MICKEY GILLEY—Stand By Me (Asylum) 14-8
- JACKSON BROWNE—Boulevard (Elektra) 20-13

WGOW—Chattanooga

- POINTER SISTERS—He's So Shy (Planet)
- AIR SUPPLY—All Out Of Love (Arista) 21-16
- BOZ SCAGGS—Jo Jo (Columbia) 16-11

WERC—Birmingham

- AIR SUPPLY—All Out Of Love (Arista)
- HERB ALPERT—Beyond (A&M)
- BENNY MARDONES—Into The Night (Polydor) 9-2
- MECO—Empire Strikes Back (RSO) 22-10

WSGN—Birmingham

- PAUL DAVIS—Cry Just A Little (Bang)
- ROBERT JOHN—Hey There Lonely Girl (EMI)
- CHRISTOPHER CROSS—Sailing (WB) 10-4
- LARRY GRAHAM—



# It's All Youth With Philadelphia's WYSP-FM

By MAURIE ORODENKER

PHILADELPHIA—There's a "first generation" of rock music fans out there in radio-land—a generation of 18 to 34s who have been weaned on rock and have never known any other music—and that's the target ever kept in the sights of Steve Sutton, who just chalked up his first anniversary as program director of WYSP.

The FM station, one of eight owned by the San Juan Racing Assn., has for years been pitched in a three-way competition with WMMR-FM and WIOQ-FM. Not only are the three stations bunched together on the FM dial, but all three are AOR stations. And in recent months, another neighbor on the dial, WIFI, has become almost as much AOR as it is Top 40.

That is the competitive arena that Sutton entered a year ago when he came here from album stations in Dallas where he programmed KFWD-FM and before that was a jock at KZEW-FM. A member of his own target group whose own musical roots were strictly rock, "first generation" Sutton—now 30 years old—saw album rock the only way to go to attract his own peer group. But with the competitive scene turning ARB ratings into a dog fight for positioning in the tell-tale book, Sutton recognized that "we have to do it better and we have to promote it better."

For Sutton, this meant that with the album music on hand—the same kind of music the others were also playing—he had to create an image that will appeal to 34-year-olds.

"When they are listening to the radio, it must be more than just listening to a box with some wires," explained Sutton. "When I first came here, the station had a non-image. And since radio is only a perception, I had to shape up an image for a station that the listeners could perceive us to be.

"Since our target audience reflects rock'n'roll, we have to reflect the sound of

rock'n'roll, and so we started coming on stronger with the best available rock album cuts. And since our audience is the energetic kind, we started generating a lot of energy that our listeners recognize and reach out for."

For Sutton, the listeners must not only relate to the music—by only playing the kind of music they know or ever heard—but also make them feel they are a part of it. That's why Sutton has eschewed music such as disco, extreme new wave and funk. Every cut must fit into the musical mold that has become WYSP's image.

Apart from the charts, Sutton depends heavily on his own musical expertise and experiences plus his own "gut feeling" in selecting album cuts for air play.

However, to fortify his own perceptions, Sutton leans heavily on the support of assistant program manager, Harriet Sinton, and music director Robin Henken. And for added measure, WYSP utilizes the consulting services of Burkhart/Abrams for its SuperStar format.

The musical image WYSP projects is also carried over to the station's air personalities. Frank X. Feller, WYSP general manager, has given Sutton a free hand in programming and he used it in developing a calculated on-air lineup that blends with the station image. Since Sutton feels strongly that the spotlight role of radio personalities is on its way back, every personality is spotlighted.

To start the day the 6-10 a.m. morning drive slot is carried by the team of Jerry Abear and Seam McKay, who chatter away freely and lightly. It's the only daypart heavy with chatter, information and news—five-minutes of news every half hour.

Denny Somach, known as "Doc Rock" because of his strong academic knowledge of the rock scene and the people involved in it, follows from 10 a.m.-2 p.m. It was Somach who developed the "Rock Report" featuring news and gossip about rock stars and the feature is now picked up by NBC's Source network.

Just as the knowledgeable voice of Somach gives the station credibility, the voice test follows—Randy Kotz from 2-6 p.m.—reflects the station's youth image and energy on the air. Kotz, 25, is a member of the station's 18-to-34 target, and he talks and acts just like one of them. Sutton follows this up with the more authoritative voice of Gary Bridges in the 6-10 p.m. slot.

Interviews with visiting rock artists are included in this period. A vet in radio, Bridges' voice is a familiar one—adding to its authoritative sound—in that his is the off-camera voice bringing on the news at Channel 3 TV here.

Cyndy Drue, from 10 p.m.-2 a.m., also enjoys sight and sound recognition here in that she does a rock news report live on Channel 3

TV news. She also handles the station's "Midnight Double Feature" nightly, the only time in the broadcasting day when an album is played in its entirety. The graveyard shift from 2 a.m.-6 a.m., when a lot of the new music is tested for sound appeal, is handled by Dave Newman. New product is aired in a "What's New" feature.

Not only does Sutton want his air personalities to be very much alive on the air, he wants that same kind of energy to permeate when airing rock concert periods which average two or three a month. "We do nothing on tape, everything must be live," says Sutton. "The feeling that is generated by both the music and the audience at a concert can never be captured on tape.

"We want it to be alive and the listener can surely tell. Whether the concert originates in this area or we pick it up from the network, it must be live." In fact, less than 10% of all the music played is on tape, all the cuts come right off the album itself. "It sounds better," Sutton added.

The only other feature on the program schedule is a Sunday night "WYSP Comedy Hour" produced by Steve Weinstein, utilizing talk material from comedy records and in-person segments.

"As important as the music we play are the station promotions," says Sutton. "One is dependent on the other." Sutton is a firm believer that the WYSP product must be promoted—but with promotions that the listeners will relate to and promotions that will leave the imprint of the station's call letters. All the air personalities are urged and encouraged to make "visible contacts" with their listeners.

"We put them out wherever they can be seen. We want them in front of people—whether it be at some rock club, a supermarket opening or a street fair," says Sutton. "As long as there are people around, we want somebody from WYSP to be around then and build recognition for the call letters."

Arlene Loib, who recently came over from Channel 12 public tv here, heads up the station's promotion department. And she sees to it that there are some seven to 10 events each week where air personalities and the station's call letters are involved. And if it's the kind of event that the general listening audience will relate to, like some street fair or festival, Sutton will find time to air it. But like the rock concerts, he feels it must be aired live to generate that live feeling for the listeners.

For Sutton, promotions must sell, and they must sell WYSP. That's why he shies away from giveaways and contests—excepting for giving away a quarter million bumper stickers with nothing but the call letters on them. "If it's a giveaway," says Sutton, "it must be something to which our audience will relate.



Air Shift: Jerry Abear, standing, one of the members of WYSP's morning team, waits his turn at the mike as station news director Bill Fantini wraps up a news broadcast.

"With national corporations giving away a million dollars and trips around the world, it's no big deal anymore for a radio station to give away a weekend in Atlantic City or even a car.

"Instead, the station prefers to give away things like a Beta-Max unit or tickets to New York City for a Pink Floyd concert. It must be something that they can't get or can't afford to get," says Sutton, in singling out suitable giveaways for the station.

As Sutton views the record scene for the station's staples, his major concern is for the quality of product that is coming through. The product from the record companies has been well below par for some time he says, which Sutton feels is largely responsible for the trouble the industry finds itself in.

He claims that the station's "first generation" of rock listeners also recognize that they are being short-changed—which explains why most of the requests coming in from listeners are for the older and solid hits by the Stones, the Who and the like, rather than for newer groups.

"The quality of the acts that the record companies are bringing out must be improved," observes Sutton. "As long as they continue to make sweetheart deals with producers and artists, we are going to continue getting the kind of records that nobody wants to listen to or buy.



Management Conference: WYSP general manager Frank Fuller, left, and program director Steve Sutton confer on programming.

## Disappointment At WRCK

CHICAGO — ABC station WRCK-FM is aiming for high visibility at the forthcoming Navy Pier ChicagoFest here but has had to cancel plans to screen video clips of major rock artists.

Station promotion director Gail Chipman, working with Magnavox and DiscoVision, originally planned to produce a special videodisk to be premiered at the music festival.

Almost all of the city's leading

music stations will have a hand in the two-week city-sponsored event, including those which help to promote live performances. Dates of ChicagoFest are Aug. 1-10 and Aug. 13-17.

According to Chipman, DiscoVision, the only videodisk production firm in operation, cited limitations of present production capacity as its reason for backing out of the promotion.

Footage of rock performers in action is being supplied by record companies.

Chipman says videocassette equipment manufacturers passed on the idea claiming that the VCR systems already possessed wide consumer recognition. Now the station is researching a different angle to tie in with the outdoor festival.

Also at WRCK, it was announced that Bob Sirott would begin his regular morning program Sept. 2. It will be Sirott's first regular radio shift since leaving WLS-AM in December 1979. Chuck Evans joins the air staff as weekday 7-30 p.m. to midnight personality.



SCHOOL TIME—While Foreigner bass player Rick Willis visits Jericho (N.Y.) High School, WBLI-FM Patchogue and WNYT (cable) Old Westbury, N.Y. are on hand to cover the "lecture." Here, Willis is shown speaking to a group of the students. After he completed his session with the students the Atlantic artist did a phone interview with WLIR-FM in Garden City.

## VARIETY OF MUSIC FORMATS

### Russians Increase Airings To U.S.

By VADIM YURCHENKOV

MOSCOW—The North American Service of Radio Moscow which broadcasts four-five hours daily to the U.S., now offers listeners a selection of regularly presented shows covering a variety of music formats.

This move dates back to the launch of the "Music Of The Month" program late last year. Prior to that, though musical content had appeared in North America, service broadcasts, there had been no special music programming as such.

Now there are four music shows each week. "Folk Yesterday And Today" is based on traditional folk material from Russia but also includes reworkings by contemporary writers. "Music And Musicians" features new classical works by modern composers, while "Metronome" is a jazz program presented by disk jockey Nikolai Kurnakov with contributions from top Soviet critic Arkadii Petrov.

And "Top Three" is a pop song contest built around currently popu-

lar material by Soviet writers that ranges from pop, rock and MOR through to disco and jazz-rock.

Listeners are invited to select the three best songs from those presented each week, and Radio Moscow is now considering the possibility of releasing selected songs from the program on a Melodiya album.

Tentative timing would be to release the compilation at the end of this year for distribution in the U.S. and Canada early in 1981 through Melodiya's international distributor Mezhdunarodnaya Kniga, using retail outlets such as the Four Continentals shop in New York.

Each of the shows, which are prepared and edited by Larissa Avrutina, is about 15 minutes long and aired four times a day. Recorded materials used are a mixture of items from the U.S.S.R. Television and Radio State Committee library, and from Melodiya's catalog, plus a number of special recordings made by the service itself.

## 275 Stations Carry BBC Clapton Special

NEW YORK—London Wavelength cleared 275 stations for its syndicated two-hour Eric Clapton BBC Special. The show mostly ran on the Fourth of July weekend and most major markets were covered.

London Wavelength is also planning a one-hour Mick Jagger special for Aug. 17, in which the leader of the Rolling Stones will discuss the group's new Atlantic album. At least 250 stations are expected to clear this program.

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (7/16/80)

## Top Add Ons-National

- TORONTO—Looking For Trouble (A&M)
- THE KINGS—The Kings Are Here (Elektra)
- DAVE DAVIES—(RCA)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)

## Top Requests/Airplay-National

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

## National Breakouts

- DIRT BAND—Make A Little Magic (UA)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- THE RECORDS—Crashes (Virgin)
- PETER GABRIEL—(Mercury)

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

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

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

### KBPI-FM—Denver (F. Cody)

- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ RUSS BALLARD—Barnet Dogs (Epic)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ BLUES BROTHERS—Soundtrack (Asylum)

### KZEL-FM—Eugene (C. Kovarik/P. Mays)

- GUS—Convicted (Nemperor)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- ENGLISH BEAT—I Just Can't Stop It (Sire)
- TORONTO—Looking For Trouble (A&M)
- JOHN OTWAY—Deep Thought (Stiff)
- CHUCK FRANCOUR—Under The Boulevard Lights (UA)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ HUEY LEWIS & THE NEWS—(Chrysalis)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ POCO—Under The Gun (MCA)

### KSJO-FM—San Jose (F. Andrick)

- ★ QUEEN—The Game (Elektra)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ ROXY MUSIC—Flesh And Blood (Atco)

## Midwest Region

### TOP ADD ONS

- DAVE DAVIES—(RCA)
- THE KINGS—The Kings Are Here (Elektra)
- TORONTO—Looking For Trouble (A&M)
- GUS—Convicted (Nemperor)

### TOP REQUEST / AIRPLAY

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

### BREAKOUTS

- DIRT BAND—Make A Little Magic (UA)
- SCOTT WILK AND THE WALL—(WB)
- THE RECORDS—Crashes (Virgin)
- HUEY LEWIS & THE NEWS—(Chrysalis)

### WVWV-FM—Detroit (F. Holler)

- TORONTO—Looking For Trouble (A&M)
- THE RECORDS—Crashes (Virgin)
- BLACKJACK—Worlds Apart (Polydor)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- GUS—Convicted (Nemperor)
- POCO—Under The Gun (MCA)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra)
- ★ TED NUGENT—Scream Dream (Epic)

### WABX-FM—Detroit (J. Duncan)

- DIRT BAND—Make A Little Magic (UA)
- DAVE DAVIES—(RCA)
- SCOTT WILK AND THE WALL—(WB)
- MOTELS—Careful (Capitol)
- ★ KINGBEES—(RSO)
- ★ URBAN COWBOY—Soundtrack (Asylum)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ ROADIE—Soundtrack (WB)
- ★ WLOQ-FM—Columbus (S. Runner)
- DIRT BAND—Make A Little Magic (UA)
- PETER GABRIEL—(Mercury)
- DAVE DAVIES—(RCA)
- LOVE AFFAIR—(Radio)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

### WLVQ-FM—Columbus (S. Runner)

- DIRT BAND—Make A Little Magic (UA)
- PETER GABRIEL—(Mercury)
- DAVE DAVIES—(RCA)
- LOVE AFFAIR—(Radio)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

### WNMS-FM—Cleveland (J. Gorman)

- RODNEY DANGERFIELD—No Respect (Casablanca)
- THE KINGS—The Kings Are Here (Elektra)
- THE MOTELS—Careful (Capitol)
- GUS—Convicted (Nemperor)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ ROXY MUSIC—Flesh And Blood (Atco)
- ★ SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- ★ QUEEN—The Game (Elektra)

### WYDU-FM—Pittsburgh (J. Kinney)

- WHITESNAKE—Ready An' Willing (Mirage)
- JO JO ZEP—Screaming Targets (Columbia)
- THE KINGS—The Kings Are Here (Elektra)
- LOVE AFFAIR—(Radio)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ GENESIS—Duke (Atlantic)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

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

- DAVE DAVIES—(RCA)
- THE KINGS—The Kings Are Here (Elektra)
- CHUCK FRANCOUR—Under The Boulevard Lights (UA)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

### KSHE-FM—St. Louis (R. Balis)

- GIRL—Sheer Greed (Epic)
- AMERICAN NOISE—(Planet)
- TORONTO—Looking For Trouble (A&M)
- CHICAGO XIV—(Columbia)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ GENESIS—Duke (Atlantic)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ QUEEN—The Game (Elektra)

## Southwest Region

### TOP ADD ONS

- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- THE KINGS—The Kings Are Here (Elektra)
- DAVE DAVIES—(RCA)
- TORONTO—Looking For Trouble (A&M)

### TOP REQUEST / AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- URBAN COWBOY—Soundtrack (Asylum)
- GENESIS—Duke (Atlantic)

### BREAKOUTS

- PETER GABRIEL—(Mercury)
- DIRT BAND—Make A Little Magic (UA)
- THE RECORDS—Crashes (Virgin)
- HUEY LEWIS & THE NEWS—(Chrysalis)

### KZEW-FM—Dallas (J. Dolan)

- THE KINGS—The Kings Are Here (Elektra)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- CHICAGO XIV—(Columbia)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ QUEEN—The Game (Elektra)
- ★ GENESIS—Duke (Atlantic)

### KTXQ-FM—Dallas (T. Spencer)

- THE RECORDS—Crashes (Virgin)
- POCO—Under The Gun (MCA)
- NIGHTHAWKS—(Mercury)
- DIRT BAND—Make A Little Magic (UA)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ SAMMY HAGAR—Danger Zone (Capitol)
- ★ JEFF BECK—There And Back (Epic)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

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

- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- SILENCERS—Rock & Roll Enforcers (Precision)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ URBAN COWBOY—Soundtrack (Asylum)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

### KLBJ-FM—Austin (G. Mason/T. Quarles)

- TORONTO—Looking For Trouble (A&M)
- ENGLISH BEAT—I Just Can't Stop It (Sire)
- SCOTT WILK AND THE WALL—(WB)
- TIM WEISBERG—Party Of One (MCA)
- DIRT BAND—Make A Little Magic (UA)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ ROXY MUSIC—Flesh And Blood (Atco)
- ★ PETER GABRIEL—(Mercury)

### KRST-FM—Albuquerque (S. Cornish/R. Roman)

- THE KINGS—The Kings Are Here (Elektra)
- LE ROUX—Up (Capitol)
- DAVE DAVIES—(RCA)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ KROKUS—Metal Rendez-vous (Ariola)
- ★ JACKSON BROWNE—Hold Out (Asylum)

### KL0L-FM—Houston (P. Riann)

- PETER GABRIEL—(Mercury)
- JAY FERGUSON—Terms & Conditions (Capitol)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra)

## Southeast Region

### TOP ADD ONS

- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- BLACKJACK—Worlds Apart (Polydor)
- LIVE WIRE—No Fright (A&M)
- GUS—Convicted (Nemperor)

### TOP REQUEST / AIRPLAY

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- URBAN COWBOY—Soundtrack (Asylum)
- GENESIS—Duke (Atlantic)

### BREAKOUTS

- THE RECORDS—Crashes (Virgin)
- JON AND VANGELIS—Short Stories (Polydor)
- SECRET AFFAIR—Glory Boys (Sire)
- HEATERS—Energy Transfer (Columbia)

### WKLS-FM—Atlanta (R. Piombino)

- THE RECORDS—Crashes (Virgin)
- SCOTT WILK AND THE WALLS—(WB)
- JON AND VANGELIS—Short Stories (Polydor)
- THE KINGS—The Kings Are Here (Elektra)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ URBAN COWBOY—Soundtrack (Asylum)
- ★ ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)

### WROQ-FM—Charlotte (J. White)

- JON AND VANGELIS—Short Stories (Polydor)
- DIRT BAND—Make A Little Magic (UA)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ CHEAP TRICK—Found All The Parts (Epic)
- ★ URBAN COWBOY—Soundtrack (Asylum)

### WRAS-FM—Atlanta (D. Zenable)

- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- TORONTO—Looking For Trouble (A&M)
- HEATERS—Energy Transfer (Columbia)
- LIVE WIRE—No Fright (A&M)
- GUS—Convicted (Nemperor)
- SCOTT WILK AND THE WALL—(WB)
- ★ DEVO—Freedom Of Choice (WB)
- ★ KINKS—One For The Road (Arista)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ GENESIS—Duke (Atlantic)

### WSHE-FM—Miami (N. Mirsky/F. Baum)

- THE RECORDS—Crashes (Virgin)
- THE KINGS—The Kings Are Here (Elektra)
- OARYL HALL & JOHN OATES—Voices (RCA)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ QUEEN—The Game (Elektra)
- ★ ROADIE—Soundtrack (WB)

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

- NEW ADVENTURES—(Polydor)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- GUS—Convicted (Nemperor)
- DARREL MANSFIELD BAND—Get Ready (Polydor)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ GENESIS—Duke (Atlantic)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)

### WVFS-FM—Bethesda (D. Einstein)

- RIOT—Narita (Capitol)
- THE KINGS—The Kings Are Here (Elektra)
- LIVE WIRE—No Fright (A&M)
- MICHAEL CHAPMAN—Life On The Ceiling (Criminal)
- SECRET AFFAIR—Glory Boys (Sire)
- ONLY ONES—Baby's Got A Gun (Epic)
- ★ JOAN ARMATRADE—Me Myself I (A&M)
- ★ GRAHAM PARKER—The Up Escalator (Arista)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ ROXY MUSIC—Flesh And Blood (Atco)

## Northeast Region

### TOP ADD ONS

- TORONTO—Looking For Trouble (A&M)
- BLACKJACK—Worlds Apart (Polydor)
- THE KINGS—The Kings Are Here (Elektra)
- DAVE DAVIES—(RCA)

### TOP REQUEST / AIRPLAY

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

### BREAKOUTS

- LAMONT CRANSTON BAND—Up From The Alley (Waterhouse)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- SAXON—Wheels Of Steel (Carrere)
- DIRT BAND—Make A Little Magic (UA)

### WNEW-FM—New York (M. McIntyre)

- THE VAPORS—NuClear Day (UA)
- CHIPMUNK PUNK—The Chipmunks (Excelsior)
- SECRET AFFAIR—Glory Boys (Sire)
- CHICAGO XIV—(Columbia)
- TORONTO—Looking For Trouble (A&M)
- BLACKJACK—Worlds Apart (Polydor)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ QUEEN—The Game (Elektra)

### WCMF-FM—Rochester (T. Edwards)

- THE KINGS—The Kings Are Here (Elektra)
- LIVE WIRE—No Fright (A&M)
- ★ PETER GABRIEL—(Mercury)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)

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

- HUEY LEWIS & THE NEWS—(Chrysalis)
- JAY FERGUSON—Terms And Conditions (Capitol)
- BLACKJACK—Worlds Apart (Polydor)
- THE KINGS—The Kings Are Here (Elektra)
- TORONTO—Looking For Trouble (A&M)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra)

### WMMR-FM—Philadelphia (J. Bonadonna)

- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ THE KINKS—One For The Road (Arista)
- ★ GENESIS—Duke (Atlantic)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

### WGRQ-FM—Buffalo (G. Hawras)

- TORONTO—Looking For Trouble (A&M)
- RACHEL SWEET—Protect The Innocent (Stiff)
- SAXON—Wheels Of Steel (Carrere)
- DAVE DAVIES—(RCA)
- DIRT BAND—Make A Little Magic (UA)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ GENESIS—Duke (Atlantic)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

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

- POCO—Under The Gun (MCA)
- KERRY LIVGREN—Seeds Of Chance (Kirshner)
- THE KINGS—The Kings Are Here (Elektra)
- TORONTO—Looking For Trouble (A&M)
- BLACKJACK—Worlds Apart (Polydor)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ HENRY PAUL BAND—Feel The Heat (Atlantic)
- ★ JO JO ZEP—Screaming Targets (Columbia)
- ★ ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)

### WAQX-FM—Syracuse (E. Levine)

- TORONTO—Looking For Trouble (A&M)
- RIOT—Narita (Capitol)
- SAXON—Wheels Of Steel (Carrere)
- DAVE DAVIES—(RCA)
- BLACKJACK—Worlds Apart (Polydor)
- ★ HENRY PAUL BAND—Feel The Heat (Atlantic)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ PETER GABRIEL—(Mercury)

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

- DIRT BAND—Make A Little Magic (UA)
- GUS—Convicted (Nemperor)
- JOHN OTWAY—Deep Thought (Stiff)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ QUEEN—The Game (Elektra)
- ★ ROSSINGTON COLLINS BAND—Anytime, Anyplace, Anywhere (MCA)

### WCOZ-FM—Boston (K. Ingram)

- LE ROUX—Up (Capitol)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- TOUCH—(Atco)
- ★ ANGEL CITY—Face To Face (Epic)
- ★ FOGHAT—Tight Shoes (Bearsville)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ URBAN COWBOY—Soundtrack (Asylum)

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JULY 26, 1980 BILLBOARD

## Vox Jox

By DOUG HALL

NEW YORK—WNBC-AM New York program manager **John Lund** has resigned to become vice president and general manager of Sunbelt Consulting Corp.

This new unit of Sunbelt Communications, which operates radio stations in Fresno, Colorado Springs and Albuquerque, will be headquartered in San Luis Obispo, where Lund will make his headquarters.

Also located in San Luis Obispo is the Research Group, the research arm of Sunbelt. It is expected that Lund will consult the clients of the Research Group, which include the RKO chain.

Lund has been involved in consulting and will continue to consult WISN-AM Milwaukee, WZZK-FM Birmingham and WHJJ-AM Providence (formerly WJAR). Lund leaves his NBC post July 25. No successor has been named.

\* \* \*

**Michael Jones**, program director for SJR Communications KRLY-FM Houston, is adding the additional duties of programming SJR's WKTU-FM New York. Jones takes over responsibilities that had been handled by **Paul Zarcone**, who continues as WKTU's morning man with the on-air name of **J.D. Holiday**. **Carlos de Jesus**, **Michael Ellis** and **Mark Cichon**, all of whom assisted Zarcone in programming, will report to Jones.

\* \* \*

WYNY-FM p.d. **David Klahr** is

## Arbitron Data

• Continued from page 20

which runs a contemporary format, stands at 4.5, up from 3.3 a year ago and 4.2 in the fall.

AOR KQRS-FM is showing steady growth with a current 7.3 share, up from 6.7 a year ago and 8.7 in the fall.

\* \* \*

COLORADO SPRINGS—Beautiful KRDO-FM and contemporary KSPZ-FM are tied for first place in overall shares; 11.1 to each. The market leader of the fall, progressive KLO-FM, fell from 12.5 to a 9.6, which keeps it ahead of the 8.7 share of a year ago.

Disco is working well for KKCS-AM, which is up from 1.8 a year ago to 2.6. But the station is off from its fall figure of 3.7. Its sister station KKCS-FM is doing even better with country, up from .8 in the fall to 4.8, Contemporary.KIQQ-AM is down to .5 from a 5.1 a year ago and a 2.1 in the fall. AOR KKFM-FM is in a dive too; down from 4.3 a year ago and 4.5 in the fall to 1.8.

Country is a winner on KSSS-AM, which is up to an 8.0 from a year ago's 5.6. But the station is off from the 9.8 it had in the fall. Top 40 KYSN-AM is down to 8.8 from a 16.3 it enjoyed a year ago, but the station has recovered somewhat from the 7.7 it had in the fall.

\* \* \*

MADISON, Wis.—Every local station in this market has had substantial movement. Country WTSO-AM is still the leader, but down from an 18.0 share a year ago to 15.5. There's a three-way tie for second place with MOR WIBA-AM, MOR WISM-FM and country WMAD-FM each with a 10.3 share. Top 40 WZEE-FM moved up from 7.4 a year ago to 9.3 while oldies WWQM-AM fell from 3.9 a year ago to .8 as it shifted to "country rock."

out of the NBC outlet despite a good showing in the April/May book. The station rose to a 2.4 share, up from 2.1 a year ago and in the fall. Klahr is being succeeded by **Peter Salant** from WKCI-FM (KC-101) New Haven. General manager **Dan Griffin**, who made the changes, also has hired former WNEW-AM jock **Bill St. James** to work afternoon drive. **Steve O'Brien**, who was working 4 to 8 p.m., moves into the 6 to 10 p.m. slot. St. James will be on from 2 to 6 p.m. Music director **Jerry Sullivan**, who had been working from 8 p.m. to midnight, will concentrate on his non-air shift duties and only work on air on weekends. **Rick Hunter**, who had been on from 1 to 4 p.m., moves to the 10 p.m. to 2 a.m. slot. The new lineup also includes **Dan Daniel** from 6 to 10 a.m. and **Al Bernstein** from 10 a.m. to 2 p.m.

\* \* \*

WPLJ beat Atlantic Records in a softball game Tuesday (15) 13 to 11. **Barry Offitzer**, professional manager for Atlantic's Cotillion Music, was Atlantic's heavy hitter with three hits while Atlantic national director of field operations **Sam Kaiser** drove in two runs with a single. But WPLJ scored seven runs in the first inning and the Atlantic team never caught up.

\* \* \*

**Viv Roundtree**, former overnight jock on WPLJ-FM New York, has joined the on-air staff of WBCN-FM Boston. She will be working Saturdays and Sundays from 6 to 10 p.m. She most recently was at WXKS-FM Boston. ... **Tom Barsanti** has joined WTIC-AM Hartford as operations manager succeeding **Jay Clark**, now at WABC-AM New York. Barsanti comes from KCMO-AM Kansas City.

\* \* \*

**Richard Balis**, afternoon drive jock on KSHE-FM St. Louis, has been promoted to music director of the station and **John Ulett**, who works the midday shift has been named assistant music director. Both will continue with their on-air

## WWOK-AM In Miami Goes Latin

MIAMI—WWOK-AM, the largest country station in South Florida, will go Latin Aug. 4.

With new call letters, WHTT-AM, the new Spanish speaking format will make a total of seven in greater Miami.

Declining listenership and declining ratings, down to a 1.7 share of the audience, dictated the change of the Metroplex-owned station.

According to **Dave Ross**, an owner and group vice president for Metroplex, the new rechristened station will feature a "highly structured superstar format. As owners, we plan to be in the market for a long time."

Metroplex has hired a new general manager from WQII-AM Puerto Rico, **David Gleason**, and hired a program director and music director from local Spanish stations. Miami's country listeners will still have the same number of country stations that they had six months ago since WQAM-AM went from rock to country in order to hype ratings.

duties. ... WQXR-AM-FM music director **George Jellinek** has been presented with the Austrian Cross of Honor for Science and Art by Austrian president Dr. Rudolf Kirchschlaeger. Jellinek was cited for promotion of Austrian music and culture in the U.S. at ceremonies at the Austrian Consulate in New York.

\* \* \*

**Larry Miller** has been promoted from music director to program director at WCAS-AM Cambridge. He succeeds **Bill Goldsmith**, who has left the station. ... **Robin Bailey** has resigned from her 6 to 10 p.m. shift on KFRC-AM San Francisco to open her own audio production company. ... **Brian Moors** has been promoted from general sales manager to station manager at WHN. He fills a post vacated by **Nick Verbitsky**, who has moved up to Mutual Broadcasting senior vice president, as reported.

\* \* \*

**Frederick Sattler** has been named research director of WRIF-FM Detroit, succeeding **Fred Jacobs**, who has moved up to the new position of ABC FM director of research, as reported. Sattler is a former sales rep for Artistic Music Distributors and Xanadu Records. ... **John Bloodwell** has joined WWWW-FM (W-4) Detroit as promotion director. He comes from WMMR-FM Philadelphia, where he was assistant promotion and research director.

\* \* \*

**Bernie Lucas** is leaving his morning show at WLPX-FM to devote full time to being a promotion director. He has been with the station for almost three years. ... KCPX-AM-FM Salt Lake City general manager **Bruce Cummings** has had "vice president" added to his title. ... **Vicky Purnell** has been named audience promotions director of WTAR-AM Norfolk, Va. She comes from a college counseling position.

\* \* \*

**Alan Bursteen** has joined the lineup at KAYN-FM Nogales, Ariz. In addition to on air-duties he will be in charge of production. ... **Mike Breen** has joined KWXI-AM Glenwood, Ark. He just graduated from Broadcast Center in St. Louis. ... **Holland Cooke** has been named program director of WKBR-AM Manchester, N.H. He comes from WPRO-AM Providence, where he's been for seven years as a jock from 9 p.m. to midnight and a music director. He was brought into WPRO by **Jay Clark**, when he was p.d. there.

\* \* \*

Some quotes from the upcoming DIR "King Biscuit" Rolling Stones special set for Sunday (27): From **Mick Jagger**: "**Ron Wood** is a breath of deodorant for everyone in the band." From Stones member **Wood**: it took so long to record the group's new Atlantic album "Emotional Rescue" because of "guitar lessons (needed) for Mick—they took weeks and weeks."

\* \* \*

KFQD-FM Anchorage p.d. **Tom Rivers** broke his foot acting in a 25-minute station film which spoofs James Bond. Rivers broke his foot kicking a wall because "I was wearing tennis shoes when I should have been wearing my hiking boots." The film, called "Double O Marcus (named for the morning man, **Marcus in the Morning**)," will be shown on over the air and cable television in September.

## New On The Charts

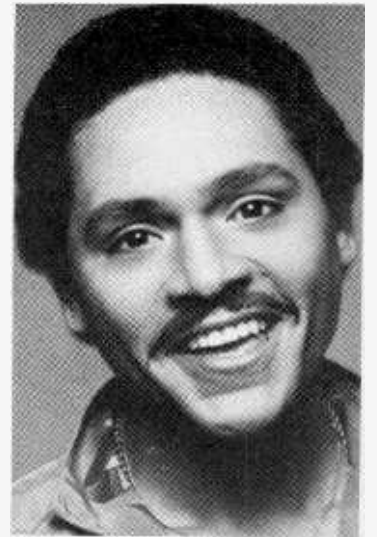
### ROCKIE ROBBINS

"You And Me"—★

This is the title track from Robbins' second LP for A&M, which was produced by industry veteran Bobby Martin. Last year, Robbins debuted with a self-titled collection of love songs produced by Richard Evans and Johnny Pate.

A native of Minneapolis, Robbins fronted local bands along the club circuit. As the disco fervor dried up live entertainment, Robbins hustled a last-ditch effort to break into the business. A second mortgage on his house financed a demo tape, which Robbins sent to labels across the country. Ron Moss of A&M listened, contacted Robbins and signed him two months later.

Once crossing that hurdle, Robbins was soon to encounter more barriers during the recording of the first LP. En route to Chicago from Los Angeles, where the initial tracks had been cut, all but two of the master tapes were accidentally erased. So Robbins and his producing team began working from scratch in the Chicago studio, which originally was to be used only for vocal track-



ing. Rescued by the concerted talents of Chicago musicians, the LP was eventually completed with renewed energy.

In Los Angeles, Robbins is managed by Larry Robbins at (213) 550-1948, and booked by Jay Jacobs of the William Morris Agency, (213) 274-7458.

## Pro-Motions

LOS ANGELES — Portland's KQFM-FM is asking its listeners to send in their predictions of the date when Portland will hit 100 degrees. The promotion is based around the Ray Gomez tune "Summer In The City" with the winner receiving 100 albums from CBS Records.

\* \* \*

WCKO-FM Fort Lauderdale (K-102) tied in with Epic Records for a Fourth of July promotion called "In America." The station awarded 25 listeners an outing on the station's yacht "Captain Bill" and, through the cooperation of Epic, gave each of these listeners a copy of **Charlie Daniels'** new Epic album "In America."

\* \* \*

Polydor recording act **Robert Fripp** visited Ken Shelton at Boston's WBCN-FM's studios and acted as a celebrity disk jockey on the "Mighty Lunch Hour" segment of Shelton's show.

\* \* \*

In conjunction with the July 12 appearance of **ZZ Top** at the **Dick Clark Westchester Theatre** in New York's suburban Westchester County, **Warner Bros.** local promotion man **Stu Cohen** supplied WRNW-FM Briarcliff Manor, N.Y., with disks of live and studio versions of Top's "Cheap Sunglasses" for pre-concert on-air giveaways. The concert is one of several co-promoted by the theatre and WRNW.

For the June 25 **Southside Johnny and the Asbury Jukes** concert at the theatre Johnny was an on-air guest at the station of **DJ Bruce Figler**. They discussed the band's new album "Love Is A Sacrifice." Morning man **Curtis Kay** was the MC at the concert.

The station also broadcast July 9 a performance by the **Nighthawks**, which the station taped at the Red Rail in Nanuet. **Mercury Records** supplied a number of the group's new album "The Nighthawks," which the station gave away over the air before the special.

\* \* \*

A real guitar is the grand prize in an air guitar contest with **WYFE-FM** in Rockford, Ill. set up by **MCA's Paul Diamond**, where contestants will pretend to play the guitar with-

out actually having one, which is doing it "The Hard Way."

A camera is the grand prize in Albuquerque, in a contest overseen by **Wayne McManners** from the Dallas MCA office. Tie-ins are with **KRST-FM** and the Sound Warehouse. Photos must be submitted of someone doing something "The Hard Way." A similar MCA promotion is being staged in Nashville by **Daryl Crum** in cooperation with **WKQB-FM** and **Ports-O-Call Records**. A camera is a grand prize in that market as well.

## Bubbling Under The HOT 100

- 101—CAN'T WE TRY, **Teddy Pendergrass**, P.I.R. 9-3107 (CBS)
- 102—NEVER GIVIN' UP, **Al Jarreau**, Warner Bros. 49234
- 103—CLYDE, **Waylon Jennings**, RCA 12007
- 104—DREAMS, **Grace Slick**, RCA 12041
- 105—YOU'RE GOOD FOR ME, **Exile**, Warner Bros. 49245
- 106—THIS TIME, **France Joli**, Prelude 8013
- 107—WHATEVER YOU DECIDE, **Randy VanWarmer**, Bearsville 49258 (Warner Bros.)
- 108—GIVE IT TO YOU, **RCR**, Radio Records 712
- 109—PERCOLATOR, **Spyro Gyra**, MCA 41275
- 110—YOUR PRECIOUS LOVE, **Stephen Bishop & Yvonne Elliman**, Warner Bros. 49513

## Bubbling Under The Top LPs

- 201—KROKUS, **Metal Rendezvous**, Ariola OL 1502 (Arista)
- 202—HENRY PAUL BAND, **Feel The Heat**, Atlantic SD 19273
- 203—BEST OF STYX, **Styx**, RCA AFL1-3597
- 204—BRAND X, **Do They Hurt**, Passport PB 9845 (Jem)
- 205—VARIOUS ARTISTS, **Empire Jazz**, RSO RS-1-3085
- 206—THE ENGLISH BEAT, **I Just Can't Stop It**, Sire SRK 6091 (WB)
- 207—MIKE OLDFIELD, **Airborn**, Virgin VA 13143 (Atlantic)
- 208—PATTI AUSTIN, **Body Language**, CTI JZ-36502 (CBS)
- 209—SOUNDTRACK, **The Long Riders**, Warner Bros. HS 3448
- 210—CAROLYN MAS, **Hold On**, Mercury SRM-1-3841

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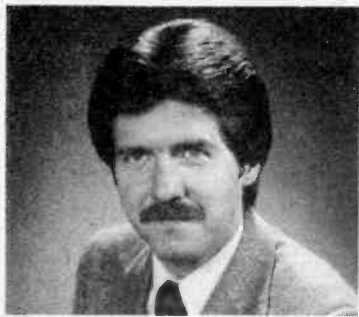
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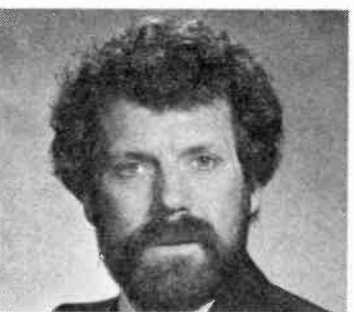
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BB 726



## ROUNDUP OF TOP SPOTS

# Theme Parks Growing As Venues For Acts Despite Economy Droop

By KIP KIRBY

NASHVILLE — Country music may be barnstorming the bastions of television and movies these days, but it hasn't lost any ground in one of its most popular venues—America's theme parks.

Numerous outdoor amusement facilities are drawing even more heavily on the widespread proven appeal and family-styled entertainment value of country stars like Loretta Lynn, Eddie Rabbitt, Barbara Mandrell, the Oak Ridge Boys, Don Williams and Larry Gatlin. These theme parks find country music a favorite among its audiences and cite sellout statistics indicating that country packages more than hold their own against other types of musical acts.

Parks are staging a variety of country promotions this year designed to emphasize the drawing power of country talent and to boost sales in the park's general ticket price. Several parks have initiated all-night promotions using a major country act as headliner.

Marriott's Great America park in Illinois is in its third year of doing country promotions, according to public affairs manager Margie Gillis-Ross, and is enjoying great success with these packages.

Great America staged a Memorial Day event with Johnny Cash and June Carter for the holiday weekend, packing two shows a day in its 3,200-seat Showarena. For Labor Day, it's planning a four-day package, featuring Ronnie Milsap Aug. 29-30 and Mel Tillis Aug. 31-Sept. 1.

The park also works closely with station WMAQ-AM in Chicago, which sponsored its Labor Day program last year with the Oak Ridge Boys and Barbara Mandrell. WMAQ broadcasts the Memorial and Labor Day concerts live from the park and sponsors giveaways for admission tickets.

Marriott's Great America also premiered its in-park musical extravaganza titled "Country Music Time" this season. A cast of 18 singers and dancers accompanied by a six-piece band present a tribute in song to a variety of country music styles.

Six Flags Over Texas, located in the Dallas-Ft. Worth area, has had an extremely successful country promotion this year, says public relations manager Bruce Neal. In fact, a total of nine of the park's 16 musical concerts have featured country entertainers. "We've gone after the bigger name acts and we've tried some different kinds of creative promotions," he explains. "And they're working out great."

In June, to kick off the summer season, the Texas park hosted its "First Annual All-Night Armadillo Party" from 10 a.m. until 5 a.m. the following morning. Jerry Jeff Walker was brought in to headline two concerts (one at midnight), and Neal estimates that nearly 25,000 attended the festivities.

For the July 4 holiday, Six Flags Over Texas sponsored a "Texas All-Night Picnic" capped by Mickey Gilley and his Urban Cowboy Band. Approximately 10,000 park patrons stayed to participate in the all-nighter. The park stages its live shows in the Music Mill Amphitheatre, which holds 5,000 seated viewers plus another 2,000 or so standing.

"Country music is like frosting on the cake for our visitors," explains Neal. "The general park admission price covers the cost of the concert for them, and the shows beef up our evening ticket sales."

Other country headliners who have appeared or will appear during this summer at Six Flags Over Texas are Crystal Gayle, Ray Stevens, Mel Tillis, Don Williams, Larry Gatlin, the Oaks and Ronnie Milsap.

"The only time we won't book in a country act is when the Texas Rangers are playing in town the same night," says Neal. "We've found they seem to draw the same kind of crowd."

King's Dominion in Virginia has been using country music in its promotions for several years with good results. In 1977, the park co-sponsored a special concert series with CBS Records, featuring the label's country artists in a month-long promotion highlighted by ticket dis-

counts and record giveaways at the park. This year it hosted its "Superstar Spectacular" with Coca-Cola, with its annual East Coast country music championship at Labor Day. Charlie Rich and Eddie Rabbitt are the featured performers over the weekend.

"Previously we used country talent mainly during the championship promotion," notes talent coordinator Lin Benfield. "But this year we've incorporated it into our regular entertainment season, and it's been a big draw."

Kings Island theme park in Ohio has been booking country music for eight years because of country's strong popularity and appeal for the park's guests. It uses only top-name artists such as Loretta Lynn and Conway Twitty; however, this season's economy squeeze has somewhat limited the number of major acts the park has been able to bring in.

"The overall economy of the country is having its effect on our attendance," notes Rick Lester, manager of corporate sponsors for Kings Island. But he is quick to add, country acts consistently seem to draw better than rock acts in the outdoor facility and are easier and more cooperative to work with.

Disneyland has traditionally booked country talent and hosts an annual "Country Night" on which it spotlights numerous names. This year's event was held in May with Lynn Anderson, Susie Allanson, Billy "Crash" Craddock and Johnny Tillotson. When the park celebrated its 25th birthday this month, it staged a 25-hour festival of live musical events, including country artists Becky Hobbs and Lee Dresser. Other acts being featured at Disneyland this summer are Asleep At The Wheel, Pure Prairie League and Lacy J. Dalton.

Two other California amusement parks—Knott's Berry Farm and Magic Mountain—are popular country music venues. Knott's Berry Farm has scheduled its yearly "Country Music Party" for Oct. 18 with the Oak Ridge Boys. Gail Davies and Con Hunley slated to perform. Its 2,100-seat Good Time Theatre has been the site of numerous country music activities, including this year's Academy of Country Music Awards in May.

Magic Mountain is no newcomer to country bookings, having presented top Nashville performers for years. This season, it has brought in Larry Gatlin and Loretta Lynn for dates, with Barbara Mandrell scheduled for early August. The park ran a promotion with KLAC-AM in Los Angeles sponsoring an amateur country talent search, with the winner performing prior to Gatlin's concert later the same evening.

Another park with a good track record in country is World Of Fun, located in Kansas City, Mo. "We've been showcasing country acts for about six years," says public relations representative Pam Grout. "And about 30%-40% of everything we put on here is country."

The Oak Ridge Boys' Memorial Day weekend appearance drew a blockbuster 25,000 patrons to the park, while Slim Whitman's one-night-only June date proved the most successful promotion of the

(Continued on page 32)



TEXAS ROSE—Actress Dyan Cannon, left, chats with Willie Nelson and his wife, Connie, following the Austin premier of the Warner Bros. motion picture, "Honeysuckle Rose." Cannon plays Nelson's wife in the movie.

## One Out Of 5 Songs On Singles Chart Is Oldie

By ED MORRIS

NASHVILLE—Talk about old-time music.

At least one out of every five songs on the Hot Country Singles chart has been resurrected for its current appearance.

Appropriately, three of the born-again are Hank Williams tunes: "You Win Again," recorded by Charley Pride; "There'll Be No Teardrops Tonight," by Vassar Clements, and "Kaw-Liga," by Hank Jr.

Mickey Gilley's twin bonanzas—"True Love Ways" and "Stand By Me"—paid off earlier for other artists. The former, a Norman Petty-Buddy Holly composition, was a chart hit for Peter and Gordon in 1965. "Stand By Me" has been cut by at least 38 other acts, including the Pousette-Dart Band, Jay and the Americans, and Ry Cooder, to name a few, and Narvel Felts, Muhammad Ali and John Lennon, to name a few more.

While Emmylou Harris has apparently been the first to elevate "Wayfaring Stranger" to chart status, the song has been albumized by virtually every folk act that could borrow a capo.

"Misery Loves Company," now doing wonders to banish any miseries Ronnie Milsap might have, was Porter Wagoner's first blue ribbon, back in 1962. And "One Day At A Time," which gave Cristy Lane her initial view from the summit of Hit Mountain, went into the top 20 for Marilyn Sellars in 1974.

Porter and Dolly's cover of "Making Plans" was an album cut by the Osborne Brothers in 1966. Stephanie Winslow's provocative "Try It On" was composed by those estimable country boys, Mike Chapman and Nicky Chinn, and recorded by the "Kiss You All Over" guys, Exile. The song's doing better for Winslow—Exile could nudge it only up to 97 on the Hot 100.

"Smooth Sailing," T.G. Sheppard's vehicle, sailed earlier for its writer, Sonny Throckmorton. Also in the nautical category is Billy "Crash" Craddock's "Sea Cruise," a voyage undertaken earlier by Frankie Ford and Johnny Rivers.

Among the other sturdy recaps are "Take Me In Your Arms And Hold Me," by Jim Reeves and Deborah Allen (cut some eons ago by Eddy Arnold); Anne Murray's "I'm Happy Just To Dance With You" (Beatles); Lynn Anderson's "Even Cowgirls Get The Blues" (LaCosta); Steve Wariner's "The Easy Part's Over" (Charley Pride); Margo Smith's "My Guy" (Mary Wells, Petula Clark); Mac Davis's "Let's Keep It That Way" (Juice Newton); Dolly Parton's "Old Flames Can't Hold A Candle To You" (Brian Collins, Joe Sun); and Orion's "Texas Tea" (Dee Mullins).

Oddest of all, though, is the late Red Sovine's prophetic "It'll Come Back." Sovine first put that song on the charts in 1974. Now, it's come back.

JULY 26, 1980 BILLBOARD



BAILEY BUSINESS—RCA artist Razy Bailey reads over his new itinerary since joining Top Billing, Inc. in Nashville for his booking and publicity. The beauties surrounding Bailey are Top Billing secretaries.

## Haggard Hosting a Pilot Show On ABC-TV Skein

NASHVILLE—Merle Haggard has been chosen to host the pilot special of a new ABC-TV network series titled "Nashville Palace." The program will be a country music variety show featuring major Nashville performers and is based on the old "Hollywood Palace" show that aired on ABC nearly a decade ago.

"Nashville Palace" is the concept of Nick Vanoff, who produced the original "Hollywood Palace." Sam Lovullo, "Hee Haw's" producer, will handle the new program, with John Aylesworth and Frank Teppiatt serving as executive producers for

the Youngstreet Productions project.

The show will be used as a fall special with the possibility of becoming a regular ABC network series in January. The pilot for "Nashville Palace" will be taped at Opryland's 1,600-seat Roy Acuff Theatre Sept. 9-11 because, says Lovullo, "the original 'Hollywood Palace' was done in a small theatre and was a big success."

Lovullo says that the special and the probable winter series would feature six or seven major country artists, along with local Nashville talent, in a slick production format.

## News-breaks

NASHVILLE—The Wild Turkey Jamboree of Country Music has announced plans to stage a second festival in 1981, according to Richard J. Newman, president of Austin-Nichols, Inc., Jamboree sponsor.

The success of this year's Jamboree encouraged the company to expand its search for "the country music star of the future" contest from 20 to 48 country music stations throughout the country. Regional semi-final contests determine the top 12 winners who will appear in the finals June 6-7, 1981.

NASHVILLE—Phonogram/Mercury artists Dillard and Boyce will perform a benefit show for the Nashville chapter of NARAS Monday (28) at 9:30 p.m. at the Stage Door Lounge in the Opryland Hotel.

Tickets are \$5 and proceeds will go to a scholarship fund established by the chapter for students studying the music business.

NASHVILLE—United Artists singer Billie Jo Spears and her band, the Tennessee Mash, will embark on an overseas tour that will span more than 60,000 miles next month. Following a series of U.S. dates, Spears will perform at the three-day Portsmouth Festival Aug. 10 in England and appear on the British television show, "Day By Day."

## Reeves Life Subject Of Syndicated Radio

ANDERSON, S.C.—The life story of Jim Reeves will be made available in mid-July on a six-hour radio broadcast, tying in with the 16-year anniversary of his death. Written and produced by Rick Driver of Blue Sky Productions, the story will be aired in four 11-minute segments per hour.

The show is based upon interviews with Reeves' personal friends, family and business associates. The program will be intermixed with different album cuts and dialog.

Reeves' widow Mary is assisting Driver with the editing process. Driver will be in charge of supplying dialog and asking questions on the taped broadcast.

Full cooperation was given Blue Sky from Jim Reeves Enterprises in Nashville. Mary Reeves and RCA Records, Reeves' label. Blue Sky will handle marketing and national distribution for the project.

## Theme Park Bookings

• Continued from page 31

summer. To coincide with Whitman's concert, Worlds Of Fun held a "Slim Whitman Look-Alike Contest," and more than 9,000 visitors arrived at the park after 6 p.m. the night of the show.

Perhaps the key to country music's runaway success in amusement parks is summed up by Bob Bennett, director of marketing for Magic Mountain. Bennett believes that it's hard to go wrong when booking country talent "Country is almost foolproof. When they won't spend money on anything else, people will still come to see live country music."

## Tourney Helps Kids

NASHVILLE—The Boys Club in Morristown, Tenn., has received \$5,500 from Ronnie Prophet's second annual Celebrity Golf Tournament. An additional \$500 was turned over to the Girls Club of Morristown.



SUN SHINES—Ovation artist Joe Sun, right, enjoys a fruit jar toast to his new single, "Bombed, Boozed and Busted," which is being shipped in a special envelope featuring his traditional "ice tea" jar. Sharing the good cheer are Del Bryant, BMI's director of performing rights relations, left, and Frances Preston, BMI vice president, Nashville.

## Bluegrass Music Thriving

By ED MORRIS

NASHVILLE—Maybe because it's never been much more than the coin-jingling cousin of the country music industry, bluegrass seems to be thriving amidst the current recession.

To the degree that there is money to be made in bluegrass—for performers or promoters—it's most likely to be made with the outdoor festivals.

Bluegrass Unlimited, the closest thing bluegrass musicians have to a trade magazine, listed more than 500 festivals being held in the U.S. from spring through fall of this year.

Peter V. Kuykendall, editor of Bluegrass Unlimited, says that part of the vitality of the festival market stems from the fact that most of them are locally promoted. Thus, there are few big promoters with big overhead expenses that must be passed on to fans through higher ticket prices or to artists through lower performance fees.

Where the market is pinching,

Kuykendall thinks, is in the sale of such sideline items as record albums and crafts—both festival fixtures. "Gas prices haven't hurt attendance that much," he claims, "but it has hurt the peripheral sales. They're down substantially. Once fans get there (to the festival grounds), they watch their pennies."

Since bluegrass music is a rarity on radio, most artists must rely on concert and festival sales—not music stores—to move their records.

Elmer Bird, a West Virginian who plays the Eastern bluegrass circuits under the sobriquet of the banjo man from Turkey Creek, says his festival fees are generally up over last year, but his record sales are down.

James Monroe, a popular bluegrass bandleader and director of the Monroe Bluegrass Talent Agency here, reports that his company owns five festivals—in Indiana, Kentucky, Arkansas, Ohio, and Tennessee.

(Continued on page 48)

## Chart Fax

By SHARON ALLEN

Merle Haggard has teamed up with "Bronco Billy's" diversely talented star, Clint Eastwood, to attain the No. 1 position on Billboard's Hot Country Singles chart. Haggard's career has yielded 24 No. 1 songs since "The Fugitive" in December 1966, while "Bar Room Buddies" is Eastwood's debut into the country music field.

Mickey Gilley has set a Billboard record. According to Ron Einy, Billboard's country chart manager, this is the first time ever that a country artist has swept two concurrent singles into the top 5 of our Billboard Hot Country Singles chart, as done with "True Love Ways" in the No. 3 position, and "Stand By Me" at starred 4.

"Lookin' For Love," by Johnny Lee, jumped the longest span this week—22 notches—followed by a 19-space jump by the Oak Ridge Boys. Other prime movers include: the Statler Brothers, Gail Davies, Lacy J. Dalton, Ronnie Milsap, Mac Davis, Eddy Arnold, Jeanne Pruett, Anne Murray and Eddie Rabbitt.

New on the charts is Debby Boone at starred 69 with a song written by Diane Pfeifer, "Free To Be Lonely

Again." National "out-of-the-box" breakouts include—Sheila Andrews, "It Don't Get Better Than This," with reports from CKLW, KBBQ, KCEY, KEED, KEEN, KOYN, KRAK, KRMD, KWKH, WCBX, WDN, WGTO, WHIM, WIVK, WKCW, WKSJ & WQQT; Doug McGuire, "Stranger, I'm Married," with reports from KCEY, KDJW, KOYN, KVOC, WCBX, WCMS, WDXB, WHIM, WKCW, WPNX, WSHO, WSLC, WFAI, WSDS & WSLC; and Gary Burbank, "Who Shot J.R.?" with reports from KCKN, KIKK, WHK, WJQS, WKSJ, WPNX, WTOD, WUNI & KEBJ.

New on the Billboard Country LP chart is "Double Trouble" by George Jones, entering with impact at starred 52. Waylon Jennings, the "Music Man," is holding the No. 1 position as he has for the past two weeks. An amazing jump is on the "Horizon," by Eddie Rabbitt, from 42 to 16, making it the prime mover for this week. "The Best Of Don Williams Vol. II" also makes a drastic move of 17 spaces, from 50 to 33, while Conway Twitty moves an impressive span of 15 spots, from 45 to 30, on our LP chart.

# Billboard® Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 7/26/80

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| ★ | This Week |                |        | Last Week |                |        | TITLE<br>Artist, Label & Number<br>(Dist. Label)                               | ★ | This Week |                |        | Last Week |                |        | TITLE<br>Artist, Label & Number<br>(Dist. Label)                             |
|---|-----------|----------------|--------|-----------|----------------|--------|--|---|-----------|----------------|--------|-----------|----------------|--------|--|
|   | Rank      | Weeks on Chart | Change | Rank      | Weeks on Chart | Change |  |   | Rank      | Weeks on Chart | Change | Rank      | Weeks on Chart | Change |  |
| ★ | 1         | 8              |        | 39        | 21             | 11     | MUSIC MAN<br>Waylon Jennings, RCA AHL1-3602                                    | ★ | 1         | 8              |        | 39        | 21             | 11     | SOMEBODY'S WAITING<br>Anne Murray, Capitol 500 12064                         |
| ★ | 2         | 10             |        | 40        | 33             | 5      | URBAN COWBOY<br>Soundtrack, Asylum DP 90002                                    | ★ | 2         | 10             |        | 40        | 33             | 5      | OUTLAWS<br>Waylon Jennings, RCA AFL1-1321                                    |
|   | 3         | 3              | 9      | 41        | 41             | 86     | ROSES IN THE SNOW<br>Emmylou Harris, Warner Bros. BSK 3422                     |   | 3         | 3              | 9      | 41        | 41             | 86     | WILLIE AND FAMILY LIVE<br>Willie Nelson, Columbia KC 2-35642                 |
|   | 4         | 5              | 15     | 42        | 43             | 2      | GIDEON<br>Kenny Rogers, United Artists LOO 1935                                |   | 4         | 5              | 15     | 42        | 43             | 2      | THAT'S ALL THAT MATTERS<br>Mickey Gilley, Epic JE 36492                      |
|   | 5         | 4              | 21     | 43        | 35             | 10     | THERE'S A LITTLE BIT OF HANK IN ME<br>Charley Pride, RCA AHL1-3548             |   | 5         | 4              | 21     | 43        | 35             | 10     | DALLAS<br>Floyd Cramer, RCA AHL1-3613  |
|   | 6         | 6              | 65     | 44        | 52             | 5      | GREATEST HITS<br>Waylon Jennings, RCA AHL1-3378                                |   | 6         | 6              | 65     | 44        | 52             | 5      | WAYLON AND WILLIE<br>RCA AFL1-2686   |
|   | 7         | 7              | 5      | 45        | 48             | 9      | HABITS OLD AND NEW<br>Hank Williams Jr., Elektra/Curb 6E-278                   |   | 7         | 7              | 5      | 45        | 48             | 9      | MILLION MILE REFLECTIONS<br>The Charlie Daniels Band, Epic JE 36751          |
|   | 8         | 10             | 17     | 46        | 28             | 68     | MILSAP MAGIC<br>Ronnie Milsap, RCA AHL1-3563                                   |   | 8         | 10             | 17     | 46        | 28             | 68     | THE OAK RIDGE BOYS HAVE ARRIVED<br>MCA AY-1135                               |
|   | 9         | 9              | 6      | 47        | 37             | 3      | SAN ANTONIO ROSE<br>Willie Nelson and Ray Price, Columbia 36476                |   | 9         | 9              | 6      | 47        | 37             | 3      | ONLY LONELY SOMETIMES<br>Tammy Wynette, Epic JE 36485                        |
| ★ | 10        | 14             | 7      | 48        | 38             | 17     | BRONCO BILLY<br>Soundtrack, Elektra 5E-512                                     |   | 10        | 14             | 7      | 48        | 38             | 17     | DOWN & DIRTY<br>Bobby Bare, Columbia JC 36323                                |
|   | 11        | 13             | 7      | 49        | 46             | 20     | MY HOME'S IN ALABAMA<br>Alabama, RCA AHL1-3644                                 |   | 11        | 13             | 7      | 49        | 46             | 20     | SPECIAL DELIVERY<br>Dottie West, United Artists LT 1000                      |
|   | 12        | 11             | 15     | 50        | 60             | 27     | IT'S HARD TO BE HUMBLE<br>Mac Davis, Casablanca NBLP 7207                      |   | 12        | 11             | 15     | 50        | 60             | 27     | ENCORE!<br>Jeanne Pruett, IBC 1001   |
|   | 13        | 12             | 18     | 51        | 49             | 9      | LACY J. DALTON<br>Columbia NJC 36322   |   | 13        | 12             | 18     | 51        | 49             | 9      | HEART OF THE MATTER<br>The Kendalls, Ovation OV 1746                         |
|   | 14        | 8              | 18     | 52        | NEW ENTRY      |        | COAL MINER'S DAUGHTER<br>Soundtrack, MCA 5107                                  |   | 14        | 8              | 18     | 52        | NEW ENTRY      |        | DOUBLE TROUBLE<br>George Jones & Johnny Paycheck, Epic JE-35783              |
|   | 15        | 16             | 85     | 53        | 53             | 2      | THE GAMBLER<br>Kenny Rogers, United Artists UA-LA 934-H                        |   | 15        | 16             | 85     | 53        | 53             | 2      | THE PILGRIM<br>Larry Gatlin, Columbia PC 36541                               |
| ★ | 16        | 42             | 2      | 54        | 58             | 37     | HORIZON<br>Eddie Rabbitt, Elektra 6E-276                                       |   | 16        | 42             | 2      | 54        | 58             | 37     | WHAT GOES AROUND COMES AROUND<br>Waylon Jennings, RCA AHL1-3493              |
|   | 17        | 23             | 131    | 55        | 47             | 37     | TEN YEARS OF GOLD<br>Kenny Rogers, United Artists UA-LA 835-H                  |   | 17        | 23             | 131    | 55        | 47             | 37     | CLASSIC CRYSTAL<br>Crystal Gayle, United Artists LOO-982                     |
|   | 18        | 17             | 44     | 56        | 55             | 42     | KENNY<br>Kenny Rogers, United Artists LWAK 979                                 |   | 18        | 17             | 44     | 56        | 55             | 42     | JUST GOOD OL' BOYS<br>Moe Bandy & Joe Stampley, Columbia JC 36202            |
|   | 19        | 15             | 14     | 57        | 72             | 39     | ASK ME TO DANCE<br>Cristy Lane, United Artists LT 1023                         |   | 19        | 15             | 14     | 57        | 72             | 39     | I'LL ALWAYS LOVE YOU<br>Anne Murray, Capitol 500 12112                       |
|   | 20        | 24             | 37     | 58        | 74             | 9      | THE BEST OF EDDIE RABBITT<br>Elektra 6E 235                                    |   | 20        | 24             | 37     | 58        | 74             | 9      | RIGHT OR WRONG<br>Roseanne Cash, Columbia JC 36155                           |
|   | 21        | 20             | 116    | 59        | 56             | 12     | STARDUST<br>Willie Nelson, Columbia JC 35305                                   |   | 21        | 20             | 116    | 59        | 56             | 12     | LOVELINE<br>Eddie Rabbitt, Elektra 6E-181                                    |
|   | 22        | 26             | 5      | 60        | 54             | 43     | FRIDAY NIGHT BLUES<br>John Conlee, MCA 3246                                    |   | 22        | 26             | 5      | 60        | 54             | 43     | MISS THE MISSISSIPPI<br>Crystal Gayle, Columbia JC 36203                     |
|   | 23        | 19             | 42     | 61        | 63             | 26     | STRAIGHT AHEAD<br>Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250 |   | 23        | 19             | 42     | 61        | 63             | 26     | THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II<br>Mercury SRM 15024    |
|   | 24        | 18             | 12     | 62        | NEW ENTRY      |        | DOLLY DOLLY DOLLY<br>Dolly Parton, RCA AHL1-3546                               |   | 24        | 18             | 12     | 62        | NEW ENTRY      |        | WHERE DID THE MONEY GO?<br>Hoyt Axton, Jeremiah JH-5001                      |
|   | 25        | 25             | 37     | 63        | 61             | 22     | PORTRAIT<br>Don Williams, MCA 3192   |   | 25        | 25             | 37     | 63        | 61             | 22     | CRYING<br>Stephanie Winslow, Warner/Curb BSK 3406                            |
|   | 26        | 22             | 21     | 64        | 57             | 3      | TOGETHER<br>The Oak Ridge Boys, MCA 3220                                       |   | 26        | 22             | 21     | 64        | 57             | 3      | THE CHAMP<br>Moe Bandy, Columbia JC 36487                                    |
| ★ | 27        | 31             | 3      | 65        | 51             | 8      | GREATEST HITS<br>Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488  |   | 27        | 31             | 3      | 65        | 51             | 8      | ONE MAN, ONE WOMAN<br>Jim Ed & Helen, RCA AHL1-3562                          |
|   | 28        | 30             | 37     | 66        | 64             | 16     | WHISKEY BENT AND HELL BOUND<br>Hank Williams Jr., Elektra/Curb 6E-237          |   | 28        | 30             | 37     | 66        | 64             | 16     | LOVE HAS NO REASON<br>Debby Boone, Warner/Curb BSK 3403                      |
|   | 29        | 32             | 7      | 67        | 69             | 4      | YOUR BODY IS AN OUTLAW<br>Mel Tillis, Elektra 6E-271                           |   | 29        | 32             | 7      | 67        | 69             | 4      | THE BEST OF JERRY JEFF WALKER<br>MCA 5123                                    |
| ★ | 30        | 45             | 21     | 68        | 70             | 18     | HEART & SOUL<br>Conway Twitty, MCA 3210  |   | 30        | 45             | 21     | 68        | 70             | 18     | LORETTA<br>Loretta Lynn, MCA 3217  |
|   | 31        | 39             | 56     | 69        | 68             | 14     | FAMILY TRADITION<br>Hank Williams Jr., Elektra/Curb 6E-194                     |   | 31        | 39             | 56     | 69        | 68             | 14     | FAVORITES<br>Crystal Gayle, United Artists LOO 1034                          |
|   | 32        | 29             | 28     | 70        | 59             | 21     | THE ELECTRIC HORSEMAN<br>Soundtrack, Columbia JS 36327                         |   | 32        | 29             | 28     | 70        | 59             | 21     | SHRINER'S CONVENTION<br>Ray Stevens, RCA AHL1-3574                           |
| ★ | 33        | 50             | 9      | 71        | 65             | 6      | THE BEST OF DON WILLIAMS VOL. II<br>Oon Williams, MCA 3096                     |   | 33        | 50             | 9      | 71        | 65             | 6      | NEW YORK WINE AND TENNESSEE SHINE<br>Dave Rowland and Sugar, RCA AHL1-3623   |
|   | 34        | 40             | 7      | 72        | 71             | 9      | A LEGEND AND HIS LADY<br>Eddie Arnold, RCA AHL1-3606                           |   | 34        | 40             | 7      | 72        | 71             | 9      | THE BEST OF THE STATLER BROTHERS<br>The Statler Brothers, Mercury SRM 1-1037 |
|   | 35        | 34             | 22     | 73        | 66             | 3      | YOU CAN GET CRAZY<br>Bellamy Brothers, Warner/Curb BSK 3408                    |   | 35        | 34             | 22     | 73        | 66             | 3      | I'VE SOMETHING TO SAY<br>David Allan Coe, Columbia JC 36489                  |
|   | 36        | 36             | 51     | 74        | 67             | 36     | 3/4 LONELY<br>T.G. Sheppard, Warner/Curb BSK 3353                              |   | 36        | 36             | 51     | 74        | 67             | 36     | WILLIE NELSON SINGS KRISTOFFERSON<br>Willie Nelson, Columbia JC 36158        |
|   | 37        | 27             | 13     | 75        | 62             | 21     | THE WAY I AM<br>Merle Haggard, MCA 2339  |   | 37        | 27             | 13     | 75        | 62             | 21     | DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS<br>RCA AHL1-3549        |
|   | 38        | 44             | 64     |           |                |        | BLUE KENTUCKY GIRL<br>Emmylou Harris, Warner Bros. BSK 3418                    |   | 38        | 44             | 64     |           |                |        |  |



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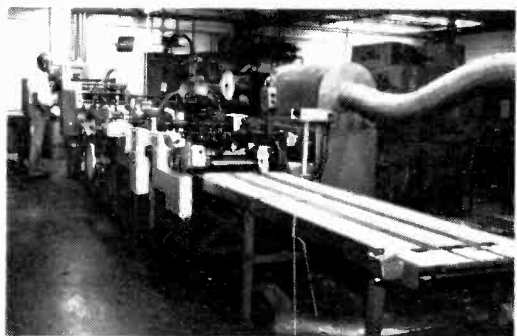
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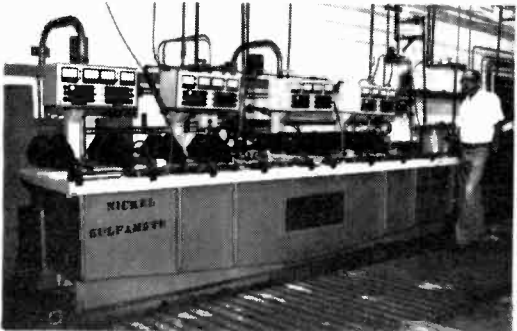
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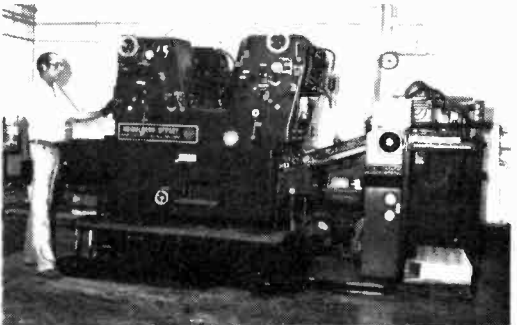
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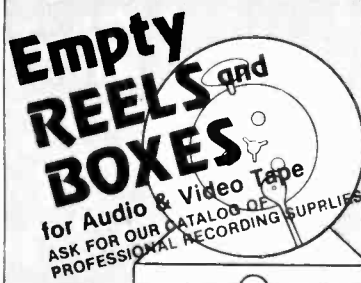
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# HOT 100

★ **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.



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| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label   |
|-----------|-----------|--------------|--|
| ★1        | 1         | 10           | <b>IT'S STILL ROCK AND ROLL TO ME</b> —Billy Joel<br>Columbia 1-11276            |
| ★2        | 7         | 10           | <b>MAGIC</b> —Olivia Newton-John<br>MCA 41247                                    |
| 3         | 3         | 13           | <b>LITTLE JEANNIE</b> —Elton John<br>MCA 41236                                   |
| 4         | 4         | 11           | <b>CUPID</b> —Spinners<br>Atlantic 3664  |
| ★5        | 5         | 14           | <b>SHINING STAR</b> —Manhattans<br>Columbia 1-11222                              |
| 6         | 2         | 14           | <b>COMING UP (Live At Glasgow)</b> —Paul McCartney and Wings<br>Columbia 1-11263 |
| 7         | 6         | 16           | <b>STEAL AWAY</b> —Robbie Dupree<br>Elektra 46621                                |
| ★8        | 12        | 12           | <b>TIRED OF TOEIN' THE LINE</b> —Rocky Burnette<br>EMI-America 8043              |
| ★9        | 11        | 9            | <b>TAKE YOUR TIME</b> —S.O.S. Band ●<br>Tabu 9-5522 (CBS)                        |
| 10        | 8         | 19           | <b>THE ROSE</b> —Bette Midler<br>Atlantic 3656                                   |
| ★11       | 17        | 4            | <b>EMOTIONAL RESCUE</b> —The Rolling Stones<br>Rolling Stones 20001 (Atlantic)   |
| ★12       | 13        | 11           | <b>ONE FINE DAY</b> —Carole King<br>Capitol 4864                                 |
| ★13       | 14        | 9            | <b>IN AMERICA</b> —The Charlie Daniels Band<br>Epic 9-50888                      |
| ★14       | 15        | 9            | <b>MORE LOVE</b> —Kim Carnes<br>EMI-America 8045                                 |
| 15        | 10        | 12           | <b>LET ME LOVE YOU TONIGHT</b> —Pure Prairie League<br>Casablanca 2266           |
| ★16       | 18        | 6            | <b>LOVE THE WORLD AWAY</b> —Kenny Rogers<br>United Artists 1359                  |

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label  |
|-----------|-----------|--------------|---|
| ★35       | 43        | 5            | <b>WHY NOT ME</b> —Fred Knoblock<br>Scotti Bros. 600 (Atlantic)             |
| 36        | 36        | 12           | <b>KING OF THE HILL</b> —Rick Pinette and Oak<br>Mercury 76049              |
| ★37       | 39        | 7            | <b>ALL OUT OF LOVE</b> —Air Supply<br>Arista 0520                           |
| ★38       | 41        | 6            | <b>TULSA TIME</b> —Eric Clapton<br>RSO 1039                                 |
| 39        | 20        | 18           | <b>FUNKY TOWN</b> —Lipps Inc. ●   |
| ★40       | 45        | 6            | <b>DRIVIN' MY LIFE AWAY</b> —Eddie Rabbitt<br>Elektra 46656                 |
| 41        | 27        | 13           | <b>AGAINST THE WIND</b> —Bob Seger & The Silver Bullet Band<br>Capitol 4863 |
| ★42       | 44        | 5            | <b>PLAY THE GAME</b> —Queen<br>Elektra 46652                                |
| 43        | 40        | 11           | <b>A LOVER'S HOLIDAY</b> —Change<br>RFC 49208 (Warner Bros.)                |
| ★44       | 56        | 4            | <b>GIVE ME THE NIGHT</b> —George Benson<br>Warner Bros./Q-West 49505        |
| 45        | 34        | 17           | <b>BIGGEST PART OF ME</b> —Ambrosia<br>Warner Bros. 49225                   |
| 46        | 47        | 7            | <b>LANDLORD</b> —Gladys Knight & The Pips<br>Columbia 1-11239               |
| ★47       | 50        | 6            | <b>SHANDI</b> —Kiss<br>Casablanca 2282                                      |
| ★48       | 58        | 5            | <b>ONE IN A MILLION YOU</b> —Larry Graham<br>Warner Bros. 49221             |
| ★49       | 55        | 6            | <b>SOMEONE THAT I USED TO LOVE</b> —Natalie Cole<br>Capitol 4869            |
| 50        | 51        | 6            | <b>BEYOND</b> —Herb Alpert<br>A&M 2246                                      |
| ★51       | 59        | 3            | <b>LOOKIN' FOR LOVE</b> —Johnny Lee<br>Asylum 47004                         |

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label   |
|-----------|-----------|--------------|--|
| 69        | 72        | 5            | <b>HONEY, HONEY</b> —David Hudson<br>Alston 3650 (T.K.)                        |
| 70        | 70        | 4            | <b>IF I WERE YOU</b> —Toby Beau<br>RCA 11964                                   |
| 71        | 73        | 3            | <b>SAVE ME</b> —Dave Mason<br>Columbia 1-11289                                 |
| ★72       | NEW ENTRY |              | <b>YOU BETTER RUN</b> —Pat Benatar<br>Chrysalis 2450                           |
| ★73       | 85        | 2            | <b>HEY THERE LONELY GIRL</b> —Robert John<br>EMI-America 8049                  |
| ★74       | 84        | 2            | <b>HOW DOES IT FEEL TO BE BACK</b> —Daryl Hall & John Oates<br>RCA 12048       |
| 75        | 53        | 6            | <b>LET'S GO 'ROUND AGAIN</b> —Average White Band<br>Arista 0515                |
| ★76       | 86        | 2            | <b>UNDER THE GUN</b> —Poco<br>MCA 41269  |
| 77        | 80        | 3            | <b>HALF MOON SILVER</b> —Hotel<br>MCA/Scotti Bros. 41277                       |
| ★78       | 88        | 2            | <b>THE ROYAL MILE</b> —Gerry Rafferty<br>United Artists 1366                   |
| 79        | 81        | 2            | <b>CRY JUST A LITTLE</b> —Paul Davis<br>Bang 9-4811 (CBS)                      |
| ★80       | 90        | 2            | <b>YOU AND ME</b> —Rockie Robbins<br>A&M 2231                                  |
| 81        | 82        | 5            | <b>MY MISTAKE</b> —The Kingbees<br>RSO 1032                                    |
| ★82       | NEW ENTRY |              | <b>YOU'LL ACCOMP'NY ME</b> —Bob Seger & The Silver Bullet Band<br>Capitol 4904 |
| ★83       | NEW ENTRY |              | <b>HE'S SO SHY</b> —Pointer Sisters<br>Planet 47916 (Elektra)                  |
| ★84       | NEW ENTRY |              | <b>FIRST TIME LOVE</b> —Timmy Linnerton Taylor                                 |

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## TROMBONIST STILL TRYING—WITH QUARTET

# Big Band Click Watrous Goal

By DAVE DEXTER JR.

LOS ANGELES — Trombonist Bill Watrous is well aware that leading a big band these days is a precarious and frustrating experience. But he is determined—it's an obsession with him—to succeed.

He is constantly playing high school and college clinics as a representative of the Vincent Bach Instrument Co., for which he is paid \$2,500 for a two-day weekend appearance. And what he sees on those dates, he likes.

"The kid musicians are almost all highly skilled, immensely talented," Watrous declares. "They are far advanced over the young players of 15 and 20 years ago."

"And virtually all of them," he adds, "are devotees of the big band sound. The hell of it is, they don't

hear the big bands on radio, and few are making records they can buy.

"But the interest is there." Watrous can't remember when he wasn't intrigued by the big bands. His father, Ralph Watrous, was a superb bone man back in the 1930s and '40s and young Bill (born in 1939 in Middletown, Conn.) was taken to ballrooms and hotels by his parents to see Woody Herman, Artie Shaw, Glenn Miller and other top-flight attractions.

Later, Watrous played trombone, drums, baritone horn and bass trumpet with the orchestras of Roy Eldridge, Kai Winding, Johnny Richards, Quincy Jones and Herman and for a time was with Count Basie. For five years now he has resided with his wife and two daughters in Shadow Hills, a Los Angeles suburb.

The big band Watrous is struggling with at the moment comprises

four trumpets, four trombones, five reeds and a four-man rhythm section in which a Fender bass and a synthesizer are infrequently employed.

"I'm not fond of sounds produced electronically," says Watrous. "There's a distortion involved. But on certain tunes we use AC current sparingly."

Watrous believes most of the 1980 jazz is crap.

"Bob James is only one of a number of musicians who is making a travesty of the art. My buddy Freddie Hubbard put out some dreadful jazz for awhile, but he's reformed—he's making good records again."

As for Watrous on records, he has an LP coming out soon on the Famous Door label in which he's accompanied only by a rhythm section

(Continued on page 71)

## Gelb Forms a Label

SCRANTON, Pa.—In order to attract wider attention to the jazz sounds of his piano playing and that of his three sidemen, Larry Gelb has launched his own Essene record label here.

Featured on his first album, "New Souls," is the voice of Kim Ibeko, daughter of the saxophonist Charlie "The Bird" Parker, who died in 1955. The album marks the return of Ibeko, who lives in New Hope, Pa., to jazz circles.

Gelb, whose playing combines elements of jazz and classical music, has in his group Gary LeFebvre on sax, who once toured with Stan Kenton's band; drummer Bob Ventrello and Doug Smith on bass. The album was recorded at the Mountain Sound Studio in Stroudsburg, Pa. Gelb's Essene Music Co. is based here.

## Jazz Beat

LOS ANGELES—Pausa has six new LPs in its summer release. They include sessions by Rob McConnell's Canadian band, the Singers Unlimited with Pat Williams, Oscar Peterson, George Duke, Stephane Grappelli and George Shearing.

Flutist Sherry Winston and her group did two shows at Mikells in Manhattan July 9. She recently appeared in the "Women In Jazz" series at Lincoln Center in Manhattan. ... Los Angeles' new Municipal Arts Dept. has scheduled avant-garde jazz for the William Still Community Arts Center July 19, 26 and Aug. 2. Lou Satterfield, Don Myrick and Rahmlee, all of Earth, Wind & Fire, will do the honors.

Louie Bellson has been added to the roster at the Monterey Jazz Festival, Sept. 19-21. ... New Zealand's Roger Fox band plays Carmelo's in Sherman Oaks, Calif., Tuesday (29) following appearances at the Montreux Festival in Switzerland and a record date in New York. The band will also do a gig at Disneyland Wednesday (30). ... Carmelo's was also the scene for the emergence of Tommy Vig's symphonic jazz orchestra as the percussionist calls his ensemble. The date was Monday (14). ... the Phil Woods quartet with Mike Melillo, Steve Gilmore and Bill Goodwin worked the Sheraton Centre in Manhattan in its French Quarter Room. ... Vocalist Johnny Hartman has been working with Clark Terry and his 17-piece band in Gotham at the Grand Finale.

The Las Vegas Jazz Society's most recent Strip concert was a 2:30 A.M.er at the Sahara's Congo Room June 30 featuring Cal Tjader, Bill Berry and his L.A. All-Stars, Jack Sheldon, Pete Candoli, Pete Christlieb, Marshall Royal, Jimmy Cleveland, Buster Cooper, Nat Pierce, Monty Budwig and vocalist Ernie Andrews. ... Clifford Jordan and Barry Harris will tour the U.S. together this summer as will Sal Salvador and Joe Morello.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif.

Billboard SPECIAL SURVEY For Week Ending 7/26/80

### Billboard® Best Selling Jazz LPs™

| This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)  | This Week | Last Week | Weeks on Chart   | TITLE<br>Artist, Label & Number<br>(Dist. Label)                          |
|-----------|-----------|----------------|---|-----------|-----------|--|---|
| 1         | 1         | 5              | THIS TIME<br>Al Jarreau, Warner Bros. BSK 3434  | 26        | 26        | 28   | HIROSHIMA<br>Hiroshima, Arista AB 4252                                    |
| 2         | 6         | 3              | RHAPSODY AND BLUES<br>Crusaders, MCA MCA-5124   | 27        | 27        | 38   | ONE ON ONE<br>Bob James & Earl Klugh,<br>Columbia/Iappan Zee FC 36241     |
| 3         | 7         | 3              | H<br>Bob James, Tappan Zee/Columbia<br>JC 36422   | 28        | 25        | 23   | FUN AND GAMES<br>Chuck Mangione, A&M SP-3715                              |
| 4         | 2         | 18             | SPYRO GYRA<br>Catching The Sun, MCA MCA-5108  | 29        | NEW ENTRY | BEYOND<br>Herb Alpert, A&M SP-3717                           |   |
| 5         | 3         | 11             | WIZARD ISLAND<br>Jeff Lorber Fusion, Arista AL 9516   | 30        | 30        | 4  | DREGS OF THE EARTH<br>Dixie Dregs, Arista AL 9528                         |
| 6         | 5         | 7              | ROCKS, PEBBLES AND SAND<br>Stanley Clarke, Epic JE 36506  | 31        | 31        | 4  | DO THEY HURT<br>Brand X, Passport PB 9845 (Jem)                           |
| 7         | 4         | 22             | HIDEAWAY<br>David Sanborn,<br>Warner Bros. BSK 3379   | 32        | 29        | 15   | NUDE ANTS<br>Keith Jarrett, ECM ECM 1-1164<br>(Warner Bros.)              |
| 8         | 9         | 9              | A BRAZILIAN LOVE AFFAIR<br>George Duke, Epic FE 36483   | 33        | 28        | 21   | 1980<br>Gil Scott-Heron & Brian Jackson,<br>Arista AL 9514                |
| 9         | 10        | 15             | MONSTER<br>Herbie Hancock, Columbia<br>JC 36415   | 34        | 32        | 13   | KITTYHAWK<br>Kittyhawk, EMI/America SW 17029                              |
| 10        | 11        | 4              | SPLENDIDO HOTEL<br>Al Di Meola, Columbia C2X 36270  | 35        | 33        | 13   | NOW APPEARING AT OLE<br>MISS<br>B.B. King, MCA MCA 2 8016                 |
| 11        | 8         | 11             | ONE BAD HABIT<br>Michael Franks, Warner Bros.<br>BSK 3427   | 36        | 36        | 17   | LIVE AT THE PUBLIC THEATER<br>Heath Brothers, Columbia JC 36193           |
| 12        | 12        | 11             | ROBERTA FLACK FEATURING<br>DONNY HATHAWAY<br>Roberta Flack Featuring Donny<br>Hathaway, Atlantic SD 16013 | 37        | 40        | 35   | AMERICAN GARAGE<br>Pat Metheny Group, ECM ECM<br>1-1155 (Warner Bros.)    |
| 13        | 13        | 21             | SKYLARKIN'<br>Grover Washington Jr.,<br>Motown M7-933R1   | 38        | 39        | 69   | MORNING DANCE<br>Spyro Gyra, Infinity<br>INF 9004 (MCA)                   |
| 14        | 15        | 5              | NOW WE MAY BEGIN<br>Randy Crawford,<br>Warner Bros. BSK 3421  | 39        | NEW ENTRY | RHYTHM VISION<br>Mark Soskin,<br>Prestige P-10109 (Fantasy)  |   |
| 15        | 14        | 19             | YOU'LL NEVER KNOW<br>Rodney Franklin,<br>Columbia NJC 36122   | 40        | 43        | 14   | LOVE IS THE ANSWER<br>Lonnie Liston Smith,<br>Columbia JC 36373           |
| 16        | 16        | 15             | DREAM COME TRUE<br>Earl Klugh, United Artists LT-1026   | 41        | 41        | 7  | CABLES' VISION<br>George Cables,<br>Contemporary 14001                    |
| 17        | 20        | 6              | INFLATION<br>Stanley Turrentine, Elektra 6E 269   | 42        | 21        | 9  | LIVE FROM NEW YORK<br>Stuff, Warner Bros. BSK 3417                        |
| 18        | 18        | 23             | EVERY GENERATION<br>Ronnie Laws,<br>United Artists LT-1001  | 43        | 42        | 9  | BARTZ<br>Gary Bartz, Arista AB 4263                                       |
| 19        | 38        | 2              | LOVE APPROACH<br>Tom Browne, Arista/GRP 5008  | 44        | 34        | 8  | AMTRAK BLUES<br>Alberta Hunter, Columbia JC 36430                         |
| 20        | 19        | 7              | HORIZON<br>McCoy Tyner, Milestone M-9094<br>(Fantasy)   | 45        | 45        | 4  | SOCIAL CALL<br>Betty Carter, Columbia JC 36425                            |
| 21        | 17        | 7              | DETENTE<br>Brecker Brothers, Arista AB 4272   | 46        | 46        | 3  | NITE RIDE<br>Dan Segal, John Klemmer, Lee<br>Ritenour, Inner-City IC 1046 |
| 22        | 35        | 2              | NATURAL INGREDIENTS<br>Richard Tee, Tappan Zee/Columbia<br>JC 36380                                       | 47        | 47        | 21   | A PERFECT MATCH<br>Ella & Basie, Pablo<br>D2312110 (RCA)                  |
| 23        | 23        | 39             | ANGEL OF THE NIGHT<br>Angela Bofill, Arista/GRP GRP 5501  | 48        | NEW ENTRY | JOURNEY TO THE ONE<br>Pharoah Sanders,<br>Theresa TR 108/109 |   |
| 24        | 22        | 12             | TAP STEP<br>Chick Corea, Warner Bros.<br>BSK 3425   | 49        | 37        | 9  | NIGHT RIDER<br>Count Basie & Oscar Peterson,<br>Pablo 2310-843 (RCA)      |
| 25        | 24        | 10             | SKAGLY<br>Freddie Hubbard, Columbia<br>FC 36418   | 50        | 44        | 14   | CRAWFISH FIESTA<br>Professor Longhair, Alligator 4718                     |

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# TOP 50 Adult Contemporary

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These are best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

| This Week | Last Week | Weeks on Chart  | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)  |
|-----------|-----------|---|--|
| 1         | 1         | 9   | MAGIC<br>Olivia Newton-John, MCA 41247 (John Farrar, BMI)  |
| 2         | 2         | 11  | LET ME LOVE YOU TONIGHT<br>Pure Prairie League, Casablanca 2266<br>(Kentucky Wonder, BMI/Prairie League, ASCAP)            |
| 3         | 3         | 11  | MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME<br>Spinners, Atlantic 3664 (Kags/Sumac, BMI)                                  |
| 4         | 4         | 12  | LITTLE JEANNIE<br>Elton John, MCA 41236 (Jodrell, ASCAP)   |
| 5         | 7         | 9   | STAND BY ME<br>Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)   |
| 6         | 5         | 13  | STEAL AWAY<br>Robbie Dupree, Elektra 46621<br>(Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)                              |
| 7         | 10        | 9   | MORE LOVE<br>Kim Carnes, EMI-America 8045 (Jobete, ASCAP)  |
| 8         | 9         | 6   | LOVE THE WORLD AWAY<br>Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP)  |
| 9         | 12        | 6   | WHERE DID WE GO WRONG<br>Frankie Valli & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)                            |
| 10        | 14        | 5   | SAILING<br>Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)  |
| 11        | 11        | 10  | ONE FINE DAY<br>Carole King, Capitol 4864 (Screen Gems-EMI, BMI)   |
| 12        | 15        | 4   | TAKE A LITTLE RHYTHM<br>Ali Thomson, A&M 2243 (Almo, ASCAP)  |
| 13        | 13        | 6   | I'M HAPPY JUST TO DANCE WITH YOU<br>Anne Murray, Capitol 4878 (MacLean, BMI)   |
| 14        | 16        | 4   | ALL OUT OF LOVE<br>Air Supply, Arista 0520 (Carista, ASCAP)  |
| 15        | 20        | 4   | THAT LOVIN' YOU FEELIN' AGAIN<br>Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI)                        |
| 16        | 6         | 18  | THE ROSE<br>Bette Midler, Atlantic 3656 (Fox Fantare, BMI)   |
| 17        | 22        | 4   | MAKE A LITTLE MAGIC<br>The Dirt Band, United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP)                             |
| 18        | 23        | 4   | LOVE THAT GOT AWAY<br>Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI)   |
| 19        | 8         | 14  | SHE'S OUT OF MY LIFE<br>Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)  |
| 20        | 17        | 16  | I DON'T WANT TO WALK WITHOUT YOU<br>Barry Manilow, Arista 0501 (Paramount, ASCAP)  |
| 21        | 29        | 2   | WHY NOT ME<br>Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists,<br>ASCAP/Whitsett Churchil, BMI) |
| 22        | 19        | 11  | THE BLUE SIDE<br>Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)   |
| 23        | 31        | 4   | YEARS FROM NOW<br>Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI)   |
| 24        | 24        | 10  | LOVE FANTASY<br>The Philadelphia Luv Ensemble, Pavilion/CBS 6404<br>(United Artists/Fischhoff, ASCAP)                      |
| 25        | 21        | 11  | AGAINST THE WIND<br>Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)   |
| 26        | 26        | 10  | SHINING STAR<br>Manhattans, Columbia (Content, BMI)  |
| 27        | 36        | 3   | DRIVIN' MY LIFE AWAY<br>Eddie Rabbitt, Elektra 46656 (DebDave/Briarpatch, BMI)   |
| 28        | 18        | 16  | SHOULD'VE NEVER LET YOU GO<br>Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)                 |
| 29        | 33        | 4   | JO JO<br>Boyz Scaggz, Columbia 1-11281<br>(Boyz Scaggz/Almo, ASCAP/Foster Frees/Irving, BMI)                               |
| 30        | 27        | 18  | GEE WHIZ<br>Bernadette Peters, MCA 41210 (East/Memphis, BMI)   |
| 31        | 25        | 16  | BIGGEST PART OF ME<br>Ambrosia, Warner Bros. 49225 (Rubison, BMI)  |
| 32        | 40        | 3   | SOMEONE THAT I USED TO LOVE<br>Natalie Cole, Capitol 4869 (Screen Gems-EMI/Prince Street, ASCAP/Arista, BMI)               |
| 33        | 42        | 2   | YOU'RE THE ONLY WOMAN<br>Ambrosia, Warner Bros. 49508 (Rubicon, BMI)   |
| 34        | 30        | 18  | DON'T FALL IN LOVE WITH A DREAMER<br>Kenny Rogers w/Kim Carnes, United Artists 1345<br>(Appian/Almo/Quixote, ASCAP)        |
| 35        | 28        | 11  | DREAM STREET ROSE<br>Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)   |
| 36        | 35        | 17  | HEART HOTELS<br>Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)   |
| 37        | NEW ENTRY | LOOKIN' FOR LOVE<br>Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP) |  |
| 38        | 39        | 4   | MISUNDERSTANDING<br>Genesis, Atlantic 3662 (Hit & Run/Pun, ASCAP)  |
| 39        | 34        | 19  | WE WERE MEANT TO BE LOVERS<br>Photogio, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)                             |
| 40        | 46        | 2   | CRY JUST A LITTLE<br>Paul Davis, Bang 94811 (CBS) (Web IV, BMI)  |
| 41        | NEW ENTRY | BEYOND<br>Herb Alpert, A&M 2246 (Chappell, ASCAP)                               |  |
| 42        | 50        | 2   | REGRETS<br>Kenny Rankin, Atlantic 3663 (Intersong, ASCAP)  |
| 43        | 45        | 3   | DOC<br>Earl Klugh, United Artists (Capitol) (United Artists/Earl Klugh, ASCAP)   |
| 44        | 47        | 3   | ONE MORE TIME FOR LOVE<br>Billy Preston & Syreeta, Tamla 54312 (Motown) (Golden Cornflake, BMI)                            |
| 45        | 32        | 12  | ANSWERING MACHINE<br>Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)   |
| 46        | NEW ENTRY | ASHES BY NOW<br>Rodney Crowell, Warner Bros. 49224 (Jolly Cheeks, BMI)          |  |
| 47        | 41        | 7   | TIRED OF TOEIN' THE LINE<br>Rocky Burnette, EMI-America 8043 (TRO-Cheshire, BMI)   |
| 48        | NEW ENTRY | I CAN'T LET GO<br>Linda Ronstadt, Asylum 46654 (Elektra) (Blackwood, BMI)       |  |
| 49        | 49        | 4   | FIRST TIME LOVE<br>Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)  |
| 50        | 37        | 10  | BLAME IT ON THE NIGHT<br>Terry Williams, International Artists 504 (I've Got The Music, ASCAP)                             |



# Single This Week TAKE YOUR TIME (Do It Right)

S.O.S. Band

Tabu JZ 36332

(LP/12" not commercially available)



**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       | 3         | <b>TAKE YOUR TIME (Do It Right)</b> —S.O.S. Band<br>Tabu (LP/12-inch*) JZ 36332                              |
| 2         | 1         | <b>DYNAMITE/JUMP TO THE BEAT</b> —Stacy Lattisaw<br>Atlantic (LP/12-inch*) 5219                              |
| 3         | 2         | <b>IN THE FOREST</b> —Baby O'<br>Baby O' Records (12-inch) BO 1003   |
| 4         | 4         | <b>FEEL LIKE DANCING/THE HEART TO BREAK THE HEART</b> —<br>Franci Joli<br>Prelude (LP) PRL 12179             |
| ★ 5       | 7         | <b>UPSIDE DOWN/I'M COMING OUT</b> —Diana Ross<br>Motown (LP) M8-936 M1                                       |
| 6         | 5         | <b>GLOW OF LOVE—all cuts</b> —Change<br>Warner/RFC (LP/12-inch) RFC 3438/3435                                |
| ★ 7       | 10        | <b>FAME/REDLIGHT (Fame, Soundtrack)</b> —Various Artists<br>RSO (LP) RST-3080                                |
| 8         | 8         | <b>I AIN'T NEVER</b> —Isaac Hayes<br>Polydor (LP) PD 16269   |
| 9         | 9         | <b>I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF<br/>THE WORLD</b> —Gino Soccio<br>Warner/RFC (LP) RFC 3430 |
| 10        | 11        | <b>WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY</b>   |

| THIS WEEK | LAST WEEK | TITLE-Artist-Label  |
|-----------|-----------|---|
| 31        | 27        | <b>STARS IN YOUR EYES/GO FOR IT</b> —Herbie Hancock<br>Columbia (LP) JC 36415                             |
| 32        | 32        | <b>BRATS WORKIN'</b> —all cuts—Jimmy Maelen<br>Pavillion (LP) NJZ 36319                                   |
| ★ 33      | 38        | <b>DO YOUR THANG</b> —Al Hudson & One Way<br>MCA (LP/12-inch*) 5127                                       |
| ★ 34      | 40        | <b>LET'S GET IT OFF/MAGIC OF YOU</b> —Cameron<br>Salsoul (LP) SA 8535                                     |
| ★ 35      | 43        | <b>SHAKE IT UP, DO THE BOOGALOO</b> —Rod<br>Prelude (12-inch) PRL 601                                     |
| ★ 36      | 47        | <b>HELPLESS</b> —Jackie Moore<br>Columbia (LP/12-inch*) 43-11293  |
| 37        | 37        | <b>PAPILLON/CLOUDS</b> —Chaka Khan<br>Warner (LP/12-inch*) BSK 3385                                       |
| 38        | 18        | <b>I'M OK, YOU'RE OK</b> —American Gypsy<br>Importe/12 (MAXI 33) MP 305                                   |
| 39        | 39        | <b>BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS</b> —<br>Pretenders<br>Sire/Warner (LP/12-inch*) SRK 6083 |
| 40        | 28        | <b>I'LL CRY FOR YOU</b> —Kumano<br>Prelude (LP) PRL 12177   |



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LP This Week

# MUSIC MAN

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RCA AHL1-3602



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# HOT COUNTRY SINGLES & LPs

★ STAR Performer — Singles registering greatest proportionate upward progress this week

## SINGLES

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label  | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label   |
|-----------|-----------|--------------|---|-----------|-----------|--------------|--|
| ★ 3       | 11        | 11           | BAR ROOM BUDDIES—Merle Haggard & Clint Eastwood Elektra 46634 | 26        | 8         | 12           | THE BLUE SIDE—Crystal Gayle Columbia 1-11270                                 |
| ★ 4       | 10        | 10           | DANCIN' COWBOYS—Bellamy Brothers Warner/Curb 49241            | ★ 27      | 33        | 6            | MAKING PLANS—Porter Wagoner & Dolly Parton RCA 11983                         |
| 3         | 1         | 12           | TRUE LOVE WAYS—Mickey Gilley Epic 9-50876                     | ★ 28      | 34        | 5            | THAT LOVING YOU FEELING AGAIN—Roy Orbison & Emmylou Harris Warner Bros 49292 |
| ★ 10      | 10        | 10           | STAND BY ME—Mickey Gilley Asylum 46640                        | ★ 29      | 31        | 9            | WHAT GOOD IS A HEART—Dean Dillon RCA 12003                                   |
| 5         | 5         | 12           | IT'S TRUE LOVE—Conway Twitty & Loretta Lynn MCA 41232         | 30        | 30        | 8            | NAKED IN THE RAIN—Loretta Lynn MCA 41250                                     |
| ★ 9       | 9         | 9            | TENNESSEE RIVER—Alabama RCA 12018                             | ★ 31      | 35        | 4            | MISERY AND GIN—Merle Haggard MCA 41255                                       |
| 7         | 7         | 9            | CLYDE—Waylon Jennings RCA 12007                               | ★ 32      | 36        | 8            | YOU'VE GOT THOSE EYES—Eddy Raven Dimension 1007                              |
| 8         | 2         | 13           | FRIDAY NIGHT BLUES—John Conlee                                |           |           |              |  |

★ STAR Performer — LP's registering greatest proportionate upward progress this week

## LPs

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label                                       | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label  |
|-----------|-----------|--------------|--|-----------|-----------|--------------|---|
| ★ 1       | 1         | 8            | MUSIC MAN—Waylon Jennings RCA AHL1-3602                  | ★ 1       | 1         | 8            | TOGETHER—The Oak Ridge Boys MCA 3220                              |
| ★ 2       | 2         | 10           | URBAN COWBOY—Soundtrack Asylum DP 90002                  | ★ 27      | 31        | 3            | LARRY GATLIN & THE GATLIN BROS. BAND—Columbia JC 36488            |
| 3         | 3         | 9            | ROSES IN THE SNOW—Emmylou Harris Warner Bros. BSK 3422   | 28        | 30        | 37           | WHISKEY RENT AND HELL BOUND—Hank Williams Jr. Elektra/Curb 6E-237 |
| 4         | 5         | 15           | GIDEON—Kenny Rogers United Artists. L00-1933             | 29        | 32        | 7            | YOUR BODY IS AN OUTLAW—Mel Tillis Elektra 6E-271                  |
| 5         | 4         | 21           | THERE'S A LITTLE BIT OF HANK IN ME—RCA, AHL-1-3548       | ★ 30      | 45        | 21           | HEART & SOUL—Conway Twitty MCA 3210                               |
| 6         | 6         | 65           | GREATEST HITS—Waylon Jennings RCA, AHL-1-3378            | 31        | 39        | 56           | FAMILY TRADITION—Hank Williams Jr. Elektra/Curb 6E-194            |
| 7         | 7         | 5            | HABITS OLD AND NEW—Hank Williams Jr. Elektra/Curb 6E-270 | 32        | 29        | 28           | THE ELECTRIC HORSEMAN—Soundtrack                                  |

# New LP/Tape Releases

## POPULAR ARTISTS

### ALBERT, HERB

**Beyond**  
LP A&M SP3717 ..... \$8 98  
8T 8T3717 ..... \$8 98  
CA CS3717 ..... \$8 98

### ALPERT, HERB, & THE TIJUANA BRASS

**Greatest Hits, Volume II**  
LP A&M SP4627 ..... \$7 98  
8T 8T4627 ..... \$7 98  
CA CS4627 ..... \$7 98

### AMERICAN NOISE

**American Noise**  
LP Planet P8 ..... \$7 98

### ANDERSEN, ARILD, see Sherla Jordan

### AR BRAS, DAN, see Davey Graham

### A TASTE OF HONEY

**Twice As Sweet**  
LP Capitol ST12089 ..... \$7 98  
8T 8XT12089 ..... \$7 98  
CA 4XT12089 ..... \$7 98

### AURRA

**Aurra**  
LP Dream DA3503 ..... \$7 98  
8T D83503 ..... \$7 98  
CA DC3503 ..... \$7 98

### AXTON, HOYT

**Where Did The Money Go**  
LP Jeremiah JH5001

### BAKER, DUCK

**The Art Of Fingerstyle Jazz Guitar**  
LP Kicking Mule KM156 ..... \$5 50  
(Also see Davey Graham)

### BANKS, PATRYCE

**Patryce "Choc'let" Banks—She's Back & Ready**  
LP MCA 3243 ..... \$7 98  
8T MCAT3243 ..... \$7 98  
CA MCAC3243 ..... \$7 98

### BEAL, CHARLIE, & HIS RACQUET CLUB 5-TETTE

**Straw Hat Jazz**  
LP Straw Hat SHR100

### BERRY, MIKE

**I'm A Rocker**  
LP Epic JE36071 ..... \$7 98  
8T JET36071 ..... \$7 98

### BLAKE, RAN

**Film Noir**  
LP Arista AN3019 ..... \$7 98

### BRAND X

**Do They Hurt?**  
LP Passport P89845 ..... \$7 98

### BROKEN HOME

**Broken Home**  
LP Atlantic SO19274 ..... \$7 98  
8T TP19274 ..... \$7 98  
CA CS19274 ..... \$7 98

### BROOD, HERMAN, & HIS WILD ROMANCE

**Go Nutz**  
LP Ariola OL1500

### BROWNE, JACKSON

**Hold Out**  
LP Asylum AE511 ..... \$8 98  
8T E8511 ..... \$8 98  
CA TC5511 ..... \$8 98

### BURNS, MARY

**Mary Burns**  
LP MCA 5122 ..... \$8 98  
8T MCAT5122 ..... \$8 98  
CA MCAC5122 ..... \$8 98

### BUTLER, JERRY

**The Best Love I Ever Had**  
LP Philadelphia Int'l JZ36413 ..... \$7 98  
CA JZT36413 ..... \$7 98

### CAMERON

**Cameron**  
LP Salsoul SA8535 ..... \$7 98  
CA SC8535 ..... \$7 98

### CAMPBELL, GLEN

**Somethin' Bout You Baby I Like**  
LP Capitol SO012075 ..... \$8 98  
8T 8X0012075 ..... \$8 98  
CA 4X0012075 ..... \$8 98

### CARMEN, ERIC

**Tonight You're Mine**  
LP Arista AL9513 ..... \$8 98  
8T AT89513 ..... \$8 98  
CA ATC9513 ..... \$8 98

### CARNES

**Romance Dance**  
LP EMI America SW17030 ..... \$7 98  
8T 8XW17030 ..... \$7 98  
CA 4XW17030 ..... \$7 98

### CATS

**Cats**  
LP Elektra 6E275 ..... \$7 98

### CHEECH & CHONG

**Let's Make A New Dope Deal**  
LP Warner Bros HS3391 ..... \$8 98

### CHICAGO

**Chicago XIV**  
LP Columbia FC36517 ..... \$8 98  
8T FCA36517 ..... \$8 98  
CA FCT36517 ..... \$8 98

### CLIFFORD, LINDA/CURTIS MAYFIELD

**The Right Combination**  
LP RSO RS13084

### CLOWER, JERRY

**Ledbetter Olympics**  
LP MCA 3247 ..... \$7 98  
8T MCAT3247 ..... \$7 98  
CA MCAC3247 ..... \$7 98

### COLEMAN, CY, & TRIO

**Cy Coleman Presents Barnum**  
LP Gryphon G-918 ..... \$7 98

### COLLINS, ROSSINGTON, BAND

**Anytime, Anyplace, Anywhere**  
LP MCA 5130 ..... \$8 98  
8T MCAT5130 ..... \$8 98  
CA MCAC5130 ..... \$8 98

### COMMODORES

**Heroes**  
LP Motown M8939M1 ..... \$8 98  
8T 8-939KT ..... \$8 98  
CA 8-939KC ..... \$8 98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within brackets following the manufacturer number.

### CONLEE, JOHN

**Friday Night Blues**  
LP MCA 3246 ..... \$7 98  
8T MCAT3246 ..... \$7 98  
CA MCAC3246 ..... \$7 98

### CRACK THE SKY

**White Music**  
LP Lifesong LS8028

### CRANSTON, LAMONT, BAND

**Up From The Alley**  
LP Waterhouse 10 ..... \$7 98

### CRARY, DAN, DICK FEGY, ERIC THOMPSON, BARRY SOLOMON, STEVE KAUFMAN

**Flatpicking Guitar**  
LP Kicking Mule KM210 ..... \$5 50

### CRUSADERS

**Rhapsody & Blues**  
LP MCA 5124 ..... \$8 98  
8T MCAT5124 ..... \$8 98  
CA MCAC5124 ..... \$8 98

### DANIELS, CHARLIE, BAND

**Full Moon**  
LP Epic FE36571 ..... \$8 98  
8T FE36571 ..... \$8 98  
CA FET36571 ..... \$8 98

### DAVIES, DAVE

**AFL1-3603**  
LP RCA AFL13603 ..... \$7 98  
CA AFK13603 ..... \$7 98

### DIRT BAND

**Make A Little Magic**  
LP United Artists LT1042 ..... \$7 98  
8T 8LT1042 ..... \$7 98  
CA 4LT1042 ..... \$7 98

### DUPREE, ROBBIE

**Robbie Dupree**  
LP Elektra 6E273 ..... \$7 98  
8T ET8273 ..... \$7 98  
CA TC5273 ..... \$7 98

### ELECTRIC LIGHT ORCHESTRA

**Discovery**  
LP Jet Mastersound HZ45769 ..... \$14 98

### ENGLISH BEAT

**I Just Can't Stop It**  
LP Sire SRK6091 ..... \$7 98

### EVANS, DAVE, see Davey Graham

### FACE DANCER

**About Face**  
LP Capitol ST12082 ..... \$7 98  
8T 8XT12082 ..... \$7 98  
CA 4XT12082 ..... \$7 98

### FATBACK

**Hot Box**  
LP Spring SP16726 ..... \$7 98

### FEELIES

**Crazy Rhythms**  
LP Stiff USE4

### FEGY, DICK, see Dan Crary

### FLAMIN' OHS

**Flamin' Ohs**  
LP Far City 2504

### FOGHAT

**Tight Shoes**  
LP Bearsville BHS6999 ..... \$8 98  
8T M86999 ..... \$8 98  
CA M56999 ..... \$8 98

### GABRIEL, PETER

**Peter Gabriel**  
LP Mercury SRM13848 ..... \$7 98  
8T 81-3848 ..... \$7 98  
CA 41-3848 ..... \$7 98

### GALWAY, JAMES, see Cleo Laine

### GANG OF FOUR

**Entertainment**  
LP Warner Bros 8SK3446 ..... \$7 98

### GOMM, IAN

**What A Blow**  
LP Stiff/Epic JE36433 ..... \$7 98  
CA JET36433 ..... \$7 98

### GOODWIN, RON, ORCHESTRA, see Rostal & Schaefer

### GOULDMAN, GRAHAM

**Animalympics**  
LP A&M SP4810 ..... \$7 98

### GRAHAM, DAVEY, DAN AR BRAS, DUCK BAKER, DAVE EVANS

**Irish Reels, Jigs, Hornpipes & Ais**  
LP Kicking Mule KM157 ..... \$5 50

### GREEN, RUBY, see Nick Katzman

### GREENE, JACK

**Yours For The Taking**  
LP Firstline FLP7012

### GUS

**Gus**  
LP Nemperor NJZ36502 ..... \$5 98  
CA NZT36502 ..... \$5 98

### HALL, TOM T.

**A Soldier of Fortune**  
LP RCA AHL13685 ..... \$7 98  
8T AHS13685 ..... \$7 98  
CA AHK13685 ..... \$7 98

### HART, FREDDIE

**A Sure Thing**  
LP Sunbird ST50100 ..... \$7 98  
8T 8XT50100 ..... \$7 98  
CA 4XT50100 ..... \$7 98

### HEATERS

**Energy Transfer**  
LP Columbia NJC36486 ..... \$5 98  
CA NCT36486 ..... \$5 98

### HIATT, JOHN

**Two Bit Monster**  
LP MCA 5123 ..... \$8 98  
8T MCAT5123 ..... \$8 98  
CA MCAC5123 ..... \$8 98

### HOLLAND, AMY

**Amy Holland**  
LP Capitol ST12071 ..... \$7 98  
8T 8XT12071 ..... \$7 98  
CA 4XT12071 ..... \$7 98

### HUDSON, AL, see One Way

### IN TRANSIT

**In Transit**  
LP RCA AFL13607 ..... \$7 98  
CA AFK13607 ..... \$7 98

### IRON CITY HOUSEROCKERS

**Have A Good Time (But Get Out Alive)**  
LP MCA 5111 ..... \$8 98  
8T MCAT5111 ..... \$8 98  
CA MCAC5111 ..... \$8 98

### JONES, GEORGE

**Sings Hank Williams**  
LP Pickwick SPC3728

### JACKSON, MILLIE

**For Men Only**  
LP Spring SP16727 ..... \$7 98  
8T 8T16727 ..... \$7 98  
CA CT16727 ..... \$7 98

### JAMES, ETTA

**Changes**  
LP MCA 3244 ..... \$7 98  
8T MCAT3244 ..... \$7 98  
CA MCAC3244 ..... \$7 98

### JARREAU, AL

**This Time**  
LP Warner Bros 8SK3434 ..... \$7 98  
8T M83434 ..... \$7 98  
CA M53434 ..... \$7 98

### JOLI, FRANCE

**Tonight**  
LP Prelude PRL12179

### JONES, GRACE

**Warm Leatherette**  
LP Island ILPS9592 ..... \$7 98  
8T M89592 ..... \$7 98  
CA M59592 ..... \$7 98

### JORDAN, SHEILA-ARILD

**ANDERSEN**  
Sheila  
LP SteepleChase SCS1081

### KATZMAN, NICK, & RUBY GREEN

**Sparkling Ragtime & Hardbitten Blues**  
LP Kicking Mule KM167 ..... \$5 50

### KAUFMAN, STEVE, see Dan Crary

### KENT, KLARK

**Klark Kent**  
LP IRS SP70600 ..... \$7 98  
CA CS70600 ..... \$7 98

### KHAN, CHAKA

**Naughty**  
LP Warner Bros 8SK3385 ..... \$7 98  
8T M83385 ..... \$7 98  
CA M53385 ..... \$7 98

### KINKS

**One For The Road**  
LP Arista A2L8401 (2) ..... \$13 98  
8T AT88401 ..... \$13 98  
CA ATC8401 ..... \$13 98

### KISS

**Unmasked**  
LP Casablanca N8LP7225 ..... \$8 98  
8T 8-7225 ..... \$8 98  
CA 5-7225 ..... \$8 98

### KLAATU

**Endangered Species**  
LP Capitol ST12080 ..... \$7 98  
8T 8XT12080 ..... \$7 98  
CA 4XT12080 ..... \$7 98

### KROKUS

**Metal Rendez-vous**  
LP Ariola-America OL1502

### LA COSTA

**Changin' All The Time**  
LP Capitol ST12090 ..... \$7 98  
8T 8XT12090 ..... \$7 98  
CA 4XT12090 ..... \$7 98

### LAINÉ, CLEO, & JAMES GALWAY

**Sometimes When We Touch**  
LP RCA Red Seal ARL13628 ..... \$8 98  
CA ARK13628 ..... \$8 98

### LAST, JAMES, BAND

**Seduction**  
LP Polydor PD16283 ..... \$7 98  
8T 8T16283 ..... \$7 98  
CA CT16283 ..... \$7 98

### LAWRENCE, SUSSMAN

**Hail To The Modern Hero**  
LP Regency REG80101

### LE ROUX

**Up**  
LP Capitol ST12092 ..... \$7 98  
8T 8XT12092 ..... \$7 98  
CA 4XT12092 ..... \$7 98

### LEWIS, HUEY, & THE NEWS

**Huey Lewis & The News**  
LP Chrysalis CHR1292 ..... \$7 98

### LEWIS, RAMSEY

**Routes**  
LP Columbia JC36423 ..... \$7 98  
8T JCA36423 ..... \$7 98  
CA JCT36423 ..... \$7 98

### LIVE WIRE

**Live Wire**  
LP A&M SP4814 ..... \$7 98

### LIVGREN, KERRY

**Seeds Of Change**  
LP Kirshner NJZ36567 ..... \$5 98  
8T NZA36567 ..... \$5 98  
CA NZT36567 ..... \$5 98

### LOW, ANDY FAIRWEATHER

**Mega-Shebang**  
LP Warner Bros 8SK3450 ..... \$7 98

### MACGREGOR, MARY

**Mary MacGregor**  
LP RSO RS13083 ..... \$7 98

### MAS, CAROLYNE

**Hold On**  
LP Mercury SRM13841 ..... \$7 98

### MASTERPIECE

**The Girl's Alright With Me**  
LP Warner Bros. WHK3389 ..... \$7 98

### MAYFIELD, CURTIS

**Something To Believe In**  
LP RSO RS13077 ..... \$7 98  
(Also see Linda Clifford)

### MICHAELS, HILLY

**Calling All Girls**  
LP Warner Bros 8SK3431 ..... \$7 98

### MIDNEY, BORIS

**Music From "The Empire Strikes Back"**  
LP RSO RS13079

### MILLER, FRANKIE

**Easy Money**  
LP Chrysalis CHR1268 ..... \$7 98

### MIRIJANIAN, CRAIG

**A Perfect Fit**  
LP Warner Bros 8SK3394 ..... \$7 98

### MODELS

**Yes With My Body**  
LP Windsong 8XL13642 ..... \$7 98  
CA 8XK13642 ..... \$7 98

### MONEY, EDDIE

**Playing For Keeps**  
LP Columbia FC36514 ..... \$8 98  
8T FCA36514 ..... \$8 98  
CA FCT36514 ..... \$8 98

### MOORE, JACKIE

**With Your Love**  
LP Columbia JC36455 ..... \$7 98  
8T JCA36455 ..... \$7 98  
CA JCT



# EUROPEAN RECORDING STUDIOS

The steady sophistication of recording facilities throughout Europe is increasing competition, reflected in competitive prices and in how studios everywhere are upgrading to lure more business.

Feeling competition keenly is the U.K. where rates are artificially low, now \$120 an hour for what some say should be \$200 an hour facilities. Nearby, Irish studios, with Windmill Lane for example at \$70-\$75, see a chance to snag more sessions.

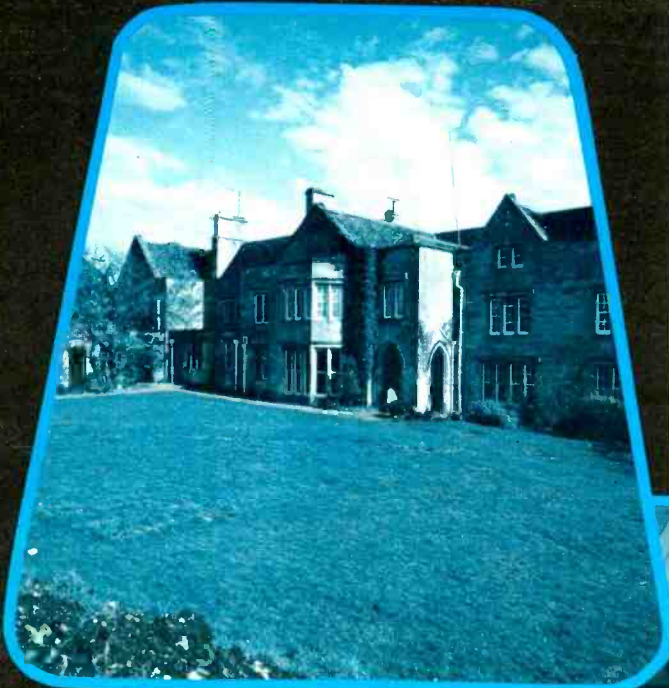
Prices vary in some areas depending upon whether the facilities are near urban centers. In Oslo, rates range from \$100-\$150 but \$70 is seen at such studios as Cross Music in Kristiansand. In Finland, some price cutting has 16-track sessions going for \$65. Austrian rates of \$90-\$115 and Netherland prices of \$100-\$125 show some stability for interior European markets. Prices also reflect advanced technology; at the high-end

Stone Castle in Italy rates range from \$130-\$170.

Many markets are increasingly emphasizing the "recording holiday" idea, certainly in Denmark and definitely in Switzerland where, despite the Swiss franc increases and cost of living escalation, prices of \$90 are average for sessions at studios offering a holiday atmosphere.

Increased technology is everywhere manifest. In Germany, the trend to importing U.K. sound technicians has turned, with more acts wanting German staff. In Sweden, Polar's Allison 5632 console with 56 channels contrasts with a steadily growing saturation of studios there. Trindade in Portugal is soon to be 16-track. In Belgium, micro-computer and video capability mark advances at some studios. In terms of digital, Columbia-EMI and Polysound in Greece are both gearing up. Engineer Gerhard Lehner in France is using a Sony-built installation for digital recording.

This section deals exclusively with the U.K. and Western Europe. For a wrap-up on Eastern European recording studios, see this week's Sound/Video Business section.





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In the heart of London, Odyssey's superb 4 studio complex is the envy of Europe.

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If you'd like to know more about Odyssey contact Jane Geerts; Studio Bookings or ask the Who.



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# EUROPEAN RECORDING STUDIOS

## U.K. STUDIOS LOOK FOR NEW MUSICAL DIRECTIONS

BY BETH JACQUES

The U.K. studio scene, hampered anyway by the overall economic atmosphere, is presenting a less than rosy picture.

A typical viewpoint, from Roger Cameron, studio chief of Advision: "London has lost status as a recording center. What it needs to get back on the right track is a new direction in music... and a few more Elton Johns. And, of course, the economy will have to do a complete turnaround."

Too many studios for the work available. Too little work for the studio facilities available. Cameron: "There isn't that much work to be had. It was different in the 1970s when London was almost automatically the place for people to record."

The Abbey Road Studios were fully booked for recording after Christmas but studio manager Ken Townsend says: "There was a real hiccup in ancillary business, with record companies releasing less product and a panic setting in. Disk-cutting, tape-dubbing and so on down to 60% of what it was. It is back to normal now, but it sure scared a lot of people."

For a while, there were wild and erratic rumors of close-downs and bankruptcies, but always for someone else. Says Peter Booth, of Trident Studios, "I hate to think of the stories going around about us. But I'd show anyone our booking list. We've been solid for months."

But there is a slowdown, for various reasons, all on top of the general recession.

Record companies are tightening up. Says Ken Townsend: "They've been profitless, unless they have world markets." So they release less product and book fewer sessions, though not necessarily cutting down on time once the act is in. However, a wary eye is kept on overtime and the companies do shop around.

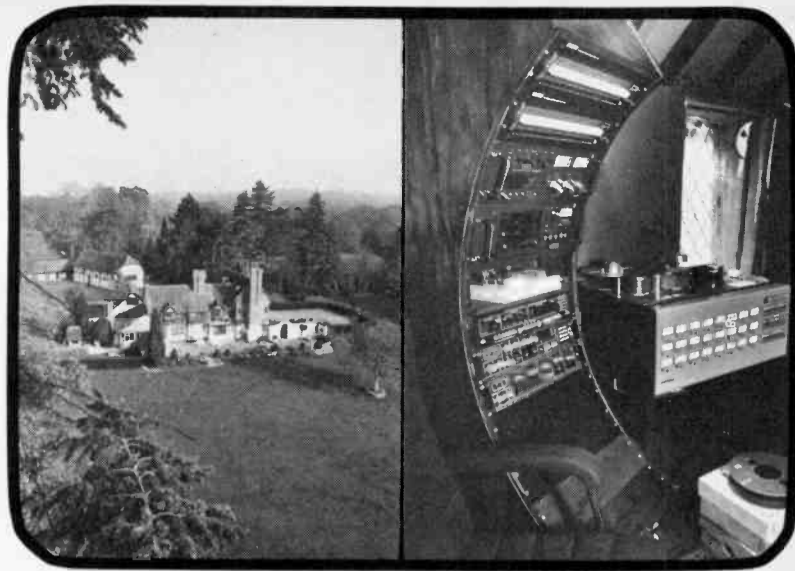
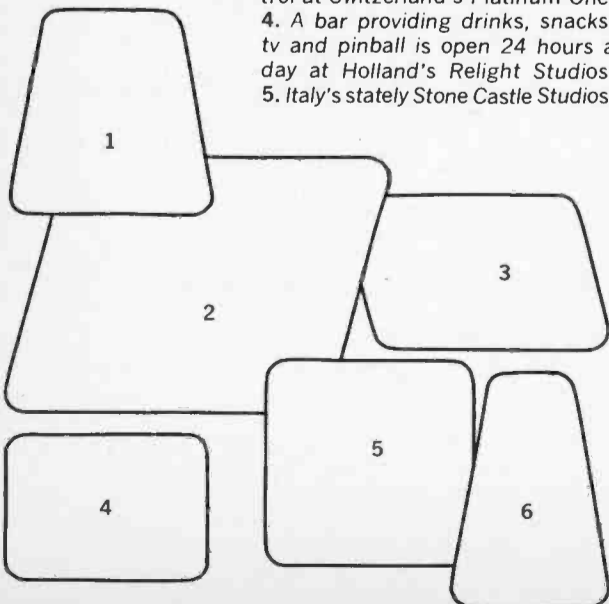
Another movement gives the artist a small allocation for recording, or paying royalties and letting the act pay for his own studio time. That is true of recent Abbey Road bookings for Kate Bush and Paul McCartney.

Another threat to the major and middle studios is undercutting. Deals abound, rates are very negotiable and studios report confirmed bookings suddenly pulling out. Says Townsend: "That's fine in the short-term, but financially disastrous for everyone. There are only so many hours in the week and if you charge half as much, you have to take in three times the work."

Then studio chiefs are hit by the very nature of the music. As punk and new wave developed, fancy 32-track and upward facilities weren't wanted. Rockfield Studios' Charles Ward says: "We found 24-track was as much as people wanted."

### COVER KEY

1. Virgin's studio facility, The Manor, offers Elizabethan elegance in the U.K.
2. The main studio at Odyssey Studios, near Marble Arch in London's West End.
3. Comfort and control at Switzerland's Platinum One.
4. A bar providing drinks, snacks, tv and pinball is open 24 hours a day at Holland's Relight Studios.
5. Italy's stately Stone Castle Studios.



Residential Ridge Farm in Surrey combines an old-fashioned country exterior with the latest in technology inside.

The lower the recording costs, the happier the record companies.

Finally there is foreign competition. U.K. superstars languish in tax exile and use superstudio facilities in Los Angeles, the Caribbean and Switzerland. The best the U.K. can pull in, despite rates kept artificially low, are "smatterings" of European rock artists. Current rates are around \$120 an hour, but Trident's Peter Booth feels the right rate for the service and equipment should be at least \$200.

However, there are signs that American artists are drifting in as the situation worsens in the U.S. Big studios like Abbey Road do a lot of work overseas, with its mobiles particularly busy in Northern Ireland.

AIR London's David Harries says the company's Montserrat-based studios are busy. "It's a great place to work. You just pop out of the studio and into the pool. The problem is that acts work so well they end up finishing early and not booking extra time."

In the U.K., middle-market studios with facilities are in a happier position than many. In addition to lucrative work for advertising and feature films, there is the chance to mop up new videodisk and pop promo film business.

But Harries feels that the worst effect of the slowdown is that "it'll kill investment in new technology stone dead." Already it is clear the introduction of digital recording and editing has slowed down.

Only the Roundhouse, which has spent a reputed \$200,000 on a complete 3M 32-track system with editor, Virgin's Townhouse (with digital delay and equipped to cut for the Roundhouse) and Abbey Road (2-track digital stereo units designed by themselves and made by MCI, plus new JVC system and 3-machine editing system), actually own digital equipment. Trident and Advision have experimented, primarily with Sony equipment. But failure to achieve standardization is the key problem.

Cameron, along with others, thinks digital will eventually supersede analog. But Abbey Road's Townsend says: "I'd hate to be first on the U.K. market with digital multi-track." And Peter Gallen, on the Roundhouse 32-track system, says: "It is lonely out here. I'd like to see one or two other studios with it."

Digital multi-track suffers from "bad press" because of technical breakdowns. While the Roundhouse has lost only one session through mechanical failure, it is not as booked up as was hoped. Gallen says: "We're really in the business of educating the public." While Roundhouse hoped to charge around \$170 an hour for recording digitally, the studio will negotiate and normal recording rates are set at around \$115 an hour.

Abbey Road concentrates on recording in analog and remastering digitally, Roundhouse is completely sold on digital. Says Gallen: "When the next generation comes, we'll be first in line, with plenty of experience." And most certainly he dis-

misses the record company viewpoint that high-technique recording is wasted on the normal user's home or car equipment.

"If studios played down to peoples' bad equipment, you wouldn't have 8-track either," he says scornfully.

There is an overall optimism that soon groups will "upgrade" back to good studios with top facilities.

Certainly business booms for small 16-into-8-track studio Pathway. Mike Finesilver, studio manager and co-owner, says: "We started 10 years ago to record our own work." The studio has an Otari 1-inch 8-track recorder and custom 16-into-8 mixer. There are no plans for digital or computer mix-down, and Finesilver insists: "We're successful with what we have."

The bookings recession hasn't hit Pathway. "People want something simple and cheap." The studio has a \$20 an hour flat rate, and Finesilver says it is very useful for making cheaply-priced masters, for laying down rhythm tracks and doing the hard work on 8-track, then finishing off with someone else's 24-track, or for demos.

The Dire Straits' "Sultans Of Swing" hit was recorded at Pathway. So was the Madness first hit, "The Prince." Nick Lowe, Dave Edmunds and the Police are other clients. Says Finesilver: "As some groups get deals and become famous, they go to posher studios, but some don't. Our reputation is built on good work."

Many of the smaller studio chiefs think the record companies are "thinking themselves into a depression," says Finesilver.

"Environmental" studios Rockfield in South Wales and Ridge Farm in rural Surrey have noted a downturn in enquiries. The latter has just bought the first Solid State Logic 4000E series console and computer system in the U.K. Frank Andrews, Ridge Farm chief, plans digital expansion in a few years. His studio charges \$8,000 a week, with full board included.

Both Rockfield and Ridge Farm feel they make good financial sense taking travel, food, hotel bills and London studio time into account.

Rockfield's Charles Ward says: "We've got work and it's okay. But we notice some of the London studios, some of the pillars of the industry, look a bit shaky." Rockfield uses Studer tape machines, two 24-tracks with head lock, and two Trident TSM mixing consoles. Business is mostly with groups, two similar sized studios for 8 to 15 musicians.

Back at Abbey Road, Townsend says: "Our business got too technical. That market has gone. You have to think whether you'll sell enough records to warrant all the technical perfection." He runs three studios, and one can take a 90-piece orchestra. A new penthouse suite will have 48-track facilities.

There are Neve consoles, EMI custom consoles (out of production now, but favored by some artists), and a Necam computer mixdown unit in number three studio. Though linked

(Continued on page ES-15)



David Essex, right, in the Advision Studios in London during the recording of his "Silver Dream Racer" film/disk project.



The Beat take a break from recording a single at the Roundhouse, using 3M digital facilities.

# MULTI-TRACKING ACROSS THE CONTINENT

## EUROPEAN RECORDING STUDIOS

### AUSTRIA

By MANFRED SCHREIBER

A general overview of the recording studio business in Austria today is that it's not as good as in neighboring Germany, but pretty satisfactory in general, especially considering the slump trends within the record industry itself.

Record companies here expect to spend between \$7,500 and \$15,000 on producing an album, and one hour of studio time costs between \$90 and \$115.

Johannes Gadera, of the Austrophon Studio, says: "Quality is the main aim. That means we have to invest more and more money in the best and newest equipment. But if a new trend in music comes along, then the whole situation could improve for the studio business. Right now, mostly evergreen standards are being recorded."

Austrophon handles work for Philips, Polydor and EMI Columbia. Based in the Vienna Konzerthaus, the studio can make recordings in all the various concert halls there. Some classical recordings with the Vienna Symphony Orchestra have been recent highlights, but on the 8-, 16- and 24-track desks (Harrison, Studer and Soundcraft), the studio has recently handled a live show by Roger Whittaker in Vienna, plus productions with Udo Jürgens, Lolita, Michael Heltau and Ludwig Hirsch.

Peter Mueller, owner of the Sound Mill Studio in Vienna, is booked up for months ahead and says: "I hope this situation will last. But I see one big danger to our business in that more and more musicians are building their own recording studios, and this must add up to a loss of customers for us."

He owns an 8- and 16-track desk (Soundcraft, Trident) and produces mostly pop, rock and jazz music. He recorded Decca Austria's 1980 Eurovision Song Contest entry "You Are Music," by Blue Danube, and has recently handled an album by Peter Schleicher for WEA and an Intercord LP with German cabaret comedian Werner Schneyder.

Gerhard Heinz, whose studio is self-named, is firmly of the opinion that in the near future a studio owner will not be able to survive solely on income from the studio. "He'll have to seek out other areas of operation. The recording studios in Austria have the best possible equipment, but it is fact that if an Austrian artist has success he tries to go and work in Germany. They do this purely because in Germany they can sell more records."

Heinz, with a successful second career as composer, owns a Lyrec 24-track desk imported from Denmark, and has four studios, recording mainly music for films and television, commercials and jingles, but seldom for record companies.

He sees one particularly big opening for Austrian record studios in the future. "We could again be a true center of record productions if the digital records succeed. At first, classical music will be released in this format and Vienna offers a wide range of well-known orchestras and artists.

"But a precondition of the success of digital recordings is the understanding and agreement of the industry to accept only one system. If that does not happen, then the customers will not accept digital records as, in the past, they failed to accept quadrasonic product."

### BELGIUM



Kritz Studios, located in Kuurne, Belgium. Designed by Tom Hidley, the studio has a 24-track Lyrec recorder.

By MICHEL VERSTREPEN and PATRICK VAN HERCK

For a while, running a professional recording studio in Belgium was regarded as a comparatively simple way of earning an easy living. Today, there's nothing easy about it.

Today's studio owner needs an abundance of energy, plus inventiveness, along with the capacity for keeping up with each new technical device and trend. That also means having money available for investment.

Technical advance has been particularly fast in Belgium in the past year or so. New micro-computer and video recording achievements are reflected speedily in local studios. For some the sheer pace of the progress is proving too much. One sad example: the Leponce studio complex, one of the oldest in Belgium, has closed up and put its stock up for sale.

Other adventurous folk see the studio business here as a real expansion area and new studios, such as A.C.E., Ipo-Anderson and Onadisc, have started up and found immediate success.

Then other studios have gone for big rebuilding and re-equipping programs, among them Kritz from Kuurne, Just Born from Aalst and T.M.U. from Brussels. Support from the record industry is vital, with producers putting the Madeleine, Reward and Kathy studios at top of the list.

For classical recordings, Steurbout from Gent scores heavily, though R.S. from Tongeren is also important. Demo discs and tapes are a vital part of the business schedule at D.E.S., Brussels, but one of the most successful now is Shiva, managed by a particularly strong team of technicians, and which now has a lucrative contract with EMI Belgium.

It is increasingly clear that there is an increase in foreign business for Belgian studios, almost certainly due to the apparently more economical tariffs and charges here. However, these in turn create problems for there is no sign of general coordination within the Belgian studio industry.

The Austrophon Studio, in Vienna, and handling work for Philips, Polydor and EMI Columbia.

A recent development was the acquisition by RKM of the Morgan studios in Brussels, now known as Studio RKM. This was an early-1980 development and the aim, according to Roland Kluger, was "to add new equipment to make the operation one of the most modern and dynamic in the heart of Europe."

Automated mixdown was added, along with additional digital echo and a JBL listening system.

The Kritz studio is now 24-track (Lyrec), with capacity for up to 60 musicians, designed by Tom Hidley of Eastlake, and full studio light effects.

It seems reasonably certain that Belgian record companies will not build up their own studios as happens in so many other territories. The problem is lining up the heavy initial investment needed against what is inevitably a small number of local productions.

But the general mood in the Belgian studio industry is buoyant and optimistic. Certainly it seems that all Belgian productions will be made in future in the country's own modern new studios, not abroad. Belgian artists and record companies realize it is no longer economically viable for them to make trips to studios in London, Hilversum or Paris.

Main Belgian studios are:

ACE Recording; Ipo Anderson; Antwerpse Klankstudio; Studio Center; Christina; D.E.S.; Dig It; E.G.C.; Elysee; Fabeldis-Elpeco; Film Editing Room; Fonior; Foon Pvba; Hi Fi Home Studio; and Studio Kathy.

Tamara King, Kritz International, Studio Madeleine, CI Music, Nightingale, Resobel, Reward, Onadisc, Studio RKM, R.S. Studio, Shiva, Ster Record, Klankstudio Steurbaut, Fred Steyn, Studio Center, Swan, T.M.U., Studio Van de Velde and Wolec.

### DENMARK

By KNUD ORSTED

An Eastlake-equipped studio in the countryside not far from the main airport, and high-quality studios right in the center of Copenhagen are luring more and more international acts to Denmark to produce new recordings.

U.K. band City Boy spent nearly a month on a new album in the Tocano complex designed by Tom Hidley, of Eastlake, in the township of Hoerve. Danish acts, plus the artist roster of Tocano's own label Ophelia, use the studio, where the rental is only \$80 an hour.

Generally in Denmark there has been a mushrooming of smaller studios, especially in the Jutland region. Denmark has its own 24-track recorder factory, and with up to 48-track available, most local studios use the Danish Lyrec equipment.

In Copenhagen's center, Sound Track is one of the best-equipped studios and many of the top local bands, notably Shu-Bi-Dua, record all their material there. A specialist in rock and jazz is Sweet Silence, near the airport, its clientele including Ringo Starr, Cat Stevens and Dr. Hook.

Though there are no Danish mobiles as such, virtually all studios can have recorders and control panels moved if needed to record a concert.

As with other European tourist centers, Denmark stresses the holiday atmosphere of recording in its studios, some of which offer lower terms to international acts just to keep the schedules full. Alex Frederiksen, of Tocano, is particularly active in chasing foreign customers.

Jazz notables such as Johnny Griffin, Sarah Vaughan and Wild Bill Davison confirm the modern facilities available in Danish studios, the dominant five remaining Rosenberg, Tocano, Metronome, Sound Track and Sweet Silence.

### FINLAND

By KARI HELOPALTIO

This is boom time in the Finnish record studio business with a positive explosion of action in recent years.

As late as the early 1970s, the local record industry and various offshoots were serviced by a handful of studios. Now there are four big ones, Finnlevy, Finnvox, MTV and Sound-track, plus a dozen or so smaller outfits not only in the capital Helsinki, but in the Midland towns like Tampere, Lahti and Kuopio.

A number of smaller studios emerged alongside the punk and new wave movement which created an upsurge of artists keen to make records at their own expense.

This in turn led to pretty good technical facilities becoming available in Finnish studios for around \$15 to \$20, and market leaders in this area include MSL, Studio 303400 and Microvox.

(Continued on page ES-6)





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# EUROPEAN RECORDING STUDIOS FINLAND

Continued from page ES-4

But there are just four of the majors, all fully booked and all meeting today's high technical requirements.

The Finnlevy Studio was built in 1976, designed by Tom Hidley of Eastlake, and the original 16-track system was changed to 24-track in 1979. Now the facilities are regarded as of the highest international standard. It's open to recording artists only, and the rental is about \$85 an hour.

Says managing director John-Eric Westoe: "Our studios are operating at full capacity right now, with 25% of our time booked to acts outside the Finnscandia group. We put special emphasis on good working relations between artists and producer, this stemming from our studio chief Jukka Teittinen."

One day soon, says Westoe, Finnlevy will move into the digital recording market but there's no rush. "In the meantime, we're interested in building trade from abroad. Belgian guitarist Francis Goya recently recorded with us."

Soundtrack is located in a one-time cinema and was turned over to recording just four years ago. It is acoustical in a traditional way, with no electronic gimmickry, very airy and ideal for big bands and string orchestras up to 50-strong. Acts recording there of late have included the Thad Jones-Mel Lewis Band, Monica Zetterlund, Burlesque, George Hamilton IV, the Finnish Radio Orchestra, along with many big local names.

Chief engineer at Soundtrack is one time Decca employe Ian Churches.

Director Johan Vikstedt says: "My theory is that Finland now has too many studios and there isn't really room for all of them. This, plus other factors, has led to a fierce price-cutting situation which most of all affects companies like Soundtrack operating at higher overall costs."

Even so, his studios have been fully booked since 1978, some 40% of the time by non-Discophon artists. The charge is around \$65 for 16-track facilities.

Finnvox is a 16-track installation and has been in business from the 1960s, longer than any of its competitors. About 85% of its capacity is taken by various record companies, the rest by film enterprises, advertising agencies and the like. Artists using it include Tuomari Nurmio, Hector, Lea Laven and Reijo Kallio.

Erkki Ertesuo, studio chief, says, "We're going for drastic rebuilding this summer to achieve better acoustic qualities."



The Wasama Quartet, a top Finnish jazz group, take five at Soundtrack Studios.

We're also considering 24-track or digital, but certainly not before 1981."

Finnvox also feels the pressures of increasing competition and price-cutting. Studios costs are about \$80 but Finnvox regularly uses "special offers" to attract new customers and there's no denying the opposition to this in other areas of the studio business.

The MTV Studios were completed in 1976-77 and currently offer 16-track facilities, though heavy planning is going on for future 24-track and 32-track 3M-digital. This is a full capacity schedule studio, charging roughly \$80 an hour.

About a third of its time is reserved for Mainos-TV-Reklam Ab, the commercial television company in Finland.

Ari Oinonen, studio manager, says: "We've specialized in using video-signal and were the first Scandinavian studio team to make a genuine digitally-produced gramophone record in the summer of 1979."

Though no official comment was forthcoming, most local competitors feel that MTV will be the first Finnish studio to install digital recording facilities. Certainly it has the money to do so, at a time when others seem reluctant to make big investments. Aside from the technical achievement, there is also the honor of being first.

New studios making impact on the Finnish scene include Parkville, Bobtail Records and Photosonic.

## FRANCE

By HENRY KAHN

Since the peak of the recession which hit the French record industry, the situation within the recording studio field has been confused. But certainly, today, there are around 10 really important ones within a total of maybe 100.

Studio activity has fallen, by up to a third in some cases, because of the problems, all accelerated by pirate activities, but now there could be an upsurge. In some ways, France still lags behind. Only one studio, Star, has actual 48-track facilities, but many have two or three 24-track machines which makes the 48-track in the end available.

No more than 30 of the French studios boast 24-track and the smaller operations consistently open and close down in regular rotation of fortunes. The smaller studios survive mainly because small groups want to record for promotional or demonstration purposes—and many independent producers, hit hard by the recession, are also turning to the smaller studios.

It is also easier to fit into a small-studio schedule than a major, where staff-trimming has probably taken place.

Many French studios still record foreign artists but, because of the overall costs, fewer visitors arrive than before. Rates for hire in France range from \$100 to \$160 hourly, plus 33% tax when sound personnel are involved. Even so, costs are not necessarily excessive when negotiated for a period of weeks or even months. It's accepted that British studios are relatively cheaper at this time, but inflation is pushing up prices there.

Of the French majors, Pathe Marconi says 75% of its studio time goes to its own artists, the other quarter outside. Vogue Studios now accept co-production work with independent producers, but is not keen on "outside" hire. PolyGram's studios are available to all, as well as its own record companies, though Philips and Polydor are free to use any studios they want.

In fact, the PolyGram studios are being used by Barclay here, and plans are on for the installation of 48-track and new console.

Among the smaller studios springing up is Synthe Productions, started by Philippe Edel late last year, specializing in synthesizer production. It comprises two studios, one with 10 synthesizers and the other with traditional instruments.

Edel says: "My aim is to help musicians record the new type of music, electronic music, which will eventually produce a new type of musician." His studio is very keen to attract foreign customers.

Ferber Studio co-operates with the Tape One U.K. studio and has the only mobile in France, which costs \$1,000 a day, plus road costs which can push the amount up to \$2,000. The mobile is 48-track.

Says J.P. Lafont, Ferber director: "France is expensive and we see fewer and fewer foreign musicians. Still, Black Sabbath started recording in the Criteria Studio, Miami, and decided to finish the work in France."

Ferber has recorded Cat Stevens, Frank Zappa and Supertramp. Ferber, like Damiens, another top studio, is equipped for film synchronization.

(Continued on page ES-10)

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# EUROPEAN RECORDING STUDIOS

## FRANCE

• Continued from page ES-6

But while studio chiefs in France are talking digital, this situation is certainly far from predictable. Gerhard Lehner, formerly with Barclay, is one of the few engineers who can cope with digital. His installation, built by Sony, is used on a freelance basis for United Musicians International Products. Mostly he records radio orchestras and military bands, but is also working digitally on Carrere folk recordings.

Mainly, though, French technicians ponder the high cost of going digital and wonder, as yet, whether it is worthwhile. Direct-to-disk, because of its error risk element, is not high on anyone's priority list here today.

In France the clampdown on pirate activities does seem to point to a revival in studio fortunes.

## GERMANY



Living it up at Germany's Hotline Recording Studios.

By WOLFGANG SPAHR

German recording studios' status at international level is on the up-and-up. Their know-how, sound, technical equipment and staff bear all comparisons with the U.S. and U.K. and many big international names record in Munich and Cologne.

And, very important, the trend of last year when U.K. sound-mixers were especially imported to Germany has been stopped, with many U.S. artists insisting they really wanted to work with German staffers.

Dieter Dierks, one of the top German studio owners, insists: "We're tops when we build our own standards and even contribute to international technical developments. But we're aware of the strength of the competition and we know that only the very best studios will survive."

The Dierks studios in Stommeln, near Cologne, works with MCI computer desks and are equipped at 16, 24 and 32 levels of tracks. It has a second mobile studio available, following the outstanding success of the first.

For Dierks, even the mobiles can offer 32-track facilities. International names who have worked with his studios include Rory Gallagher, Blood Sweat & Tears and Joan Armatrading, plus local acts such as Udo Lindenberg, Wallenstein, Triumvirat and the Scorpions. His studio rates are \$100 an hour, or \$1,000 a day. And he is firm in his belief of a "digital explosion" in the next year or so.

Jonas Porst, of Tonstudio, Hilpoltstein, near Stuttgart, believes that the pricing is a strong argument for the foreigner to record in Germany, along with the highly qualified technical and personal standards.

"We don't believe in over-technicality. We have refused to work with computers, because we think that in their current state of development they don't add to, but hinder, creativity and increase cost at all levels. And the same goes for digital recordings today, but we share confidence that this will be the only thing some day in the future, doing away with all the unnatural noise reduction gear which we hate so much."

The Hansa studios in Berlin are vital to the German recording business, with four studios with 24-track facilities and the company will have twin studios with 32-track facilities by 1981.

For Helga Dickmann, of Musicland Studios, the persistent upward trend of German studios is traced through a look at the U.S. charts and the hits recorded at her center by the likes of Queen, Elton John, Ritchie Blackmore's Rainbow, the Stranglers, Rolling Stones, Donna Summer, David Bowie and Giorgio Moroder.

Says Helga Dickmann: "Prospects for German studios really get better all the time, with the equipment reaching the high international standards. We look optimistically to a digital future." Meanwhile, the Musicland Studios charge just \$100 an hour.

Horst Redlich, with Teldec Studios in Hamburg and Berlin, says the overall disco sound has been "decisively influenced" by the recording techniques in German studios. And orchestral and chamber music recordings from Germany enjoy excellent reputations in the world market.

Teldec and AEG-Telefunken mutually developed their own code-decode system and have been recording and releasing important productions on the popular as well as classical sector for more than a year now. Teldec also has three mobile units.

## GREECE

By JOHN CARR

Four large studios, all in Athens, handle almost all the recording business at present in Greece and the outlook is that they will be adequate for the needs of the foreseeable future.

Biggest and oldest is Columbia-EMI, first set up in 1933 and carrying the entire burden of domestic recordings until the late 1950s. The original studio is still in operation, using 8-track recording machines for what is mostly folk repertoire.

Since 1961 it has been upstaged by two new Columbia-EMI studio units operating at 16-track level. One has 24-track availability, with all three studios using EMI-Neve mixers and Studer tape machines. The complex also boasts the only floor-up designed studios in Greece, with suspended flooring, among other innovations, plus the only disk-cutting rooms in Greece.

Equalling Columbia-EMI in prestige is the downtown Poly-sound Studio, with two studio units working at 24-track capacity, with MCI mixers and tape machines and electronic mixing.

Next come Era Studios, operating with two units, one on 8-track and one at 16-track, with Neve mixers and tape machines and a Necam automated mixing system.

Action Studio, set up in 1974, operates on 16-track with Neve mixers and MCI tape machines.

No Greek studio uses advanced techniques such as digital or direct-to-disk, but Columbia-EMI says it will be able to handle digitally-recorded tapes within a year and PolyGram is certainly thinking along digital lines. In fact, many industry observers here feel Polysound will be first in with digital since it is an independent outfit and decisions can be made quickly.

Polysound also handles a few radio and television commercials but this is a specialty more of Era and Action, which do good business in sound effects, commercials and radio plays.

Outside Athens are an indeterminate number of very small studios mainly handling radio commercials on unsophisticated equipment.

## HOLLAND

By WILLEM HOOS

The eight most prominent and successful studios in Holland, all equipped with the latest facilities and priced around \$100 to \$125 an hour are EMI, Dureco, BMI, Relight, Sound-push, DMC, Wisseloord and MC.

(Continued on page ES-12)

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# EUROPEAN RECORDING STUDIOS

## HOLLAND

• Continued from page ES-10

The EMI complex, owned by EMI-Holland, is sited in Heemstede, some 20 miles west of Amsterdam, and is managed by Peter Nuyten, with an engineering team comprising Maarten Proost, Tom Stramrood, Jan van Vrijaldehyoven and Michiel Beekman.

This studio has been going since mid-1959, its foundation stone laid by opera superstar Maria Callas. Studio One is 24-track, using Studer equipment, with a 32-24 channel Neve mixer and various outboards, including ADR limiters/compressors and harmonizers. Studio Two is 16-track, costing \$100 an hour against the \$125 of the bigger center.

Currently being rebuilt, the EMI studio has attracted many top local acts, including pop bands Pusscat and Vitesse and singers Robert Long and Rob de Nijs.

Dureco is also record company-owned and is based in Weesp, 10 miles east of Amsterdam, with Dick Bakker as manager. He is also one of the six deputy managing directors of the Dureco record company. His engineers: Sytze Gardener, Emile Elsen and Sander Bos. The studio has a 24-track MCI recorder computer-mixed down, and international acts who have worked there include Stan Getz, MacKissoon, Toots Thielemans and David McWilliams. Local acts recording there have included Teach-In, Thijs van Leer, the Dolly Dots, Rogier van Otterloo and Conny Vanden Bosch.

The BMI Studio—also known as Telstar—is owned by the record company Benelux Music Industries, and is in Weert, a city in the southern Dutch province of Limburg, near the German and Belgian borders. Studio manager is Fred Limpens, also one of the engineers, along with Paul Hougardy and Peter Vincent.

This complex has been in existence since 1963, for its first decade located in an old movie theater in Budel, in the south. It then had a 2-track machine. Since 1973 it has fitted in with other BMI centers at Weert and now has a 24-track MCI recorder, computer-mixdown. It is used mainly by BMI acts, logical enough when it is remembered that 90% of the turnover of BMI is built on local product.

Best-known of these acts are: Dutch-Moluccan Latin rock band Massada, recently chart-topping with "Sajang E;" singing truck driver Henk Wijngaards; pop group the Walkers, now working as the Press; the Major Dundee Band, which specializes in country music; and German singer Dennie Christian, signed worldwide to BMI.

Just a few "outsiders" record there, one example being hard rock band the Scorpions.

Relight, which started in October, 1971, is set in Hilvarenbeek, a cozy village in the south of Holland, near the Belgian border. Manager here is Dick van Velden, and his engineers are Robin Freeman (English) and Martin Weytman (Dutch). Studio One has 16- and 24-track MCI recorders, costing around \$120 an hour.

International acts visiting Relight include the Strawbs, Gentle Giant, Black Sabbath, Kim Fowley, Cat Stevens, Peter Gabriel, Genesis and the Boomtown Rats. And its local-act roster has included Herman Brood and his Wild Romance, Golden Earring, Massada, the Houseband, Gruppo Sportivo, Transister, Turbo, the Nits and the Spiderz.

Soundpush started up mid-1966, and is sited in Blaricum, an idyllic village some 20 miles east of Amsterdam. Frans Mijs is manager and his engineers are Jan Schuurmans and Maarten Hartich. It has two 24-track Ampex recorders, computer-mix down and local acts using its facilities include Earth and Fire, Jan Akkerman, Golden Earring, Eddy Ouwens, Kajak, Lee Towers and the Monotones.

A recent visiting act in Soundpush was Full Strength, a U.K. rock trio, based in West Germany, and signed now worldwide to Dutch record company CNR, via Willem van Kooten's Red Bullet Productions.

The Dutch Music Centre Studio, DMC, opened five years ago and is in Baarn, 20 miles southwest from Amsterdam. Manager here is Bert van Rheenen, who is a noted television personality here as Chiel Montwagne, presenting a monthly show on the TROS network. His studio engineers are John Zonneveld and Okkie Huysdens.

DMC has 24-track MCI recorders and its rental is a few dollars higher than most of the others. Acts which have recorded there include Luv', Living' Blues, Golden Earrings, Albert West, Sue, Vitesse and the Houseband.

The Wisseloord Studio, owned by Phonogram Holland and managed by Ruud van Lieshout, is in Hilversum, Holland's radio and tv city. Resident engineers are Janfred Arendsen, John van den Houten, Albert Kos, Pietzr Boer and Pieter Nieboer. This complex ranks as one of the most modern in Europe, designed by Tom Hidley, of Eastlake, and in operation since the end of 1978, when it was officially opened by Prince Claus, husband of new Dutch queen Beatrix.

Three studios in the Wisseloord building have 24-track Studer recorders, with PolyGram mix-tables, and the fourth has 8-track facilities, used mostly for commercials and jingles. U.K. band Status Quo recorded two albums at Wisseloord and other international acts working there have been Steve Hackett, Mike Batt, the Boomtown Rats, Lena Lovich and Elvis Costello. Local visitors include Golden Earring, VZN, Kajak, Nico Haak, Luv' and the New Adventures.

Additionally, Pieter van Voolenhoven, husband of Dutch

Princess Margriet, recorded there, cutting two albums with Anita Kerr as guest on one.

The MC Studio, started 12 years ago, is in the village of Nederhorst den Berg, 10 miles east of Amsterdam, with Dick van der Meer as manager and engineer. It has 8-, 16- and 24-track Studer recorders and a worthy collection of its own musical instruments.

Mostly local acts record at MC, among them Andre van Duin, Herman van Veen, Therese Steinmetz, de Havenzangers and Pierre Kartner. Kartner, also known here as Vader Abraham, recorded virtually all his Smurf singles and albums at MC.

Other important recording studios in Holland, in alphabetical order, include: Arti Sound, Dali Press, Eagle Sound, Eurosound, Fendal, Flower Tree, Ad Kraamer, Lucas Sound, Marlstone, MCR, Mira, MMP, Arnold Muhren, Muci Farm; Oldway; Frans Peter, Rainbow, Seagull, Special Sound, Spitsbergen, Stable and Jan Theelen.

## IRELAND

By KEN STEWART

Irish recording studio hire rates are such that overseas artists, especially from the U.S. might find working here a profitable venture. But so far visiting acts have been mainly from the U.K., though there are genuinely optimistic hopes for increased business from elsewhere.

Windmill Lane is an American-style studio, a 24-track operation within a complex that includes video, film, post-production and editing facilities. It opened in March, 1979, and the rates work out at around \$70 to \$75 an hour.

This studio was designed by John Storyk, who worked at the Electric Lady Studios in New York, Criteria in Miami and the Hit Factory in Los Angeles. The assistant engineer says the acoustic design is one of the main features and is the first of its kind set up in Europe. It has an MCI automated mixdown console.

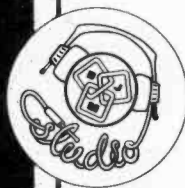
Annie Furlong, studio manager, says Windmill Lane is generally booked weeks ahead. Status Quo spends most of June and July there, and other artists in recently include Smokie, Showaddywaddy and Johnny Logan.

Windmill's clients are 60% from Ireland and the rest from the U.K., but the executives feel sure U.S. bands would settle in quickly there.

Philip Green, composer-conductor, owns Dublin Sound Studios, two centers with 24-track consoles and a Neve desk. Business is mainly Irish, and services include mixing, dubbing, editing, library music and special effects.

Says Green: "Our business, like that of everyone else is

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down, because the record business itself is down." But as a recording artist he uses his own studio regularly to cut orchestral albums for the U.S., France, Spain and the Benelux territories.

He adds: "People really do take too long to make their records. It takes as long now to cut a single as it used to for an album, this to the detriment of the record industry. It inhibits the development of new artists."

Lombard Sound opened in September, 1976, and was recently renovated. Pat Murphy, studio manager, says it features Eastlake speaker, audio locator and the latest microphones from Shure, AKG and Bauch. Early this year business was slack, now it is a round-the-clock operation. Artists who have worked there include Art Garfunkel, the Boomtown Rats, and many local artists such as Johnny Logan and the Cotton Mill Boys.

At Lombard, Mary McGonagle recorded two albums in four days for the U.S. market, and another U.S. visitor was George Casey.

## ITALY

by DANIELE CAROLI

Although digital and direct-to-disk techniques are not catching on in Italy as yet, local studios are certainly keeping up to date with other innovations, such as computerized mixing, acoustical design and so on, with highly skilled personnel to back it up.

A handful of studios have reached top international levels, even with regard to rental fees. Domestic acts alone create the demand for studio time, but it is still hard to meet that demand.

Carimate's Stone Castle is Italy's best-known studio, thanks to its advanced equipment, Eastlake acoustical design, experienced engineers and beautiful location, set inside a Renaissance manor 14 miles out of Milan.

Antonio Casetta talks proudly of the computerized mixer there, custom-built by the studio engineers themselves. "We had to raise our fees," he says, "so they are now a bit higher than the average European prices, in dollar terms between \$130 and \$170, depending on the equipment being used."

Leading Italian artists recording there recently have included Antonello Venditti, PFM and Pooh.

Alan Goldberg, recording engineer: "The new mixer really is the key. It employs memory disks, so we need just one track on the machine. You can reach any section of the mix at once, change it if you need, immediately hear it. Time is saved all around and we can be more subjective in our work, as the mixer actually thinks for us. It is self-controlled and three or four times faster than conventional consoles.

"Our claim is that there is no similar machine on the inter-

national market at this time. We can now synchronize two 24-track decks, and special effects can be computerized, too."

Milan's Il Mulino studios have also applied new technologies. Says Riccardo Pizzamiglio: "We use a Studer 800 record with memory and rest. Since we acquired a Harrison auto-set automated system, mixing is computerized. Two mixes can be turned into one with one operation only and an automated control allows the plugging in of special effects."

Fees at Il Mulino are between \$114 and \$140. Acts using its recording or mixing facilities include Loredane Berte, Adriano Pappalardo, Drupi, Milva and Dee D. Jackson.

"Our engineers are Italian and highly skilled," says Pizzamiglio. "Some foreign acts come in to work with their own engineers, but our men had to intervene to finish the job. We hope to take on studio apprentices and turn them into engineers. There's a great shortage of mastering engineers in Italy, with just two or three up to full international standards."

This is an important point in Italy where ever-improved technical standards need improved human elements.

Trafalgar, in Rome, has two recording studios, and a third nearly ready. It works on 24-track, with auxiliary equipment such as digital delay, harmonizers, equalizers, Dolby and compressors, added to a wide line-up of musical instruments.

Gaetano Ria, chief sound engineer, says: "The human element is always vital. Most of our customers are more interested in the skill and understanding of the personnel than in the equipment.

"Actually we can work out a mix quickly even without the computer, especially if recordings have been made at Trafalgar. But as many producers and artists come here to mix tapes cut elsewhere, we have a need for a computerized system and hope to add one soon."

The Trafalgar control rooms provide perfect acoustics, designed by Ria himself but on the Eastlake lines. "This gives the same sound quality at any volume both at the studio or at home from a conventional cassette," he asserts. Trafalgar charges are \$90 an hour. Keith Emerson cut the "Inferno" movie soundtrack there, and local artists using Trafalgar include Antonello Venditti, Bobby Solo and Nadia Cassini.

Ria holds the view that digital recording will not hit Italy before the mid-1980s because of lack of standardization and high costs.

Other leading Italian studios include Rome's LDC-Mammoth, Milan's GRS and a new one just completed by PolyGram at its Milan headquarters.

## NORWAY

By KURT BAKKEMOEN

In Norway, the capital Oslo is predictably the main center

for recording studio activity, with five main companies operating, but there are also modern studios in Trondheim, and smaller ones have opened up in the cities of Kristiansand, Stavanger and Bergen.

The "big five" in Oslo itself are: Scanax, the Roger Arnhoff Studio, Rosenborg, Arne Bendiksen and Talent. Smaller ones, such as Ny York, Oko and Bel Air, are used by national record companies and by artists seeking demo tapes.

This year's Norwegian entry for the Eurovision Song Contest, "Samiid Aednan," was recorded in the Arnhoff Studio, while the mix was in the Ny York Studio.

Newest studio in Norway is Cross Music in Kirstinsand, opened last fall and established as a Gospel music center, though it has also been used for rock recordings. Alf Emil Eik, the sound engineer there, says the 24-track studio, charging around \$70 an hour, has been used for more than 20 productions in its first half-year.

Hire rates in Oslo are understandably higher, around \$100 to \$150 an hour, than in suburban studios.

The Roger Arnhoff Studio is Norway's oldest, set up by sound engineer Svein Sundby, regarded nationally as the most experienced technician. He moved on to the Rosenborg Studio some years ago where he is now chief sound man. The Arnhoff recently incorporated 24-track facilities, as have most of the main studios. While national record company trade is its main income, the studio also has equipment for commercial films and video.

Meanwhile, Rosenborg is mainly centered on a production deal with PolyGram, providing some 75% of its work. But it also handles classical music production for the Norwegian Cultural Council. During the winter, the first direct-to-disk production in Norway was made at Rosenborg, with Sundby officiating, featuring the Frode Thingnes jazz quintet. No release deal has yet been finalized.

The Bendiksen studios split time 50-50 between the company's own productions and outside work. The Talent Studio is certainly Norway's biggest in terms of space availability. In addition to producing recordings for the Talent Records company, freelance engineer Jan Erik Kongshaug uses the studio for ECM jazz productions.

Scanax is headed up by Christian Wille and generally specializes in rock material, handling work for such customers as CBS, EMI and Db Records. It was here that the Geir Borresen "In Smurfland" album was recorded, now easily Norway's all-time biggest seller.

In Trondheim's Nidaros Studio, most of the work is on cassette cover versions especially for the Norwegian market, but the studio is also involved in rock productions. Popular local rock singer Jahn Teigen used Nidaros for his latest album "Metallkrem."

(Continued on page ES-14)

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Continued from page ES-13

## PORTUGAL



Radio Triunfo Studios, Portugal.

By FERNANDO TENENTE

The very fact that key Portuguese record companies such as Radio Triunfo, Valentim de Carvalho, PolyGram and Arnaldo Trindade are so closely linked with ownership of the main recording studios in the country is a solid base for looking to a profitable and expanding future.

These major manufacturing companies have managements only too aware that the best of studio equipment is necessary to produce the kind of recording which bring the sales which boost the bottom lines.

There are 8-track facilities in the Triunfo studios and those of Valentim de Carvalho. Trindade will be 16-track soon in Lisbon and this is well-supported, even though the Neve and mixing equipment is less than superb. Nevertheless, top Portuguese acts such as Jose Afonso, Sergio Godinho, Fausto, Torvante, Adriano and Vitorino all prefer Trindade, where manager Fernando Albuquerque also welcomes artists from "minor" record companies such as Sasseti, Imavox, Nova, Movieplay and Rossil.

Albuquerque's team comprises outstanding technicians

Moreno Pinto, Jorge Barata, Artur Barral and Manuel Sanchez.

Triunfo is probably most important in Portugal, with space for 25 musicians. This studio is in Lisbon along with most of Portuguese show business.

Valentim de Carvalho and PolyGram studios concentrate mainly on their own artist rosters. Recently record company Radio Producoes Europa, run by Fernando Maia, set up a new studio in Lisbon with 24-track facilities.

In basis, Portuguese recording studios are sufficient to meet local record industry needs but a decentralization of services, as well as of cultural events, would be welcome for north and central artists who have to spend so much time on trips to Lisbon.

Foreign artists rarely record in Portugal because normally they just arrive, perform and then jet away again—or possibly stay on just for a holiday.

## SPAIN

By FERNANDO SALAVERRI

For a while there was a spectacular upsurge in the numbers and categories of new studios in Spain, but now there are clear signs that development is coming to a standstill, with major companies reluctant to make heavy investments in this area of their operations.

Historically, it has been the record companies who had the best studios prior to the growth in the independent area. Particularly well-equipped for recording were Hispavox, RCA, Belter, Columbia, Fonogram and EMI.

Then came the "outsiders" and, in today's economic climate, the majors seem to rely more on them for recording commitments and less on paying out to introduce the new sophisticated equipment into their own studios.

Top Spanish artists insist their producers book studio space in London, Rome or Munich, in New York or ever increasingly Los Angeles. Even so some international quality recordings are carried through in Spain and certainly studios like Hispavox, Kirios, Eurosonic, Sonoland and Tones have been completely modernized.

The biggest development within the Spanish recording industry has been the building of Ibiza Sound Studios in Astuido on the holiday island of Ibiza. This is a superbly-equipped center to meet all musician demands.

But around 95% of the studios in Spain are in Madrid and Barcelona, lower-standard ones centered in Valencia and a handful of other cities. Major business turnover for most is in the field of commercial spots and jingles for there is undeniably a high quality of promotion and publicity creativity in Spain.

It is hard to see many prospects for the studio scene to become a growth area again but easy to note the increasingly high standards both of equipment and local technicians.

## SWEDEN

By LEIF SCHULMAN

The studio scene in Sweden is slowly changing.

In the first half of the 1970s, it was a boom period for the Swedish industry, with studios opening up all over the country, most fully-equipped and modern enough to match standards with any top international company.

But today the market for 24-track studios is at saturation point. Some studios outside the capital, Stockholm, such as Tal and Ton, and Bohus, both in Gothenburg, have been forced to shut down over the past year. And those left are working "normal" hours, rather than the around-the-clock schedules which marked the industry in recent years.

Says Bruno Glenmark, of Glen Studio: "The early years, up to the mid-1970s, were simply exceptional."

But another side of today's scene is the opening up of many small studios, with 8-track or 16-track facilities, not full-time operations, used mainly for professional demonstration disks and tapes, or for budget recordings, charging around \$35 an hour, while the majors charge four times that.

If virtually all major studios in Sweden report slower business, then the Polar Studios take an opposite view. This \$1 million studio opened in 1978 and is considered to be one of the most modern in the world. Says studio manager Leif Mases: "I'd say it is positively the most modern-equipped studio in the world. It is constantly being further modernized, our new Allison 5632 console has 56 channels, and we have two 24-track machines linked to give a total 48."

The Polar complex is fully booked, not just by Polar label acts like Abba, Tomas Ledin or Ted Gärdestad, but many international acts literally queue up to record there. Among the visiting celebrities: Led Zeppelin, for "In Through The Out Door;" Genesis, for "The Duke;" with Genesis members Tony Banks and Mike Rutherford recording their solo albums there.

Now Polar is opening a second, smaller studio in the same building, a 24-track center. Studio fees at Polar are \$165 an hour, with \$130 planned for the smaller studio. Also recently readied is the Michael B. Tretow Studio, a small place for mixing and dubbing and run by Abba engineer Michael Tretow.

This studio has a Trident console and was recently used by Abba for the group's Spanish-language album "Gracias Pour La Musica," for dubbing and also for the mixing of the sound for the television special "Abba In Concert."

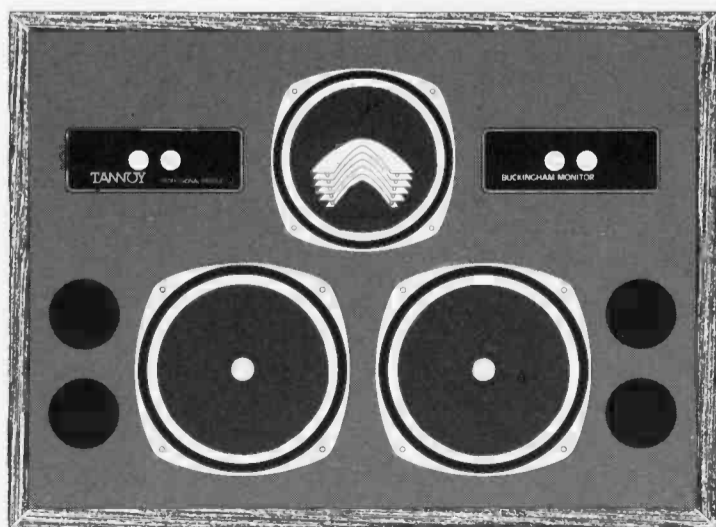
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By PIERRE HAESLER

The "holiday in Switzerland" slogan is not only attracting tourists from all parts of the world but is also a billboard erected by major Swiss recording studios to invite foreign musicians to record in the country and combine work with days of leisure, skiing or water-skiing on Lake Geneva.

The new Platinum One recording studio in Oberehrendingen, near Zurich, is effectively just an hour away from London. "So why not take a break and record in the quiet and lovely countryside here?" asks Martin Pearson, British engineer who has run the studio since September of last year.

Stressing how relaxed the atmosphere is, he explains that the first artists to record in the studio were U.S. guitarist Mickey Backer and the Jamaican Errol Dixon. The studio is just 20 minutes away from Zurich.

Montreux is right in the center of Switzerland's main tourist region and British rock act Queen owns the Mountain studio, consistently busy.

David Bowie, Queen and Yes are regulars in Montreux. Then the Powerplay studio overlooks Lake Zurich, has a fine view of the Glarner Alps and, for \$6,000 a week, aims to attract some of the French and U.S. producers with "smaller budgets," says Jim Duncombe. "There are many who like the idea of combining a ski holiday with an album mix in Zurich."

Powerplay is involved with most of the top acts in the German sector of Switzerland and 30% of turnover is for German company product.

Independent producer Kurt Weil says: "Swiss artists and record companies are now recognizing that we have studios equipped to the highest technical standards and have experienced engineers, even though for the most part today's crop are foreign, like Martin Pearson, or Jim Duncombe, or Peter MacTaggart of Sinus Berne. Hopefully the next generation of recording engineers will be Swiss."

What emerges from the picture in Switzerland is that local record companies do not have to move acts to Hamburg, Paris, London or the U.S. to produce and record at international standards. Swiss studios certainly need local artists to survive, financially. Waiting for the holiday-cum-work visiting artists, say the studio chiefs, will take too long.

Says Pearson: "We tackle a lot of in-between bits and pieces, radio spots and demos. Local artists are very important for all studios, with the possible exception of Mountain."

The latest Krokus album, highly praised by the international rock press, came out of the Platinum One studio, followed by albums by top acts Trampolin and Bitch.

Specialists in recording "pure" Swiss folk music are Phonag Studio (Lindau), Studio Max (Basle), Braun (Kuesnacht), while Sinus in the old city of Berne has a fine reputation for having recorded top artists like Peter, Sue & Marc, or Polo Hofer.

Technical standards in all the Swiss major studios are high and the trend is to computerized 24-track recordings. All majors offer the same range of sophisticated equipment, along with a wide range of musical instruments. Most can take up to 20-25 musicians, and there's room for 120 in Studio Max Lussi.

Even as the costs of living rise in Switzerland and the value of the Swiss franc has increased against almost all foreign currencies, studio rates are competitive at around \$90 an hour. But there is still a shortage of experienced session musicians, though studios in the Zurich area have easy access to the players of the Zurich Radio Band.

There are few mobiles, though Phonag and Max Lussi do offer facilities. Over the past year a number of small 8-track and 16-track studios have started, some in quite remote areas. Most are for demos or small independent productions. And they are surely, says Martin Pearson, responsible for the next generation of Swiss engineers.

## U.K. STUDIOS

• Continued from page ES-3

with EMI, Abbey Road has to be as commercial as any other independent, since EMI can book acts where it likes. Video is available and a project with "someone big in the film world" is in the cards.

Abbey rates are around \$120 an hour, up to \$200 for operatic jobs. It has handled classical work recently in Pittsburgh, and is digitally mastering classical recordings from Berlin and Vienna.

Peter Gallen at the Roundhouse was so impressed with the 3M digital system at an AES show that the studio dropped plans to go 46-track with two 24s synched. Now it has the first full digital multitrack in the U.K., the newest 3-M 32-track into 4, plus editor.

The Roundhouse, linked to Bronze Records, has two studios and doesn't tackle direct-to-disk or cutting. The executives claim they haven't lost bookings over going digital. But Gallen says: "The problem is that in a depressed situation, people are reluctant to jump to a higher level of technology."

Andy Wild, technical manager for Virgin Records' Townhouse Studio, has added facilities to permit cutting digital product from the Roundhouse. "We did the first digital cut in Europe for the Beat single." He runs two studios: one with standard British design Helios console, with Telefunken 32-track, mastering on Ampex ATR-104s, and the second with a Series B solid stage logic computerized desk, with micro-computer and dual floppy disk drive.

The Townhouse has just completed its disk-cutting room

where it can tackle direct-to-disk as well as digital cuts, an innovative system, says Wild.

Wayne Bickerton, one-time musician in the early days of the Merseybeat boom, then top songwriter and music publisher, planned Odyssey Studios for well over two years before opening up the remarkable complex in July 1979. It has played host to many big names since, including the Who, cutting the group's first studio album in years.

Both studios, at Marble Arch, central London, have identical control rooms having 56-channel MCI automated desks and full-range MCI recording machines with auto-lock facilities giving 48-track recordings if needed. Ancillary equipment includes harmonizers, digital time processors and digital delay effects.

Studio one at Odyssey has a musician capacity of 65, and the second studio is used for rhythm sections and overdubbing and as a mix-down facility. Video is already installed.

Design of Odyssey was by Keith Slaughter, an international expert in the field, whose philosophy is: "Either you go for a small studio on a budget, probably with a maximum of 24-track equipment and say that's as far as you can go, charging maybe \$60 an hour; or you can build a super-studio, using the most modern equipment. We went as far as we can without involving ourselves in digital recording."

Odyssey is one of the biggest success stories in the British recording studio scene.

Trident, via spokesman Peter Booth, is optimistic about the future. The studio uses self-design Triad mixers and two 24-track Studers, Studer A-80 and Ampex ATR-100 tape machines. It has a recording-reduction room, offers remix, overdub and cutting and copying suites, does full mastering as well as recording, and did the first pop direct-to-disk in the U.K. (Warsaw Pact's Virgin promotion stunt, cut on a Saturday and in the shops on Sunday).

Booth says they've experimental with digital. "But we don't do computer mix-down because we're not satisfied with the current state of play. I haven't lost clients through not being automated. Lots of people, especially Americans, say it is a relief to work manually."

On the digital side, Trident has some developments in the pipeline which Booth insists will be "a shake-up, possibly a revolution, for the industry."

It splits 50-50 its business between U.S. and U.K. acts. Rates run at around \$120 an hour, and Booth insists the industry should get together and charge more.

Diversification is the name of the game at well-established Advision, where major film work and advertisements run alongside album cutting. There are two studios, one taking up to 60 musicians, the smaller one with computerized Quad Eight mix-down facilities, used for overdubs. Just installed is a JVC-made broadcast standard ¾-inch U-Matic tape machine to interlock 24-track sound with videotape. In addition to Stu-

der TLS-2000 SMPTE interlock, the system will allow recording in synch to U-Matic, 35mm and 60mm film. Two 24-track Studers can be interlocked.

Just completed is the feature film "McVicar," featuring Roger Daltrey of the Who, produced by Jeff Wayne, some sections recorded in synch with 46-track, "a very complex operation." Advision also did the film, album and single for David Essex's "Silver Dream Race" project, and has worked with Gerry Rafferty, the Stranglers and the Royal Philharmonic.

A tremendous ego-boost for the Advision folk was the success of Jeff Wayne's "War Of The Worlds," as yet the biggest-seller in the U.K. for CBS. Says Roger Cameron: "Our rates run from around \$120 for music recording, but those rates just haven't kept pace with the cost of living." He adds: "If the industry wants progress in technical and facility terms, then we'll have to charge more."

Recession is here, he agrees, but Advision is not yet feeling the pinch.

Growing failure of record companies to sell product certainly affects AIR Studios, according to David Harries. "Companies don't make so many albums, and it does affect the expensive side of our business."

AIR, once George Martin's exclusive studio, is now linked with Chrysalis Records, spending money on new bands. Newer bands like Cheap Trick, Facedancers and RAF (Rich And Famous) have been in, to Harries' delight. He feels super-groups probably sell as well as ever, but all go abroad to record, or build their own studios.

AIR does complete film and video projection work, but not disk-cutting. Harries feels people come for the AIR stable of famous producers and engineers, including George Martin, Geoff Emerick, Peter Henderson (who got a Grammy for his work with Supertramp) and John Kelly, now working with Kate Bush.

AIR's studio two, currently being remodelled, will have a custom Neve console, especially built by Rupert Neve with 52 channels. "It's transformless," says Harris.

The same basic design is in AIR Montserrat.

While AIR does well, Harries does feel the recession will worsen and that smaller outfits may cream off the business. But Trident's Booth insists: "As new bands get more experience and maturity, they'll want more professional and better-equipped studios. But some studios will go to the wall. I sympathize with the newer big boys with the highly-g geared equipment. Unless they're backed by a record company, they're going to have to get what work there is at the right rate."

### CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Editorial coordination: Mike Hennessey, European Editorial Director; Peter Jones, U.K. News Editor. Art: Mimi King.


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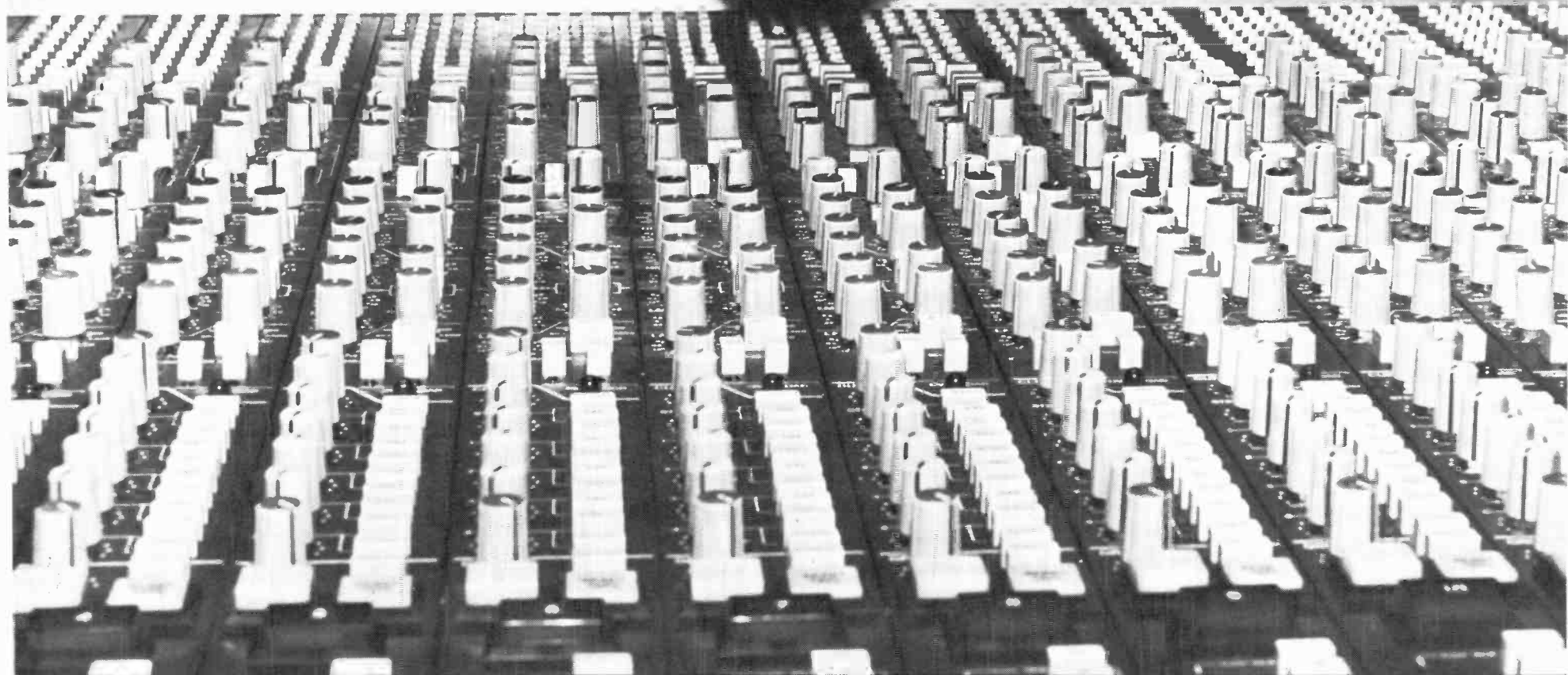
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## BROADWAY REVIEW

# 'Camelot' Adequate But Its Flaws Show

NEW YORK—The music and Richard Burton as King Arthur are the two outstanding features—the cornerstone if you may—of the revival of "Camelot," the Alan Jay Lerner/Frederick Loewe musical now at Lincoln Center's New York State Theater for a limited engagement.

In what is often regarded as Lerner and Loewe's farewell as a writing/composing team to the Broadway musical theatre, "Camelot" features some endearing music and lyrics in "If Ever I Should Leave You," "I Loved You Once In Silence," "How To Handle A Woman" and the title tune.

The music here is richly recreated by the forceful singing voices of Richard Burton, Richard Muenz as Lancelot and Christine Ebersole as Guenevere, with orchestrations by Robert Russell Bennett and Phil Lang. James Martin conducts the orchestra. The possibility of a new original cast album is being explored. The 1960 original was released by Columbia.

Burton is a widely loved actor with a compelling stage presence, and to his many fans he can do no wrong. In this recreation of his pop-

ular role of 1960, he is often outstanding. But there are also disturbing lapses in style and forcefulness. At those times the impression is conveyed that he would rather be someplace else.

Another flaw in the structure here is that the stage of the New York State Theater is immense, and Camelot is a big splashy musical with imposing sets and a sizable cast. The result, in spite of Frank Dunlop's skillful staging, is an environment in which Burton often loses his commanding appeal, and seems to shrink into the scenery.

Camelot's story itself is an idyllic piece of whimsy based on the novel "The Once & Future King," by T.H. White. Lerner's book meanders, aggravatingly so, like an unhurried brook. Consequently, even Dunlop's surgery fails to effectively reduce the length of time it takes to tell this farcical story of human frailties flailing helplessly in a mire of lofty but largely unattainable ideals.

Overall, Camelot is flawed but adequate fare for those seeking gentle escapism from real-time hassles of sweltering New York in the summer.

**RADCLIFFE JOE**

## General News

- Maiden America** formed by songwriter Jack Lee. Preceding the release of the two-disk set, "Jack Lee's Greatest Hits Vol. I," will be the simultaneous release of two singles, "Good Times" and "It's Hot Outside." Address: 9255 Sunset Blvd., Los Angeles 90069. (213) 874-7911.
- C/O Entertainment, Inc.**, a management, production and publishing firm specializing in music and television, established by Romulus Yaari. Address: 1100 N. Alta Loma, Los Angeles. (213) 659-6692.
- Luminous Music Productions** launched by producer/songwriter John Manchester. In Brighton, Mass., the firm may be contacted at (617) 254-2294.
- Total Concept Representation** formed by president Robert F. Nacarato and vice president/director Earl E. Owens as a p.r., management and booking firm. Address: 535 Murfreesboro Road, Nashville 37210. (615) 255-4181.
- The Brad Simon Organization** expands its artist and songwriter representation to include independent record producers. First client is Philo

## New Companies

- Records. Address: 176 E. 77 St., New York 10021. (212) 988-4962.
- Bell Publishing Co. and Scorcher Productions** founded by Robert Bell. Address: 4728 Anaconda Road, Cornwells Heights, Pa. 19020.
- Music Master** formed by Steven T. Smith for the sale of mechanical recordings and sheet music. Address: 7942 Germantown Ave., Philadelphia 19118.
- Marion Records** established by Thomas E. Garvey. Address: 106 Chapman Road, Doylestown, Pa. 18901.
- Middleton's Public Relations & Management** reorganizes under the direction of Ben Middleton. Firm offers p.r., management and booking services to gospel artists. Address: 322 Smith Road, Polk City, Fla. 33868. (813) 984-1286.
- P\*P Records** launched by Steven Pofcher, president. Address: 96 Mountfort St., Boston 02215.
- Supersound Productions** formed by Jerry Strothers as an independent record promotion firm. First project

- is La Flavour on Sweet City Records. Address: Elgin Drive, Johnstown, Pa. 15904. (814) 266-5973.
- Chalet Records** formed by Jean Claude Friederich. First artist signed to the label is singer Madleen Kane. Chalet will be distributed by Prelude Records. Address: 6255 Sunset Blvd., Los Angeles, 90028. (213) 467-5022.
- Maiden America Records** formed by Jack Lee, platinum award-winning songwriter for "Hanging On The Telephone." First album release will be "Jack Lee's Greatest Hits Vol. 1." Address: 1944 Whitley, Los Angeles 90069. (213) 874-7911.
- Artistic World Enterprises** formed by Althea "Alfie" Mathis to offer services to record producers and songwriters. Address: 6213 Whitsett Ave., North Hollywood, Calif. 91606. (213) 769-1718.
- Joe Sutton Management and Sutton Productions** formed by Joe Sutton, president of Shadybrook Records, Ltd. First project will be the initial tour of the English group Delegation. Address: 8380 Melrose Ave., Los Angeles 90069. (213) 655-5923.

|    |    |    |  |    |    |    |  |    |    |     |   |    |    |    |  |
|----|----|----|--|----|----|----|--|----|----|-----|---|----|----|----|--|
| 9  | 11 | 9  | WAYFARING STRANGER—<br>Emmylou Harris<br>Warner Bros. 49239                      | 34 | 41 | 5  | THAT'S WHAT I GET FOR LOVING<br>YOU—Eddy Arnold<br>RCA 12039                                 | 8  | 10 | 17  | MILSAP MAGIC—Ronnie Milsap<br>RCA AHL-1-3563                                  | 34 | 40 | 7  | THE BEST I'VE EVER HAD<br>—Don Williams<br>MCA 3096                    |
| 10 | 12 | 10 | SAVE YOUR HEART FOR ME—<br>Jacky Ward<br>Mercury 57022                           | 35 | 15 | 11 | KAW-LIGA—Hank Williams Jr.<br>Elektra 46636  | 9  | 9  | 6   | SAN ANTONIO ROSE—<br>Willie Nelson & Ray Price<br>Columbia 36476              | 34 | 40 | 7  | A LEGEND AND HIS LADY—<br>Eddie Arnold<br>RCA AHL-1-3606               |
| 11 | 16 | 6  | DRIVIN' MY LIFE AWAY—<br>Eddie Rabbitt<br>Elektra 46656                          | 36 | 25 | 16 | HE STOPPED LOVING HER TODAY—<br>George Jones<br>Epic 9-50867                                 | 10 | 14 | 7   | BRONCO BILLY—Soundtrack<br>Elektra SE-512                                     | 35 | 34 | 22 | YOU CAN GET CRAZY—<br>Bellamy Brothers<br>Warner/Curb BSK 3408         |
| 12 | 20 | 6  | COWBOYS AND CLOWNS/MISERY<br>LOVES COMPANY—Ronnie Milsap<br>RCA 12006            | 37 | 42 | 6  | A HEART'S BEEN BROKEN—<br>Danny Wood<br>RCA 11968  | 11 | 13 | 7   | MY HOME'S IN ALABAMA—Alabama<br>RCA AHL-1-3644                                | 36 | 36 | 51 | 3/4 LONELY—T.G. Sheppard<br>Warner/Curb BSK 3353                       |
| 13 | 13 | 8  | IN AMERICA—<br>The Charlie Daniels Band<br>Epic 9-50888                          | 38 | 40 | 6  | TRY IT ON—Stephanie Winslow<br>Warner/Curb 49257   | 12 | 11 | 15  | IT'S HARD TO BE HUMBLE—<br>Mac Davis<br>Casablanca NBLP 7207                  | 37 | 27 | 13 | THE WAY I AM—Merle Haggard<br>MCA 2339                                 |
| 14 | 14 | 10 | IT'S OVER—Rex Allen Jr.<br>Warner Bros. 49218                                    | 39 | 45 | 5  | I'M HAPPY JUST TO DANCE WITH<br>YOU—Anne Murray<br>Capitol 4878                              | 13 | 12 | 18  | LACY J. DALTON—<br>Columbia, NLC 36322  | 38 | 44 | 64 | BLUE KENTUCKY GIRL—<br>Emmylou Harris<br>Warner Bros. BSK 3318         |
| 15 | 17 | 8  | LEAVIN'S FOR UNBELIEVERS—<br>Dottie West<br>United Artist 1352                   | 40 | 47 | 4  | IT'S TOO LATE—Jeanne Pruett<br>IBC 10  | 14 | 8  | 18  | GOAL MINER'S DAUGHTER—<br>Soundtrack<br>MCA 5107                              | 39 | 21 | 11 | SOMEBODY'S WAITING—Anne Murray<br>Capitol S00 12064                    |
| 16 | 18 | 8  | SURE THING—Freddie Hart<br>Sunbird 110   | 41 | 29 | 13 | MIDNIGHT RIDER—Willie Nelson<br>Columbia 1-11297   | 15 | 16 | 85  | THE GAMBLER—Kenny Rogers<br>United Artists UA-LA 934-H                        | 40 | 33 | 5  | OUTLAWS—Waylon Jennings<br>RCA AFL-1-1321                              |
| 17 | 19 | 9  | OVER—Leon Everette<br>Orlando 107 (PMS)  | 42 | 54 | 5  | GOOD LOVIN' MAN—Gail Davies<br>Warner Bros. 49263  | 16 | 42 | 2   | HORIZON—Eddie Rabbitt<br>Elektra GE-276                                       | 41 | 41 | 86 | WILLIE AND FAMILY LIVE—<br>Willie Nelson<br>Columbia KC 2-35642        |
| 18 | 21 | 5  | LOVE AND THE WORLD AWAY—<br>Kenny Rogers<br>United Artists 1359                  | 43 | 57 | 3  | CHARLOTTE'S WEB—<br>The Statler Brothers<br>Mercury 7031                                     | 17 | 23 | 131 | TEN YEARS OF GOLD—Kenny Rogers<br>United Artists UA-LA 835-H                  | 42 | 43 | 2  | THAT'S ALL THAT MATTERS—<br>Mickey Gilley<br>Epic JE 36492             |
| 19 | 22 | 8  | I'M GONNA LOVE YOU TONIGHT (In<br>My Dreams)—Johnny Duncan<br>Columbia 1-11280   | 44 | 66 | 2  | LOOKIN' FOR LOVE—Johnny Lee<br>Asylum 47004  | 18 | 17 | 44  | KENNY—Kenny Rogers<br>United Artists LWAK 979                                 | 43 | 35 | 10 | DALLAS—Floyd Cramer<br>RCA AHL-1-3613                                  |
| 20 | 23 | 7  | WE'RE NUMBER ONE—<br>Larry Gatlin & The Gatlin Brothers Band<br>Columbia 1-11282 | 45 | 49 | 5  | NATURAL ATTRACTION—<br>Billie Jo Spears<br>United Artists 1358                               | 19 | 15 | 14  | ASK ME TO DANCE—Cristy Lane<br>United Artists LT 1023                         | 44 | 52 | 5  | WAYLON AND WILLIE—<br>RCA AFL-1-2586                                   |
| 21 | 6  | 12 | YOU WIN AGAIN—Charley Pride<br>RCA 12002   | 46 | 46 | 6  | GET A LITTLE DIRT<br>ON YOUR HANDS—<br>David Allan Coe and Bill Anderson<br>Columbia 1-11277 | 20 | 24 | 37  | THE BEST OF EDDIE RABBITT—<br>Elektra GE 235                                  | 45 | 48 | 9  | MILLION MILE REFLECTIONS—<br>The Charlie Daniels Band<br>Epic JE 36751 |
| 22 | 7  | 7  | (You Lift Me) UP TO HEAVEN—<br>Reba McEntire<br>Mercury 57025                    | 47 | 52 | 5  | SUE—Tommy Overstreet<br>Elektra 46658  | 21 | 20 | 116 | STARBUST—Willie Nelson<br>Columbia JC 35305                                   | 46 | 28 | 68 | THE OAK RIDGE BOYS HAVE<br>ARRIVED—<br>MCA AY-1135                     |
| 23 | 24 | 7  | CRACKERS—Barbara Mandrell<br>MCA 41263   | 48 | 53 | 5  | HAVEN'T I LOVED YOU<br>SOMEWHERE BEFORE—Joe Stampley<br>Epic 9-50893                         | 22 | 26 | 5   | FRIDAY NIGHT BLUES—John Conlee<br>MCA 3246                                    | 47 | 37 | 3  | ONLY LONELY SOMETIMES—<br>Tammy Wynette<br>Epic JE 36485               |
| 24 | 5  | 5  | I'VE NEVER SEEN THE LIKES OF<br>YOU—Conway Twitty<br>MCA 41271                   | 49 | 55 | 4  | THE LAST COWBOY SONG—Ed Bruce<br>MCA 41273   | 23 | 19 | 42  | STARLIGHT AHEAD—<br>Larry Gatlin & The Gatlin Bros. Band<br>Columbia JC 36250 | 48 | 38 | 17 | DOWN & DIRTY—Bobby Bare<br>Columbia JC 363223                          |
| 25 | 26 | 9  | TAKE ME, TAKE ME—Roseanne Cash<br>Columbia 1-11268                               | 50 | 56 | 5  | THANK YOU EVER-LOVIN'—<br>Kenny Dale<br>Capitol 4882   | 24 | 18 | 12  | DOLLY DOLLY DOLLY—Dolly Parton<br>RCA AHL-1-3546                              | 49 | 46 | 20 | SPECIAL DELIVERY—Dottie West<br>United Artists LT 1000                 |
|    |    |    |  |    |    |    |  | 25 | 25 | 37  | PORTRAIT—Don Williams<br>MCA 3192   | 50 | 60 | 27 | ENCORE!—Jeanne Pruett<br>IBC 1001                                      |



## Single This Week

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| 17 | 15 | <b>SOUNDTRACK</b><br>The Rose, Atlantic SD 16010                          |
| 17 | 5  | <b>SOUNDTRACK</b><br>The Blues Brothers, Atlantic SD-16017                |
| 20 | 2  | <b>QUEEN</b><br>The Game, Elektra 5E-513                                  |
| 17 | 11 | <b>GENESIS</b><br>Duke, Atlantic SD-16014                                 |
| 19 | 5  | <b>THE KINKS</b><br>One For The Road, Arista A2L-8401                     |
| 18 | 48 | <b>MICHAEL JACKSON</b> ▲<br>Off The Wall, Epic 35745                      |
| 44 | 8  | <b>SOUNDTRACK</b><br>Fame, RSO RX-1-3080                                  |
| 25 | 5  | <b>THE S.O.S. BAND</b><br>S.O.S., Tabu NJZ 36332 (CBS)                    |
| 22 | 16 | <b>PINK FLOYD</b><br>The Wall, Columbia PC-2-36183                        |
| 23 | 21 | <b>LIPPS INC.</b> ●<br>Mouth To Mouth, Casablanca NBLP 7197               |
| 24 | 23 | <b>BOZ SCAGGS</b> ●<br>Middle Man, Columbia FC-36106                      |
| 25 | 22 | <b>TED NUGENT</b> ▲<br>Scream Dream, Epic FE-36404                        |
| 32 | 3  | <b>ROSSINGTON COLLINS BAND</b><br>Anytime Anyplace Anywhere, MCA MCA-5130 |
| 31 | 3  | <b>BOB DYLAN</b><br>Saved, Columbia FC-36553                              |
| 28 | 28 | <b>BLACK SABBATH</b><br>Heaven And Hell, Warner Bros. BSK 3372            |

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|----|----|--|
| 42 | 36 | <b>WAYLON JENNINGS</b><br>Music Man, RCA AHL1-3602                     |
| 43 | 43 | <b>CHAKA KHAN</b><br>Naughty, Warner Bros. BSK 3385                    |
| 44 | 45 | <b>CAROLE KING</b><br>Pearls—Songs Of Goffin & King, Capitol SOO-12073 |
| 45 | 50 | <b>AL JARREAU</b><br>This Time, Warner Bros. BSK 3434                  |
| 46 | 65 | <b>LARRY GRAHAM</b><br>One In A Million You, Warner Bros. BSK 3447     |
| 47 | 52 | <b>SOUNDTRACK</b><br>Can't Stop The Music, Casablanca NBLP 7220        |
| 48 | 47 | <b>PRETENDERS</b> ●<br>Sire SRK-6083 (Warner Bros.)                    |
| 49 | 49 | <b>VAN HALEN</b> ▲<br>Women And Children First, Warner Bros. HS-3415   |
| 50 | 60 | <b>BLACKFOOT</b><br>Tomcatting, Atco SD 32-101 (Atlantic)              |
| 51 | 34 | <b>JUDAS PRIEST</b><br>British Steel, Columbia JC-36443                |
| 52 | 46 | <b>LINDA RONSTADT</b> ▲<br>Mad Love, Asylum 5E-510 (Elektra)           |
| 53 | 57 | <b>SPINNERS</b><br>Love Trippin', Atlantic SD-19270                    |
| 54 | 53 | <b>AMBROSIA</b><br>One Eighty, Warner Bros. BSK-3368                   |
| 55 | 54 | <b>GRATEFUL DEAD</b><br>Go To Heaven, Arista AL-9508                   |

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|----|----|---|
| 70 | 70 | <b>WILLIE NELSON &amp; RAY PRICE</b><br>San Antonio Rose, Columbia JC-36476           |
| 71 | 55 | <b>J. GEILS BAND</b> ●<br>Love Stinks, EMI-America SOO-17016                          |
| 72 | 92 | <b>ROBBIE DUPREE</b><br>Robbie Dupree, Elektra 6E-273                                 |
| 73 | 84 | <b>ROCKIE ROBBINS</b><br>You And Me, A&M SP-4895                                      |
| 74 | 64 | <b>TOM PETTY &amp; THE HEARTBREAKERS</b><br>Damn The Torpedoes, Backstreet 5105 (MCA) |
| 75 | 74 | <b>KENNY ROGERS</b><br>Gideon, United Artists L00-1035                                |
| 76 | 77 | <b>GRAHAM PARKER &amp; THE RUMOUR</b><br>The Up Escalator, Arista AL-9517             |
| 77 | 78 | <b>NATALIE COLE</b><br>Don't Look Back, Capitol ST-12079                              |
| 78 | 85 | <b>FATBACK</b><br>Hot Box, Spring SP-1-6726 (Polydor)                                 |
| 79 | 89 | <b>CARLY SIMON</b><br>Come Upstairs, Warner Bros. BSK-3443                            |
| 80 | 89 | <b>HERB ALPERT</b><br>Beyond, A&M SP 3717   |
| 81 | 59 | <b>ISAAC HAYES</b><br>And Once Again, Polydor PD-1-6260                               |
| 82 | 81 | <b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b> ●<br>Atlantic SD-16013                  |
| 83 | 76 | <b>ALICE COOPER</b><br>Flush The Fashion, Warner Bros. BSK 3436                       |

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|-----|-----|---|
| 97  | 95  | <b>BAND</b><br>Mango MLPS-9536 (Island)   |
| 98  | 98  | <b>STANLEY CLARKE</b><br>Rock, Pebbles, And Sand, Epic JE-36506                   |
| 99  | 73  | <b>RAY PARKER JR. AND RAYDIO</b> ●<br>Two Places At The Same Time, Arista AL-9515 |
| 100 | 103 | <b>SYREETTA</b><br>Syreetta, Tamla T7-372R1 (Motown)                              |
|     | 14  | <b>SQUEEZE</b><br>Argybargy, A&M SP-4802  |

# NEW & HOT

|  |  |  |
|--|--|--|
|  |  | <b>MILLIE JACKSON</b> , For Men Only<br>Spring SP-1-6727                 |
|  |  | <b>THE DIRT BAND</b> , Make A Little Magic<br>United Artists LT 1042     |
|  |  | <b>WAYLON JENNINGS</b> , Greatest Hits<br>RCA AHL1-3378                  |
|  |  | <b>EDDIE RABBITT</b> , Horizon<br>Elektra 6E-276                         |
|  |  | <b>THE CHARLIE DANIELS BAND</b> ,<br>Volunteer Jam VI<br>Epic KE-2-36438 |



# ★ 1 LP This Week

## EMOTIONAL RESCUE

The Rolling Stones  
Rolling Stone COC161015 Atlantic

Give the gift  
of music.



# Counterpoint

By JEAN WILLIAMS

LOS ANGELES—Venture Records, the L.A.-based r&b/pop label, is now experimenting with gospel, according to Hosea "Zay" Wilson, prime consultant to the firm.

At the same time, says Wilson, Venture is signing additional r&b/pop acts. The Rev. Larry Lester is the company's entry into the gospel arena, with an LP due shortly.

Wilson, who for many years has, and continues to work with Barry White, is putting most of his energies into building Venture.

He notes the label recently signed veteran artist Clarence Carter, Chuck Strong, a new group from Detroit called TFO, and a new group from Washington called Symba. Also on the label are Creme De Coca and Sandra Feva.

Al Edmondson, formerly of LAX Records has joined Venture in the promotion department.

\*\*\*

As the Rev. James Cleveland celebrates his 13th anniversary as head of the Gospel Workshop of America (which has more than 25,000 members nationwide), he also celebrates his 20th year of a long-term contract with Savoy Records.

Cleveland's Gospel Workshop of America annual convention gets underway at the Hilton Hotel in Philadelphia Aug. 9-15. More than 10,000 delegates are expected to be on hand, believed to be one of the largest crowds for any music broadcasting convention.

As a matter of fact, the Gospel Workshop of America may be the only industry organization that draws more than 3,000 persons to its board meeting.

\*\*\*

Does Aretha Franklin need a new costumer—one who deals with the woman as opposed to what might be considered high fashion? This may appear to be picking, but it's the opinion of many in the entertainment industry that image is all important and companies strive to present their artists in the most favorable light. To this end huge sums of money are spent to project just the right image.

Appearing on "The Tonight Show" recently, Franklin was outfitted in a tight, clinging costume designed for a lithe singer like Diana Ross rather than a lady of ample proportions like Franklin.

But guest host Bill Cosby gave Franklin a fitting and gracious introduction: "It's so nice to watch the master," he said, "instead of all the other singers who learned from the master."

\*\*\*

Larry Graham, formerly of Graham Central Station, has begun his first tour as a solo act. Graham, riding on a hit single, "One In A Million," will open for the Isley Bros. starting Thursday (24) at the Centerplex in Baton Rouge. ... Earth, Wind & Fire's Maurice White is set to go into the studio Monday (28) to begin work on the Emotion's next LP—dispelling rumors that the female trio had decided to split. ... Also at ARC Records, Todd Bridges, co-star of NBC-TV's "Different Strokes" is gearing up for his debut recording. Bridges is going into the studio with Leon Sylvers producing.

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Another member of the famed Hawkins family is recording a solo project. Daniel Hawkins, brother of Edwin and Walter, has completed his debut LP for Light Records. The al-

(Continued on page 46)

# Billboard® Hot Soul Singles™

Billboard SPECIAL SURVEY For Week Ending 7/26/80

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))  | This Week | Last Week | Weeks on Chart  | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))  | This Week | Last Week | Weeks on Chart  | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))   |
|-----------|-----------|----------------|--|-----------|-----------|---|--|-----------|-----------|---|---|
| ★1        | 1         | 15             | TAKE YOUR TIME—S.O.S. Band<br>(H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)                               | ★34       | 57        | 4   | I'VE JUST BEGUN TO LOVE YOU—Dynasty<br>(W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)                        | 68        | 70        | 4   | LAST NIGHT AT DANCELAND—Randy Crawford<br>(J. Sample, W. Jennings), Warner Bros. 49276 (Four Knights/Irving, BMI)             |
| ★2        | 2         | 13             | ONE IN A MILLION YOU—Larry Graham<br>(S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)   | ★35       | 41        | 6   | HEAVY ON PRIDE—Smokey Robinson<br>(W. Robinson), Tami 54313 (Motown) (Bertram, ASCAP)  | ★69       | 77        | 3   | HANGIN' OUT—ADC Band<br>(T. Williams), Cotillion 45109 (Atlantic) (Tow Pepper, ASCAP)   |
| ★3        | 3         | 15             | LANDLORD—Gladys Knight & The Pips<br>(N. Asford, V. Simpson), Columbia 1-11239 (Nic O'Val, ASCAP)  | 36        | 36        | 8   | PARTY LIGHTS—Gap Band<br>(C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)                          | ★70       | 78        | 2   | YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson<br>(S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)              |
| ★4        | 4         | 19             | LET'S GET SERIOUS—Jermaine Jackson<br>(S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)  | 37        | 37        | 12  | HONEY, HONEY—David Hudson<br>(E. King, Jr.), Alston 3750 (T.K.) (Sherilyn/Lindseyanne, BMI)  | ★71       | 79        | 2   | POP YOUR FINGERS—Rose Royce<br>(N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)             |
| ★5        | 5         | 10             | CUPID—Spinners<br>(S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)  | ★38       | 44        | 5   | I ENJOY YA—Seventh Wonder<br>(J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finch Line, BMI)                   | 72        | 45        | 13  | BEHIND THE GROOVE—Teena Marie<br>(T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)                  |
| ★6        | 19        | 5              | BACKSTROKIN'—Fatback<br>(J. Flippin, B. Curtis), Spring 3012 (Polydor) (Cita, BMI)   | ★39       | 46        | 7   | FIGURES CAN'T CALCULATE—William DeVaughn<br>(W. DeVaughn), TEC 767 (Meiomega/Mau, ASCAP)   | 73        | 74        | 5   | ONE MORE TIME FOR LOVE—Billy Preston & Syreeta<br>(J. Peters), Tami 54312 (Motown) (Golden Cornflake, BMI)                    |
| ★7        | 33        | 3              | UPSIDE DOWN—Diana Ross<br>(B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)  | 40        | 40        | 7   | LET'S GO 'ROUND AGAIN—Average White Band<br>(A. Gorrie), Arista 0515 (Average, ASCAP)  | ★74       | 84        | 2   | I LOVE IT—Trusset<br>(R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcha, BMI)                                  |
| ★8        | 12        | 11             | DYNAMITE—Stacy Lattisaw<br>(N.M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)                        | ★41       | 47        | 8   | I CAN'T GET OVER LOSING YOU—TTF<br>(P. Games), Curtom/RSO 1035 (Mayfield, BMI)   | ★75       | NEW ENTRY | SHAKE YOUR PANTS—Cameo<br>(R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcha, BMI)                             |   |
| ★9        | 9         | 14             | YOU AND ME—Rockie Robbins<br>(J.P. Pennington), A&M 2231 (Chimchap/Careers, BMI)   | ★42       | 48        | 8   | LOOKING FOR LOVE—Candi Staton<br>(A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)  | ★76       | 86        | 2   | STRETCH' IN OUT—Gayle Adams<br>(L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)                         |
| ★10       | 11        | 5              | GIVE ME THE NIGHT—George Benson<br>(R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)   | ★43       | 52        | 4   | RESCUE ME—A Taste Of Honey<br>(J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conducive/Big One, BMI/ASCAP)        | ★77       | 80        | 3   | LOVE TKO—David Oliver<br>(G. Noble, C. Womack, D. Oliver), Mercury 76067 (Relax/Elle Corn, BMI)                               |
| ★11       | 15        | 5              | OLD-FASHION LOVE—Commodores<br>(M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)  | ★44       | 50        | 7   | DO YOU REALLY LOVE ME—Rene & Angela<br>(R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)                                   | ★78       | 87        | 2   | JUST LIKE YOU—Heat<br>(T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)  |
| ★12       | 13        | 7              | HERE WE GO AGAIN—Isley Brothers<br>(E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)                              | ★45       | 51        | 5   | BEYOND—Herb Alpert<br>(R. Hewson), A&M 2246 (Chappell, ASCAP)  | ★79       | 88        | 2   | BADD BOY—Oon Covay<br>(D. Covay, A. Covay), Newman 500 (Ragmop, BMI)  |
| ★13       | 7         | 16             | A LOVER'S HOLIDAY—Change<br>(D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)   | ★46       | 43        | 8   | WE SUPPLY—Stanley Clarke<br>(S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)   | ★80       | NEW ENTRY | SLOW DANCE—David Ruffin<br>(C. Gadsden, R. Sanders, R. Newberry), Warner Bros. 49277 (Conquistador/Probe II, ASCAP)           |   |
| ★14       | 20        | 7              | THE BREAKS—Kurtis Blow<br>(J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkgroove, ASCAP)                      | ★47       | 53        | 6   | HOUSE PARTY—Fred Wesley<br>(F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)  | ★81       | NEW ENTRY | STRUCK BY LIGHTNING TWICE—Temptations<br>(W. Weatherspoon, A. Bond, R. Weatherspoon), Gordy 7188 (Motown) (Book, BMI)         |   |
| ★15       | 6         | 17             | SWEET SENSATION—Stephanie Mills<br>(J. Mume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)  | ★48       | 55        | 5   | YEARNIN' BURNIN'—Pleasure<br>(M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)  | ★82       | NEW ENTRY | GIRL OF MY DREAM—Manhattans<br>(T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)                                  |   |
| ★16       | 8         | 19             | FUNKY TOWN—Lipps, Inc.<br>(S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)  | ★49       | 49        | 6   | SHANTE—Mass Production<br>(T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)  | 83        | 83        | 7   | SPACE RANGER—Sun<br>(B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Delente, ASCAP)  |
| ★17       | 14        | 20             | SHINING STAR—Manhattans<br>(L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)   | ★50       | 56        | 5   | BODY LANGUAGE—Patti Austin<br>(I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)  | 84        | 26        | 12  | I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes<br>(K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)  |
| ★18       | 10        | 12             | SITTING IN THE PARK—G.Q.<br>(B. Stewart), Arista 0510 (Chevis, BMI)  | ★51       | 58        | 5   | MAKE IT FEEL GOOD—Alfonzo Surratt<br>(W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finch Line/Echo-Rama, BMI/ASCAP)    | ★85       | NEW ENTRY | SHAKE IT UP—Rod<br>(R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)                 |   |
| ★19       | 25        | 4              | CAN'T WE TRY—Teddy Pendergrass<br>(R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)   | ★52       | 62        | 4   | I LOVE THE WAY YOU LOVE—Peabo Bryson<br>(P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)  | ★86       | NEW ENTRY | I OWE YOU ONE—Shalamar<br>(J. Gallo, L. Sylvers), Solar 12049 (RCA) (Spectrum VII/Rosy, ASCAP)                                |   |
| ★20       | 30        | 5              | FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio<br>(R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)   | ★53       | 65        | 4   | I JUST WANNA DANCE WITH YOU—Starpoint<br>(E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)                | ★87       | NEW ENTRY | STEAL AWAY—Robbie Dupree<br>(R. Dupree, R. Chudacoff), Elektra 46621 (Bib Ears/Chrome Willie/Goda/Oozle, ASCAP)               |   |
| ★21       | 34        | 4              | REBELS ARE WE—Chic<br>(B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)  | ★54       | 64        | 2   | SOUTHERN GIRL—Maze<br>(F. Beverly), Capitol 4891 (Amazement, BMI)  | 88        | 90        | 3   | GROOVY GHOST SHOW—Casper<br>(T. Marshall), A&M 111 (Equinox/Aries Taurus, BMI)  |
| ★22       | 24        | 6              | JO JO—Boyz Scaggs<br>(B. Scaggs, D. Foster, D. Lasley), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)                        | ★55       | 69        | 3   | PAPILLON—Chaka Khan<br>(G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)  | 89        | 89        | 4   | HOW MUCH I FEEL—Brothers By Choice<br>(Pack) Ala 110 (Rubicon, BMI)   |
| ★23       | 21        | 9              | SOMEONE THAT I USED TO LOVE—Natalie Cole<br>(M. Wesser, G. Goffin), Capitol 4869 (Screen Gems/EMI/Prince Street/Arista, BMI/ASCAP)                 | ★56       | 66        | 4   | HEY LOVER—Chocolate Milk<br>(F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards), RCA 12030 (Chocolate Milk, BMI) | 90        | 91        | 3   | GIVE IT TO YOU—RCR<br>(S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)  |
| ★24       | 16        | 13             | WE'RE GOIN' OUT TONIGHT—Cameo<br>(L. Blackman, T. Jenkins, N. Leftenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI) | ★57       | 67        | 5   | LOVE ME, LOVE ME NOW—Curtis Mayfield<br>(C. Mayfield), Curtom/RSO 1036 (Mayfield, BMI)   | 91        | 35        | 11  | JAM—Five Special<br>(R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)                            |
| ★25       | 42        | 3              | LOVE DON'T MAKE IT RIGHT—Ashford & Simpson<br>(N. Ashford, V. Simpson), Warner Bros. 49269 (Nick O'Val, ASCAP)                                     | ★58       | 60        | 6   | I'VE GOT MY SECOND WIND—Al Johnson<br>(T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)                   | 92        | 54        | 10  | DO YOUR THANG—One Way Featuring Al Hudson<br>(K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)                           |
| ★26       | 27        | 10             | NEVER GIVIN' UP—Al Jarreau<br>(A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)  | ★59       | 73        | 4   | WIDE RECEIVER—Michael Henderson<br>(M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocard, ASCAP)                               | 93        | 93        | 11  | LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford<br>(F. Bieu), Curtom/RSO 1029 (Curtom/Bellboy, BMI)                   |
| ★27       | 17        | 20             | ALL NIGHT THING—Invisible Man's Band<br>(C. Burke), Mango 103 (Island) (Ackee, ASCAP)  | ★60       | 71        | 4   | MAGIC OF YOU—Cameron<br>(R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)   | 94        | NEW ENTRY | WALK ON—Ozone<br>(Ozone), Motown 1478 (Old Brompton Road, ASCAP)  |   |
| ★28       | 28        | 11             | SPACER—Sheila B. & Devotion<br>(N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)   | ★61       | 71        | 4   | SOMETHING ABOUT YOU—Bobbi Wakler<br>(J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charleville/Patmos, BMI)        | 95        | NEW ENTRY | PARTY ON—Pure Energy<br>(W. Hudson, R. Hudson, L. Stevens, C. Hudson), Prism 311 (Prismatic, BMI)                             |   |
| ★29       | 29        | 10             | LOVE JONES—Johnny Guitar Watson<br>(J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)   | ★62       | 72        | 5   | GOTTA GET MY HANDS ON SOME—Fatback<br>(B. Curtis, G. Thomas), Spring 3008 (Polydor) (Cita, BMI/Sign Of The Twins, ASCAP)             | 96        | 95        | 14  | DOES SHE HAVE A FRIEND—Gene Chandler<br>(B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI) |
| ★30       | 18        | 13             | BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway<br>(J. Mume, R. Lucas), Atlantic 3661 (Scarab, BMI)  | ★63       | 31        | 20  | GIRL, DON'T LET IT GET YOU DOWN—O'Jays<br>(K. Gamble, L. Huff), TSO 9-4790 (CBS) (Mighty Three, BMI)                                 | 97        | 59        | 6   | SPLASHDOWN TIME—Breakwater<br>(K. Williams Jr., J. Jones, V. Garnell, R. Chertoff), Arista 0518 (Breaksongs, BMI)             |
| ★31       | 39        | 6              | BY YOUR SIDE—Con Funk Shun<br>(F. Pilate), Mercury 75066 (Value Joe, BMI)  | ★64       | NEW ENTRY | BIG TIME—Rick James<br>(L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP) | 98   | 61        | 5         | DESPAIR—Millie Jackson<br>(M. Jackson, B. Shapiro, R. McCormick), Spring 3011 (Polydor) (Possie/Double AK-Shun/Kayvette, BMI) |   |
| ★32       | 32        | 9              | SKYYZOO—Skyy<br>(S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)   | ★65       | 75        | 3   | LOVE MAKIN' MUSIC—Barry White<br>(A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Bensh, ASCAP)              | 99        | NEW ENTRY | LOVE IS GONE—Top Shelf<br>(P. Grant), Sound Trek 10541 (Sound Trek/Khalif's, BMI)   |   |
| ★33       | 22        | 10             | LIGHT UP THE NIGHT—Brothers Johnson<br>(L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Brojay, ASCAP)                          | ★66       | 76        | 3   | IF YOU'RE LOOKING FOR A NIGHT OF FUN—Leon Haywood<br>(L. Haywood), 20th Century 2454 (RCA) (Jim Edd, BMI)                            | 100       | 82        | 10  | ALL THE WAY—Brick<br>(P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)  |

INCLUDING PHONY DOLLAR BILLS

# Bay Area's Willie Evans Cooks His Own Promos To Up Sales

By JEAN WILLIAMS

LOS ANGELES—With labels cutting back on their promotion dollars, retailers are coming up with alternative methods to lure customers into stores—while keeping costs to a minimum.

One such dealer is Willie Evans of Evans House of Music in San Francisco.

According to Evans, "we recently did an in-store promotion with Johnny Guitar Watson. Watson was in the store for an autograph session. In this particular case, DJM, his label, did buy radio time.

"However, I had replicas printed of \$1 with Johnny's picture on them and sent them out. When a coupon was returned the customer received either Johnny's single, "Love Jones," or \$1 off the cost of the new LP."

Evans notes that, also as a result of promotion dollar cutbacks, he has had flyers printed, "I do a lot of flyers. We even go door to door with them.

"In addition," he continues, "we have monthly charts of the best selling records at the store. We have

compiled a mailing list of customers and potential customers."

He notes that he has driven through the streets talking to people while compiling additional names for the mailing list.

The \$1 replica coupon was mailed with the record chart. That way, says Evans, when people came for their free single or discount on the album, they already knew what other specials were offered.

Evans, who says "we got our reputation by featuring artists in in-store promotions in conjunction with labels," says he has always engaged in "a lot of radio time buys using my own money. Since the record companies have cut back on the promotion dollars they spend, I am doing even more."

He notes that he works closely with KSOL-FM in terms of buying time and in joint ventures.

Evans and KSOL had keychains made in the form of a phonograph record—the name of the shop is on one side while KSOL's call letters are on the back.

"The station announcer would tell listeners to come by Evans' House of Music for their KSOL keychains."

He says he is about to enter another promotion with KSOL.

Evans House of Music, located in the Vistacion Valley section of San Francisco, stocks r&b, rock, country, new wave, pop and gospel.

"Although most of my stock is r&b and rock, this area is made up of several different nationalities. I don't want to lose any customers by not catering to what they want to buy."

He says he has little competition, with the closest retail outlet approximately 25 blocks away. While he has been in the retail business since 1966, he moved to his present location in 1975. He operates the shop with his son Barry.

Evans, who spearheaded a cooperative buying organization called Solo West, is now looking to open a gospel-oriented one-stop in about a month.

The organization, which lasted more than a year, has been disbanded, but Evans is looking to maintain, with the approval of the other former members, the Solo West name.

If this is agreed on, the one-stop will open as Solo West One-Stop.

According to Evans, while there is a large contingent of gospel music lovers in the Bay area, particularly in Oakland, Calif., "There is a void here because no one takes any real interest in gospel.

"Some one-stops in the area have gospel but there's no promotion behind it. I decided to open a gospel one-stop because of the response I have gotten from my own radio program and there is a need for such an outlet here." He has a one-hour show on KEST-AM Saturdays at 6-7 p.m.

"I also have made a lot of contacts around the country in the gospel field. And I certainly don't have any problem getting gospel product." He points out that he recently produced a gospel album by the Gospel Hummingbirds, a group from the Bay area.

"In addition, I was asked to handle product on Sammie Cheatham, a gospel artist from Chicago," he adds. Evans insists he has been laying the groundwork for the new business venture.



**HENDRIX CARBON**—Randy Hansen, right, who gained attention as a Jimi Hendrix clone, takes time out to sign an autograph for Mano Zetnia, who showed up for Hansen's Greek Theatre performance in fanciful Hendrix-type garb. Hansen devoted a portion of his show to impersonating the late star.

## Counterpoint

Continued from page 44  
 bum, an instrumental, takes on mellow jazz and heavy rock overtones. Daniel, Walter's keyboardist, is backed on his LP by his nephew, Joel Smith. Tramaine, Walter's wife, also is a solo artist. . . . Dannielle Hall, a Light recording artist who was first featured with Andrae Crouch, says: "I'm not a soul gospel singer. I'm more a mood singer and the mood I most like to display is the love and gentleness of Jesus."

Mopres Productions in conjunction with the Compton department of parks and recreation and the Gonzales Park Center was set to host a summer spectacular Friday (18) in Compton, Calif.

According to Chris Clay of

Mopres Records, highlighting the day's activities was to be a benefit concert featuring Betty Griffin, the Overnight Band and Mr. Delton. Griffin has a new LP on Mopres titled "Free Spirit."

The summer spectacular was planned for the youth of the Compton area.

\* \* \*

After five years of preparation, B.B. King's authorized biography is set for the book stores Sept. 22. It is published by Doubleday & Co.

King is on the third leg of his world tour, which takes him into such countries as Yugoslavia, Austria, England, France, Italy and Germany. He has performed in Argentina, Brazil, Norway, Sweden,

Denmark, Finland and Ireland.

Writer/producer/recording artist Gene McDaniels has opened a studio in Seattle.

The move is an expansion for McDaniels, who has had facilities in both New York and L.A. He now plans to spend most of his time in Seattle where he is developing several new artists.

McDaniels, composer of such tunes as "Feel Like Makin' Love," and "Compared To What," has worked with Roberta Flack, Gladys Knight & the Pips, Nancy Wilson, Melba Moore, the Floaters and numerous others.

\* \* \*

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

Billboard®

# Soul LPs™

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| This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)  | This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)                                 |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| ★ 2       | 2         | 6              | DIANA<br>Diana Ross, Motown M8-936M7  | 39        | 38        | 15             | MONSTER<br>Herbie Hancock,<br>Columbia JC 36415                                  |
| ★ 3       | 1         | 11             | CAMEOSIS<br>Cameo, Casablanca CCLP 2011   | 40        | 43        | 9              | SHINE<br>Average White Band,<br>Arista AL 9523                                   |
| ★ 4       | 3         | 5              | S.O.S.<br>S.O.S. Band,<br>Tabu NJZ 36332 (CBS)  | 41        | 45        | 3              | MIDDLE MAN<br>Boz Scaggs, Columbia FC 36106                                      |
| ★ 5       | 4         | 5              | HEROES<br>Commodores, Motown M8-939M1   | ★ 42      | 49        | 2              | WAITING ON YOU<br>Brick, Bang JZ-36262 (CBS)                                     |
| ★ 6       | 5         | 16             | LET'S GET SERIOUS<br>Jermaine Jackson,<br>Motown M7-928R1   | ★ 43      | 52        | 2              | SPECIAL THINGS<br>Pleasure, Fantasy F-9600                                       |
| ★ 7       | 6         | 6              | NAUGHTY<br>Chaka Khan,<br>Warner Bros. BSK 3385   | 44        | 42        | 12             | 1980<br>B.T. Express, Columbia JC 36333  |
| ★ 8       | 7         | 13             | SWEET SENSATION<br>Stephanie Mills,<br>20th Century T-603 (RCA)                                     | 45        | 33        | 30             | THE WHISPERS<br>The Whispers,<br>Solar BXL1-3521 (RCA)                           |
| ★ 9       | 9         | 6              | ONE IN A MILLION YOU<br>Larry, Graham,<br>Warner Bros. BSK 3447                                     | 46        | 35        | 11             | SPLASHDOWN<br>Breakwater, Arista AB 4264   |
| ★ 10      | 10        | 9              | ABOUT LOVE<br>Gladys Knight and The Pips,<br>Columbia JC 36387                                      | 47        | 39        | 11             | AND ONCE AGAIN<br>Isaac Hayes, Polydor PD 1-6269                                 |
| ★ 11      | 8         | 15             | AFTER MIDNIGHT<br>Manhattans, Columbia JC 36411   | 48        | 48        | 16             | RELEASED<br>Patti LaBelle, Epic JE 36381   |
| ★ 12      | 11        | 15             | GO ALL THE WAY<br>Isley Brothers,<br>T-Neck FZ 36305 (CBS)  | 49        | 44        | 6              | ROCKS, PEBBLES AND SAND<br>Stanley Clarke,<br>Epic JE 36506                      |
| ★ 13      | 14        | 8              | '80<br>Gene Chandler,<br>20th Century T 605 (RCA)   | 50        | 47        | 10             | NOW WE MAY BEGIN<br>Randy Crawford,<br>Warner Bros. BSK 3421                     |
| ★ 14      | 13        | 17             | HOT BOX<br>Fatback,<br>Spring SP 1-6726 (Polydor)   | 51        | 40        | 6              | A BRAZILIAN LOVE AFFAIR<br>George Duke,<br>Epic FE 36483                         |
| ★ 15      | 15        | 6              | THIS TIME<br>Al Jarreau,<br>Warner Bros. BSK 3434   | 52        | 50        | 17             | YOU'LL NEVER KNOW<br>Rodney Franklin,<br>Columbia NJC 36122                      |
| ★ 16      | 12        | 14             | THE GLOW OF LOVE<br>Change, RFC 3438 (Warner Bros.)   | 53        | 51        | 8              | SPECIAL EDITION<br>Five Special, Elektra 6E-270                                  |
| ★ 17      | 18        | 6              | LOVE TRIPPIN'<br>Spinners, Atlantic SD 19270  | ★ 54      | NEW ENTRY |                | ADVENTURES IN THE LAND OF MUSIC<br>Dynasty, Solar BXL1-3576 (RCA)                |
| ★ 18      | 16        | 15             | TWO PLACES AT THE SAME TIME<br>Ray Parker Jr. and Raydio,<br>Arista AL 9515                         | ★ 55      | 66        | 7              | ME MYSELF I<br>Joan Armatrading, A&M SP 4809                                     |
| ★ 19      | 23        | 8              | LET ME BE YOUR ANGEL<br>Stacy Lattisaw,<br>Cotillion SD 5219 (Atlantic)                             | 56        | 55        | 21             | SKYYAW<br>Skyy, Salsoul SA 8532 (RCA)  |
| ★ 20      | 25        | 9              | YOU AND ME<br>Rockie Robbins, A&M SP 4805   | ★ 57      | 67        | 2              | CAMERON<br>Cameron, Salsoul SA 8535 (RCA)  |
| ★ 21      | 30        | 3              | RHAPSODY AND BLUES<br>Crusaders, MCA MCA-5124   | ★ 58      | NEW ENTRY |                | SOMETHING TO BELIEVE IN<br>Curtis Mayfield, RSO RS-1 3077                        |
| ★ 22      | 19        | 18             | ROBERTA FLACK FEATURING DONNY HATHAWAY<br>Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013 | 59        | 59        | 11             | SYREETA<br>Syreeta, Tamla T7-372R1 (Motown)                                      |
| ★ 23      | 17        | 6              | DON'T LOOK BACK<br>Natalie Cole, Capitol ST 12079   | ★ 59      | NEW ENTRY |                | BEYOND<br>Herb Alpert, A&M SP 3717   |
| ★ 24      | 24        | 5              | FOR MEN ONLY<br>Millie Jackson,<br>Spring SP1-6727 (Polydor)  | 61        | 54        | 20             | WARM THOUGHTS<br>Smokey Robinson,<br>Tamla T8-367M1 (Motown)                     |
| ★ 25      | 21        | 12             | POWER<br>Temptations,<br>Gordy G8-994M1 (Motown)  | 62        | 56        | 11             | NATURALLY<br>Leon Heywood,<br>20th Century T613 (RCA)                            |
| ★ 26      | 25        | 15             | SPIRIT OF LOVE<br>Con Funk Shun,<br>Mercury SRM 1-3806  | 63        | 53        | 4              | THE RIGHT COMBINATION<br>Linda Clifford/Curtis Mayfield,<br>Curtom/RSO RS 1-3084 |
| ★ 27      | 26        | 7              | LOVE JONES<br>Johnny Guitar Watson,<br>DJM 31 (Mercury)   | 64        | 57        | 17             | TWO TONS O' FUN<br>Two Tons O' Fun,<br>Fantasy/Honey F-9584                      |
| ★ 28      | 27        | 6              | BOUNCE, ROCK, SKATE, ROLL<br>Vaughn Mason & Crew,<br>Brunswick BL 754221                            | 65        | NEW ENTRY |                | BODY LANGUAGE<br>Patti Austin, CTI JZ-36503 (CBS)                                |
| ★ 29      | 28        | 18             | LIPPS INC.<br>Mouth To Mouth,<br>Casablanca NBLP 7197   | 66        | 60        | 9              | JERRY KNIGHT<br>Jerry Knight, A&M SP 4788  |
| ★ 30      | 29        | 48             | OFF THE WALL<br>Michael Jackson, Epic FE-35745  | 67        | 62        | 16             | REACHING FOR TOMORROW<br>Switch, Gordy G8-993M1 (Motown)                         |
| ★ 31      | 30        | 21             | LIGHT UP THE NIGHT<br>Brothers Johnson, A&M SP-3716   | 68        | 68        | 21             | SKYLARKIN'<br>Grover Washington, Jr.,<br>Motown M7-933R1                         |
| ★ 32      | 41        | 5              | ONE WAY FEATURING AL HUDSON<br>MCA MCA 5127   | 69        | 72        | 7              | RENAISSANCE<br>ADC Band, Cotillion SD 5221 (Atlantic)                            |
| ★ 33      | 31        | 8              | INVISIBLE MAN'S BAND<br>Invisible Man's Band,<br>Mango MLPS 9537 (Island)                           | 70        | 61        | 22             | WINNERS<br>Kleer, Atlantic SD 19262  |
| ★ 34      | 32        | 16             | TWO<br>G.Q., Arista AL 9511   | ★ 71      | NEW ENTRY |                | CANDI STATION<br>Candi Station,<br>Warner Bros. BSK-3428                         |
| ★ 35      | 34        | 13             | BLOW FLY'S PARTY<br>Blow Fly, Weird World WWX 2034 (T.K.)   | 72        | 63        | 18             | SPYRO GYRA<br>Catching The Sun, MCA MCA 5108                                     |
| ★ 36      | 37        | 19             | PARADISE<br>Peabo Bryson, Capitol S00-12063   | 73        | 73        | 18             | MASS PRODUCTION<br>Masterpiece, Cotillion SD 5218 (Atlantic)                     |
| ★ 37      | 36        | 21             | THE BLUE ALBUM<br>Harold Melvin & The Blue Notes<br>Featuring Sharon Paige, Source SOR-3197 (MCA)   | 74        | 64        | 5              | PRIME TIME<br>Roy Ayers/Wayne Henderson,<br>Polydor PD-1-6276                    |
| ★ 38      | 37        | 21             | LADY T<br>Teena Marie, Gordy G7-992R1 (Motown)  | 75        | 75        | 41             | BIG FUN<br>Shalamar, Solar BXL1-3479 (RCA)                                       |
| ★ 39      | 46        | 3              | SHEET MUSIC<br>Barry White, Unimitted Gold FZ 36208 (CBS)   |           |           |                |  |

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| 23 | <b>WALKING</b> —Christopher Cross<br>Warner Bros. 49507                      | 18 | <b>GIMME SOME LOVIN'</b> —<br>The Blues Brothers<br>Atlantic 3666            |
| 19 | <b>ALL NIGHT LONG</b> —Joe Walsh<br>Asylum 46639                             | 19 | <b>THE EMPIRE STRIKES BACK</b> —<br>Meco<br>RSO 1038                         |
| 21 | <b>LET'S GET SERIOUS</b> —Jermaine Jackson<br>Motown 1469                    | 20 | <b>MISUNDERSTANDING</b> —Genesis<br>Atlantic 3662                            |
| 9  | <b>MISUNDERSTANDING</b> —Genesis<br>Atlantic 3662                            | 21 | <b>LET MY LOVE OPEN THE<br/>DOOR</b> —Pete Townshend<br>Atco 7217 (Atlantic) |
| 24 | <b>LET MY LOVE OPEN THE<br/>DOOR</b> —Pete Townshend<br>Atco 7217 (Atlantic) | 22 | <b>STAND BY ME</b> —Mickey Gilley<br>Asylum 46640                            |
| 25 | <b>STAND BY ME</b> —Mickey Gilley<br>Asylum 46640                            | 23 | <b>TAKE A LITTLE RHYTHM</b> —<br>Ali Thomson<br>A&M 2243                     |
| 26 | <b>TAKE A LITTLE RHYTHM</b> —<br>Ali Thomson<br>A&M 2243                     | 24 | <b>JO JO</b> —Boz Scaggs<br>Columbia 1-11281                                 |
| 28 | <b>JO JO</b> —Boz Scaggs<br>Columbia 1-11281                                 | 25 | <b>OLD FASHION LOVE</b> —Commodores<br>Motown 1489                           |
| 31 | <b>OLD FASHION LOVE</b> —Commodores<br>Motown 1489                           | 26 | <b>INTO THE NIGHT</b> —Benny Mardones<br>Polydor 2091                        |
| 29 | <b>INTO THE NIGHT</b> —Benny Mardones<br>Polydor 2091                        | 27 | <b>I'M ALIVE</b> —Electric Light Orchestra<br>MCA 41246                      |
| 30 | <b>I'M ALIVE</b> —Electric Light Orchestra<br>MCA 41246                      | 28 | <b>MAKE A LITTLE MAGIC</b> —The Dirt Band<br>United Artists 1356             |
| 16 | <b>MAKE A LITTLE MAGIC</b> —The Dirt Band<br>United Artists 1356             | 29 | <b>FAME</b> —Irene Cara<br>RSO 1034  |
| 33 | <b>FAME</b> —Irene Cara<br>RSO 1034  | 30 | <b>WALKS LIKE A LADY</b> —Journey<br>Columbia 1-11275                        |
| 42 | <b>WALKS LIKE A LADY</b> —Journey<br>Columbia 1-11275                        | 31 | <b>BOULEVARD</b> —Jackson Browne<br>Asylum 47003                             |
| 32 | <b>BOULEVARD</b> —Jackson Browne<br>Asylum 47003                             | 32 | <b>I CAN'T LET GO</b> —Linda Ronstadt<br>Asylum 46654 (Elektra)              |
| 48 | <b>I CAN'T LET GO</b> —Linda Ronstadt<br>Asylum 46654 (Elektra)              | 33 |  |
| 38 |  | 34 |  |

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| 64 | <b>YOU'RE THE ONLY WOMAN</b> —<br>Billy Preston & Syreeta<br>Tamla 54312 (Motown)              | 53 | <b>SHE'S OUT OF MY LIFE</b> —<br>Ambrosia<br>Warner Bros. 49508                                |
| 3  | <b>SHE'S OUT OF MY LIFE</b> —<br>Ambrosia<br>Warner Bros. 49508                                | 35 | <b>THAT LOVIN' YOU FEELIN'<br/>AGAIN</b> —Roy Orbison & Emmylou Harris<br>Warner Bros. 49262   |
| 15 | <b>THAT LOVIN' YOU FEELIN'<br/>AGAIN</b> —Roy Orbison & Emmylou Harris<br>Warner Bros. 49262   | 5  | <b>LOVE THAT GOT AWAY</b> —Firefall<br>Atlantic 3670   |
| 5  | <b>LOVE THAT GOT AWAY</b> —Firefall<br>Atlantic 3670   | 61 | <b>YEARS FROM NOW</b> —Dr. Hook<br>Capitol 4885  |
| 54 | <b>YEARS FROM NOW</b> —Dr. Hook<br>Capitol 4885  | 4  | <b>ON THE REBOUND</b> —Russ Ballard<br>Epic 9-50883  |
| 35 | <b>ON THE REBOUND</b> —Russ Ballard<br>Epic 9-50883  | 7  | <b>UPSIDE DOWN</b> —Diana Ross<br>Motown 1494  |
| 62 | <b>UPSIDE DOWN</b> —Diana Ross<br>Motown 1494  | 3  | <b>HOT ROD HEARTS</b> —Robbie Dupree<br>Elektra 47005  |
| 5  | <b>HOT ROD HEARTS</b> —Robbie Dupree<br>Elektra 47005  | 2  | <b>FREE ME</b> —Roger Daltrey<br>Polydor 2105  |
| 61 | <b>FREE ME</b> —Roger Daltrey<br>Polydor 2105  | 4  | <b>CARS</b> —Gary Numan<br>Atco 7211 (Atlantic)  |
| 62 | <b>CARS</b> —Gary Numan<br>Atco 7211 (Atlantic)  | 24 | <b>SHOULD'VE NEVER LET YOU<br/>GO</b> —Neil Sedaka & Dara Sedaka<br>Elektra 46615              |
| 53 | <b>SHOULD'VE NEVER LET YOU<br/>GO</b> —Neil Sedaka & Dara Sedaka<br>Elektra 46615              | 18 | <b>CALL ME</b> —Blondie<br>Chrysalis 2414  |
| 64 | <b>CALL ME</b> —Blondie<br>Chrysalis 2414  | 24 | <b>YOU'RE SUPPOSED TO KEEP<br/>YOUR LOVE FOR ME</b> —Jermaine Jackson<br>Motown 1490           |
| 54 | <b>YOU'RE SUPPOSED TO KEEP<br/>YOUR LOVE FOR ME</b> —Jermaine Jackson<br>Motown 1490           | 3  | <b>STOMP</b> —The Brothers Johnson<br>A&M 2216   |
| 64 | <b>STOMP</b> —The Brothers Johnson<br>A&M 2216   | 5  | <b>I'M ALRIGHT</b> —Kenny Loggins<br>Columbia 1-11317  |
| 54 | <b>I'M ALRIGHT</b> —Kenny Loggins<br>Columbia 1-11317  | 3  | <b>DON'T FALL IN LOVE WITH A<br/>DREAMER</b> —Kenny Rogers w/Kim Carnes<br>United Artists 1345 |
| 76 | <b>DON'T FALL IN LOVE WITH A<br/>DREAMER</b> —Kenny Rogers w/Kim Carnes<br>United Artists 1345 | 18 |  |
| 65 |  | 57 |  |

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| 85 | <b>DON'T MISUNDERSTAND ME</b> —<br>Rossington Collins Band<br>MCA 41284              | 85 | <b>NO NIGHT SO LONG</b> —Dionne Warwick<br>Arista 0527                               |
| 86 | <b>NO NIGHT SO LONG</b> —Dionne Warwick<br>Arista 0527                               | 86 | <b>WANGO TANGO</b> —Ted Nugent<br>Epic 9-50907                                       |
| 87 | <b>WANGO TANGO</b> —Ted Nugent<br>Epic 9-50907                                       | 87 | <b>JUST CAN'T WAIT</b> —J. Geils Band<br>EMI-America 8047                            |
| 78 | <b>JUST CAN'T WAIT</b> —J. Geils Band<br>EMI-America 8047                            | 3  | <b>WHEN THE SPIRIT MOVES<br/>YOU</b> —Touch<br>Atco 7222 (Atlantic)                  |
| 88 | <b>WHEN THE SPIRIT MOVES<br/>YOU</b> —Touch<br>Atco 7222 (Atlantic)                  | 88 | <b>FIRST BE A WOMAN</b> —Lenore O'Malley<br>Polydor 2055                             |
| 89 | <b>FIRST BE A WOMAN</b> —Lenore O'Malley<br>Polydor 2055                             | 89 | <b>IT'S FOR YOU</b> —Player<br>Casablanca 2265                                       |
| 88 | <b>IT'S FOR YOU</b> —Player<br>Casablanca 2265                                       | 8  | <b>MIRAGE</b> —Eric Troyer<br>Chrysalis 2445   |
| 89 | <b>MIRAGE</b> —Eric Troyer<br>Chrysalis 2445   | 89 | <b>WHERE DID WE GO WRONG</b> —<br>Frankie Valli<br>MCA/Curb 41253                    |
| 88 | <b>WHERE DID WE GO WRONG</b> —<br>Frankie Valli<br>MCA/Curb 41253                    | 88 | <b>ALABAMA GETAWAY</b> —Grateful Dead<br>Arista 0519                                 |
| 89 | <b>ALABAMA GETAWAY</b> —Grateful Dead<br>Arista 0519                                 | 89 | <b>WHO SHOT J.R.</b> —<br>Gary Burbank with Band McNally<br>Ovation 1150             |
| 88 | <b>WHO SHOT J.R.</b> —<br>Gary Burbank with Band McNally<br>Ovation 1150             | 88 | <b>SHIVER AND SHAKE</b> —The Silencers<br>Precision 9-9800 (CBS)                     |
| 89 | <b>SHIVER AND SHAKE</b> —The Silencers<br>Precision 9-9800 (CBS)                     | 89 | <b>WHEN THINGS GO WRONG</b> —<br>Robin Lane & The Chartbusters<br>Warner Bros. 49246 |
| 88 | <b>WHEN THINGS GO WRONG</b> —<br>Robin Lane & The Chartbusters<br>Warner Bros. 49246 | 88 | <b>EVERYTHING WORKS IF YOU<br/>LET IT</b> —Cheap Trick<br>Epic 7-1206                |
| 89 | <b>EVERYTHING WORKS IF YOU<br/>LET IT</b> —Cheap Trick<br>Epic 7-1206                | 89 | <b>I GET OFF ON IT</b> —Tony Joe White<br>Casablanca 2279                            |
| 88 | <b>I GET OFF ON IT</b> —Tony Joe White<br>Casablanca 2279                            | 88 | <b>THE BLUE SIDE</b> —Crystal Gayle<br>Columbia 1-11270                              |
| 89 | <b>THE BLUE SIDE</b> —Crystal Gayle<br>Columbia 1-11270                              | 89 |  |



Give the gift  
of music.

# Single This Week

## IT'S STILL ROCK AND ROLL TO ME

Billy Joel  
Columbia 1-11276



## Northeast Fairs Go For Youth

NEW YORK—Bookings this summer at the Westbury Music Fair in New York and the Valley Forge Music Fair in Devon, Pa., are mirroring for the first time youth-oriented pop disk acts.

Booked by Music Fair Enterprises, the venues are usually geared for the MOR trade, with only occasional forays into mainstream pop acts, notes Ira Squires, vice president and director of programming for Music Fair Enterprises, and Andy Kaufman, his associate.

The July-August bookings are designed to appeal to vacationing 17 to 25-year-olds, with a strong radio thrust to capture "this audience at the beach."

The acts include Ambrosia, Livingston Taylor, Kool & the Gang, Shalamar, the Whispers, Spyro Gyra, Rita Coolidge (the only repeat), who will make one-night stands at either the 2,800-seat Westbury Music Fair or the 2,900-seat Valley Forge Music Fair.

In addition to radio time, Squires and Kaufman have been taking print ads which specifically categorize the "contemporary-style" acts in a separate part of the layouts along with "bullet" designations.

"We're instituting a new direction for the Fairs and are in fact negotiating for such performers as George Benson, Roberta Flack and Rupert Holmes, among others," says Squires. **IRV LICHTMAN**

## 3 Eagles Dates In Santa Monica

LOS ANGELES—The Eagles will return to the Santa Monica Civic Auditorium for three shows July 27-29—the band's first time at the 3,000-seat venue since June 1973, when it debuted its "Desperado" album there. That date seven years ago was its first local headlining stint, following a succession of opening gigs for Yes and Procol Harum.

The group normally plays the 18,500-seat Forum in Inglewood (as it did in four soldout shows last November), but wanted to play this date as a thank you to its hometown fans, according to a spokesman for the band.

Tickets, which the source says are being limited to the general public, are \$12.50 across-the-board.

The Civic shows are being promoted by KLOS-FM in association with Larry Vallon.



**PACKED IN**—Squeeze packs them in at New York's Ritz, reportedly drawing the largest crowd ever to the hall. The show soldout in three hours.

## Bluegrass Music Thriving Amidst Current Recession

• Continued from page 32

Among the most profitable are those at Beanblossom, Ind., that his father, Bill Monroe, has made famous. Three festivals will be held at Beanblossom this year.

According to Monroe, this season has shaped up to be the second best they've had since they started holding festivals 14 years ago. He says artist fees are up only minimally— "maybe \$200 or \$300 a day"— enough to offset fuel prices.

"Gas has eaten up the fan's money," says Jim Clark, an Arlington, Va., promoter who organizes about six festivals a year in West Virginia and Pennsylvania. Clark says people will buy an artist's record if they go to the festival especially to hear the artist. "And most will buy a festival T-shirt," he adds.

Clark says he has used this rather common lust for T-shirts to boost his ticket sales by offering a free shirt to anyone who buys tickets 30 days in advance of the festival's opening.

Even though the prices he has had to pay his acts have "stabilized," Clark says he has not done too well

so far this season. "The die-hards come out," he explains, "and that's about it."

This die-hard element of the bluegrass network has effectively kept modern country music performers from cashing in on festival pickings. Bluegrass fans tend to be purists. They don't like a system that virtually excludes their music from airplay, and they are contemptuous of the kind of "Nashville slickness" by which recording technology may have as much to do with an artist's sound as the quality of his or her musicianship.

Moreover, festival promoters can't or won't pay the high fees for hot country acts that concert promoters will.

Kuykendall contends the two forms of music don't mix well at festivals. "There have been a couple of times when they've tried to combine them, but they've alienated one faction or the other."

Festivals usually last two or three days and seek the attendance of entire families. This has been one factor in keeping individual ticket prices down.

## Spinners Say 'Cupid' May Be 'Hertz' Song

By ED HARRISON

LOS ANGELES—John Edwards, lead singer of the Spinners, likes to refer to "Working My Way Back To You/Forgive Me Girl" as the group's "Avis" song because it crested at the number two position on the Hot 100 for two weeks, edged out of the top slot by Pink Floyd's "Another Brick In The Wall."

But the Spinners are trying harder and the way its followup "Cupid" is moving up the chart, Edwards may soon have a "Hertz" song.

Ironically, the "Working My Way Back To You/Forgive Me Girl" medley, which returned the Spinners to the top of the charts after some lean years, almost never found its way onto the "Dancin' And Lovin'" LP.

In fact, the album was completed when producer Michael Zager suggested adding an additional track so that the album wasn't entirely a disco album.

"Some of the guys didn't want to do it," says Edwards, "but after Michael played the rhythm track everyone agreed it sounded great and would fill out the album. We didn't think anyone could do the song because of Frankie Valli's uniqueness on the original."

The first single from the "Dancin' And Lovin'" album was "Body Language" which met with less than enthusiastic response. But a deejay went on "Working My Way Back To You/Forgive Me Girl" and the request lines started lighting up.

Says Edwards: "Michael proved that he knew what he was doing so when he said he had another remake (Sam Cooke's 'Cupid') everyone said okay."

"With remakes you have to update the material to bring it more in line with a contemporary feel. Michael gave the songs an additional lift with his inserts. It's like going to a plastic surgeon and getting your face redone."

Adds the Spinners' Pervis Jackson: "It was Atlantic's idea to come with another medley 'Cupid' was a perfect followup because of the success of 'Working My Way Back To You.' Chances are the next single will be something different. It's time for a change."

Says Edwards: "We have no apprehension if a good tune is redone. No one is hanging a label on Linda Ronstadt and she's been doing it for years."

With the success of "Working My

## No Betting, But Music Continues At Aladdin

LAS VEGAS—It's business as usual for entertainment at the trouble-plagued Aladdin Hotel here despite the closure of the hotel's casino July 11 and the layoff of 1,800 employees.

According to Dick Francisco, new entertainment director who replaced Peter Anthony July 2, plans include booking both the 7,500-seat Theatre for the Performing Arts and the 800-capacity Bagdad Showroom.

Presently only the Casino Lounge, which seats about 200, is open and offers relatively unknown acts.

"We're talking to specific groups now, not just rock'n'roll bands, but country too. Any type of concert will be put in the big room," says Francisco, who has been at the Aladdin 11 years. "We're going straight ahead. Things look pretty good."

The former Aladdin stage manager says a new package to allow hotel guests discount prices to see acts in the Bagdad Showroom is a first time ploy to generate hotel occupancy.

Lola Falana will reopen the room July 23 after it was closed for several weeks for "policy re-evaluation." No major decisions have been made yet regarding the type of acts to be booked, or the minimum charge.

Francisco says all other Bagdad bookings are on hold until the situation is further clarified. Blood, Sweat & Tears, Vikki Carr and the Hudson Brothers were set to play the room.

Joining Francisco as assistant

entertainment director is Gerald Graham, who also worked at the Aladdin during James Tamer's regime.

Graham will be working exclusively to sign concert attractions to the theatre, says Francisco. Graham returned to the Aladdin about a month ago and was working in personnel.

The Nevada Gaming Commission closed the hotel's gaming operation July 11 after running it for 15 months with state-appointed figureheads through five separate sale offers.

Financial instability was cited by the four-man group as a reason to shut down the facility, which was being purchased at the time by Wayne Newton. Sources report it's unclear as to whether Newton will remain a potential buyer.

A July 22 appeal has been dropped before the U.S. District Court to overturn the gaming commission's decision since the presiding judge was taken off the case.

Both the Aladdin stockholders and entertainment office are waiting and watching as new legal maneuvers seek to obtain the ruling reversal through other channels.

Not only was the first of some 1,800 employees laid off July 11, but the scheduled nine-week engagement of "Holiday On Ice" starring Linda Fratianne was cut short a week at the theatre with its last performance that same day.

## 26,000 Brave Rain At Ohio Jam

LOS ANGELES—Despite the threat of rain all day, 26,000 attended the Saturday (12) outdoor jam at Legend Valley, Newark, Ohio, staged jointly by Agora Productions and Belkin Productions, both located in Cleveland. Tickets

went from \$12.50 advance to \$15 at the gate.

The draw was good enough for Hank LoConti of Agora and Herb Belkin to book another multi-act package for the outdoor park, located between Columbus and Wheeling, W. Va. for Aug. 16.

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# Phoenix Suburb Popping Up As Pop Citadel

By AL SENIA

MESA, Ariz.—Although this suburb of Phoenix is known primarily for its bedrock conservatism and its large Mormon population, if three area concert promoters have their way, they'll be a new attraction here: popular music.

The Mesa Community Amphitheatre is emerging as the east Phoenix area's crown jewel for outdoor music shows.

Three promoters—Dan Zelisko of Evening Star Productions in Tempe, Doug Clark, working under the banner of his newly-created Doug Clark Productions; and Dirk Witter, a Mesa native who is new to the music business—all say they want to book shows into the outdoor venue.

The facility, which features sloped, grassy seating for 3,500 is being described as one of the most attractive in the Phoenix area. It is located about 15 miles from the center of Phoenix.

Zelisko, Clark and Witter are scrapping for dates and for available artists, a sure sign that the highly competitive music business has at last made it to Mesa.

The promoters say they will shy away from presenting hard rock shows because of noise complaints from surrounding residential areas. They promise to stick to jazz, soft rock and more adult sounds.

"I like the place. It's attractive. It's outdoors and you can put folding chairs in there," says Clark, who for the last 10 years brought nearly 1,000 shows into the Celebrity Theatre in downtown Phoenix.

Clark plans to bring 10 to 15 "softer rock" shows into the facility in the next year. He has an Aug. 22 date booked for Emmylou Harris, whom Clark originally planned to book into Phoenix Symphony Hall. Reserved seats are \$9.75 with gen-

eral admission priced at \$8.75.

Singers like Al Stewart and Gordon Lightfoot are the kind of performers he has in mind for his series

of concerts, Clark says.

He adds the outdoor Mesa amphitheatre will serve as "an interim step" until he can build a new Valley

concert facility.

It was Dan Zelisko and his Evening Star Productions who discovered the usefulness of the facility.

Zelisko booked two shows—Todd Rundgren's Utopia and Ian Hunter—into the amphitheatre earlier this spring.



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## WELK TROUPE PLAYS VEGAS (FINALLY)

LOS ANGELES—Long described as "the last holdout" in Las Vegas circles, Lawrence Welk has capitulated. He and his troupe of entertainers—more than 30 in all—will appear at the MGM Grand Hotel starting July 31 on an engagement which could run as long as four weeks.

Welk, now 77 years old, refused offers from the major casino hotels dating back to the early 1940s when the Last Frontier and El Rancho Vegas constituted the only attractions at the dusty Nevada resort town.

"I don't understand why we've always been in demand there," Welk said last week after agreeing to the lucrative MGM Grand offer. "Our music does not attract the swinging, 'big roller' crowd. We are strictly family in appeal. But if they want us, we'll be pleased to perform."

Welk's weekly syndicated television program is beamed over more than 250 stations in the U.S. and Canada and unfailingly attracts immense, loyal audiences.

He has led a band for 56 years, the longest of anyone still active. Welk was a farmer boy in North Dakota when he started his first orchestra, fronting it with his accordion. Come July, the MGM Grand marquee will light up with his name and "Champagne Music" billing for the first time on the Vegas strip.

DAVE DEXTER JR.

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## Talent In Action

## JOHN DENVER

Municipal Auditorium,  
Nashville

Tickets: \$12.50, \$10, \$8.50

Clearly the folks hadn't forgotten Denver in his two-year absence from Music City. His July 12 concert drew an almost full house of enthusiasts. As is his happy custom, Denver used no opening act, electing instead to work the stage for the entire 34-song, two-hour and 15-minute program.

Denver developed a quick camaraderie with the audience, joking and encouraging them to sing along, setting up songs and responding amiably to shouted requests and compliments.

Again, Denver showed he is basically a gospel singer—in the sense that he presents himself as a messenger of transcendent love rather than as the reporter of transitory encounters.

Still, the show was a model of light-heartedness, adorned with such expected Denver drolleries as "Toledo, Ohio," "Thank God, I'm A Country Boy," "Grandma's Featherbed" and the antique rockers, "Johnny B. Goode" and "Memphis."

Among the evening's other standouts were the Stanley Brothers' classic, "How Mountain Girls Can Love," featuring Denver on mandolin, a surprise gift to the crowd of "Tennessee Waltz," a soaring treatment of "Sweet Surrender" and the grim warning to a predatory race, "You Say That The Battle Is Over." In one segment, Denver excused his superb nine-member band and did five songs to his own accompaniment. He closed with "Calypto" and encored with "This Old Guitar."

As long as the concert was, the crowd clamored for more Denver, finding in him, perhaps, a person whose gospel of love is more thoroughgoing than Bob Dylan's funky fundamentalism and whose wide-ranging affection for the American land and people reduces Charlie Daniels' current posturing to its rightful place as a chart oddity.

EDWARD MORRIS

## RUFUS &amp; CHAKA BROTHERS JOHNSON

Greek Theatre, Los Angeles

Tickets: \$12.50, \$10.50, \$7.50

It was a night for crossover funk here July 10 when these veteran acts opened a two-night stand. Rufus took a gutsy, harder-edged r&b funk approach; Brothers Johnson leaned to a lighter, slicker pop funk style.

Actually, the show was something of a tribute to multi-crossover specialist Quincy Jones, who produced Rufus' most recent "Masterjam" LP and all four A&M albums by the Brothers.

Both acts had right, razor-sharp instrumental support, though Rufus boasted a more riveting vocal and visual focus in the volcanic Chaka Khan. The 27-year-old singer possesses an earthy, gospel-like wail and a frisky, feisty stage presence. She also projects a more assertively sexual aura than most female singers, whether kicking up her leg or crouching down on the stage.

Both shows had pacing problems, though both came alive by set's end. The Brothers' 60-minute opening turn started slowly and seemed tamed and constrained. But it hit its stride on the next-to-closing "Get The Funk Out Ma

Face," which features a beefy bass line by Louis Johnson.

On that 1976 hit, all of the members of the six-man backup band except drummer Ricky Lawson left the stage, making way for a show-stopping drums/bass duel. The number led into the exhilarating "Stomp," one of the year's finest hit singles.

Rufus, similarly, earned only polite applause with its early hits, ranging from the gritty "Tell Me Something Good" to the seductive "Sweet Thing." But it generated a frenzied response from the near-capacity crowd on the set-capping "Once You Get Started" and "Do You Love What You Feel."

One small disappointment: the group's 70-minute set omitted Chaka Khan's solo hits like the striking "I'm Every Woman." PAUL GREIN

## CRUSADERS

## RANDY CRAWFORD

Amphitheatre, Universal City, Calif.

Tickets: \$12.50, \$11.50, \$10.50

For this homecoming concert—their next to last date on a seven-week U.S. tour—the venerable Crusaders pulled out all stops.

Stix Hooper, Joe Sample and Wilton Felder were joined by, among others, jazz all-stars Airtio Moreira (percussion) and Alphonzo Johnson (bass). Their sound was further augmented by a 32-piece orchestra led by comanager Sid Garris.

The 12-song, 105-minute show was a joy to listen to throughout as the dapper, white-tail clad Crusaders performed their unique blend of jazz, rock and blues with enthusiasm and precision. Felder's excellent saxwork—such as his

mellifluous cadenzas—was especially noteworthy.

Songs played included: "Rainbow Seeker," "Snowflake," "It Happens Every Day" and "Carmel." The sound was rich and compelling, and infectiously danceable. The only disappointing selection was the new number, "Rhapsody And Blues," which came off as melodically uninteresting and overly pretentious in its arrangement.

Moreira was spectacular on his exotic percussive instruments and he garnered strong audience response. The Moreira-Hooper rhythmic interchanges were especially dynamic and well received. Another highlight was the rendition of "Jazzman Breeze," on which Bobby Hutcherson (vibes), Osamu Kitajima (koto) and Kazu Matsui (shakuhachi) came onstage for the breathtakingly beautiful Japanese-flavored piece.

Garris' orchestra was well-tempered and provided a pleasant undercurrent during the evening, but seemed rather unnecessary on the whole: the spare, economic sound of the Crusaders does not lend itself to the symphonic scale.

Garris' orchestra was well-suited, however, to the rousing performance of "Street Life," for which opening act Randy Crawford joined the band and got the audience out of its seats with her exciting vocals. "Street Life" showed off Crawford's powerful voice to even greater advantage than had her successful eight-song, one-hour set earlier in the evening. In both cases, Crawford amply proved her abilities as a singer and as an entertainer.

Though no encore was offered at the end of the show by the Crusaders, they gave their fans a fulfilling evening, with songs guaranteed to warm the coldest soul. CHRIS MCGOWAN

## Billy Joel Shows Draw Big

NEW YORK—Billy Joel did not restructure the second half of his current tour because he "didn't want to chance his huge reputation with poorly attended shows," as was suggested in Billboard's July 12 issue, his organization says.

"Our experience on this tour shows that Billy's concert audience is expanding despite the state of the economy," says Dennis Arfa, president of Home Run Agency, which books Joel.

"Promoters of the dates from which we withdrew were confident Joel would sell 20% to 40% more tickets than in previous years. Wolf & Rissmiller requested multiple dates with Billy in Los Angeles, Bill Graham wanted multiple dates in Oakland and Concerts West and Albatross Productions wanted multiple dates in the Northwest.

"Billy's sellouts on this tour show that he's risen to the point where his success on the road no longer depends on a strong economy.

"For example, his last Chicago date in 1978 sold 12,000 tickets. His July 16 and 18 dates this year sold 36,000 tickets—and went clean in one day. What's more, in November, when the economy was also poor,

Joel went out without a record and easily sold out multiple dates in the largest indoor halls on a series of West Coast, Midwest, Eastern and Southern cities," says Arfa.

## Signings

Reunited trio **Main Ingredient** returns to RCA Records. The new LP is due in August. . . . **O.C. Smith** to Family Records. . . . Warner Bros. artist **Hilly Michaels** to Chappell Music. . . . **Carl Carlton** to 20th Century-Fox Records. . . . Ovation inks rock quintet **Citizen** as part of its expanding pop roster. . . . Rock group **Soldier** to Sanford Ross Management, not Mike Jacobs, as previously reported. . . . **August Darnell** and **Kid Creole & the Coconuts** to Tommy Mottola's Champion Entertainment for management. . . . Songwriter **Bob Morrison** to Robert Light for representation in the fields of motion pictures and tv. . . . RCA artist **Razzy Bailey** to Top Billing for booking and publicity. . . . Ovation's **Joe Sun** re-signs with BMI. . . . **Dick Shuey** to Little Richie Johnson Agency for promotion.

## Talent Talk

Paul McCartney will be seen wandering through dancing waters leading into an Arctic landscape where he'll meet an eight-foot polar bear in a videotape of his latest single. "Waterfalls." Shot by Keefco for MPL Communications, the sequence was filmed in an unused aircraft hangar on the Brooklyns Estate in Weybridge, formerly used for the construction of FC 10 airplanes. The Arctic wasteland was constructed from some 3½ tons of polystyrene. . . . John Lennon, meanwhile, and wife Yoko have sold a Holstein Freisian cow for a world record of \$265,000 in an auction. The Lennons own 250 of the animals.

Linda Ronstadt's first tv special

will be on Home Box Office at the end of August. . . . A performance by the rockabilly band **Rockats** at Hurray's in New York recently turned into a jam session joined by **Iggy Pop**, **Johnny Thunders** and **Phil Lynott**. . . . "The Arrival of B.B. King," an authorized biography by Charles Sawyer, is expected in the bookstores this fall. . . . **Sha Na Na's Jocko Marcellino** is back with the **Movers** for dates in the New York area. . . . American bass player **Busta "Cherry" Jones**, who played with **Chris Spedding** in the English blues band the **Sharks** in the early '70s, is back as simply **Busta Jones**, leading the **Escalators**.

ROMAN KOZAK &amp; SHAWN HANLEY

## Billboard® Top Boxoffice™

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| Rank   | ARTIST—Promoter, Facility, Dates<br>DENOTES SELLOUT PERFORMANCES  | Total<br>Ticket<br>Sales | Ticket<br>Price<br>Scale | Gross<br>Receipts |
|--|---|--------------------------|--------------------------|-------------------|
| <b>Stadiums &amp; Festivals (More Than 20,000)</b> |   |                          |                          |                   |
| 1  | BOB SEGER/REO/PPOINTBLANK/THE ROCKETS—Sunshine Promotions, Kentucky Fair Stadium, Louisville, Ky., July 13                                | 45,142                   | \$12.00-\$14.00          | \$555,240*        |
| 2  | HEART/J. GEILS BANO/BLACKFOOT/TRIUMPH/JOE PERRY PROJECT—Belkin Productions/Chicago Productions, Toledo Speedway, Toledo, Oh., July 13     | 32,424                   | \$13.00-\$15.00          | \$410,932         |
| 3  | THE WHO/WILLIE NILE—Entam Presents/Sunshine Promotions, Rupp Arena, Lexington, Ky., July 11   | 20,713                   | \$8.00-\$12.00           | \$226,936*        |
| <b>Arenas (6,000 To 20,000)</b>                    |   |                          |                          |                   |
| 1  | QUEEN/THE BLASTERS—Avalon Attractions, The Forum, Inglewood, Ca., July 8-12 (4)   | 60,800                   | \$8.75-\$10.75           | \$594,970*        |
| 2  | TOM PETTY/TOMMY TUTONE—Electric Factory Concerts, The Spectrum, Philadelphia, Pa., July 8&9 (2)   | 25,566                   | \$8.50-\$9.50            | \$234,522         |
| 3  | BILLY JOEL—Cross Country Concerts, Hartford Civic Center, Hartford, Conn., July 11  | 15,900                   | \$9.50-\$11.50           | \$176,824         |
| 4  | THE WHO/WILLIE NILE—Entam Presents/Beach Club, The Greensboro Colis., Greensboro, N.C., July 1  | 13,761                   | \$10.00-\$12.00          | \$159,526*        |
| 5  | THE WHO/WILLIE NILE—Mid-South Concerts, Mid-South Colis., Memphis, Tenn., July 10   | 11,999                   | \$7.50-\$12.50           | \$130,975*        |
| 6  | TED NUGENT/SCORPIONS/DEF LEPPARD—Electric Factory Concerts, The Spectrum, Philadelphia, Pa., July 14                                      | 16,523                   | \$6.50-\$8.50            | \$129,094*        |
| 7  | ISLEY BROTHERS/GAP BAND/FATBACK/S.O.S. BAND—Marquee Productions/Taurus Productions, Cardina Colis., Columbia, S.C., July 12               | 12,328                   | \$8.50-\$9.50            | \$115,719*        |
| 8  | ISLEY BROTHERS/CAMEO/GAP BAND/S.O.S. BAND—Marquee Productions/Beach Club Charlotte Colis., Charlotte, N.C., July 11                       | 12,900                   | \$8.00-\$9.00            | \$111,761*        |
| 9  | ZZ TOP/HUMBLE PIE—DiCesare-Angler Productions, Allentown Fair Grandstand, Allentown, Pa., July 13   | 11,541                   | \$9.00-\$10.00           | \$105,000*        |
| 10   | DOOBIE BROTHERS/THE DIRT BAND—Contemporary Productions, The Checker Dome, St. Louis, Mo., July 10   | 11,061                   | \$8.50-\$9.50            | \$100,900         |
| 11   | DOOBIE BROTHERS/DIXIE DREGS—Schon Productions, St. Paul Arena, St. Paul, Minn., July 8  | 10,642                   | \$8.50-\$9.50            | \$100,040         |
| 12   | ALICE COOPER/SHEIK/POT LIQUOR—Super Star Productions, Riverside Centroplex, Baton Rouge, La., July 13                                     | 11,520                   | \$8.00-\$9.00            | \$97,650          |
| 13   | DOOBIE BROTHERS/DIXIE DREGGS—Amusement Conspiracy, S Season Center, Cedar Rapids, Iowa, July 9  | 9,066                    | \$10.00                  | \$90,660*         |
| 14   | FOGHAT/PAT TRAVERS BAND—Brass Ring Productions/Celebrate Productions, Cobo Arena, Detroit, Mi., July 8                                    | 8,883                    | \$9.00-\$10.00           | \$87,819          |
| 15   | JOURNEY—Feyline Presentations, Red Rock Amphitheatre, Denver, Colo., July 7   | 8,500                    | \$8.50-\$9.50            | \$79,409*         |
| 16   | QUEEN/THE BLASTERS—Feyline Presentations, Compton Terrace, Tempe, Ariz., July 7   | 8,410                    | \$9.00-\$10.00           | \$77,351          |
| 17   | CRYSTAL GAYLE/MICKEY GILLEY—Feyline Presentations, Red Rock Amphitheatre, Denver, Colo., July 11  | 7,014                    | \$9.50-\$10.50           | \$73,897          |
| <b>Auditoriums (Under 6,000)</b>                   |   |                          |                          |                   |
| 1  | ALLMAN BROTHERS/HENRY PAUL BAND—Ron Delsener, The Palladium, New York City, N.Y., July 7, 8 and 9   | 10,000                   | \$10.00-\$12.00          | \$117,000*        |
| 2  | ISLEY BROTHERS/THE GAP BAND/THE S.O.S. BAND—Marquee Productions/Taurus Productions, Greenville Memorial Colis., Greenville, S.C., July 13 | 6,800                    | \$8.50                   | \$67,000          |
| 3  | FOGHAT/PAT TRAVERS BAND—Brass Ring Productions, Flint Sports Arena, Flint, Mich., July 10   | 4,264                    | \$9.50                   | \$40,908          |
| 4  | CHUCK MANGIONE—Avalon Attractions/Mark Berman, San Diego Amphitheatre, San Diego, Ca., July 10  | 4,194                    | \$9.75-\$12.75           | \$39,844          |
| 5  | ZZ TOP/HUMBLE PIE—Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., July 12                                      | 2,975                    | \$10.50-\$12.50          | \$33,595          |
| 6  | JEFFERSON STARSHIP/THE FOOLS—Frank T. Russo, Inc., Cumberland County Civic Center, Portland, Maine, July 12                               | 3,846                    | \$8.00-\$9.00            | \$31,832          |
| 7  | JUDAS PRIEST/PLAYMATE—Ron Delsener, The Palladium, New York City, N.Y., July 12   | 3,385                    | \$8.50-\$9.50            | \$30,500*         |
| 8  | CHUCK MANGIONE—Avalon Attractions, Santa Barbara County Bowl, Santa Barbara, Ca., July 13   | 3,097                    | \$7.75-\$9.75            | \$29,265          |
| 9  | JOAN ARMATRADING—Perryscope Concert Productions, Queen Elizabeth, Vancouver, B.C., Can., July 7   | 2,821                    | \$9.50-\$10.50           | \$28,948*         |
| 10   | JOAN ARMATRADING—Perryscope Concert Productions, Jubilee Aud., Calgary Alberta, Can., July 9  | 2,622                    | \$8.00-\$10.00           | \$25,765*         |
| 11   | ROSSINGTON COLLINS BAND/RONIN—Feyline Presents, Rainbow Music Hall, Denver, Colo., July 11  | 2,900                    | \$8.50-\$9.50            | \$25,532*         |
| 12   | PETER GABRIEL/RANDOM HOLD—Monarch Entertainment, Asbury Park Convention Hall, Asbury, N.J., July 9  | 3,145                    | \$7.50-\$8.50            | \$25,323          |
| 13   | CHEAP TRICK/THE APES—Selron Productions, Riverside Arena, Austin, Minn., July 9   | 3,422                    | \$7.00-\$8.00            | \$24,628          |
| 14   | JOAN ARMATRADING—Perryscope Concert Productions, Jubilee Auditorium, Edminton, Can., July 9   | 2,502                    | \$9.00-\$10.00           | \$24,503*         |
| 15   | ROSSINGTON COLLINS BAND/RONIN—John Bauer, The Paramount Theatre, Seattle, Wa., July 14  | 2,510                    | \$9.00-\$10.00           | \$23,629          |
| 16   | EDDIE MONEY/CORNELL HARD BAND—Bill Graham, Redding Civic, Redding, Ca., July 11   | 1,990                    | \$8.00-\$9.00            | \$16,871          |



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# Classical

## PARALLELS DISK FIELD

### 'Purist' Cassettes Make a Move

CHICAGO—New introductions of audiophile product in cassette tape format are paralleling developments in the disk field. The trend promises to make the \$15 prerecorded cassette price point a retail commonplace by winter.

Latest entries in what may shape up as a stampede to high-end cassette audio are Classical Cassette Co. of Upper Saddle River, N.J. working in conjunction with Malibu, Calif.'s Orion Master Recordings, and American Artists Music Group Inc., a just-launched recording outfit.

These companies join majors and indies already duplicating cassettes aimed at the audio purist. Lines, most with strong classical emphasis, include CBS Mastersound, E. Allen Silver's Connoisseur Society, Mobile Fidelity Sound Lab and Advent Corp.

Vanguard Records also is expected to launch an audiophile cassette series shortly, and RCA Records is known to be researching such a move.

The first Classical Cassette Co./Orion release contains seven classical titles at \$14.95 list. What distinguishes the new series from earlier Orion cassettes is the use of chromium dioxide tape formulation, explains Julius Konins of Classical Cassette.

Electronic music by Alden Ashforth; "American Guitar," performed by John Kneubuhl; Robert Schumann piano music performed by Susan Starr; "Bach Is Beautiful," performed by guitarist Laurindo Almeida, and Roy Travis' opera "The Passion of Oedipus" are among titles featured in the debut release.

According to Konins, the 8 to 1 ratio cassettes on Dupont stock offer six to eight more dB without distortion than conventional dubs. Konins predicts chromium dioxide will become the standard for high end duplication.

"In a year chromium will take over the high-end market," the duplicator insists. It's Konins' belief that metal particle tape, while advantageous to the home recorder, is not significantly better than chromium in commercial duping.

Konins, who handles several labels' custom work, is a partner in the cassette product venture with Orion's Giveon Kornfield, and tapes reportedly will be marketed through both companies.

American Artists Group Music Inc. expects to establish a new cassette pricing high with its Inter-Digital series.

Charles Ives' "Concord Sonata,"

the series debut release, will be list priced at between \$17 and \$18, according to company head McDonald Moore.

According to Moore, all duplicating will be done using a new real-time facility that the firm has built.

Other companies that recently have opened their own real-time duping labs are Mobile Fidelity Sound Labs, using JVC equipment (Billboard, June 12, 1980) and Connoisseur Society, using Nakamichi decks.

Moore himself will produce the Ives recording by pianist Irma Valle-

cillo, using the firm's newly acquired Sony PCM-100 machine.

Moore is a former New York audio and music journalist, and the new production company is under the American Artists Group printing company umbrella. It's believed the company is the first to go directly from digital machines to a copying desk in cassette duplication.

American Artist also is negotiating product licenses on jazz and classical material to be issued in its \$14-\$15 list TransAnalog series. Firm's address is: 200 Varick St., New York, N.Y. 10014 (212) 924-3300.



MAHLER AWARD—Conductor Klaus Tennstedt, right, is the recipient of the 1979 Mahler Society Award for his Angel recording of the composer's Fifth Symphony. Making the presentation in New York is Tony Caronia, Angel Records East Coast director.

## Aspen Fest Music On NPR Satellite

CHICAGO—Live broadcasts from the Aspen Music Festival to be relayed by satellite to 60 National Public Radio (NPR) stations, are set for Aug. 1-4. Programs will include performances of orchestral, chamber, choral and contemporary music as part of a "A Weekend In Aspen" series.

Highlights of the broadcasts will include the first Aspen performance of Beethoven's Symphony No. 9, "Choral," with Jorge Mester conducting the Aspen Festival Orchestra and the Aspen Festival Chorus and Chorus Aug. 3, and a 70th birthday concert salute to composer-in-residence William Schuman. Four complete concert programs are planned for the series.

The weekend will also mark the first time NPR has used its mobile satellite uplink station in live concert transmission. Affiliate stations in New York, L.A., Boston, Washington, Detroit, Atlanta, Pittsburgh, Cincinnati, St. Louis, Baltimore, Seattle, San Diego, Philadelphia

and Columbus, Ohio are among those scheduled to carry the broadcasts.

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## Classical Notes

**DIGITAL MAHLER:** The record companies' love affair with the music of Gustav Mahler is creating a surprising and distinct possibility: it's likely that all 10 Mahler Symphonies will be available in digital recordings before even Beethoven is afforded the same treatment. Mahler's massive Eighth Symphony, requiring 400 to 500 performers, hasn't yet been tackled by a digital recording team. However, digital coverage of the rest of the cycle is rapidly falling into place. RCA Records has completed taping of Mahler's Symphony No. 7 in Chicago, and the Moss Music Group will record Symphonies Nos. 5 & 6 in London this month. Moss already has Symphonies Nos. 1 & 4 ready for release in its complete Mahler cycle under conductor Harold Farberman (and now being produced by Max Wilcox). Symphony No. 2, "Resurrection," has been taped in digital by Solti for London, and Klaus Tennstedt's Mahler Symphony No. 3, waxed for EMI, boasts of digital sonics. In another EMI digital project, Simon Rattle and the London Symphony are tackling the composer's Tenth Symphony. It leaves only the Eighth and Ninth without digital versions.

Deutsche Grammophon cornered the largest number of nominations in the annual International Record Critics Award competition, conducted by High Fidelity magazine. Out of 37 possible choices before the final international critics jury, more than 25% will be yellow label releases. The complete list of nominated albums is about to be issued by High Fidelity. . . . Fanfare magazine, a new contender among consumer classical record review periodicals, will celebrate three years of publishing with its Sept./Oct. issue.

The Milwaukee Symphony's second season of national radio syndication kicks off in July with a concert featuring Shostakovich's Symphony No. 7, "Leningrad." More than 250 stations are carrying the 13-week series, according to producer/program host Jim Unrath. Syndication is handled by WFMT-FM. **ALAN PENCHANSKY**

## Classical LPs Return In dbx

LOS ANGELES—Three albums by the London Symphony Orchestra, conducted by Morton Gould, are being re-released on the Varese Sarabande and Chalfont labels in dbx-encoded form.

All three albums were originally recorded digitally and were the first digital recordings made by the orchestra.

Two of the albums are on the Varese Sarabande label: "Latin American Symphonette," a collection of pieces by Gould, and "Digital Space," a concert of film music.

The Chalfont album features Ravel's "Bolero" and other orchestral favorites.

All three albums were produced by Jerome Ruzicka, vice president of dbx, and mastered by Bruce Leek at IAM studios, Irvine, Calif.



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VIDEO SHACK—Manhattan, N.Y., passersby get an eyeful of "Bruce," the original shark from the movie "Jaws," which sits in the window of video retailer Video Shack. This unique point-of-purchase item is plugging videocassettes of both "Jaws" and "Jaws II."

Billboard photo by Marty Applebaum

## DIFFICULTIES EXPLAINED

# Best & LaserDisc Alliance Dead

NEW YORK—The Pioneer LaserDisc roll-out has not been without its setbacks.

Catalog showroom giant Best Products, whose Dallas-Ft. Worth stores had originally agreed to carry the disk player and MCA software line, has backed out. Best would have been the only mass merchandiser to carry LaserDisc.

Best merchandising executive John Dunham says his store's policy

is not to comment on the reasons behind its actions or to reveal its plans for the future.

He does acknowledge, however, that software distribution may pose a problem for retailers, especially after other systems come on the market.

"MCA's policy requires dealers to stock at least 80% of the catalog," he says. "They already have 150 titles and the list is growing. It will be dif-

icult for any dealer to maintain an extensive library of titles in three formats.

"This could cause a problem farther down the road, especially for smaller retailers," he adds. "The ideal approach would be to handle the distribution the same way audio disks are marketed."

Says Al Bergamo, president of MCA Distributing: "We give our hardware accounts the option of taking the software or not. Right now we've reduced our catalog down to about 115 titles and most of the accounts accept the program."

Within the next 30 days, Bergamo indicates, MCA will be approaching non-hardware outlets such as record stores to carry the line in markets where there is not enough software availability.

"We're looking primarily for accounts that have multiple stores, preferably in mall locations. If we can open the business up to record stores it would certainly be an advantage."

Bergamo says MCA hopes to add 12 to 15 music titles to its catalog by the end of the year. "We feel strongly that the Pioneer and Magnavox systems with stereo will give music a great advantage in this format." **GEORGE KOPP**

## Recoton Deal With Fidelitone Concluded

NEW YORK—Recoton has completed its deal to acquire the consumer audio products division of Fidelitone for an undisclosed amount of cash.

Fidelitone brand needles and accessories will be marketed from Recoton's Long Island City headquarters, according to the company.

Fidelitone's record and tape care products and phonograph needles enjoyed sales of about \$2 million in 1979. Recoton, also an accessories manufacturer, had \$12 million in 1979 sales.

## Nautilus Names 3

LOS ANGELES — Nautilus Recordings has named three outstanding reps.

Cited for most improved territory is HSI Distributing of Chicago for the firm's work in Michigan. Rep/distributor of the year honors go to Precision Sound Marketing of Oregon and Washington. MER Associates carries off rep firm of the year and a pair of Nautilus satin jackets to Karen Russo and Bill Larson.

# Talbot On Vidisks

• Continued from page 10

trol unit retails for an extra \$50. The Magnavox player retailed for \$695 when it was introduced in December 1978. In June 1979 that price was raised to \$775.

In Dallas and Minneapolis, reportedly the only markets where the systems are going head-to-head, the Magnavox player is being sold in many outlets for its original list price.

Schaak Electronics in Minneapolis is the only dealer handling both systems, and Schaak vice president Paul Ginther says both are "doing very well."

Schaak has not lowered the price on the Magnavox player and Ginther believes that dealers who have are "overreacting."

"It's way too early in the product cycle to cut prices," he says. "It's probably helpful that the prices are so close together. It's the same as selling receivers or tv sets." Some customers identify more strongly with the Magnavox name and some with the Pioneer name.

Ginther also believes that "consumers on the leading edge of a new technology are generally not price-oriented."

Both Magnavox and Pioneer have stated at various times that the market is big enough for both of them.

"We had no intention of competing directly with Magnavox," Talbot says. "That didn't enter into our thoughts. We chose our initial markets on their own merits, regardless of whether Magnavox was there or not."

For the last several months some retailers selling the Magnavox system have complained of sharply de-

clining sales after an initial flurry of interest. Reasons cited for the decline include the limited amount of programming available, price competition from VCRs and consumer complaints about service.

Talbot concedes that MCA has been slow to increase its catalog of titles on disk, but says: "They've learned to walk. Now they'll start to run."

Three new music disks will be released by MCA in two weeks featuring Abba, Loretta Lynn and Olivia Newton-John at an expected \$19.95 retail list.

"Music is going to be the big seller in videodisks," Talbot believes. "That's why stereo sound is so important."

Pioneer has also licked the service problem, believes Talbot. "We have 200 service centers across the country that were set up for our industrial system. They will handle our consumer product as well."

Pioneer's original industrial disk customer, General Motors, recently placed a "significant re-order," according to Talbot. GM uses Pioneer disk players in its dealerships.

As to price Talbot does not see a significant decline on the horizon but adds: "Like the rest of the consumer electronics industry, as production increases the LaserDisc will be able to maintain its present price in the face of inflation. Pricing has not been a problem for us."

Talbot takes a conservative view of videodisk market penetration potential.

"It will eventually be greater than the 25%-30% that hi fi equipment has, but it will never be the 99% figure of tv," he says.

## 5 FIRMS JOIN

# Form Cable TV Assn.

WASHINGTON — Representatives of five major subscription television firms announced the formation of a Subscription Television Assn. here Tuesday (15).

"The STV industry is on the verge of a growth explosion," says Rinaldo Brutoco, president of Universal Subscription Television, Inc. of Burlingame, Calif. and chairman of the new association.

"Even the recessionary second quarter of 1980, when discretionary spending was at a low, STV attracted record numbers of new subscribers nationwide. By the end of 1980, we will have 850,000 subscribers, more than double the figure of a year ago. Four years from now, we will have almost quadrupled our subscriber list."

The new association will provide public relations services, set operating standards, represent the indus-

try in federal, state and local government matters. Subscription television is currently available in eight markets with plans in place for six more operations in the near future. Subscriber revenues totalled \$120 million this year and Brutoco projects one billion dollars in subscriber revenues by 1984.

Besides Brutoco, board members of the new association include Richard P. Wolfson of Wometco Enterprises, Inc., Miami; James LeVitus of American Subscription Television of California; Marina Del Rey; H. Brian Thompson of Subscription Television of America, Rockville, Md.; and Robert V. Cahill of National Subscription Television, Los Angeles.

Frank Washington, deputy chief of the Broadcast Bureau of the Federal Communications Commission, welcomed the formation of the new association by calling subscription tv "an ideal vehicle for expanding programming choices for minorities, children and other special audiences."

Motion Picture Assn. of America president Jack Valenti notes that the growth of the subscription television industry will mean expansion of programming opportunities for artists and producers as well as the public in general.

JEAN CALLAHAN

## Cite 3 Rep Firms

CHICAGO — Crown International has cited three of its rep companies for 10 years of service. The firms are Fidelicom Co. of Atlanta, Ga., Florida-based Firestone & Assoc. and Texas' Dobbs-Stanford organization.

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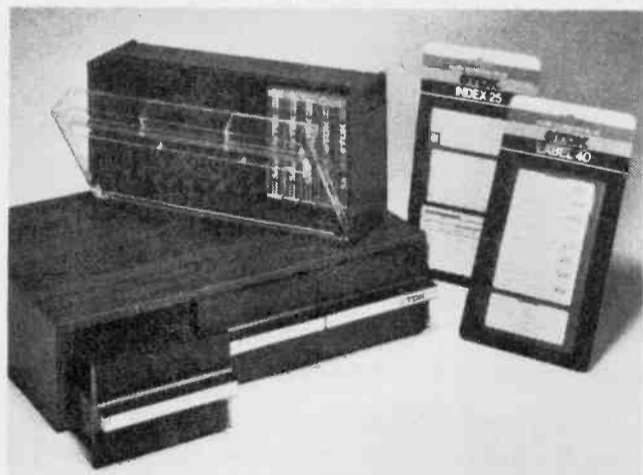
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## Video Takes

El Mar Plastics, Carson, Calif., has complete installation of a fully automated system for manufacture of the Norelco style cassette box. The system will produce approximately one million boxes per week. El Mar's investment of \$1.2 million in this program is based upon projected growth of cassettes in music and spoken word applications.

\*\*\*

VAMP—Video And Music Productions—has opened offices in San Francisco. Principals include pro-

ducer Betsy Miller, director/editor Kim Dempster and cameraman Wes Dorman. The firm just finished demo tapes for Huey Lewis and the News, a Chrysalis act. Dempster is also the director and editor of "Rock Justice," the Marty Balin/Bob Heyman-produced, original video music rock opera slated for distribution by Capitol via EMI Videograms.

\*\*\*

Home VCR sales continue to barrel along. The EIA reports that first half sales to dealers for 1980 are up 58.8% over last year with a midyear

total of 286,601 units sold. According to the EIA, every week of 1980 has set a new record in sales to dealers for home VCRs.

\*\*\*

Magnetic Video Corp. has appointed a new company, Video Unlimited, as its New York distributor. Video Unlimited is headed by Al Barshop, formerly a general manager with Panasonic, and Herb Goldfarb, formerly with London Records. Video Unlimited handles video hardware and software exclusively.

## New Products



SANYO VIDEO—Sanyo's Betacord VCR5050 videocassette recorder features remote control, five hour playing time and high speed (15 times normal) forward or reverse scan with picture. Also offered is freeze frame with single frame advance.

## Studio Track

LOS ANGELES—Davlen activity: Earth, Wind & Fire in with producer Maurice White and engineer George Massenberg for horn and string overdubs; Mac Davis working on another television special for Cauchemar Productions with Ray Bunch producing and conducting, and Doug Rider and Jeff Borgenson engineering; Humberto Gatica engineering vocals for a new Teri De Sario LP with Bill Purse producing for Casablanca; Latoya Jackson in with Larry Farrow producing and Gatica at the board for Joe Jackson productions; Tom Knox producing and engineering Mama's Pride for Tapestry with Ernie Sheesley assisting; and David Foster producing A&M's Peter Allen, Gatica engineering.

Ron Nevison is mixing Eddie Money at Kendun, Mike Clink engineering with help from Ralph Osborn. Also there, Motown's Jermaine Jackson beginning a new project, producing himself, Michael Schuman, with Kendun's Bob Winard, engineering.

\*\*\*

Roy Halee mixing the Roche Sisters for

Warner Bros. at Kingdom Sound, Syosset, N.Y., Halee also engineering with assistance from John Devlin.

Sanborn Productions in Nashville has completed construction of Studio A at its Bull Run Studio Complex. Sanborn's mobile has also added new outboard equipment including: Eventide harmonizer and flanger, Scamp rack with compressors, gates and EQ, Orange County vocal stressor and MicMix XL 305 reverb.

Ron Haffkine and George Martin producing a Dr. Hook track for the upcoming "Honky Tonk Freeway" for EMI, Steve Melton engineering, Mary Beth McLemore assisting. Also there: Waylon Jennings and Richie Albright co-producing sides on Jessi Colter for Rich Way Productions, Melton at the board, McLemore assisting; Jimmy Johnson completing mixes for the Amazing Rhythm Aces for Warner Bros., Melton at the board, McLemore assisting; David Hood and Jimmy Johnson cutting sides on Jackson Highway for MSS Records; and Barry Beckett and Jerry Wexler producing McGuinn & Hillman for Capitol, Gregg Hamm at the board.

Norton Buffalo is mixing live tapes at Villa Recorders, Modesto, Calif., Allen Sudduth engineering. Also there, John Wright engineering David Plumbs.

The team of Artisan Mobile Recorders and Triad Recording Studios, Ft. Lauderdale, Fla., worked on a live recording of the Mt. Dora High School Band for a portion of the George Martin-produced "Honky Tonk Freeway." Engineering was handled by Peter Yianilos and Michael Laskow. Also on the crew were Bill Bates, Gregg Lampling and Douglas Weyrick.

Larry Butler producing Roy Clark for MCA at Sound Emporium, Nashville, Billy Sherrill and Harold Lee engineering.

At Northstar Studios, Boulder, Colo., Dan Fogelberg working on his next CBS/Epic release, Marty Lewis engineering, Julian Stoll assisting.

True North/Millennium artist Bruce Cockburn recording a new LP at Manta Sound Studios, Toronto, Eugene Martynec producing and Gary Gray engineering.

Gambler finishing up a new EMI-America LP  
(Continued on page 56)

## Mars 24-Track Studio In Los Angeles Operational

LOS ANGELES—Mars Studios is now operational here as a new 24-track recording complex.

Future plans, according to co-principals Stan Gittelman, call for a mixdown suite as well as a second recording studio. The huge Berendo St. facility in Hollywood already contains three rehearsal rooms.

Mars Studios is under the umbrella of Everything Entertainment Enterprises, indicates Gittelman. Michael Claussen, producer and engineer, is the other major principal in Mars, while Mark Howlett is the engineer.

The main room studio measures 45 feet by 35 feet with a 13 to 22-foot high sloped ceiling. Included also is a 16-foot by 11-foot drum booth, a 13-foot by 7-foot vocal booth plus four open isolation areas from 14

feet by 12 feet to 11 feet by 8 feet. Jack Edwards is the designer.

The control room mixing console is a Trident TSM series with 40 in/32 out.

Tape machines are MCI JH-16 24-track with auto locator III, Studer A-80 two-track with remote, MCI JH-110 1/2-track and 1/4-track, and Technics cassette decks.

Monitors are JBL 4350s bi-amped, JBL 4343s and JBL 4313s.

Among outboard equipment are two echo plates, two prime time DDLs, Lexicon 224 digital reverb, two LA-4s, four 1176s, Gain Brains, Keydex, harmonizer, vocal stressors, full Scamp rack and full dbx.

Also planned, adds Gittelman, are production, publishing and even a record company wing in the next several years. Video involvement is also being eyed strongly.

## Blacassette Line Introduced At \$6.95

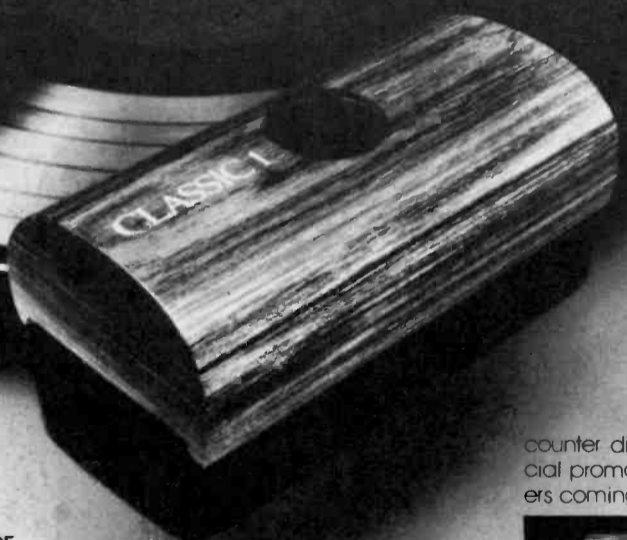
NEW YORK—Paperback Tapes, recently formed to market 60-minute literary and music cassettes through record and book retailers, has added a new line called Blacassettes, dealing with black writers and artists.

The line, which retails at \$6.95, debuts soon with four releases, all packaged to resemble a paperback book. They include "Martin Luther King: Lifetime & Speeches," "Malcolm X: Ballads & Bullets," "Iceberg Slim (Robert Beck): Pimp: The Story Of My Life" and "Paul Rob-

eson At Carnegie Hall." At least 15 more are planned in the months ahead.

Paperback Tapes, formed by Sherman Arona, formerly a director of special projects for the Hearst Corp. magazine division, via Shamesco, based in Marina Del Rey, Calif., plans further regular releases in the fall. These include "Henry Miller's Friends" and Jim Wortham and Barbara Whitner's "Forget The Gas Pumps, Make Your Own Fuel," a part of a lecture series.

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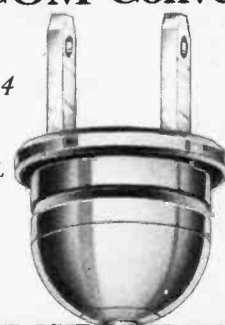
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FINAL MIX—L.T.D.'s Jimmy Davis and Jeffrey Osborne listen to a final mix of "Where Did We Go Wrong," the group's new single, at Monterey Recording Studios, Glendale, Calif. The group recorded its new A&M LP at the facility. Shown, left to right, are Richard Tilles, engineer; producer Bobby Martin; Davis and Osborne.

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## ACCORDING TO SURVEY

# Technical Facilities Improve As East Europe Studios Flourish

NEW YORK—Eastern Europe's recording studios may not be equipped with state-of-the-art facilities, but a Billboard survey of half-a-dozen nations in the region finds them fit and flourishing, handling artists of every musical color and complexion.

In Hungary, for example, the state disk company's studio has recently been refurbished and is now fully booked with pop, rock and disco recordings, plus contemporary Hungarian serious music, its primary concern.

The studio is equipped with hardware from MCI, Studer, Dolby, Marshall, Neumann, AKG, Shure, Coles, EMI and Audio. The cutting machine is a Neumann VMS.

The Hungarian Record Co., embracing the Hungaroton, Qualiton and Pepita labels, also records in the studios of the Hungarian Radio Corp. and the Hungarian Film Studios. The latter claims to be one of the finest operations in Europe, with particular care taken over sound-proofing because the complex is in a corridor to Budapest airport.

It has movable acoustic elements which provide the fairly dry sound required for light music. The studio covers around 150,000 cubic feet, and is controlled by a highly trained engineering team.

Mono, stereo and quadrophonic availability covers most contingencies, and the recording console is a Neumann 28/8 machine, with Altec speakers, and Ampex equipment for one-inch and 1/4-inch tape.

Additionally, there is a Dolby noise reduction system, AKG BX 20 artificial reverb devices, tone adjusters, compressors and, in a separate room, a Westrex light-sound camera tackles light transcriptions. There are also 16 m.m. and 35 m.m. tape projectors.

In Czechoslovakia, most of the Prague studios are owned by Supraphon, the record company, which uses them for in-house production, co-productions with Western territory partners and, if time and capacity allows, for custom recordings.

To spread the load, Supraphon tries to adapt other acoustically suitable sites for recordings with portable equipment.

The main classical music studio is in the concert hall of the Czech Philharmonic Orchestra at the House of Artists, a venue which dates from 1980. It uses a Neve console, 24-track, and all recorders are Studer, from 16-track down.

Also used for classical product is the Domovina Studio, with a Neve console and Studer 80 A recorders, a center suited for up to 40 musicians. This studio has recently been used for co-productions with Nippon Columbia, the Japanese team bringing its own equipment to record digitally with the Denon PCM system.

For pop and jazz wares, Supraphon recently rebuilt its studio at Mozarteum, just around the corner from the main Supraphon building in Prague's center. This now has a Harrison 3232C console with 12 inputs/outputs and 24-track downwards recorders (Studer) and the entire layout and acoustics are adapted to suit pop and jazz.

As for outside sites to help cope with Supraphon and custom demands, the equipment available for transportation is all-important. There is a mixing console (Studer 189), plus three Studer 089s, which can be combined. Two other mixing consoles come from Supraphon's own laboratory.

The second Czech record company, Panton, does not have a studio of its own, nor a regular recording team. Mostly it uses radio or tele-

vision studios and freelance technicians. The best-equipped radio studio in Prague is Studio A at Prague-Karlin, with a Studer 289 console especially adapted to the needs of radio recording.

In Slovakia, the Opus record company relies for its classical product on the Bratislava Radio Studio, with a local Tesla console and Studer recorders.

But it has built its own studio at Pezinok, used for mostly pop product. This is virtually the only new studio in Czechoslovakia built by a record company, though Panton may opt for its own premises soon.

In Yugoslavia, the recording studio scene is improving because the official radio stations and the record companies have paid out on a modernization plan, and additionally there is an emergence of a few private and semi-private studios where enthusiastic young engineers stretch available equipment to its limits.

In Belgrade, there are five main studios: Studio 5 (24-track), owned by RTB Records, used mainly by the record industry; Studio 6 (24-track), owned by Belgrade Radio and TV, used mostly for radio and tv programs; Narodni University Brace Stamenkovic (24-track), with the same ownership and usage as Studio 6; Centraina Filmska Radna Zajednica Kosutnjak (four-track), owned

(Continued on page 63)

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## Studio Track

• Continued from page 54

at Chicago Recording Co., Chicago, the group and Phil Bonanno co-producing. Also there: Epic's Trillion recording a new single, Paul Grupp engineering; and Ezra Buckner producing Alfonso Surret for MCA, Bonanno engineering.

At Sound Stage, Nashville: Reba Rambo cutting her first Light LP, with producer Dony McGuire and engineer Warren Peterson; Jacky Ward laying LP tracks for Mercury, with producer Jerry Kennedy and engineer Brent King; MCA artist Merle Haggard tracking with producer Jimmy Bowen and engineer Ron Treat; Barbara Mandrell working on overdubs, with Tom Collins producing and Danny Hilley engineering this MCA project; and Foxfire doing mixes for Elektra, with producer Bowen and engineer Treat.

At Automated Sound Studios, New York City, Inside Out recording a debut LP, producing itself, Howard Silberberg engineering. ... Carl Jefferson producing George Shearing and Carmen McRae at New York's Soundmixers for Concord Jazz, Phil Edwards engineering, assisted by Vern Carlson.

Peter Kuys finishing up an LP with Jack Green for RCA at New York's Opal Recording Studios, Eddie DeJoy, RCA vice president, overseeing the project.

At the Music City Music Hall, Nashville: RCA France artist, Jean Pierre Huser cutting an LP, Harold Bradley and David Briggs coproducing, Bill Harris engineering, Dan Dea assisting; and Charley Pride overdubbing an LP project, Jerry Bradley producing, Harris engineering.

Walter Morrison recording a debut CBS LP at Fifth Floor Recording Studios, Cincinnati. The studio has added some new equipment: an echo plate, a reverb system and an Orban parametric equalizer.

Sigma Sound, Philadelphia, is hosting Melba Moore for Epic with producer Jerome Casper and engineer Dirk Devlin. Jim Burgess producing Fever for Fantasy at Sigma's New York City facility, Andy Abrams at the console.

Billy Joe Royal producing Warren Moise at Masterpiece Recording Studio, Columbia, S.C., Joel Johnson engineering along with David Spinks. ... The Adams/Michaels Band laying tracks for a new project at Jeree Studios, New Brighton, Pa., Paul Adams and Bob Bishop co-producing, Jerry Reed at the board.

Steve Popovich and Bill Justis coproducing Tom Jones for Cleveland International at Sound Emporium, Nashville, Billy Sherrill engineering. Also there, Gene Watson and producer Russ Reeder completing a new Capitol LP, Jim Williamson engineering.

Bob Tishler producing a new 3-D LP for Polydor at Record Plant, New York City. ... The Fanta Mobile recording the Rossington-Collins band in Nashville, Johnny Rosen engineering.

Engineer Dave Baker joins the staff at Sound Ideas, New York City. He's worked as a freelancer for the past five years. The studio has also taken delivery of the first 3M 4-track digital and 32-track digital recorders on the East Coast. Other recent additions include: a newly designed control room A, and new API 40/32 console with Allison Fadex automation, a Yamaha seven-foot, four-inch grand piano, and an Ampex ATR-100 2-track recorder for C.

At Sigma Sound, Philadelphia, Eloise Laws is working on an album with producer Linda Creed and engineer Jim Gallagher. Also there is Dee Dee Bridgewater with producer Thom Bell and engineer Dirk Devlin. Sigma Sound/New York sees producer Burt Keyes and engineer Andy Abrams recording and mixing two tunes for Janice Flood.

# Disco Business

## All Business, No Jiving At 8th Disco Forum

• Continued from page 1

Attendance generally was down from previous years. This was attributed in part to the softness of the U.S. economy, but largely to the fact that the business of disco has grown up, and in doing so, has divested itself of the overwhelming number of

fly-by-nighters and get-rich-quick speculators who had attached themselves to the industry in the hope of reaping fast and significant returns from modest investments.

With the chaff sifted from the wheat, the industry has been left with a small nucleus of business-

mindful people dedicated to upgrading and sustaining their business in the face of continuing negativism from those who perceive disco as being a faltering phenomenon.

The tone for the mood of optimism which pervaded the entire conference was set by Frankie Cro-

cker, the Forum's keynote speaker, and program director of Innerscity Broadcasting Co., and WBL5-FM, New York.

In his remarks, Crocker predicted that the key to the music played in discotheques in the next few years, and indeed to the success of the business as a whole, will be crossover "on a scale such as we have never seen before."

Crocker stated that crossover and fusion-type music are necessary to provide audiences with all-important variety that will offer them a rest from constant disco.

He said that even a fast, exciting beat will begin to bore audiences after about three hours. "And if audiences get bored, they will tune you out," Crocker warned.

Crocker is confident that disco has the potential to take crossover farther than anyone has imagined. He stated that it is already helping new wave rock, and has made it possible for French and Italian music innovators to score enormous successes in the American market.

He continued: "Now it can help other forms of music with a limited audience cross over. Specifically, when reggae and salsa take on universal lyrics, they will move into the musical mainstream through dance."

Crocker lamented that in the past, too many disco songs followed a similar pattern—the strong upbeat, the female singers in the background, the same pattern repeated again and again.

"People must be given a break," he stressed. "Even if the formula works people will not accept a steady diet of it. However," he added, "when the music crosses over, when a Michael Jackson or a Kenny Loggins cuts a dance number, they bring something new to the form, they refresh the music."

Crocker told his audience that to have music which keeps changing, there must be record company people who are in love with what they do. He stated that the executive who loves to be in the street looking for new things is the one most likely to come up with something fresh.

Citing Frank Sinatra, Elvis Presley and the Beatles, Crocker declared there is a phenomenon every 10 or 15 years in the music industry, and the coming phenomenon will be a superstar who totally crosses all musical boundaries. "They will be artists who can capitalize on the urge to dance, and who will realize that any form of music can succeed if the rhythm and sound are right."

The close to 50 exhibitors, representing sound, light, design and fashions who participated in the show reported good business, minus the many hangeron and window shoppers of previous forums.

Among those exhibiting were American Supply Corp., Audio by

Zimet, Audio International, Inc., Bestek Entertainment, Blackstone Productions, Body Graphics Ltd., Bump Lighting Techniques, Chic Lighting Corp., Conceptual Audio, Condulite International, Crown Industries, Design Circuit, Disco Motion, Ltd., Disco Scene, Disconet, Electra Display, Electronic Designers, ESIA, Inc., EVT Corp., Farralane Enterprises, Gem Sound Corp., GLI/Integrated Sound Systems, International Disk Jockeys Ltd., International Electronic Production, Lance Enterprises, Lighting Dimensions Magazine, Lights Fantastic, Lightworks, Litelab, Lumina, Inc., MGM Stage Equipment, Inc., Meteor Light & Sound, Newth Lighting, The New York Independent Labels, New York Sound Lab., Pioneer Electronics of America, Polyfonic Sound, QRK Broadcast Electronics, Record Source International, Rep E Inversiones Dominicanas, Richard Long & Associates, Rosco Labs, Science Faction Corp., Stanton Magnetics, Technics by Panasonic, Times Square Theatre & Studio Supply.

The entertainment segment of the Forum featured such artists as Grace Jones, the Ritchie Family, Irene Cara, Al Hudson, Gene Anthony Ray and Loleatta Holloway and Dan Hartman.

One of the highlights of the event was the awards banquet held Thursday (17). A complete breakdown of awards winners is presented in a separate story on page 3 of this issue.

AT N.Y. SHERATON CENTRE

## Awards To R&B And Rock Acts

• Continued from page 3

to tying for top group and artist.

In addition to sharing the top female prize, Bonnie Pointer won for best heavy disco/light radio single. "I Can't Help Myself."

The only other multiple winner was RFC's Change, which won a special award for longevity at No. 1 on the disco chart with "The Glow Of Love" and also tied for best 12-inch disk with "A Lover's Holiday."

Narada Michael Walden won as most promising new male artist; Irene Cara and Teena Marie shared the equivalent prize for females.

The top producer prize was shared by Quincy Jones, responsible for disks by the winning Brothers Johnson and the nominated Michael Jackson and Rufus; and Giorgio Moroder, the man behind the winning Blondie and the nominated Donna Summer.

Atlantic and RCA shared the award for best label: the former sparked by the strong showing of the Spinners and Narada Michael Walden; the latter by the victories of Solar's Whispers and 20th Century's Stephanie Mills.

The most promising new label was Baby O Records.

Tom Hayden repeated his customary win as best independent record promotion person; Ray Caviano of Warner/RFC won as best label-employed promo man.

Bo Crane won as best disco club consultant; the 2001 Clubs as top franchiser.

The Ice Palace in New York won both for most innovative disco club interior and best disco lighting system. The club lost, though, in the category of best sound system to New York's Paradise Garage.

Richard Long Associates won for top disco sound design/installer; Design Circuit won the equivalent lighting award. Likewise, Stanton Magnetics won for best audio sound product; while Science Faction won the lighting product prize with its laser chaser.

In the annual DJ competition, Bob Vitteritti won the national and local San Francisco awards.

Other local winners were Cheryl Bauer, Baltimore / Washington; Cosmo Wyatt, Boston; Frank Lipomi, Chicago; Steve Patterson, Cincinnati; Kenny Coss, Cleveland; Howard Metz, Dallas; Steve Nader, Detroit; Kevin Okada, Honolulu; Mike Lewis, Los Angeles; Bill Kelley, Miami and Jerry Sylvers, Minneapolis/St. Paul.

Also: Hippie/Zanzibar, New Jersey; Larry Levan, New York; Doug Neems, No. Carolina; Hubert Charles, Phoenix; Gene Molnar, Pittsburgh; Dana Andrews, Portland/Seattle; Robert Flores, Salt Lake City; Chuck Charleston, St. Louis; Al Paez, New Orleans; Johnny Luyando, Connecticut; and Johnny George, Indianapolis.

There were best DJ ties in two markets. Rick Mereweather and Joe Messina shared the Atlanta award;

Wayne Geftman and Frank Goodman were cowinners in Philadelphia.

A special posthumous award was also presented in memory of the late Jon Randazzo, former spinner at the

Mind Shaft, Cabaret, City and DJs clubs in San Francisco. Randazzo also cofounded the Bay Area Disco DJ Assn. with John Hedges and cofounded T.O.P. 25 with George Fer-



**BATAAN DANCES**—With the Manhattan skyline and the graceful lines of an old sailing ship in the background, Salsou Records artist Joe Bataan (left foreground) dances in the rain with singer/composer Terri Gonzales at the WKTU-FM/South Street Seaport Museum Summer Pier Festival held July 5 at the South Street Seaport. The event, which attracted an estimated 5,000 disco dancers in spite of drenching rains, was made possible through a grant from the Mobil Corp., and was part of a series of free weekend musical events to be held at the popular East River pier.

## Fear Of Lasers Is Past, Exec Believes

By RADCLIFFE JOE

NEW YORK—Although some club operators still have reservations about installing laser systems into their discotheques, much of the initial fear and ignorance have passed, and the market is beginning to build for manufacturers.

This is the opinion of Dick Sandhaus, president of Science Faction Corp., a New York-based company that has installed 77 laser systems in clubs over the past two years, including Xenon, Le Palace in France and the new Bond's discotheque in New York.

"People are beginning to realize that in responsible hands no one is going to be blinded or otherwise hurt by lasers, and as a result they are relaxing some of their tensions," states Sandhaus.

Helping to build confidence is the knowledge that lasers used in entertainment systems now come under the strict control of the Bureau of Radiation Health which has issued a variance standard for club lasers which went into effect May 1, 1980.

The variance applies to lasers of more than one milliwatt in power, and stipulates that in units over one milliwatt the intensity of the beam must be diffused through approved scanners and prisms.

One of the barriers to the greater acceptance of lasers is the cost, according to Sandhaus. He states that

the bulbs used in the systems are expensive and are inflating in cost at the rate of between 25% and 30% a year.

"As a result," he states, "it is difficult to bring the cost of the laser down to less than the \$30,000 minimum which small units now cost."

Sandhaus points out however, that when the versatility of the laser is taken into consideration, the price becomes a "bargain," as a single laser unit can do more for a club's special effects than conventional lighting systems costing twice as much.

In an effort to help bring the cost down, Sandhaus' company is working on a commercial laser chaser which, when used in conjunction with a small laser system, will provide a broad range of lighting effects for small discos.

The unit was originally designed as an add-on, but its popularity has prompted Science Faction to work on the design for a stand alone unit, according to Sandhaus.

Science Faction is also expanding its operations into the lucrative roller disco business. The company recently designed a model SFC-2000 for the Guptill Arena rink in Albany, N.Y., said to be the largest indoor rink in the U.S. and possibly the world. The rink is said to span an area of 40,000 square feet.



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### RCA Sponsors 'Mix & Match'

NEW YORK—The black music marketing department of RCA Records has launched a nationwide "mix & match" contest for disco deejays as part of a major promotional push on "Adventures In The Land Of Music," by Solar Records group Dynasty. Solar Records is distributed by RCA.

Under the rules of the contest, spinners are being asked to create a mix using two selections from any recordings released by RCA or its associated labels, along with the tune, "I've Just Begun To Love You," by Dynasty.

The contest is open to deejays belonging to record pools serviced by RCA. The spinners are being asked to mail cassettes of their mixes to RCA Records where Steve Stoff, the label's disco coordinator, and Basil Marshall, manager, black music product merchandising, will judge the entries and select winners.

Entrants will be judged primarily on the originality and creativity of their approach to the combinations of music in the mixes. However, quality of the mix will also be a consideration. There will be 10 first prize winners. Each will receive a Technics turntable.

### Wardlow Awarded Honor At Melon's

NEW YORK—The International Disco Record Center will present Bill Wardlow, Billboard's Disco Forum director, with a special award Monday (14) at a party to be held at Melon's discotheque here.

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## ATLANTA

- This Week**
- 1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 3 HELPLESS—Jackie Moore—Columbia (LP/12-inch)
  - 4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 5 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 7 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 8 I'M O.K., YOU'RE O.K.—American Gypsy—Imports 12 (Maxi 33)
  - 9 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)
  - 10 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 11 UPSIDE DOWN—Diana Ross—Motown (LP)
  - 12 I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP)
  - 13 I'LL CRY FOR YOU—Kumano—Prelude (LP)
  - 14 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 15 I LOVE YOU DANCER/DO IT AGAIN—Voyage—Murlin (LP)

## BALT./WASHINGTON

- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
  - 2 STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER/YOU BROUGHT IT ON YOURSELF—Gayle Adams—Prelude (LP)
  - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 4 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 5 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 6 LET'S GET IT OFF/MAGIC TO YOU—Cameron—Salsoul (LP)
  - 7 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
  - 8 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 9 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
  - 10 TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & the Pips—Columbia (LP)
  - 11 BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
  - 12 GIVE ME THE NIGHT—George Benson—Warner Bros. (LP)
  - 13 I LIKE (What You're Doing To Me)—Young and Company—Brunswick (12-inch)
  - 14 POWER—The Temptations—Gordy (LP)
  - 15 I WANNA TAKE YOU THERE—Gino Soccio—Warner/RFC (LP)

## BOSTON

- This Week**
- 1 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 2 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 3 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 4 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
  - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 6 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
  - 7 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP)
  - 8 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP)
  - 9 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 10 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 11 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP)
  - 12 SKYZO—Sky—Salsoul (12-inch)
  - 13 STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
  - 14 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
  - 15 PARTY ON—Pure Energy—Prism (12-inch)

## CHICAGO

- This Week**
- 1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 2 THE BREAKS—Kurtis Blow—Mercury (12-inch)
  - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 5 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP)
  - 6 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
  - 7 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 8 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
  - 9 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
  - 10 CLOUDS—Chaka Khan—Warner (12-inch)
  - 11 PARTY ON—Pure Energy—Prism (12-inch)
  - 12 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 13 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 14 GIVE ME THE NIGHT—George Benson—Warner (LP)
  - 15 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)

## DALLAS/HOUSTON

- This Week**
- 1 I'M READY—Kano—Emergency (12-inch)
  - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 4 BREAKAWAY/DON'T LET YOUR CHANCE GO BY/BODY FREE—Watson Beasley—Warner (LP/12-inch)
  - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 6 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 7 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 8 I WANNA TAKE YOU THERE NOW/RHYTHM OF THE WORLD—Gino Soccio—Warner (LP)
  - 9 YOU'RE THE FIRE—Cissy Houston—Columbia (12-inch)
  - 10 UPSIDE DOWN—Diana Ross—Motown (LP)
  - 11 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER—Odyssey—RCA (LP/12-inch)
  - 12 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 13 PARTY BOY—Foxy—TK (12-inch)
  - 14 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 15 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)

## DETROIT

- This Week**
- 1 UPSIDE DOWN—Diana Ross—Motown (LP)
  - 2 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 3 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 4 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 5 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 7 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
  - 8 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 9 PARTY ON—Pure Energy—Prism (12-inch)
  - 10 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 11 I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP)
  - 12 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 13 QUE SERA MI VIDA—Gibson Brothers—Mango (LP)
  - 14 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 15 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)

## LOS ANGELES

- This Week**
- 1 IN THE FOREST—Baby O'—Baby O' Records (LP/12-inch)
  - 2 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 3 I'M READY—Kano—Emergency (12-inch)
  - 4 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 5 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
  - 6 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 8 UPSIDE DOWN—Diana Ross—Motown (LP)
  - 9 PARTY ON—Pure Energy—Prism (12-inch)
  - 10 GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch)
  - 11 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
  - 12 GLOW OF LOVE—all cuts—Change—Warner (LP/12-inch)
  - 13 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 14 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
  - 15 I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)

## MIAMI

- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 2 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 3 HANG TOGETHER/USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
  - 4 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 5 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 6 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 7 UPSIDE DOWN—Diana Ross—Motown (LP)
  - 8 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 9 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
  - 10 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch)
  - 11 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 12 I'M READY—Kano—Emergency (12-inch)
  - 13 BODY FREE/BREAKAWAY/WHAT'S ON YOUR MIND—Watson Beasley—Warner (LP/12-inch)
  - 14 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP)
  - 15 SWEET SENSATION/DANCIN'—Stephanie Mills—20th Century (LP/12-inch)

## NEW ORLEANS

- This Week**
- 1 PLAIN OUTTA LUCK/STRETCH'IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
  - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 3 I'M READY—Kano—Emergency (12-inch)
  - 4 FILL ME UP/YOU MADE ME DO IT AGAIN—Elaine & Ellen—Ovation (LP)
  - 5 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP)
  - 6 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)
  - 7 I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 8 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 9 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (Maxi 33)
  - 10 TRY MY LOVE/IT'S SO HOT—Denice LaSalle—MCA (LP)
  - 11 GIVE ME THE NIGHT—George Benson—Warner (LP)
  - 12 REBELS ARE WE—Chic—Atlantic (LP)
  - 13 WARM LEATHERETTE/BULLSHIT—Grace Jones—Warner (LP)
  - 14 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 15 TOUCH ME WHERE IT'S HOT/POP POP SHO WAH—Erotic Drum Band—Prism (LP/12-inch)

## NEW YORK

- This Week**
- 1 UPSIDE DOWN—Diana Ross—Motown (LP)
  - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 4 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
  - 5 I'M READY—Kano—Emergency (12-inch)
  - 6 GIVE ME THE NIGHT—George Benson—Warner (7-inch)
  - 7 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 8 SHAKE IT UP—DO THE BOOGA LOO—Rod—Prelude (12-inch)
  - 9 STRETCH'IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
  - 10 THE BREAK—Curtis Blow—Mercury (12-inch)
  - 11 PARTY ON—Pure Energy—Prism (12-inch)
  - 12 I LOVE YOU DANCER—Voyage—Murlin (LP)
  - 13 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 14 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
  - 15 BEHIND THE GROOVE—Teena Marie—Motown (LP)

## PHILADELPHIA

- This Week**
- 1 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
  - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 4 FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP/12-inch)
  - 5 POP IT/DO YOUR THING—Al Hudson & One Way—MCA (LP)
  - 6 I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch)
  - 7 THE BREAKS—Kurtis Blow—Mercury (12-inch)
  - 8 STRETCH'IN OUT/PLAIN OUTTA LUCK/LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
  - 9 HEARTACHE #9—Delegation—Mercury (LP)
  - 10 SUGAR COATED LOVER—Flakes—Magic Oisk (12-inch)
  - 11 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
  - 12 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
  - 13 LET'S GET OFF/MAGIC OF YOU—Cameron—Salsoul (LP)
  - 14 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
  - 15 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP)

## PHOENIX

- This Week**
- 1 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 2 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVIN'—Poussez—Vanguard (LP/12-inch)
  - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
  - 4 BREAKAWAY/BOY FREE/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)
  - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 6 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 8 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 9 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
  - 10 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 11 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
  - 12 GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch)
  - 13 PARTY ON—Pure Energy—Prism (12-inch)
  - 14 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP)
  - 15 PARTY BOYS—Foxy—TK (LP/12-inch)

## PITTSBURGH

- This Week**
- 1 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 3 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 4 I'M READY—Kano—Emergency (12-inch)
  - 5 I LIKE WHAT YOU'RE DOING TO ME—Young and Co.—Brunswick (12-inch)
  - 6 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
  - 7 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 8 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSO (LP)
  - 9 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 10 SHAKE IT UP—DO THE BOOGA LOO—Rod—Prelude (12-inch)
  - 11 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
  - 12 PARTY ON—Pure Energy—Prism (12-inch)
  - 13 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP)
  - 14 HOOKED ON LOVE—Fantastic Aleems—Panorama (12-inch)
  - 15 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (Maxi 33)

## SAN FRANCISCO

- This Week**
- 1 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 3 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 4 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 5 STARS IN YOUR EYES—Herbie Hancock—Columbia (LP/12-inch)
  - 6 WITHOUT YOUR LOVE/LIVE WITH YOUR LOVE—Cut Glass—20th Century (12-inch)
  - 7 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP)
  - 8 I AIN'T NEVER—Isaac Hayes—Polydor (LP)
  - 9 PARTY ON—Pure Energy—Prism (12-inch)
  - 10 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
  - 11 I'M READY—Kano—Emergency (12-inch)
  - 12 TWO TONS O'FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 13 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
  - 14 GIVE ME THE NIGHT—George Benson—Warner (LP)
  - 15 RED LIGHT/FAME (Fame Soundtrack)—Various Artists—RSO (LP/12-inch)

## SEATTLE/PORLAND

- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 2 RED LIGHT/FAME (Soundtrack, Fame)—Various Artists—RSO (LP/12-inch)
  - 3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
  - 5 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
  - 6 GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch)
  - 7 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 8 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
  - 9 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
  - 10 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
  - 11 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (Maxi 33)
  - 12 LEAVE THAT BOY ALONE—Poussez—Vanguard (LP/12-inch)
  - 13 SPACER—Sheila B. Devotion—Carrere (LP/12-inch)
  - 14 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 15 LET'S GET OFF/MAGIC OF YOU—Cameron—Salsoul (LP)

## MONTREAL

- This Week**
- 1 OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (12-inch)
  - 2 STOMP—Brothers Johnson—A&M (LP)
  - 3 PARADISE GARAGE/RAZOR GIRL—The Zebras—Uniwave—(LP/12-inch)
  - 4 LOVER'S HOLIDAY—Change—WEA (LP)
  - 5 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
  - 6 MIDNIGHT MESSAGE—Ann Margret—MCA (LP)
  - 7 CUPID—Spinners—WEA (12-inch)
  - 8 CALL ME—Blondie/Giorgio—Polydor (LP)
  - 9 ECHO BEACH—Martha & the Muffins—Polydor (LP)
  - 10 I CAN'T CONTROL MYSELF—Various Artists—Alta (LP)
  - 11 I'M READY—Kano—Unidisc (12-inch)
  - 12 SEXY THRILLS—Extensive Care—Downstairs (LP)
  - 13 S-BEAT—Gino Soccio—Quality (LP)
  - 14 I ONLY WANNA BE WITH YOU—The Tourists—CBS (LP)
  - 15 CAN'T FAKE THE FEELING—Geraldine Hunt—Uniwave (12-inch)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

# Disco Top 100

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| This Week | Last Week | Weeks on Chart | TITLE(S), Artist, Label  | This Week | Last Week | Weeks on Chart  | TITLE(S), Artist, Label   |
|-----------|-----------|----------------|--|-----------|-----------|---|---|
| 1         | 3         | 16             | TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332                                     | 51        | 52        | 7   | A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387              |
| 2         | 1         | 11             | DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219                                    | 52        | 53        | 3   | I DIG YOU/CULT HERO—Cult Hero—Fiction (7-inch) Import   |
| 3         | 2         | 14             | IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003  | 53        | 46        | 15  | GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333                         |
| 4         | 4         | 7              | FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179                        | 54        | 31        | 17  | BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013 |
| 5         | 7         | 5              | UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1  | 55        | 65        | 8   | LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch*) VSD 79433               |
| 6         | 5         | 18             | GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435                                       | 56        | 57        | 3   | CAREERING/MEMORIES—Public Image Ltd.—Warner (LP) ZWX 3288   |
| 7         | 10        | 10             | FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080                                      | 57        | 66        | 10  | CAMEOSIS/SHAKE YOUR PANTS—Cameo—Chocolate City (LP) CCLP 2011                                       |
| 8         | 8         | 8              | I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269  | 58        | 58        | 11  | THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122   |
| 9         | 9         | 6              | I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP) RFC 3430            | 59        | 59        | 21  | WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103                          |
| 10        | 11        | 11             | WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445            | 60        | 75        | 3   | CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Variations—Casablanca (LP) NBLP 7220  |
| 11        | 6         | 12             | CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441                                      | 61        | 61        | 11  | POWER—The Temptations—Gordy (LP) G8-994   |
| 12        | 14        | 5              | PARTY ON—Pure Energy—Prism (12-inch) PDS 404   | 62        | 62        | 9   | SKYYZOO—Skyy—Salsoul (12-inch) (R) SG 329   |
| 13        | 13        | 12             | I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504   | 63        | 63        | 24  | PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6                        |
| 14        | 16        | 10             | STRETCH IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178              | 64        | 67        | 2   | A FOREST—The Cure—PVC (LP) Import   |
| 15        | 15        | 7              | I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123                                     | 65        | 69        | 2   | PSYCHE—Killing Joke—Rough Trade (7-inch) Import   |
| 16        | 21        | 5              | I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch) YD 12027   | 66        | 72        | 3   | LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523   |
| 17        | 12        | 17             | HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963 | 67        | 73        | 11  | I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985      |
| 18        | 34        | 5              | THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010  | 68        | 78        | 3   | FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102                                    |
| 19        | 36        | 21             | EARTH CAN BE JUST LIKE HEAVEN—Two Tons O'Fun—Fantasy (LP/12-inch*) (R)-F-9584                            | 69        | 79        | 3   | MESSAGES/RED FRAME, WHITE LIGHT—Orchestral Manoeuvres In The Dark—Dindisc (LP) Import               |
| 20        | 25        | 4              | WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch*) BSK 3435  | 70        | 70        | 2   | EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015             |
| 21        | 45        | 3              | GIVE ME THE NIGHT—George Benson—Warner (7-inch) 49505  | 71        | 71        | 19  | YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517                                |
| 22        | 17        | 7              | KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015   | 72        | 64        | 3   | COMING UP—Paul McCartney—Columbia (LP/12-inch*) FC 36511  |
| 23        | 19        | 12             | JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332  | 73        | 83        | 2   | LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS-3458                             |
| 24        | 29        | 5              | WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP) ILPS 9592  | 74        | 84        | 2   | SADIE SHE SMOKES—Jo Bataan—Salsoul (12-inch) SG-330   |
| 25        | 26        | 11             | GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223                                    | 75        | 68        | 5   | LOOKING FOR LOVE—Candi Staton—Warner (LP/12-inch) BSK 3428  |
| 26        | 20        | 11             | I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235  | 76        | 76        | 5   | HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821   |
| 27        | 22        | 18             | BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1                          | 77        | 77        | 3   | DA-ANCE—Lambrettas—Rocket (7-inch) Import   |
| 28        | 23        | 11             | IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515          | 78        | NEW ENTRY | REBELS ARE WE—(all cuts)—Chic—Atlantic (LP) AT3665                                  |   |
| 29        | 24        | 17             | LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1                                     | 79        | NEW ENTRY | LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506                               |   |
| 30        | 30        | 4              | LONDON CALLING/TRAIN IN VAIN—Clash—Epic (LP) E236328   | 80        | NEW ENTRY | THINK/PETER GUN (Blues Brothers Soundtrack)—Various Artists—Atlantic L (LP) SD-5220 |   |
| 31        | 27        | 15             | STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415                                       | 81        | 86        | 2   | LET'S GO DANCING—Rocky Mizell—TK (12-inch) TKD-443  |
| 32        | 32        | 9              | BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP) NJZ 36319   | 82        | 50        | 16  | HOOLED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) YD12025                                     |
| 33        | 38        | 5              | DO YOUR THANG—Al Hudson & One Way—MCA (LP/12-inch*) 5127   | 83        | 60        | 15  | OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033            |
| 34        | 40        | 5              | LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535   | 84        | 74        | 3   | HE'S NOT SUCH A BAD BOY (After All)—Kid Creole & the Coconuts—Antilles/Ze (12-inch) AN 802          |
| 35        | 43        | 4              | SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601  | 85        | 85        | 2   | JUDY IN DISGUISE/CHIP N'ROLL—Silicon Teens—Sire (LP/12-inch*) SRK-6092                              |
| 36        | 47        | 4              | HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293  | 86        | 80        | 3   | MOSCOW 1980/METRONOME—Manicured Noise—Charisma (7-inch) Import                                      |
| 37        | 37        | 13             | PAPILLON/CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385   | 87        | 87        | 5   | SUGAR FROSTED LOVER—The Flakes—Magic Disc (12-inch) MD 1980   |
| 38        | 18        | 16             | I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305   | 88        | 88        | 3   | TOO MUCH PRESSURE—The Selector—Chrysalis (LP) 1274  |
| 39        | 39        | 17             | BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083               | 89        | 81        | 4   | CLONES—Alice Cooper—Warner (LP/12-inch*) BSK 3436   |
| 40        | 28        | 11             | I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177   | 90        | 54        | 16  | GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806  |
| 41        | 49        | 3              | QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783   | 91        | NEW ENTRY | LOVE ME, LOVE ME—Curtis Mayfield—RSO (LP) RS-13077                                  |   |
| 42        | 33        | 9              | I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239  | 92        | 91        | 3   | BEYOND—Herb Alpert—A&M (LP/12-inch*) 3717   |
| 43        | 35        | 20             | TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) PPL 1005/PDS-402            | 93        | 82        | 2   | MEDIA MAN—Flash In Pan—Epic (LP) E-90882  |
| 44        | 44        | 15             | YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193                     | 94        | 94        | 3   | MY MISTAKE—King Bees—RSO (LP) RS-1-3075   |
| 45        | 55        | 3              | DAMAGED GOODS/I FOUND THAT ESSENCE RARE—Gang of Four—Warner (LP) BSK 3446                                | 95        | 95        | 12  | SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605   |
| 46        | 56        | 3              | NERVOUS BREAKDOWN—Brian Briggs—Bearsville (7-inch) BSS 49167   | 96        | 100       | 4   | WAX ATTACK—Wax—RCA (12-inch) (PD)12032  |
| 47        | 41        | 16             | SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106                                  | 97        | 97        | 3   | BOYS DON'T CRY/JUMPING SOMEONE ELSE'S TRAIN—The Cure—PVC (LP) Import                                |
| 48        | 48        | 3              | TURNING JAPANESE—Vapors—United Artists (7-inch) 1364   | 98        | 92        | 5   | SPLASHDOWN TIME—Breakwater—Arista (LP) AB 4264  |
| 49        | 42        | 20             | FILL ME UP/YOU MADE ME DO IT AGAIN—Elain & Ellen—Ovation (12-inch) OVD 5004                              | 99        | 89        | 3   | RAT RACE—The Specials—2-Tone (7-inch) Import  |
| 50        | 51        | 9              | CUPID—The Spinners—Atlantic (7-inch) 3664  | 100       | 90        | 2   | ARGY BARGY—The Squeeze—A&M (LP) SP-4802   |

\* non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

## Disco Mix

By BARRY LEDERER

NEW YORK—Meco has returned with his distinctive brand of disco funk with his interpretation of the music from the movie "The Empire Strikes Back." Available on a 10-inch 33 1/2 r.p.m., this disk appears to be a sampler due to the shortness of the lengths of the songs on side one. Nevertheless, the energy is in no way spared. All the electronics and synthesizer effects heard on his earlier recordings are included on this new release with interesting "creature" sounds interspersed. The tone of the entire production is stronger than, but not as musical as "Star Wars" or "Close Encounters." The result, nonetheless, is still a continuing driving rhythm especially in the "Asteroid Field/Finale." Meco Monaco co-produced this RSO release with Tony Bongiovi and Lance Quinn.

The Chic LP, "Real People" contains several possibilities for additional 12-inch releases in addition to its current "Rebels Are We." This Atlantic recording group stays within the spectrum of its anticipated easy going tempo and smooth harmonies. This in turn leads to an effervescent feeling. The title cut best exemplifies this characteristic, as well as the cut "I Got Protection." "Open Up" at 3:52 is an instrumental highlighted by the Chic strings.

The Rolling Stones continue to produce what the market desires. The latest LP illustrates the group's ability to be "in tune." Their current 12-inch 33 1/2 r.p.m. "Emotional Rescue" has enjoyed immediate radio and club play. "Send It To Me" has a reggae midtempo beat. "Dance" and "She's So Cold" are potent rock'n'roll sizzlers with the latter faster in tempo and with heavier emphasis on guitar. This latest effort will in no way disappoint Rolling Stones followers as the group has managed to convey an enthusiastic and commercial feeling on this production.

From Posse Records is "I Wanna Get With You" available as a 12-inch 33 1/2 r.p.m. This import received enough response to warrant its domestic release. It features strident and biting tempo which fares well with tight harmonies that are interrupted with two percussion and rhythm guitar breaks.

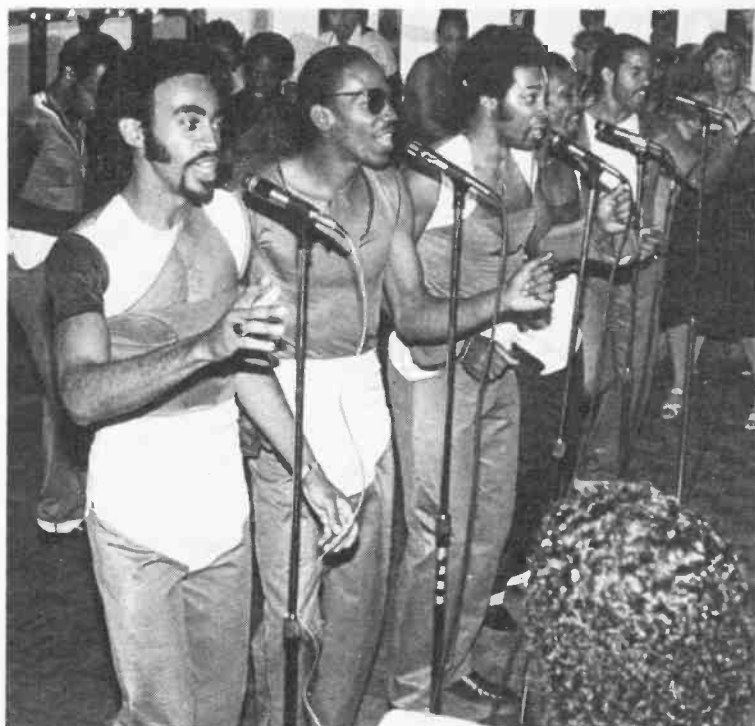
"Saturday Night Sweet" will probably sur-

prise many listeners as it is the first attempt by Garrett Morris (of TV's "Saturday Night Live") to record in a serious vein. His attempt on his MCA LP shows concerted effort and promise. "Destiny" at 7:09 is an uptempo tune that showcases the artist's voice. "I Wanna Be A Cowboy (But I'm Too Short)" is danceable as well as funny. "Different Is Not Better" is a sexy ballad with a minor backbeat. The title cut is a sassy instrumental laden with xylophones and lush string movements.

In the early days of disco (pre-1975), William DeVaughn released his single "Be Thankful For What You've Got." Deejays used to play the vocal and instrumental of this 45 r.p.m. back to back. A slick new version of this classic is part of the artist's LP for TEC Records titled "Figures Can't Calculate The Love I Have For You." The title tune is one of the many ballads included in this LP which also includes "Love Comes So Easy With You" and the Sam Cooke classic "You Send Me."

One of the forerunners of disco music artists is Jimmy Castor. He has returned with a new LP on Long Distance Records. It is titled "C." A beautiful saxophone solo by the artist gives new meaning to the "Star Spangled Banner," the first cut of the album. "Stay With Me/Spend The Night" is a moving and energetic cut that should find deejay acceptance. His wailing vocals give additional momentum to this 6:36 selection. The Led Zeppelin classic "Stairway To Heaven" is given a new interpretation by Castor. Always including one song about a monster, his latest tune titled "Godzilla/The Mummy" is off-beat but danceable. Also included in the LP is a sensuous version of Elvis Presley's "I Can't Help Falling In Love" and the Carol Bayer Sayer/Peter Allen classic "Don't Cry Out Loud." Jerry Lembo of Platinum Promotions is receiving enthusiastic response from the LP.

The S.E.D.A. Record Pool in Miami's future projections include "Dance Of Love," Mandrill, (Arista); "Jo Jo" Boz Scaggs, (CBS); "Missing Love" Googie and Tom Coppola (CBS) and "You're Love Is Good/Spacer" Sheila & B. Devotion (Atlantic).



RHYZE SINGS—Sam Records artists, Rhyze, entertains at the Apple Orchard disco, one of the most popular clubs in Roslyn, N.Y. The group appeared as part of the International Disco Record Center's continuing series of limousine tours of popular clubs around the New York area.

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**DANCE FEVER**—Steppin' out are Donnie and Marie Osmond, pictured during one of the dates on their recent Asian tour, which covered Malaysia, Singapore, Thailand, Hong Kong, Taiwan, the Philippines and Australia. The Osmonds performed 38 shows in all, including many sellouts, and grossed an estimated \$10 million.

## 'Spoof' Ad Defended By Phonogram Chief

By MIKE HENNESSEY

HAMBURG—Roland Kommerell, managing director of Phonogram Germany, this week defended the spoof "In Memoriam" advertisement which he placed in the German trade magazine, *Der Musikmarkt*, following the failure of Phonogram to reach agreement with Chrysalis for the renewal of its licensing deal covering Germany, Austria and Switzerland (Billboard, July 19, 1980).

Said Kommerell, "I just felt that it was an effective and light-hearted way of drawing attention to the need for license deals to be more realistic, and to give some encouragement to Phonogram staff to remain highly motivated despite the loss of a very valuable catalog."

Kommerell's half-page, black-and-white advertisement, couched in satirical terms and making use of untranslatable puns, referred to the "sad news of the death of the Phonogram/Chrysalis licensing deal at the age of nine years, due to wounds caused by heavy advances and an overdose of royalties."

The text continued, "This sad event took place in total silence. It is requested that there be no visits of condolence, and instead of sending flowers, mourners are invited to send donations to the new licensee, who is going to need the money."

Says Kommerell, "We have had

an excellent relationship with Chrysalis for nine years. The financial terms were tough and, if we apply our normal accountancy criteria, we didn't make a profit on the catalog. But it made a tremendous contribution to our fixed overheads, of course, and we are extremely sad at losing the deal.

Kommerell would not specify the renewal terms being sought by Chrysalis, but it is understood that the U.K. company was seeking an advance of between \$8 million and \$10 million for three years for Germany, Austria and Switzerland, and a 20% royalty.

Kommerell points out that as far as Germany is concerned, the Chrysalis catalog is vulnerable to parallel imports from relatively low-cost countries.

"We have always had to fight this problem, but at least we were not threatened by imports from Italy and Portugal, because the catalog was assigned to PolyGram companies in those territories.

"Furthermore, the heavy advances involved in the new deals made in various territories make it almost essential for companies like Capitol in Canada to export Chrysalis product to make good their guarantees—so Germany is likely to be

(Continued on page 63)

## Ertegun: Confronting Global Issues

### As President Of WEA International And IFPI Chief

• Continued from page 10

agement but no financial support. Don't they realize that their livelihoods are at stake, too?"

Ertegun is aware that he's been peddling this message time and time again—"like a broken record"—but he makes no apologies for the repetition. "Record companies have actually put millions in the till to fight this problem, but others sit back and watch.

"I find that disturbing. Publishers have a lot to lose, too, as has everyone in our business. I just hope that it's not too late by the time they realize it."

For all his deep concern with home taping and other IFPI problems, Ertegun as chief of WEA International has not sought to curtail investment in new markets.

"This company believes in the future of the record business, and we continue to invest, to open new companies around the world."

Newest among these are located in Ireland and Taiwan, while the company is also working to bow subsidiaries in Mexico (separate story, this issue) and in three African nations: Zimbabwe, Zambia and Kenya.

"We are having some problems in Mexico," Ertegun admits, problems which stem from the country's preference for having foreign firms enter the market via joint ventures with local enterprises. "We would rather go in on our own, if possible, so we're somewhat behind schedule for that reason. But we will be operative in that country as soon as possible."

As for the African companies, Ertegun is hopeful that they will debut before the year's end. He's also optimistic that problems of getting money out of the continent belong to the past. "Of course, it changes a lot from country to country, sometimes even from month to month, but there's no doubt that this is the right time to go into these markets."

Indeed, WEA International has built something of a reputation for going into fresh territories despite daunting problems, particularly of piracy. "If you don't go in and try it, you'll never win," Ertegun responds. "You may not show brilliant results in the first two, three, four years, but you have to do it. It's no good being cowardly and staying out until everything is neat and clean. Besides, those companies which go in first and early can often sign the best local talent.

"Of course, it often takes time to build local artists to the point where they can sustain a company. But we've been able to show profits for the first year in almost every case because of the strength of our international repertoire."

When it comes to piracy-plagued territories, Ertegun rejects the suggestion that local illegal operators should be wooed to turn legitimate. "I know it's been tried in some countries, but I don't trust those people. My policy is to see them in jail; reforming crooks is not easy."

### Factory Fire

COLOGNE — EMI Electrola's disk manufacturing schedules have been disrupted by a serious fire at its plant, causing damages estimated at some \$12 million.

Old machinery and plant facilities are being used on a round-the-clock basis to keep production rolling, while EMI in Holland is helping out. The disruption is expected to last at least 10 weeks.

But Ertegun does believe that nationals should be running new subsidiaries as WEA International establishes them. "Wherever possible, we do this," he says, acknowledging that it sometimes means poaching good people from competitors.

"You can also bring in people from outside the music business, or from its other areas, such as concert promoters, disk jockeys and the like. They can turn out to be fine managers, though they often need to be trained in other countries."

In the matter of developing and marketing local repertoire, Ertegun views some countries—Japan, Mexico, Brazil, Spain—as on the verge of substantial growth. "There's a chance there of a greatly expanded business with local artists, local talent. In fact, for both national and international repertoire, those markets are going to be much larger than they are now."

Not that WEA International has been leaving the acquisition of talent entirely to its national subsidiaries. The company recently signed several acts direct, including Jo Jo Zep and the Falcons, an Australian rock band from the Michael Gudinsky stable; Jimmy Cliff, veteran reggae performer who has become especially popular in Latin American markets; and the Mingus Dynasty, jazz combo carrying on the tradition of the musician after whom it's named.

Ertegun will be looking to his foreign operations to break these acts around the world, just as he looks to WEA's domestic triumvirate of labels to break overseas talent in the U.S.

And on the latter score, he ventures that the relationship between the two WEA wings, domestic and international, has never been better.

(Continued on page 64)

## WEA Mexico Ready To Bow Under Leon

By MARV FISHER

MEXICO CITY—After three years of long and secret negotiations, WEA is scheduled to open its doors legally in this country on or about Oct. 1, according to the company's newly appointed general director here, Rene Leon.

The move marks WEA's first subsidiary in a Spanish-speaking land on this side of the world, and its second in Latin America. The company has an operation in Portuguese-speaking Brazil, headed by Andre Midani.

Leon hasn't disclosed whether the new outfit will have pressing, tape duplicating, recording studio and so on, but speculation in the local industry is that WEA must have extensive facilities if it's to keep pace with the competition.

WEA becomes the sixth multinational company to bow its own operation in Mexico, following Ariola, EMI-Capitol, PolyGram, RCA and CBS. It has been licensed to Gamma.

For the past decade, 37-year-old Leon has been one of this country's top impresarios. He has presented such stellar foreign attractions as Chicago, Sandro, Paco De Lucia, Maria Dolores Pradera, Mari Trini and Joan Manuel Stewart.

His only previous disk company experience was a five-year hitch as Andre Midani's assistant when EMI-Capitol opened its operation officially in the mid '60s.

Prior to that, he was assistant to his father, Don Pepe Leon, in the family's management of La Terraza Casino, now defunct. It was a showcase for many attractions of the late '50s and early '60s, among them Benny Goodman, Marlene Dietrich, Maurice Chevalier and Louis Armstrong.

"I know it's a great challenge," says Leon. "I know it's going to be a lot of hard work to get our share of the market. But I'm prepared for it, and so is WEA." He's presently seeking staff for the new subsidiary.

He's also expected to launch a development program of new Mexican artists under the WEA banner, but he's mum on any questions about the buying of established talent.

Besides the heavy concentration of multinationals on the Mexican music scene—now equal in number

with Brazil—WEA faces a stiff run-off for share of market with such powerful independents as Musart, Peerless, Melody, Cisne, Orfeon, Gas, Gamma and the soon-to-open distribution Discos AC and Discos America, latter the current subsidiary of Televisa.

Why has it taken so long for WEA to enter one of the fastest-growing markets not only in Latin America, but in the world? The answer, according to Leon, is that they wanted "to make sure they were doing it right, technically and legally."

Several of WEA International's top brass are expected here this month to expedite opening plans and operations.

As to Gamma's loss of the WEA license, a spokesman admits it could have been "disastrous" at one time. "But we have been preparing for such an eventuality"—Gamma is moving more into the development of local talent—"and we welcome such an outstanding company to the Mexican territory."

## Medium Play Ploy By Sonet

STOCKHOLM—Sonet Grammfon here is countering the increasing costs of launching new artists in a declining market by presenting a "medium play" range of releases.

Three new acts, Docent Doed, Floria Fun and Daniella Gordon, figure in the first batch of releases, a 12-inch configuration playing at 45 r.p.m. and containing six tracks. Playing time is about 10 minutes.

Sonet executive Gunnar Bergström comments, "We had to do something new and realistic to meet economic problems. A new act released on single tends to be drowned in the floor of 45s coming out. And not all new acts can fill a whole album on their own.

"Our plan is that if any of these new acts sell well in the medium play format, then they will go on to full LP status."

Selling price for the configuration is about \$5.50, compared with a single at \$2.75 or an album at about \$9.65.

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## Thefts Are New Worry In Nigeria

LAGOS—In the wake of recent reports of piracy in Nigeria, currently causing the loss of hundreds of thousands of dollars' worth of business to the record industry, comes news of difficulties that the major record companies are experiencing through the theft of stocks from their premises.

An earlier report (Billboard, June 21, 1980) quoted Phonogram Nigeria's managing director, Arie Van Leeuwen as saying that one particular item had been pirated to the extent of an estimated 40,000 copies. It's now been learned that similar quantities disappeared during night shifts at the Phonogram factory, and that the plant was briefly closed down pending investigations.

In addition to Phonogram's problems, the other major here, EMI, suffered at the hands of thieves on at least three occasions during the month of May. In one instance, the thieves reversed a stolen truck through the perimeter wall and plated steel gate, and helped themselves to the merchandise.

Such heavy-handed gang tactics are difficult to control, since police and night watchmen are slow to the scene, and recovery of the goods is next to impossible. Insurance claims, too, are a lengthy process, adding to the liquidity problems that companies suffer from such setbacks.

The particular problems of theft are, however, but a drop in the ocean when set against the overall difficulties experienced in trading in this area.

The rash of piracy has been growing steadily to add to the already overbearing concerns of inability to remit royalties, inability to obtain licenses for importation of raw materials, highhandedness from artists and government officials, and the hostility and obstructive tactics of competitors.

As it stands, it's significant that other multinational companies—for all their steps into Africa—are unwilling to set foot in Nigeria, because of the problems involved in both establishing and conducting business in this particular area.

Most firms are unwilling to begin anything that they don't have full or, at least, majority control over, and in Nigeria that is fast becoming impossible with the government indigenization process for all distribution-related businesses in full swing.

Currently, WEA has a licensing agreement with EMI Nigeria, which is reputedly under review, and CBS is distributed by Phonogram Nigeria, an association which is also said to be under consideration.

Given the reluctance on the part of these and similar companies to become more involved in such an attractive but troublesome market, they are forced to look to the established PolyGram or EMI operations, which—despite their setbacks in the matters of theft—at least offer a relatively stable springboard for this difficult area, and which are bound by their head offices to ensure that licensors are properly handled.

## Jingle Hit

LONDON—An advertising jingle promoting the business developments assets of a provincial town here has been turned into a commercial single, and has reportedly sold 5,000 copies in one week of release. Artist is Linda Jardim, the label is EMI and the town celebrated is Northampton.



Swinging Pair: Sadao Watanabe, left, blows up a storm while Dave Grusin, right, conducts the Tokyo Philharmonic Symphony Orchestra.

## Concert At Budokan Is Watanabe Triumph

By SHIG FUJITA

TOKYO—The Sadao Watanabe Recital staged at this city's Nippon Budokan Hall July 2-4 drew 27,000 jazz fans, and was a record-setting event in more ways than one.

Alto sax player Watanabe was backed by the 100-piece Tokyo Philharmonic Symphony Orchestra and an "all-American" rhythm section led by Dave Grusin and including Eric Gale (guitar), Richard Tee (keyboards), Ralph MacDonald (percussion), Jeff Mironov (guitar), Anthony Jackson (bass) and Jon Faddis (trumpet).

As Toshinari Koinuma, president of Ai Music which sponsored the recital as one of the events to celebrate its 10th anniversary, points out, "Except for Jeff Mironov, it's the same rhythm section that Quincy Jones used when he recorded 'Stuff Like That'."

He continues, "Although many American jazz musicians have held concerts in the Budokan, this was the first time that a Japanese jazz musician had done so, even for one day."

"Actually, Watanabe more or less filled the hall, which was originally built for martial arts performances, on all three days: 9,000 on July 2, 8,500 on July 3, and 9,500 on July 4."

"Another point is that about 30% to 40% of the fans consisted of young women in their early 20s. In the days when jazz was most popular 15 to 20 years ago, audiences were made up of about 90% men."

The tickets for the Watanabe recital sold for \$20.45, \$17.30, \$13.60 and \$9.10.

At the party held after the July 4 performance in the Hotel New Otani in Tokyo, Dave Grusin was asked about the fact that so many top musicians were willing to come to Japan for the three-day recital despite their own busy schedules.

Replied Grusin, "Even in the States it would be difficult to get all of them together for something. But when Watanabe asked them, they were all happy to come because they've all worked with him before, and also because they all love Japan. I was particularly impressed by the caliber of the Tokyo Philharmonic Symphony Orchestra."

Ai Music president Koinuma confirmed the respect in which Watanabe is held. "No one will say 'no' if he asks someone to work with him."

Koinuma also credited Watanabe with having won official recognition for jazz when he triumphed at an Education Ministry's Art Festival Award six years ago. Previously, big

halls in outlying areas wouldn't rent for jazz performances, and Watanabe's winning of the award was instrumental in getting public recognition and acceptance of jazz.

The Ai Music chief himself can be credited with having kept interest in jazz alive through the years when people were more interested in other popular types of music. When he formed his firm 10 years ago and concentrated solely on jazz, it was considered a risky enterprise.

He took over the management of Watanabe seven years ago and of trumpeter Terumasa Hino three years ago. He's also been manager of singer Kimiko Kasai for three years.

Koinuma points out, "Both Watanabe and Hino are getting maximum exposure from their appearances in various television commercials, and that's why many people who've never been to a jazz performance before are coming to their concerts."

"Hino gave 38 shows in various cities throughout the country in April and May, and drew nearly 46,000 people, about 40% of whom were women between the ages of 18 and 22."

Even in the days when jazz was most popular in Japan 15 to 20 years ago, jazz albums sold 10,000 copies at best.

Now, says Koinuma, "Watanabe's 'California Shower' album, issued three years ago, has sold 300,000 copies—easily an all-time record for jazz."

"Hino's 'City Connection' album  
(Continued on page 66)

## Union Rates

LONDON—New rates for session work have been agreed to by the Musicians Union here and the British Phonographic Industry. Increase is approximately 15% so that a general recording rate for a three-hour stint is now roughly \$90.

For a two-hour session, the rate rises to around \$70. Increases for portage, and rates for musical directors, arrangers and copyists, are also up by 15%.

The Union has also agreed to amendments in the existing deal with the BPI concerning overdubbing. A two-hour session of this type is introduced into the tariff, permitting a maximum of two titles to be recorded in any one session for a fee of roughly \$80, whereas previously overdub sessions were restricted to three hours.

## Now Bellaphon Moves Into British Market

By PETER JONES

LONDON—Bellaphon Records, one of Germany's top independent labels with an annual turnover of more than \$30 million, is setting up its own operation in London.

With Bellaphon as the main house label, but other labels to be added later, the U.K. venture is headed up by Robin Taylor as managing director, in a partnership deal with the German company's founder and president, Branco Zivanovic.

"Our main aim," says Taylor, a former Pye Records executive and, more recently, general manager of United Artists' music publishing arm here, "is to find and exploit British talent."

"Zivanovic and I are convinced that this country remains a massive talent source, but because of the current state of the industry, the majors are not in a position to develop that talent."

The Bellaphon story in Germany

has been one of consistent success since its formation in 1964. A privately owned firm, it has built its reputation on German-language product, plus the marketing of licensed repertoire.

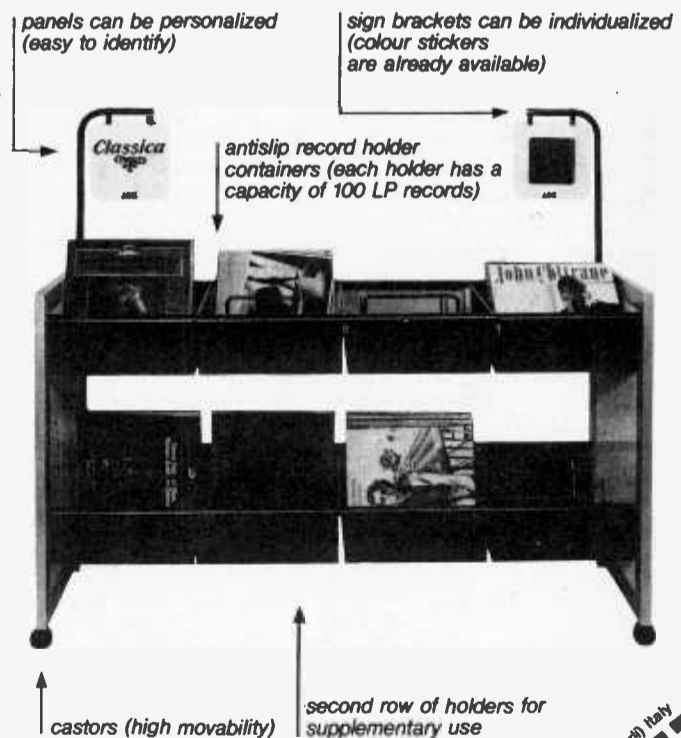
But Zivanovic foresaw that license deals are essentially short-term situations as companies develop, and his idea to ensure continuity of product was to build his own outfit and get into the international market.

Talks about setting up a British operation began at MIDEM last year. Taylor formulated budgets for a U.K. launch, and now expects the first releases to be ready in September.

He is currently interviewing potential staffers, and Bellaphon will operate its own sales, marketing and promotion divisions from premises in central London. Its pressing, distribution and warehousing will be handled by RCA/PRT.

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## BRITAIN

(Courtesy of Music Week)  
As of 7/19/80  
SINGLES

| This Week | Last Week | Artist   |
|-----------|-----------|--|
| 1         | 1         | XANADU, Olivia Newton-John/<br>Electric Light Orchestra, Jet           |
| 2         | 2         | USE IT UP OR WEAR IT OUT,<br>Odyssey, RCA                              |
| 3         | 3         | JUMP TO THE BEAT, Stacy<br>Lattisaw, Atlantic                          |
| 4         | 5         | CUPID/I'VE LOVED YOU FOR A<br>LONG TIME, Detroit Spinners,<br>Atlantic |
| 5         | 9         | COULD YOU BE LOVED, Bob Marley<br>& Wailers, Island                    |
| 6         | 7         | MY WAY OF THINKING, UB40,<br>Graduate                                  |
| 7         | 16        | BABOOSHKA, Kate Bush, EMI  |
| 8         | 4         | CRYING, Don McLean, EMI  |
| 9         | 11        | WATERFALLS, Paul McCartney,<br>Parlophone                              |
| 10        | 22        | MORE THAN I CAN SAY, Leo Sayer,<br>Chrysalis                           |
| 11        | 12        | TO BE OR NOT TO BE, B.A.<br>Robertson, Asylum                          |
| 12        | 6         | FUNKYTOWN, Lipps Inc., Casablanca                                      |
| 13        | 14        | 747, Saxon, Carrere  |
| 14        | 8         | EVERYBODY'S GOT TO LEARN<br>SOMETIME, Korgis, Rialto                   |
| 15        | 10        | SIMON TEMPLER/TWO PINTS OF<br>LAGER, Spidgessabounds,<br>Deram         |
| 16        | 24        | LET'S HANG ON, Darts, Magnet   |
| 17        | 18        | LOVE WILL TEAR US APART, Joy<br>Division, Factory                      |
| 18        | 13        | BACK TOGETHER AGAIN, Roberta<br>Flack & Donny Hathaway, Atlantic       |
| 19        | 20        | EMOTIONAL RESCUE, Rolling<br>Stones, Rolling Stones                    |
| 20        | NEW       | THERE THERE MY DEAR, Dexy's<br>Midnight Runners, Parlophone            |
| 21        | 28        | I'M NOT YOUR STEPPIN' STONE,<br>Sex Pistols, Virgin                    |
| 22        | 17        | PLAY THE GAME, Queen, EMI  |
| 23        | 29        | A LOVER'S HOLIDAY, Change, WEA   |
| 24        | 26        | CHRISTINE, Siouxsie & Banshees,<br>Polydor                             |
| 25        | 34        | NEON KNIGHTS, Black Sabbath,<br>Vertigo                                |
| 26        | 25        | THEME FROM THE INVADERS,<br>Yellow Magic Orchestra, A&M                |
| 27        | 31        | ME, MYSELF, I, Joan Armatrading,<br>A&M                                |
| 28        | 33        | LIP UP FATTY, Bad Manners,<br>Magnet                                   |
| 29        | 21        | CHINATOWN, Thin Lizzy, Vertigo   |
| 30        | 15        | BEHIND THE GROOVE, Teena Marie,<br>Motown                              |
| 31        | NEW       | UPSIDE DOWN, Diana Ross, Motown  |
| 32        | 30        | WEDNESDAY WEEK, Undertones,<br>Sire                                    |
| 33        | 23        | IF LOVING YOU IS WRONG, Rod<br>Stewart, Riva                           |
| 34        | 40        | FANTASY, Gerald Kenny, RCA   |
| 35        | NEW       | MY GIRL, Whispers, Solar   |
| 36        | 37        | WHOLE LOTTA ROSIE, AC/DC,<br>Atlantic                                  |
| 37        | 19        | SUBSTITUTE, Liquid Gold, Polo  |
| 38        | NEW       | OOPS UPSIDE YOUR HEAD, Gap<br>Band, Mercury                            |
| 39        | NEW       | DOES SHE HAVE A FRIEND, Gene<br>Chandler, 20th Century                 |
| 40        | NEW       | MARIANA, Gibson Brothers, Island                                       |

## ALBUMS

| This Week | Last Week | Artist   |
|-----------|-----------|--|
| 1         | 2         | THE GAME, Queen, EMI                                     |
| 2         | 1         | EMOTIONAL RESCUE, Rolling<br>Stones, Rolling Stones      |
| 3         | NEW       | DEEPEST PURPLE, Deep Purple,<br>Harvest                  |
| 4         | 3         | FLESH AND BLOOD, Roxy Music,<br>Polydor                  |
| 5         | 18        | KING OF THE ROAD, Boxcar Willie,<br>Warwick              |
| 6         | 6         | UPRISING, Bob Marley, Island                             |
| 7         | NEW       | XANADU, Soundtrack, Jet                                  |
| 8         | 5         | LIVE AT LAST, Black Sabbath, Nems                        |
| 9         | 7         | ME, MYSELF, I, Joan Armatrading,<br>A&M                  |
| 10        | 9         | McCARTNEY II, Paul McCartney,<br>Parlophone              |
| 11        | 14        | OFF THE WALL, Michael Jackson,<br>Epic                   |
| 12        | NEW       | CULTOSAURUS ERECTUS, Blue<br>Oyster Cult, CBS            |
| 13        | 10        | SKY 2, Sky, Ariola                                       |
| 14        | NEW       | VIENNA, Ultravox, Chrysalis                              |
| 15        | 12        | HOT WAX, Various, K-tel                                  |
| 16        | 4         | PETER GABRIEL, Peter Gabriel,<br>Charisma                |
| 17        | 15        | READY AND WILLING, Whitesnake,<br>United Artists         |
| 18        | 13        | JUST CAN'T STOP, Beat, Go-Feet                           |
| 19        | 23        | REGGATTA DA BLANC, Police, A&M                           |
| 20        | 8         | SAVED, Bob Dylan, CBS                                    |
| 21        | 16        | DUKE, Genesis, Charisma                                  |
| 22        | 11        | THE PHOTOS, Photos, CBS                                  |
| 23        | 22        | THE MAGIC OF BONEY M, Atlantic                           |
| 24        | 29        | DIANA, Diana Ross, Motown                                |
| 25        | 24        | MAGIC REGGAE, Various, K-tel                             |
| 26        | 26        | WHEELS OF STEEL, Saxon, Carrere                          |
| 27        | 19        | SHINE, Average White Band, RCA                           |
| 28        | 34        | ONESTEP BEYOND, Madness, Stiff                           |
| 29        | NEW       | ALL FOR YOU, Johnny Mathis, CBS                          |
| 30        | 20        | CHAIN LIGHTNING, Don McLean,<br>EMI                      |
| 31        | 21        | SOMETIMES WHEN WE TOUCH,<br>Cleo Laine/James Galway, RCA |
| 32        | 38        | OUTLANDOS D'AMOUR, Police,<br>A&M                        |
| 33        | 27        | GREATEST HITS, Rose Royce,<br>Whitfield                  |

|    |     |  |
|----|-----|--|
| 34 | NEW | BAT OUT OF HELL, Meat Loaf,<br>Epic/Cleveland  |
| 35 | 17  | SOUNDS SENSATIONAL, Bert<br>Kaempfert, Polydor |
| 36 | 28  | BEAT BOYS IN THE JET AGE,<br>Lambretta, Rocket |
| 37 | 33  | CHAMPAGNE & ROSES, Various,<br>Polystar        |
| 38 | 36  | ORCHESTRAL MANOEUVERS IN<br>THE OAK, Oindisc   |
| 39 | 37  | 12 GOLO BARS, Status Quo, Vertigo              |
| 40 | NEW | MANILOW MAGIC, Barry Manilow,<br>Arista        |

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As of 7/16/80  
SINGLES

| This Week | Last Week | Artist   |
|-----------|-----------|--|
| 1         | 2         | FUNKYTOWN, Lipps Inc., Casablanca                    |
| 2         | 1         | IT'S STILL ROCK 'N' ROLL TO ME,<br>Billy Joel, CBS   |
| 3         | 4         | THE ROSE, Bette Midler, Atlantic                     |
| 4         | 3         | CARS, Gary Numan, Beggars<br>Banquet                 |
| 5         | 5         | COMING UP, Paul McCartney,<br>Columbia               |
| 6         | 11        | IT'S HARD TO BE HUMBLE, Mac<br>Davis, Casablanca     |
| 7         | 9         | LITTLE JEANIE, Elton John, MCA                       |
| 8         | 10        | FINE STATE OF AFFAIRS, Burton<br>Cummings, CBS       |
| 9         | 6         | ECHO BEACH, Martha & The<br>Muffins, Virgin          |
| 10        | 7         | MAGIC, Olivia Newton-John, MCA                       |
| 11        | 14        | SHE'S OUT OF MY LIFE, Michael<br>Jackson, Epic       |
| 12        | 17        | TIRED OF TOEIN' THE LINE, Rocky<br>Burnette, Capitol |
| 13        | 8         | CALL ME, Blondie, Chrysalis                          |
| 14        | 13        | STEAL AWAY, Robbie Dupree,<br>Elektra                |
| 15        | NEW       | CLONES, Alice Cooper, Warner Bros.                   |
| 16        | 16        | I'M ALIVE, Electric Light Orchestra,<br>MCA          |
| 17        | 15        | WE LIVE FOR LOVE, Pat Benatar,<br>Chrysalis          |
| 18        | 12        | ANOTHER BRICK IN THE WALL,<br>Pink Floyd, Columbia   |
| 19        | NEW       | GIMME SOME LOVIN', Blues<br>Brothers, Atlantic       |
| 20        | NEW       | MISUNDERSTANDING, Genesis,<br>Warner Bros.           |

## ALBUMS

|    |     |   |
|----|-----|---|
| 1  | 1   | EMOTIONAL RESCUE, Rolling Stones,<br>Rolling Stones |
| 2  | 2   | GLASS HOUSES, Billy Joel,<br>Columbia               |
| 3  | 7   | EMPTY GLASS, Peter Townshend,<br>Atco               |
| 4  | 8   | THE GAME, Queen, Elektra                            |
| 5  | 6   | AGAINST THE WIND, Bob Seger,<br>Capitol             |
| 6  | 3   | DUKE, Genesis, Atlantic                             |
| 7  | 9   | FLESH AND BLOOD, Roxy Music,<br>Atco                |
| 8  | 4   | PETER GABRIEL, Peter Gabriel,<br>Charisma           |
| 9  | 14  | IN THE HEAT OF THE NIGHT, Pat<br>Benatar, Chrysalis |
| 10 | 5   | THE WALL, Pink Floyd, Columbia                      |
| 11 | 12  | THE ROSE, Soundtrack, Atlantic                      |
| 12 | NEW | HOLD OUT, Jackson Browne,<br>Asylum                 |
| 13 | NEW | THE BLUES BROTHERS, Atlantic                        |
| 14 | 13  | BAD HABITS, The Monks, Capitol                      |
| 15 | 15  | WOMAN LOVE, Burton Cummings,<br>Epic                |
| 16 | 10  | McCARTNEY II, Paul McCartney,<br>CBS                |
| 17 | 11  | JUST ONE NIGHT, Eric Clapton,<br>RSO                |
| 18 | 18  | YOUNG AND RESTLESS, Prism,<br>Capitol               |
| 19 | NEW | ONE FOR THE ROAD, Kinks, Capitol                    |
| 20 | NEW | UNCUT, Powder Blues, RCA                            |

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 7/21/80  
SINGLES

| This Week | Last Week | Artist  |
|-----------|-----------|---|
| 1         | 1         | FUNKYTOWN, Lipps Inc., Casablanca                             |
| 2         | 2         | D.I.S.C.O., Ottawan, Polydor                                  |
| 3         | 4         | NO DOUBT ABOUT IT, Hot<br>Chocolate, Rak                      |
| 4         | 6         | TAKE THAT LOOK OFF YOUR FACE,<br>Marti Webb, Polydor          |
| 5         | 3         | DER NIPPEL, Mike Kruger, EMI                                  |
| 6         | 7         | BOBBY BROWN, Frank Zappa, CBS                                 |
| 7         | 5         | SEXY EYES, Dr. Hook, Capitol                                  |
| 8         | 8         | BOAT ON THE RIVER, Styx, A&M                                  |
| 9         | 10        | WHAT'S ANOTHER YEAR, Johnny<br>Logan, Epic                    |
| 10        | 9         | ALOHA-OE, UNTIL WE MEET AGAIN,<br>Goombay Dance Band, CBS     |
| 11        | 30        | XANADU, Olivia Newton-John &<br>Electric Light Orchestra, Jet |
| 12        | 11        | GO JOHNNY GO, Eruption, Ariola                                |
| 13        | 19        | TOCCATA, Sky, Ariola  |
| 14        | 23        | BUZZ BUZZ A DIDDLE IT, Matchbox,<br>Magnet                    |
| 15        | 14        | CALL ME, Blondie, Chrysalis                                   |
| 16        | 12        | JANUARY FEBRUARY, Barbara<br>Dickson, CBS                     |
| 17        | 27        | MATADOR, Garland Jeffreys, A&M                                |
| 18        | 25        | YOU'RE O.K., Ottawan, Carrere                                 |
| 19        | 16        | ROM, Dschinghis Khan, Jupiter                                 |
| 20        | 15        | MARIANA, Gibson Brothers, Polydor                             |
| 21        | 13        | I SEE A BOAT, Boney M, Hansa                                  |
| 22        | 29        | DO WAH DIDDY DIDDY, A La Carte,<br>Hansa                      |

|    |     |   |
|----|-----|---|
| 23 | 22  | SUN OF JAMAICA, Goombay Dance<br>Band, CBS        |
| 24 | NEW | I'M ALIVE, Electric Light Orchestra,<br>Jet       |
| 25 | 26  | WE ARE THE POPKINGS, Chilly,<br>Polydor           |
| 26 | 21  | YOU AND ME, Spargo, EMI                           |
| 27 | 24  | COMING UP, Paul McCartney,<br>Parlophone          |
| 28 | 20  | YOU'RE ALL I NEED, Peter Kent,<br>EMI             |
| 29 | 17  | WORKING MY WAY BACK TO YOU,<br>Spinners, Atlantic |
| 30 | 18  | FREU OICH BLOSS NICHT ZU<br>FRUEH, Gitte, Global  |

## ALBUMS

|    |     |   |
|----|-----|---|
| 1  | 1   | DIE SCHOENSTEN MELODIEN DER<br>WELT, Anthony Ventura<br>Orchestra, Arcade |
| 2  | 3   | THE WALL, Pink Floyd, Harvest   |
| 3  | 4   | ZAUBER DER KARIBIK, Goombay<br>Dance Band, CBS                            |
| 4  | 7   | UNMASKED, Kiss, Casablanca  |
| 5  | 5   | DER NIPPEL, Mike Kruger, EMI  |
| 6  | 2   | VIVA ITALIA, Adriano Celentano,<br>Ariola                                 |
| 7  | 8   | CORNERSTONE, Styx, A&M  |
| 8  | 6   | TRAUMEREIEN, Richard Clayderman,<br>Telefunken                            |
| 9  | NEW | 20 GREATEST HITS, Hot Chocolate,<br>Rak                                   |
| 10 | NEW | EMOTIONAL RESCUE, Rolling<br>Stones, Rolling Stones                       |
| 11 | 12  | MOUTH TO MOUTH, Lipps Inc.,<br>Casablanca                                 |
| 12 | 9   | FLESH AND BLOOD, Roxy Music,<br>Polydor                                   |
| 13 | 13  | HIT SOMMER '80, Various, Polystar   |
| 14 | 18  | HIGHWAY TO HELL, AC/DC,<br>Atlantic                                       |
| 15 | 10  | SKY 2, Sky, Ariola  |
| 16 | 11  | THE MAGIC OF BONEY M, Hansa   |
| 17 | NEW | THE GAME, Queen, EMI  |
| 18 | 15  | SURVIVAL, Bob Marley & Wailers,<br>Island                                 |
| 19 | 16  | EYES OF THE UNIVERSE, Barclay<br>James Harvest, Polydor                   |
| 20 | 14  | ANIMAL MAGNETISM, Scorpions,<br>EMI                                       |

## ITALY

(Courtesy Germano Ruscitto)  
As of 7/15/80  
SINGLES

| This Week | Last Week | Artist  |
|-----------|-----------|---|
| 1         | 1         | SONO SOLO CANZONETTE, Edoardo<br>Bennato, Ricordi           |
| 2         | 3         | TOZZI, Umberto Tozzi, CGD-MM                                |
| 3         | 6         | DUKE, Genesis, Charisma/PolyGram                            |
| 4         | 5         | UN PO' ARTISTA UN PO' NO,<br>Adriano Celentano, Clan/CGD-MM |
| 5         | 8         | MIGUEL, Miguel Bose, CBS/CGD-<br>MM                         |
| 6         | 2         | GALAXY, Rockets, CGD-MM                                     |
| 7         | 9         | NERO A META, Pino Daniele, EMI                              |
| 8         | 4         | UNA GIORNATA UGGIOSA, Lucio<br>Battisti, Numero Uno/RCA     |
| 9         | 14        | DI NOTTE, Alan Sorrenti, CBO/EMI                            |
| 10        | 7         | UFFA! UFFA!, Edoardo Bennato,<br>Ricordi                    |
| 11        | 10        | THE WALL, Pink Floyd, Harvest/EMI                           |
| 12        | 11        | HURRICANE, Pooh, Ariola/CGD-MM                              |
| 13        | 12        | REGGATTA DE BLANC, Police,<br>A&M/CGD-MM                    |
| 14        | 15        | MAGNIFICO DELIRIO, Rettore,<br>Ariston/Ricordi              |
| 15        | 13        | TRA DEMONIO E SANTITA, Alberto<br>Fortis, Philips/PolyGram  |
| 16        | 18        | UNA CITTA' PER CANTARE, Ron,<br>Spaghetti/RCA               |
| 17        | NEW       | GIANNI TOGNI, Paradiso/CGD-MM                               |
| 18        | NEW       | SUONARE SUONARE, PFM, Numero<br>Uno/RCA                     |
| 19        | 16        | SENSITIVE AND DELICATE, Steven<br>Schlake, Baby/CGD-MM      |
| 20        | 19        | ATTILA, Mina, PDU/EMI                                       |

## MEXICO

(Courtesy Enrique Ortiz)  
As of 7/15/80  
SINGLES

| This Week | Last Week | Artist   |
|-----------|-----------|--|
| 1         | 1         | HE VENIDO A PEDIRTE PERDON,<br>Juan Gabriel, Ariola    |
| 2         | 5         | HEY, Julio Iglesias, CBS                               |
| 3         | 6         | ERES, Napoleon, Raff                                   |
| 4         | 2         | ME LLAMAS, Jose Luis Perales,<br>Gamma                 |
| 5         | 3         | FUNKYTOWN, Lipps Inc., Casablanca                      |
| 6         | 4         | COMO YO TE AMO, Raphael,<br>Gamma                      |
| 7         | 9         | LAST TRAIN TO LONDON, Electric<br>Light Orchestra, Jet |
| 8         | NEW       | INOCENTE POBRE AMIGA, Lupita<br>D'Alessio, Orfeon      |
| 9         | NEW       | INSOPORTABLEMENTE BELLA,<br>Emmanuel, RCA              |
| 10        | 8         | SERA, Jose-Jose, Ariola                                |

## JAPAN

(Courtesy Music Labo)  
As of 7/21/80  
SINGLES

| This Week | Last Week | Artist  |
|-----------|-----------|---|
| 1         | 1         | DANCING ALL NIGHT, Monta &<br>Brothers, Philips (PMP)     |
| 2         | 6         | TONIGHT, Shannels, Epic/Sony<br>(PMP)                     |
| 3         | 5         | AISHU DATE, Toshihiko Tahara,<br>Canyon (PMP)             |
| 4         | 4         | ROCK 'N' ROLL WIDOW, Momoe<br>Yamaguchi, CBS/Sony (Tokyo) |

## International

# Kenya Music Market Under Import Threat

By RON ANDREWS

NAIROBI — Kenya's vice president and minister of finance, Mwai Kibaki, delivered a budget speech June 18 that lessened some of the restrictions upon imported goods which compete with those produced locally.

Up to now, some fledgling industries have had the benefit of a degree of protection, in that all competitive product imports had to be channelled through the local manufacturer—which was able to veto the imports if they could be supplied locally.

The "no objection status" of local companies has now been lifted, and in its stead, more duties have been heaped upon imported products which could be manufactured in Kenya.

Ostensibly, this has meant that the protection will be monetary, i.e. in the competitive price of locally manufactured goods, rather than the physical control formerly extended.

This will help the local manufacturers considerably, since the price factor will deter importers more efficiently than the dubious effectiveness of "no objection letters" and it will also ensure a reasonable standard of local manufacture.

The effects on the record trade are, however, potentially dangerous. In last year's budget, the only sector to come off favorably was the disk business, whose sales tax factor was lifted, thereby allowing a drop of about 20% in prices at retail.

But the sales tax drop meant that imports were still viable, and the record industry began fighting a rash of direct imports of goods to retailers, who rely upon the dubious value of overseas pressings to sell records at twice the price of a locally manufactured item.

The duty was, however, raised on cassettes, and sales tax retained—which gave the local tape industry a boost, and led to a dramatic increase in locally produced cassettes, both blank and prerecorded.

The June budget, in dropping the protection of local industry, has laid the way open to importers of cassettes from the pirate supplier countries of Singapore and Korea, among others.

So far, such imports have been smuggled into Kenya, but will probably now carry on legally and with impunity.

Prices of goods from wholesalers in Europe and the U.S.—when combined with duties—will render them far less attractive than the "dollar apiece" offers from the Far East.

Kenya's can therefore expect cassettes to flood the market in competition with locally produced goods, cutting a sizeable hole in the music market, especially since the importers of such goods are seldom, if ever, related to the music trade.

The second sector which will be hit is most certainly album manufacture. The market potential is so small that when it comes to sleeve production, the cost of manufacturing a few hundred of each catalog item is far greater than importing a similar item from Europe or the U.S., where unit costs are reduced by the scale of production.

Import duty on printed goods has been raised to 100% and an additional sales tax of 25% is then levied, thereby making the imported item extremely expensive. Local manufacture of sleeves would not be a great deal less in price, but quality is seriously lower.

The unit cost of records, too, will be considerably greater since raw materials are now both higher priced (so the local factory reports) and attract higher duties.

The unit cost of an album, with its sleeve, will be something close to \$3 each, therefore making it more viable to import items of better quality from Europe or from neighboring African countries.

The inclination to so import is reinforced by the fact that, given the small scale of the market, limited imports will mean less likelihood of dead stocks which could arise when local companies trying to offer a wide range of repertoire are bound to manufacturing minimums.

It would appear, therefore, that Kenya's album and cassette sector could take a serious tumble in favor of imports. It remains to be seen how long the finance minister allows that to continue.

# Music Stirs China Debate

By KEITH ANDERSON

HONG KONG—The appearance of more and more popular music from Taiwan and Hong Kong in Peking (Beijing) is causing some discussion in China.

One columnist in a local Peking newspaper discusses the moral influence of music, and adduces historical parallels for the decline and fall of previous Chinese dynasties through an obsession with frivolous music.

It's clear that there is now greater freedom in China to listen to foreign records, although these can still not be bought in the shops. Nevertheless, even public performances recently seem to have included the crooning of decadent love songs, to the dismay of the traditionalists.

Tunes from the West that can be

heard include the theme from "Grease" and songs by the Beatles, as well as "Buttons And Bows," while the popularity of modern Chinese "pop" songs is well attested.

The Peking columnist quoted above sees distinct dangers in this trend among young people. He points out that Hitler's victories in Europe were against peoples morally weakened. Such a moral attenuation can be caused by addiction to Western popular music.

Although contact with Western countries may be economically necessary, particularly in view of the expansionist tendencies of Soviet Russia, foreign popular music could be dangerous as a drug, the writer warns, and could lead people into criminal acts.

This preoccupation with the moral effects of music has a long history in China. Confucius, whatever his position now in the official pantheon, saw the connection as clearly as Plato in the West.

Official disapproval of Western popular music typifies a historical rather than a purely Communist attitude.

## Latest Channel

JOHANNESBURG — Channel 702 is a new independent commercial broadcasting station in South Africa. The \$2 million venture will broadcast from a modern studio and transmitter complex at Garankuwa, near Pretoria. It aims to reach 2.5 million listeners.

# East Europe Studios Fit And Flourishing

• Continued from page 56

by the same company, used for movie soundtracks and background music; and Enzo Lesic (16-track), owned by Lesic himself, used mainly for demo recordings and record industry work.

In Zagreb, there are three: Studio 4 (24-track), owned by Zagreb Radio Television Center, used for radio and tv programming work; Studio Jugoton (16-track), owned by Jugoton Records, used mostly for its own work; and Studio Truli (eight-track), privately owned by Petko Kantardzije, used mostly by new wave bands.

The two main studios in Sarajevo are: Studio RTSA (16-track), owned by Sarajevo Radio and TV, and Studio Bosna (16-track), owned by KSC Iliđa, used for demos and by the record industry. In Split, the main ones are Studio ST (16-track), owned by Nenad Vilovic, used by the record industry, and Studio Tetrapak (eight-track), owned by Mirko Krsticevic.

There are four principal studios in Ljubljana; Studio 14 (eight-track), owned by Ljubljana Radio and TV, used for its own work; Studio Akademik (24-track), used mainly for the record industry; Studio Tivoli (24-track), owned by Tivoli Hall, also record industry slanted; and studio Helidon (eight-track), owned by Helidon Records and used for its own product.

In Romania, there was recently an overhaul of the equipment available in studios, designed to meet the increased production of stereo records by Electrecord, now virtually wholly into stereo with mono just used for radio purposes.

Up-to-date equipment has been imported, including Neve consoles, up to 24-track, and installed in the Palace Hall and the radio company's number one studio, while 16-track machines were brought in for the national tv company and the Electrecord studios.

Other new hardware imported: Neumann, Shure, AKG, Electrovoice and Ampex, plus Studer eight-track for Electrecord, with Dolby systems for the radio number eight studio, probably (with the tv center), the best equipped of them all.

Few foreign artists use the Romanian studios, with Electrecord im-

porting its product on license. But the list of big-name local artists using the constantly improving facilities is long.

In summary, the leading Romanian studios are: the Bucharest Film Production Center Sound Studio, with Constantin Pivniceru as manager; Electrecord Recording Studio (Grigore Petreanu and Theodor Negrescu); Musical Studio of Romanian TV (Dumitru Morosanu); and Romanian Radio Broadcasting Studios (Livi Ionescu).

The studio activity in Russia may seem rather limited when put alongside the size of the country, but Melodiya is at the heart of a record industry which is constantly growing in volume and efficiency.

**This report provided by Paul Gyongy in Hungary, Lubomir Doruzka in Czechoslovakia, Mitja Volic in Yugoslavia, Octavian Ursulescu in Romania, Vadim Yurchenkov in Russia and Roman Waschko in Poland.**

A full range of services is provided in the Melodiya recording studios in Leningrad, including mixing, dubbing, editing, library music and special effects. And new studios have been set up by the company in Kiev and Yerevan, alongside existing ones in Tbilisi, Riga, Vilnius, Tallin, Tashkent, Alma-Ata and Novosibirsk.

All are for tape recordings only, available through booking with Melodiya. The company's studios at the Experimental Plant, Gramzapis (OZG), are also available through the central booking division.

The DZZ Recording House and Radio & TV Studios in virtually all major Russian cities are available through booking by the State Committee for TV and Broadcasting, in Moscow. Also in Moscow are the Vsesoyuznaya Studiya Gramzapis, which includes cassette duplication among its various services.

The shortage of worthwhile studios in Poland sounds the only sour note in Eastern Europe, creating problems for the increasing number of local artists who want to get their work on disk.

Then there are hassles over the standards in some of the studios, so that some groups recording for Polskie Nagrania refuse to record in that company's facilities, preferring to work in radio station studios.

Again, some of these are particularly modern in technical terms, notably those in Opole, Poznan and Katowice. SBB, a very popular rock group, sticks to Opole.

Polskie Nagrania, which is the Polish Recording State Entertainments, is sited in Warsaw. It boasts three studios, covering most of the essential services, including mixing, editing, tape/disk masters, library, special effects, tv film sound and so on.

In a way, Polskie Nagrania epitomizes the Polish studio problems. With the leading record company having only three studios, it often has to record outside, at such locations as the National Philharmonic Hall in Warsaw, or other sound acoustic centers.

The Wifon record company, specialists to date in cassettes, but now into album manufacturing, has no studio of its own, Wifon belongs to Politel, a company owned by radio and tv firms, and so has the opportunity to record in various radio station studios.

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|    |     |   |
|----|-----|---|
| 5  | 2   | SUBARU, Shinji Tanimura, Casablanca (Noel/JCM)                            |
| 6  | 8   | KOI-NO-TSUNAWATARI, Akiko Nakamura, Teichiku (Union Shuppan/Nichion)      |
| 7  | 10  | WAKARETEMO-SUKINAHITO, Los Indios & Sylvia, Polydor (Tokyo)               |
| 8  | 3   | RIDE ON TIME, Tatsuro, Air (PMP)  |
| 9  | 11  | YOU ARE LOVE, Janis Ian, Columbia (Toshiba-EMI)                           |
| 10 | 7   | MINAMI KAIKISEN, Takao Horiuchi & Tomoharu Taki, Casablanca (Thunder/JCM) |
| 11 | 9   | YES-NO, Off Course, Toshiba-EMI (PMP)                                     |
| 12 | 14  | JUNKO, Takeshi Nagabuchi, Toshiba-EMI (Yamaha/Yui)                        |
| 13 | 12  | CALL ME, Blondie, Chrysalis (Nichion/PMP)                                 |
| 14 | NEW | KURUTTA KAJITSU, Alice, Polystar (Noel/JCM)                               |
| 15 | 13  | TECHNO POLICE, Yellow Magic Orchestra, Alfa (Alfa)                        |
| 16 | 17  | RYDEEN, Yellow Magic Orchestra, Alfa (Kay)                                |
| 17 | NEW | SAKIMORI-NO-UTA, Masashi Sada, Masashi (Free Flight)                      |
| 18 | 15  | AME-NO-BOJO, Aki Yashito, Teichiku (Dome/PMP/RFP)                         |
| 19 | 19  | YOU MAY DREAM, Sheena & Rokkets, Alfa (Kay)                               |
| 20 | 16  | ORETACHI-NO-JIDAI, Hideki Saijoh, RVC (Geiei)                             |

## ALBUMS

|    |     |  |
|----|-----|--|
| 1  | 1   | SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa |
| 2  | 2   | MULTIPLIES, Yellow Magic Orchestra, Alfa           |
| 3  | 5   | SUBARU, Shinji Tanimura, Casablanca                |
| 4  | 3   | TOKI-NO-NAI-HOTEL, Yumi Matsutohya, Toshiba-EMI    |
| 5  | 10  | NICE SHOT, Sadao Watanabe, Flying Disk             |
| 6  | NEW | EMOTIONAL RESCUE, Rolling Stones, Rolling Stones   |
| 7  | 6   | MR. BLACK, Shannels, Epic                          |
| 8  | 7   | T-WAVE, Masayoshi Takanaka, Kitty                  |
| 9  | 4   | KAVACH, Eikichi Yazawa, Warner Bros.               |
| 10 | 8   | ROMAN, Chiharu Maysuyama, North                    |
| 11 | NEW | THERE AND BACK, Jeff Beck, Epic                    |
| 12 | 9   | MEMORIAL 1976-1979, Alice, Toshiba/EMI             |
| 13 | 13  | LIKE YOU, Keiki Mizukoshi, Polydor                 |
| 14 | 16  | GLASS HOUSES, Billy Joel, CBS/Sony                 |
| 15 | 12  | ONGAKU SATSUJIN, Yukihiro Takahashi, King          |
| 16 | 11  | DERACINE, Takao Horiuchi, Polystar                 |
| 17 | 15  | MIDDLE MAN, Boz Scaggs, CBS                        |
| 18 | NEW | DONJUAN, Kenichi Hagiwara, Tokuma                  |
| 19 | NEW | LENA, Yukihide Takekawa, Columbia                  |
| 20 | 20  | TENKAI, Saki Kubota, CBS/Sony                      |

## AUSTRALIA

(Courtesy Kent Music Report) As of 7/14/80

|           |           |   |
|-----------|-----------|---|
| This Week | Last Week | SINGLES   |
| 1         | 1         | CAN'T STOP THE MUSIC, Village People, RCA                                       |
| 2         | 2         | TURNING JAPANESE, Vapors, United Artists  |
| 3         | 3         | YOU'VE LOST THAT LOVIN' FEELING, Long John Baldry & Kathi MacDonal, EMI America |
| 4         | 5         | COMING UP, Paul McCartney, Parlophone   |
| 5         | 6         | CALL ME, Blondie, Chrysalis   |
| 6         | 4         | TIRED OF TOWEIN' THE LINE, Rocky Burnette, EMI                                  |
| 7         | 15        | FUNKYTOWN, Lipps Inc., Casablanca   |
| 8         | 10        | CHEAP WINE, Cold Chisel, WEA  |
| 9         | 14        | LOVE AT FIRST NIGHT, Kim Hart, EMI  |
| 10        | 7         | THE ROSE, Bette Midler, Atlantic  |
| 11        | 16        | SHANDI, Kiss, Casablanca  |
| 12        | 20        | IT'S STILL ROCK & ROLL TO ME, Billy Joel, CBS                                   |
| 13        | 11        | SKINNY GIRLS, Alan O'Day, Pacific   |
| 14        | 12        | WORKING MY WAY BACK TO YOU, Spinners, Atlantic                                  |
| 15        | 8         | NO SECRETS, Angels, Epic  |
| 16        | 9         | THERE AIN'T NO AGE FOR ROCK 'N' ROLL, Veterans, Avenue                          |
| 17        | NEW       | I ONLY WANT TO BE WITH YOU, Tourists, 7 Records                                 |
| 18        | 18        | WE ARE GLASS, Gary Numan, WEA   |
| 19        | NEW       | LITTLE JEANIE, Elton John, Rocket   |
| 20        | 19        | I HOPE I NEVER, Split Enz, Mushroom   |

## ALBUMS

|    |     |  |
|----|-----|--|
| 1  | 1   | CAN'T STOP THE MUSIC, Soundtrack, RCA            |
| 2  | 2   | EAST, Cold Chisel, WEA                           |
| 3  | 6   | THE MAGIC OF BONEY M, Atlantic/Hansa             |
| 4  | 4   | GLASS HOUSES, Billy Joel, CBS                    |
| 5  | 3   | UNMASKED, Kiss, Casablanca                       |
| 6  | 5   | DARK ROOM, Angels, Epic                          |
| 7  | 8   | STARDUST, Willie Nelson, CBS                     |
| 8  | 7   | TRUE COLOURS, Split Enz, Mushroom                |
| 9  | 9   | THE ROSE, Soundtrack, Atlantic                   |
| 10 | 10  | 21 AT 33, Elton John Rocket                      |
| 11 | NEW | EMOTIONAL RESCUE, Rolling Stones, Rolling Stones |
| 12 | 14  | THE BOYS LIGHT UP, Australia Crawl, EMI          |
| 13 | 11  | SKY 2, Sky, Ariola                               |

|    |     |  |
|----|-----|--|
| 14 | 13  | McCARTNEY II, Paul McCartney, Parlophone |
| 15 | 12  | SPACE RACE, Mi-Sex, CBS                  |
| 16 | 17  | NIGHT RAINS, Janis Ian, Interfusion      |
| 17 | 18  | ME, MYSELF, I, Joan Armatrading, A&M     |
| 18 | NEW | SAVED, Bob Dylan, CBS                    |
| 19 | 15  | THE ANGELS GREATEST, Angels, Albert      |
| 20 | 16  | THE WALL, Pink Floyd, CBS                |

## HOLLAND

(Courtesy BUMA/STEMRA) As of 7/15/80

|           |           |  |
|-----------|-----------|--|
| This Week | Last Week | SINGLES  |
| 1         | 3         | XANADU, Olivia Newton-John & Electric Light Orchestra, Jet |
| 2         | 1         | LATE AT NIGHT, Maywood, EMI                                |
| 3         | NEW       | MIDNIGHT DYNAMOS, Matchbox, Magnet                         |
| 4         | NEW       | CUPID, Spinners, Atlantic                                  |
| 5         | 6         | MET JE OGEN DICHT, Rob De Nijs, EMI                        |
| 6         | 6         | ALOHA-OE UNTIL WE MEET AGAIN, Goombay Dance Band, CBS      |
| 7         | NEW       | THEME FROM NEW YORK, NEW YORK, Frank Sinatra, Reprise      |
| 8         | NEW       | POWER, Temptations, Motown                                 |
| 9         | NEW       | COULD YOU BE LOVED, Bob Marley, Island                     |
| 10        | NEW       | RELIGHT MY FIRE, Dan Hartman, Blue Sky                     |
| 1         | 9         | EMOTIONAL RESCUE, Rolling Stones, Rolling Stones           |
| 2         | 1         | THE GAME, Queen, EMI                                       |
| 3         | 4         | HAPPY SUMMER PARTY, James Last, Polydor                    |
| 4         | 8         | THE BEST OF ROGER WHITTAKER, K-tel                         |
| 5         | 6         | MET JE OGEN DICHT, Rob De Nijs, EMI                        |
| 6         | NEW       | GOING DEAF FOR A LIVING, Fischer Z, United Artists         |
| 7         | NEW       | HEY, Julio Iglesias, CBS                                   |
| 8         | 10        | GREATEST HITS, BZN, Mercury                                |
| 9         | 3         | PUSAKA, Massada, Telstar                                   |
| 10        | 2         | 20 GREATEST HITS, Shadows, Arcade                          |

## SWEDEN

(Courtesy GFL) As of 7/15/80

|           |           |  |
|-----------|-----------|--|
| This Week | Last Week | SINGLES  |
| 1         | 2         | ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma      |
| 2         | 6         | FUNKYTOWN, Lipps Inc., Casablanca                          |
| 3         | 4         | I DON'T WANNA GET DRAFTED, Frank Zappa, CBS                |
| 4         | 1         | WHAT'S ANOTHER YEAR, Johnny Logan, Epic                    |
| 5         | 3         | CALL ME, Blondie, Chrysalis                                |
| 6         | 5         | NONO SO CHE DAREI, Alan Sorrenti, CBO                      |
| 7         | NEW       | SUN OF JAMAICA, Goombay Dance Band, CBS                    |
| 8         | 10        | SKA VI ALSKA, Gyllene Tider, Parlophone                    |
| 9         | 8         | APATI, Magnus Uggla, CBS                                   |
| 10        | NEW       | XANADU, Olivia Newton-John & Electric Light Orchestra, Jet |
| 1         | NEW       | EMOTIONAL RESCUE, Rolling Stones, Rolling Stones           |
| 2         | 3         | TONARSDROMMAR, Noice, Sonet                                |
| 3         | 1         | LIGHTS IN THE NIGHT, Flash & The Pan, Mercury              |
| 4         | 2         | GYLLENE TIDER, Parlophone                                  |
| 5         | NEW       | UPRISING, Bob Marley & Wailers, Island                     |
| 6         | 4         | KRAMGOA LATAR 8, Vikingarna, Mariann                       |
| 7         | NEW       | DIANA, Diana Ross, Motown                                  |
| 8         | 7         | FLESH AND BLOOD, Roxy Music, Polydor                       |
| 9         | NEW       | SAVED, Bob Dylan, CBS                                      |
| 10        | 8         | PETER GABRIEL, Charisma                                    |

## NEW ZEALAND

(Courtesy Record Publications) As of 7/20/80

|           |           |  |
|-----------|-----------|--|
| This Week | Last Week | SINGLES  |
| 1         | 2         | DO THE LOCOMOTION, Ritz, Epic                    |
| 2         | 1         | FUNKYTOWN, Lipps Inc., Casablanca                |
| 3         | 4         | TIRED OF TOWEIN' THE LINE, Rocky Burnette, EMI   |
| 4         | 5         | STOMP, Brothers Johnson, A&M                     |
| 5         | 3         | COMING UP, Paul McCartney, Parlophone            |
| 6         | NEW       | MONKEY CHOP, Dan-I, Island                       |
| 7         | 6         | I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic |
| 8         | 7         | CRUISIN', Michael Nesmith, Pacific Arts          |
| 9         | 9         | SHE'S OUT OF MY LIFE, Michael Jackson, Epic      |
| 10        | NEW       | LITTLE JEANIE, Elton John, Rocket                |
| 1         | 1         | STARDUST, Willie Nelson, CBS                     |
| 2         | NEW       | EMOTIONAL RESCUE, Rolling Stones, Rolling Stones |
| 3         | 5         | THE B-52s, Warner Bros.                          |
| 4         | 3         | SPACE RACE, Mi-Sex, CBS                          |
| 5         | 2         | THE MAGIC OF BONEY M, Atlantic                   |
| 6         | 4         | A LIFETIME OF MUSIC 1905-1980, Mantovani, Decca  |
| 7         | 7         | TRUE COLOURS, Split Enz, Polydor                 |
| 8         | NEW       | 21 AT 33, Elton John, Rocket                     |

|    |   |                                     |
|----|---|-------------------------------------|
| 9  | 8 | JUST ONE NIGHT, Eric Clapton, RSO   |
| 10 | 6 | OFF THE WALL, Michael Jackson, Epic |

## BRAZIL

(Courtesy NOPEM) As of 7/14/80

|           |           |   |
|-----------|-----------|---|
| This Week | Last Week | SINGLES   |
| 1         | NEW       | FOI DEUS QUEM FEZ VOCE, Amelinha, CBS                   |
| 2         | 1         | PLEASE DON'T GO, K.C. & Sunshine Band, TK               |
| 3         | NEW       | RASTA PE, Jorge Alfredo & Chico Evangelista, Copacabana |
| 4         | NEW       | LOVE OF MY LIFE, Queen, EMI                             |
| 5         | NEW       | JUST WHEN I NEEDED YOU MOST, Tony Wilson, Kolomusic     |
| 6         | 2         | ME ESQUECI DE VIVER, Jose Augusto, EMI                  |
| 7         | NEW       | VINTE E POUCOS ANOS, Fabio Jr., RGE                     |
| 8         | 4         | AQUELA NUVEM, Gilliard, RGE                             |
| 9         | 6         | FREAK LE BOOM BOOM, Gretchen, Copacabana                |
| 10        | NEW       | GHENGHIS KHAN, Ghenghis Khan, RGE                       |

## ALBUMS

|    |     |   |
|----|-----|---|
| 1  | 4   | AGUA VIVA INTERNACIONAL, Various, Som Livre |
| 2  | 2   | MEL, Maria Bethania, PolyGram               |
| 3  | 6   | BELEZA, Fagner, CBS                         |
| 4  | NEW | THE WALL, Pink Floyd, CBS                   |
| 5  | 3   | SIMONE AO VIVO, Simone, EMI-Odeon           |
| 6  | 9   | BOCA LIVRE, Boca Livre, Eldorado            |
| 7  | NEW | MALICIA, Bebeto, Copacabana                 |
| 8  | NEW | ESTRELA GUIA, Joanna, RCA                   |
| 9  | 7   | FREVO MULHER, CBS                           |
| 10 | 10  | ANGELA RO RO, Angela Ro Ro, PolyGram        |

## ISRAEL

(Courtesy Reshet Gimmel/IBA) As of 7/11/80

|           |           |  |
|-----------|-----------|--|
| This Week | Last Week | SINGLES  |
| 1         | 1         | LITTLE JEANIE, Elton John, Rocket                          |
| 2         | 3         | I'M ALIVE, Electric Light Orchestra, Jet                   |
| 3         | 1         | FUNKYTOWN, Lipps Inc., Casablanca                          |
| 4         | 5         | IT'S STILL ROCK'N'ROLL TO ME, Billy Joel, CBS              |
| 5         | 4         | CRYING, Don McLean, EMI                                    |
| 6         | NEW       | XANADU, Olivia Newton-John & Electric Light Orchestra, Jet |
| 7         | NEW       | WE ARE GLASS, Gary Numan, Beggars Banquet                  |
| 8         | 6         | RAT RACE, Specials, 2-Tone                                 |
| 9         | 7         | NO DOUBT ABOUT IT, Hot Chocolate, Rak                      |
| 10        | NEW       | YOU'LL ALWAYS FIND ME IN THE KITCHEN, Jona Lewie, Stiff    |

## ALBUMS

|    |     |  |
|----|-----|--|
| 1  | 1   | DISCOVERY, Electric Light Orchestra, Jet |
| 2  | 2   | EMOCIONES, Julio Iglesias, CBS           |
| 3  | 3   | AMERICA, Julio Iglesias, CBS             |
| 4  | 4   | THE WALL, Pink Floyd, CBS                |
| 5  | 9   | HAIR, Soundtrack, RCA                    |
| 6  | 5   | MOUTH TO MOUTH, Lipps Inc., Casablanca   |
| 7  | 7   | ZALMAN, Brothers & Sisters, Hed Azri     |
| 8  | 10  | GLASS HOUSES, Billy Joel, CBS            |
| 9  | 6   | TREM DAS ONZE, Various, Phonodor         |
| 10 | NEW | CORNERSTONE, Styx, A&M                   |

## Memoriam Ad

• Continued from page 60

deluged with Chrysalis imports. "This had to be taken into account when we considered the deal."

Commenting on the fact that people in the record industry were always being quoted as saying that deals would have to be much more realistic if record companies were to survive, Kommerell observed, "It has always seemed to me that companies totally fail to practice what they preach—and I felt it was time to make a stand, and draw it to public attention by means of this advertisement."

"We can't scream about the economic depression and the decline in sales at one moment, and then go ahead and sign ridiculously extravagant deals the next. Sanity and commercial viability must prevail, or the record industry will just collapse."



**PROUD MOMENT**—Dick Asher, deputy president and chief operating officer of the CBS Records Group, unveils the plaque to mark the official opening of the company's new manufacturing plant in Britain, located at Aylesbury. Left is Maurice Oberstein, chairman of CBS Records U.K.

## Guiding WEA's Fortunes Globally

### Open New Subsidiaries In Mexico, Taiwan, Eire, Africa

• Continued from page 60

"It's healthy, especially because we're beginning to come up with acts from abroad which the U.S. companies cannot ignore. Once, they used to pass on everything. Not now; they listen to everything."

Also, adds Ertegun, there's an element of competition between Warner Bros., Atlantic and Elektra/Asylum to sign what WEA International offers.

"It always goes to the company most interested, of course. If only one label wants the act, there's no problem. If all three want it—as has happened recently—then I talk to all of them, weighing up tour support, promotion commitment and so on. That way, we find the right home for the artist."

"It's a healthy development, and one that has taken place in the last year or so."

Another relatively recent development for WEA International has been its move into the retail field, with last October's purchase of the Govi chain of disk stores in West Germany.

Ertegun ventures that it's too soon to pass final judgement of the wisdom of that move, but he does say

## Papal Tapes

PARIS—The recent official visit to France by Pope John Paul II has led to a series of commemorative cassettes covering different aspects of the papal trek, plus a pictorial book from Bayard Press, selling at around \$40.

Didakhe Editions is offering a series of cassettes of the in-France preachings of the Pope at \$10 each, while Auvadis Records is collecting together a package of speeches and hymns.

RCA and Unidisc are both entering this sector of the marketplace with compilations from the various ceremonies, while VIC Editions has a 12-cassette offering covering the whole visit, the whole set retailing at around \$110.

## Mountain Closes

LONDON—Mountain Management Ltd., holding company for Mountain Records whose major moneyspinner is the group Nazareth, has gone into liquidation. Some scheduled releases are likely to go through the company's deal with RCA here.

it's "looking good" at the moment.

"We're much closer to what's happening on the street, to what the consumers want from our industry, to what the magnet is that draws them into record stores. It's proving to be a valuable source of information for us."

Ertegun adds that WEA International is looking at other retail operations with a view to future involvement, though he's unwilling to discuss the identity or location of those operations under surveillance.

One irony of the company's move into retailing in Germany has been the fact that Govi stores were well known for their stocks of imported product—including the parallel imports perceived to be a problem for virtually all the multinational record companies.

Ertegun says the chain's policy in this respect has been amended—a "better balance" of imports to locally manufactured titles has been achieved—but points out that Govi must remain competitive with other retailers in the marketplace.

He admits that parallel imports continue to be a problem in Europe, but eschews legal action (as some companies have taken) to correct the situation. WEA International's approach, in part, has been to increase prices at the source of the offending product.

But in that respect, he finds the wide variance of Value Added Tax rates which prevail in the European Economic Community to be frustrating. "We could cope with everything else, but this tremendous differential in taxation isn't logical in one economic community. I think something should be done about it."

Another WEA response to parallel imports has been to establish its own import services within the framework of national subsidiaries, as in Italy, Germany and Britain.

Questioned whether the IFPI might provide some help over imports, Ertegun suggests that it's a problem beyond the organization's control. "It's a marketing problem, not a legal one. It's the free market at work."

Enquiries about IFPI's role in the international music business return Ertegun to his preoccupations as the Federation's president.

And he expresses concern that the industry's current woes might lead companies to trim their IFPI contributions (made via national groups)

## International

DESPITE POLICE DISAPPROVAL

## All-Night Rock Show Is Success In Tokyo

TOKYO—The first all-night show held here just a few minutes from the Ginza, Tokyo's Broadway, spotlighted problems peculiar to this country.

The event, "All Nite Rock Show '80," ran from 7 p.m. June 21 to 6 a.m. June 22, and was presented by the Adan Music Office.

Adan president Hiroyuki Takahashi notes, "The Harumi Auditorium gave us permission to stage the show, but then the Tokyo Metropolitan police department asked me to come down and talk things over. The police wanted us to cancel everything, saying it would attract hot-rodgers and minors."

"When I insisted on going on with

the event, the authorities requested that it started earlier and end by 10 p.m. at the latest. When I still continued to insist on staging the show all night, the fire department got in on the act, saying that smoking would pose the danger of fire."

Fans began lining up four days before the event, which featured such artists as Shinji Harada, Masaki Ueda, Panta & Hal, RC Succession, Carmen Maki & Laff and Johnny, Louis and Char.

On the day of the show, Adan hired 200 guards, mostly university students, to keep order. The Metropolitan police department sent 60 plainclothesmen to keep watch inside the auditorium, and stationed 60 riot policemen outside the hall.

All seats were removed because Adan felt that these could be dangerous if people dashed up to the stage, knocking them on the way.

Over 4,000 fans (average age 19) paid \$13.60 for the privilege of standing up all night to listen to the singers and groups.

Adan explains, "Police insisted that we make announcements over loudspeakers from time to time that no smoking was allowed, and this was very bothersome. They took into protective custody about 200 minors, some of whom were caught smoking, and lectured them about the impropriety of minors staying up all night without going home."

Adan also had to worry about the volume of the music since three organizations—including an association of residents, and a Metropolitan government office—were using noise meters all night to check and see that the volume didn't exceed 50 phons at points 100 yards from the auditorium.

But the concert went off successfully, and Takahashi said in an interview several days afterwards, "We'd like to hold it again in the Harumi Auditorium, though we don't think they'll ever let us use it again."

"The hall authorities probably wouldn't have let us rent it in the first place if they had thought there would be so much trouble. We'll just have to find another site."

Adan has been holding all-night concerts for seven years, but all previous ones had been in university campuses, where the police are not as strict. Those all-night concerts had drawn up to 2,700 people.

## Protest Home Taping 45

LONDON—The British Phonographic Industry has made a formal complaint to EMI Records here over the release of a single by one of the company's newest signings which, it believes, may encourage home taping.

The complaint, contained in a letter from BPI chairman John Fruin to EMI managing director Cliff Busby, is over "C30, C60, C90, Go," released July 11 by new group Bow Wow Wow. Lyrics of the song deal specifically with the topic of home recording.

The BPI has no power to prevent the record's sale, and has been at some pains to keep the controversy low-key. But a spokesman did say that it was "odd" for EMI to put the record out, especially in the light of the most recent British Market Research Bureau survey, which estimates current U.K. revenues losses due to home taping top the \$500 million mark annually.

EMI, on the other hand, says the

lyrics merely reflect an aspect of society in the '80s, that they anyway feature the voice of a policeman telling listeners that home taping is against the law, and that if the national press coverage attracted by the incident serves to promote discussion of the whole issue, then the single will actually have performed a service to the industry.

It's a situation that abounds in irony. Former EMI chairman Sir Joseph Lockwood, for instance, is currently heading a BPI action committee set up to tackle the question of home copying.

And Bow Wow Wow's manager, who set the EMI deal, who claims to have collected a \$130,000 advance for the album from which the offending track is taken, and who says the song is a "message to the BPI, to EMI from me and millions of kids," is none other than Malcolm McLaren, manager of the Sex Pistols when they were dropped by EMI several years ago.



Billboard photo by Don Albert  
**RISING STAR** — South African rocker Roger Lucey, who has just signed a disk and publishing deal with the local WEA company, performs for his fans in Johannesburg. The singer is currently recording his first album for WEA, "Half Alive," with producer Benjy Mudie.

## Fire Halts Jazz Event

LONDON—One of this city's most famous landmarks, the Alexandra Palace, was almost totally destroyed by fire July 10, forcing the cancellation of the second Capital Jazz festival due to be held there July 11-13.

Also destroyed in the blaze was more than \$500,000 worth of sound equipment set up in readiness for the event, which is run by Capital Radio in conjunction with Newport Jazz man George Wein.

Artists set to appear included Ray Charles, Dizzy Gillespie, B.B. King, Van Morrison, Dave Brubeck, Muddy Waters, Stanley Clarke and other top names. Only survivor of the general disaster was a gala finale concert held in the Royal Festival Hall with Gillespie, Freddie Hubbard, Art Pepper, Lee Konitz among those appearing.

Last year's event lost money but went a long way to establishing the festival, and George Wein had said he was hopeful of moving into the black this time round.

At the office of joint organizer Andy Hudson Promotions, where a financial statement on the effect of the cancellation was being prepared, there was general depression, understandable in view of the months of hard work and preparation.

The fate of the event now hangs in the balance, as does that of 'Ally Pally' itself. Built in the last century, and the scene of the first historic television broadcasts by the British Broadcasting Corp., the building, with its giant organ and 12,000-seat concert hall, has been in recent times something of a white elephant, little used and in need of expensive repair. Earlier this year it was acquired by a London borough for the nominal sum of one pound sterling.

One firm that is doing its best to salvage something from the wreck is publishing company Top Billing, which is hoping programs, badges, T-shirts and other promotional material prepared for the jazz festival will be snapped up as possibly the last souvenirs of a famous old building that may soon disappear from the London skyline.

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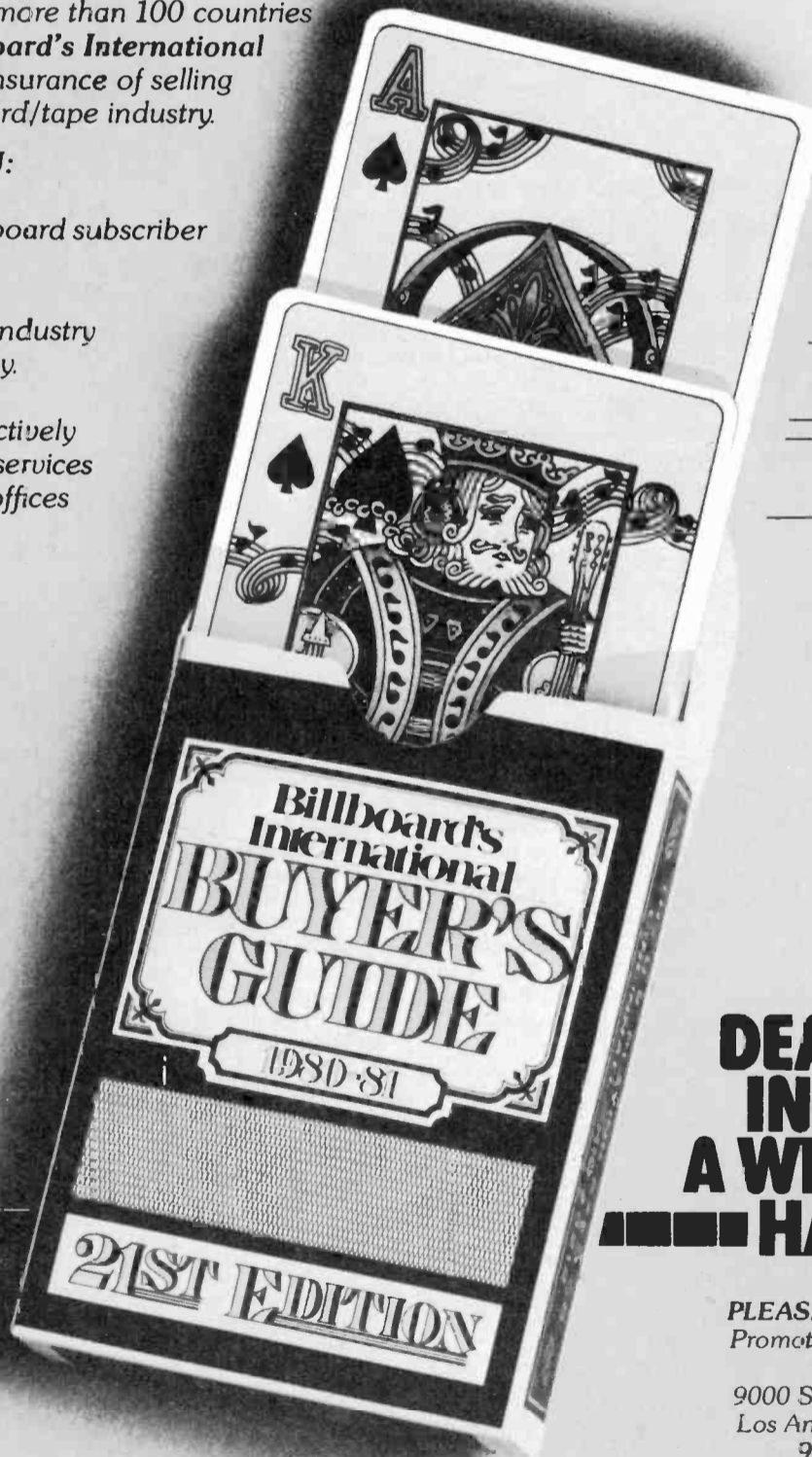
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\*Advertising copy can be accepted in writing or on the phone with your instructions as to type size, etc.



# Concern Over List Pricing Exit Base For Computing Mechanical Royalties Disappears

• Continued from page 1

Added Tax (currently running at 15%) is added. Artist and producer royalties are also based on a percentage of the recommended retail prices.

But concern is growing fast among copyright owners, recording artists and disk producers because the U.K. industry is moving closer towards the total abolition of RRP, with no alternative formula for calculating royalty payments having been established.

Ron White, managing director of EMI Songs and president of the Music Publishers' Assn. (MPA), says: "The Copyright Act, which laid down the statutory copyright royalty, is clearly old-fashioned legislation in this day and times.

"That act envisaged there always being a price list for records. A new formula now has to be found. If the record companies make any efforts to effect a cutback on the statutory royalty, then they'll be in for a very hard fight from publishers.

"We have to bear in mind that songwriters and publishers are already suffering because of the drop

in volume resulting from reduced dealer margins and the subsequent loss of sales."

One possibility being mooted is that a higher royalty rate could be agreed based on the posted dealer price. The Mechanical Rights Society (MRS), representing the copyright owners, and the British Phonographic Industry (BPI), presenting the case for the record industry, met recently to discuss a new basis for mechanical royalty payments. But no agreement was then reached.

Now Bob Montgomery, managing director of MCPS and general administrator of MRS, says: "I'm sure some agreement will come in the end, but I can't guess when."

In the meantime, the industry sees more and more companies likely to abolish RRP totally.

Says Montgomery: "So far, it is mainly the major companies which are involved, but none of them has yet formally notified MCPS of their intentions. I'll be interested to see how they intend to base their payment of copyright royalties in the future.

"The Copyright Act states that copyright owners must be agreeable to any rate the record companies propose and we'll certainly not let them get away with paying at a lower rate than they are supposed to. They must indicate precisely the highest price for which a record can be sold. There would obviously be a threat to copyright owners' royalties if the record companies try to pay at a lower rate than they have in the past."

Recording artists and record producers are also affected, and are equally concerned about a possible income loss.

Gus Dudgeon, a leading U.K. producer, says: "I've always been baffled by all of the usual discounts and deductions made by record companies. This new move over RRP will make the situation even more complicated and worrying, not to mention confusing. I'll be looking forward to an official statement from the companies involved saying how they intend to calculate producers' royalties in future."

And Derek Savage, of Albion Management, former manager of the Stranglers, now handling Ian Gomm and 999, says: "It makes sense to abolish RRP instead of trying to sell records at an artificial rate.

"As a manager, though, I have to make sure my artists are protected and do not lose money. A new formula has to be worked out.

"Surely it is simple enough to agree a higher percentage based on the dealer price?"

Bill Martin, songwriter and managing director of Martin-Coulter Music, says angrily: "A formula has to be worked out right now, otherwise there's no point in having any music industry organizations. In this sort of situation, we have to rely on the prominent people who are elected to represent us all to use their negotiating skills to sort it out. But it has got to be done now."

And he adds: "I'll look for some sort of statement within a week or so. Otherwise I might just as well give it all up and become a golf professional."

But the problems seem merely to mount up. EMI retained an equivalent of its old list pricing, but PolyGram as a group has not, as from July 1 (Billboard, July 19, 1980) a suggested basis for retailers to sell its product.

Ramon Lopez, managing director of PolyGram Record Operations, is working out a formula based on a survey of average prices charged all over the U.K. of Phonogram, Polydor and Decca product. This could produce a guideline of sorts and could be modified and updated from time to time.

## Tokyo Jazz

• Continued from page 61

last year went to 200,000 copies, while songstress Kimiko Kasai's 'Fall In Love' LP sold 100,000 copies."

Watanabe's latest album, "Nice Shot," went on sale May 21, and as of July 1, has reportedly sold 80,000 copies.

Koinuma continues, "I would like to do something in the U.S. next—perhaps a package which could play Carnegie Hall.

"I would also like to get a major label in the States to distribute the Watanabe and Hino albums. Watanabe's contract with Victor expired as of June 30, and we're presently negotiating with major labels. The master tape for the live album at the July 2-4 recital will be ready soon."



SWEET TOOTH—A&M recording artist Chuck Mangione is awarded a special "hat cake" by the staff of Montreal radio station CJFM, to celebrate his recent sellout concert in the city. Making the presentation is program director Greg Stewart, while A&M Montreal's Nick Carbone looks on. With his back to the camera is CJFM deejay Don Jackson.

## SAYS RETAILER FROST

# Sales Lost Through Lack Of Disco Disks

By DAVID FARRELL

TORONTO—Canadian labels are losing a significant number of sales by not pressing 12-inch disco mixes, a leading disco retailer claims.

Peter Frost of Disco Sounds estimates that some 45% of his boutique-sized store's sales are derived from 12-inch sales, many of them imported from the U.S. and Europe.

"There is no doubting the fact that people still want the 12-inch version of a song, and our prices don't seem to deter them once they find out that we have stock or that we are willing to import it for them," says the owner.

Prices in Disco Sounds are not cheap either. Twelve inch imports retail at \$8.98, compared with domestically pressed albums at \$6.98. Import LPs vary in price, but British LP pressings are stickered at \$10.98.

Frost and partner Fred Goshine have operated their downtown store through the boom and bust era of disco, but see a bright future for the sounds here.

"Clubs shifted to playing new wave rock for a time, but this city is moving toward a strong rhythm and blues sound now, similar to New York. Montreal, on the other hand,

is more rock and roll oriented in the dance clubs," he says.

Supporting his thesis that disco singles really do sell in quantity, Frost points to a 20,000 limited edition pressing of Lipps Inc.'s "Funkytown" in 12-inch form by Polygram Canada "which sold out in a matter of weeks," he says.

"Stomp" by the Brothers Johnson is another example cited. "A&M never pressed the 12-inch single in this market and we have sold more of the U.S. import single than we have of the album," even though the LP is two dollars cheaper.

With his own store sales up 30% over the first quarter of this year, Frost reports a bright future ahead for those retailers willing to keep up with the ever-changing disco sounds.

He also says the record company indifference to disco music has created a vacuum that has been filled by Canadian producers who are now cashing in on sales, particularly Quebec-based producers. A specific example being the Uniwave label, which has released some 25 12-inch singles in the past eight weeks.

## Bachman Diversifies Into Studio, Production Tasks

VANCOUVER—After 10 years of road work and combined worldwide record sales in excess of 20 million units, guitarist Randy Bachman is branching off into a new career as a studio owner and outside producer.

Legend Studios is the name of Bachman's facility, located just south of the Vancouver border in Lynden, Wash. He describes it as a "hideaway retreat" studio, similar to Caribou and Le Studio.

Recently used to record the second Ironhorse LP, "Everything Is Grey," which Bachman founded following his departure from BTO, Legend will be rented out for the duration of the year to other acts and producers.

The main feature of the rustic retreat studio is a 24-track Trident "A" series board. Inputs will be doubled to 48-track later this year, says Bachman. Sony and JVC video equipment is also available to crews

renting the premise.

Legend is located on 30 acres of land, the recording complex housed on the second floor of a newly constructed barn. Accommodation is first class in the adjoining mansion which includes 38 rooms: 13 bedrooms, nine bathrooms, games room, gym, indoor pool, plus a chef on the premises.

Beyond the Ironhorse record, Bachman has produced an album for songwriter Tom Sparks which is now being shopped at various labels. Stanley Clarke's epic LP, "Rocks, Pebbles And Sand," was recorded there late last year and Bachman reports the bassist has booked time again this year.

Clarke's producer for the session was Dennis MacKay, a former Trident engineer who is now bringing quite a few projects to Legend, including Steve Hillage and Pat Travers.

Billboard SPECIAL SURVEY For Week Ending 7/26/80

## Billboard Special Survey Hot Latin LPs

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| SAN ANTONIO (Pop) |   | NEW YORK (Pop) |   |
|-------------------|---|----------------|---|
| This Week         | TITLE—Artist, Label & Number (Distributing Label)       | This Week      | TITLE—Artist, Label & Number (Distributing Label)     |
| 1                 | CAMILO SESTO<br>15 Exitos mas grandes Telediscos 1011   | 1              | JULIO IGLESIAS<br>Hey CBS 50302                       |
| 2                 | JUAN GABRIEL<br>Recuerdos Pronto 1076                   | 2              | ROBERTO CARLOS<br>CBS 12301                           |
| 3                 | LUPITA DALESIO<br>Inocente pobre amiga Orfeon 16044     | 3              | CAMILO SESTO<br>15 Exitos mas grandes Telediscos 1011 |
| 4                 | RAMON AYALA<br>2 Hojas sin rumbo Fredy 1165             | 4              | NELSON NED<br>Primavera de una vida A1 10501          |
| 5                 | JULIO IGLESIAS<br>Hey CBS 50302                         | 5              | GILBERTO MOROY<br>Artomax 622                         |
| 6                 | VICENTE FERNANDEZ<br>El Tapatio CBS 20388               | 6              | ROCIO JURADO<br>Sra. Arcano 3485                      |
| 7                 | RAPHAEL<br>Sigo mi camino A1 60149                      | 7              | RAPHAEL<br>Sigo mi camino A1 60149                    |
| 8                 | NELSON NED<br>Primavera de una vida A1 10501            | 8              | JOANA ROSALY<br>Amandote Velvet 8030                  |
| 9                 | JOSE LUIS RODRIGUEZ<br>Por si volvieras TH 2057         | 9              | JUAN GABRIEL<br>Recuerdos Pronto 1076                 |
| 10                | LOS TIGRES DEL NORTE<br>En la plaza Garibaldi Fama 594  | 10             | BASILIO<br>Karen 54                                   |
| 11                | ROBERTO CARLOS<br>Desahogo CBS 12301                    | 11             | JOSE JOSE<br>Sime dejas ahora Pronto 1070             |
| 12                | ROBERTO PULIDO<br>Mi pequinero ARV 1061                 | 12             | LUCECITA<br>Tierrazo 001                              |
| 13                | LOS CADETES DE LINARES<br>Pistoleros famosos Ramex 1050 | 13             | FELITO FELIX<br>Caytronics 6005                       |
| 14                | MANOELLA TORRES<br>Se te fue viva la paloma CBS 20335   | 14             | ESTRELLAS DE ORO<br>America 1007                      |
| 15                | RIGO TOVAR<br>14 de oro Profono 2003                    | 15             | JOSE LUIS RODRIGUEZ<br>Por si volvieras TH 2057       |
| 16                | PEDRITO FERNANDEZ<br>La mugrosita CBS 20387             | 16             | PAQUITO GUZMAN<br>LAD 328                             |
| 17                | LITTLE JOE<br>TTC 001                                   | 17             | NELSON NED<br>Mi manera de amar W.S. latino 4120      |
| 18                | LOS HUMILDES<br>Mas de lo que merecias Fama 595         | 18             | SOPHY<br>En Mexico Velvet 3003                        |
| 19                | RUBEN NARANJO<br>Si senior El sarape 1148               | 19             | ELIO ROCA<br>En Mexico Mercurio 1914                  |
| 20                | TAM Y TEX<br>Tamaulipeca Ramex 1049                     | 20             | LALO RODRIGUEZ<br>Tierrazo 004                        |
| 21                | FLACO JIMENEZ<br>Joe 2070                               | 21             | TIPICA DOMINICANA<br>Bandera 1001                     |
| 22                | GRUPO MAZZ<br>1980 Cara 017                             | 22             | ANGELA CARRASCO<br>Quererte a ti Pronto 1069          |
| 23                | GRUPO FELICIDAD<br>Hermoso carino Fire ball 1005        | 23             | MANOELLA TORRES<br>Se te fue viva la paloma CBS 20335 |
| 24                | BROWN EXPRESS<br>Fama 596                               | 24             | JULIO IGLESIAS<br>Emociones CBS 50303                 |
| 25                | JOE BRAVO<br>Eres mi todo Fredy 1175                    | 25             | CAMILO SESTO<br>Horas de amor Pronto 1071             |

## General News

## NEW GIANT SPAWNED

# Music Plus Links With City 1-Stop

• Continued from page 1

both firms, totaling about 125, are being asked to remain. Music Plus has an additional 240 store employees in their 20 outlets.

All five principals in the consolidation are well acquainted. The Music Plus foursome all met while working for Integrity Entertainment here in the early 1970s. The quartet will continue with responsibilities they now handle: Terry Pringle, personnel, operations, real estate and store design; Dave Berkowitz, inventory control; Dave Marker, finance, and Lou Fogelman, advertising/merchandising. Marker and Fogelman also worked together for a prior Lea Hartstone company here and in San Francisco.

Marker, coincidentally, recommended to Billis that he employ Moreland. Moreland joined City 1-Stop as controller in 1975 after 11 years with Record Merchandising here in a similar capacity. Prior to that she had worked for the McLendon Corp. in Texas as a radio programmer and with a California rackjobber.

All five stress that they support a similar philosophy of marketing music. Ironically, both firms bank with the same institution here and both have similar profit-sharing programs, each of which was developed independently some years back. Show Industries, parent company of City 1-Stop, becomes parent

company in the merger.

The principals emphasized that the expertise of both organizations will be mutually beneficial. "We bring our retail expertise to the one-stop, which will pass it along to its many accounts," Fogelman stated. "For example, now our advertising and merchandising departments will directly assist City 1-Stop customers. Conversely, we will benefit from City 1-Stop's experience in inventorying and buying," Fogelman pointed out.

Billis stated the one-stop serves some 3,000 customers stretching through the Western states, Alaska and Hawaii. Export business is done globally.

Billis started in the industry as a rackjobber of Latin product in 1968. He opened the one-stop in mid-1970 with a 440 square foot warehouse and six employees. Presently, City occupies 20,000 square feet and has 60 employees.

"With the larger quarters afforded us, we expect to investigate other areas, such as cutouts, imports and a greater variety of accessories," Moreland notes. The new quarters will allow for autonomous operation, with Show Industries and the Music Plus group operating out of one entrance, with another for the one-stop. Both will operate out of centralized product warehouse.

"Music Plus becomes an account of City 1-Stop under the merger," Fogelman declares.

## \$1.5 Billion In Sales On The Campus

• Continued from page 3

students spend \$5.8 billion on entertainment a year.

This same projection adds up to \$993,888,000 a year for records and \$467,712,000 for concert tickets for a total of \$1,461,600,000 for these two categories.

Home taping figures, which first came to light in a preliminary report on the study two weeks ago (Billboard, July 19, 1980) are now available in greater detail. While the early report showed that a record can be passed around a dorm for taping as many as seven or eight times, the completed study shows 63% of the students "sometimes or frequently" tape records borrowed from friends.

Surprisingly, the study also shows 66% rarely or never tape records off the air. There was no measure made of how much time these students spend listening to the radio.

Other categories of the \$42 monthly entertainment budget break down as follows: movies, \$6.30; books (other than school books) and magazines, \$4.20; sporting events, \$3.36; bars, \$8.82; other, \$8.82.

The study also disclosed that 80% of the students have a stereo system and of this group 72% have a tape component. Of this 72%, 60% own a cassette deck, 28% own an 8-track and 12% own reel to reel. Among those who do not have taping equipment, 76% desire to add it.

The study reveals 59% own a portable tape recorder and of these, 80% are a one-speaker monaural system. A total of 46% rated these portable systems as "good to excellent" in sound quality while another 38% said they were "fair."

## Lawsuit Filed: It's Deep Purple

LOS ANGELES—Former members of the now defunct act, Deep Purple, and Hec Enterprises and Deep Purple (Overseas) Ltd. of London seek to halt alleged service and trademark infringement and unfair competition by Deep Purple Inc. and Geoffrey W. Emery, Roderick Evans, Tony Flynn and Dick Jergins in a Federal District Court suit here.

The plaintiffs contend that the defendants, all based in Southern California, have usurped the group name, Deep Purple. The complaint alleges that Emery filed with the U.S. Patent and Trademark an application to register the name in March 1980. The court is asked to thwart the registration attempt, along with cancellation of a registration of the mark, Deep Purple, granted by the state of California. Evans, it's claimed, was a member of Deep Purple for approximately 18 months until 1969 when he left by mutual agreement. Evans still gets royalties from that stint. He was paid in excess of \$10,000 in April of this year, the complaint states.

The alleged infringing group played gigs under the name Deep Purple in Amarillo, El Paso, San Bernardino, Mexico City and Houston during the past 90 days, the complaint contends.

The suit asks the defendants be enjoined from their allegedly illicit activities and that damages be determined by an accounting of the defendants' revenues.

## Bar Coding Implementation Confronts Many Problems

• Continued from page 3

Warners did this for recent LPs by John Anderson and Craig Marjarian.

A more serious problem, especially for international companies, or those with extensive catalogs, is that their numbering system can be incompatible with the Universal Product Code system. This system uses only numbers, creating problems for companies like Elektra and Vanguard, which use letters within the body of their code numbers. Sources say the changeover is also a problem for PolyGram, with its multiple labels using different codes in different countries.

According to Richard Bruce, manager of package engineering at CBS Records, it is a long and difficult task to process and program the new data into the computers, to change various documents and to maintain a cross reference. Also product is ordered and processed by number, not artist name and title, and if a number suddenly changes on a hot or consistent seller, there may be mistakes in the orders.

But there can be savings as well. Since CBS has bar coded its LP product for the last year and a half, most of the returns it now gets are already coded, enabling the company to save an estimated \$100,000 a year just in the cost of processing returns.

Merchandisers like bar coding, a NARM study in March revealed, because it enables them to automate

and mechanize their operations and easily keep track of inventory, sales, turnover, individual store performances, catalogs, best sellers, returns and even pilferage.

"When it is fully in place, you can put up a Billy Joel merchandising display one day and the next day, by pushing a button you can find out what impact it had on sales," says Cohen. "Obviously we cannot totally computerize this industry, or we would all be rich by now, but in these times every edge helps."

## Gold And Goldstein Chair L.A. Festival

LOS ANGELES—Steve Gold and Jerry Goldstein will chair the entertainment committee for the third annual L.A. Street Scene festival, slated for Oct. 11-12 in the downtown Civic Center.

The two succeed Neil Bogart and Jeff Wald, last year's chairmen. The event presents entertainment on 12 stages simultaneously in a 22-block area.

Gold and Goldstein will be responsible for lining up the evening talent and working with other as yet unnamed committee members. They were named to this task by Los Angeles Mayor Tom Bradley.

The two operate Far Out Productions, Far Out Management, Far Out Music, Milwaukee Music and LAX Records.

## Beatles Video Infringement Case Settled Out Of Court

• Continued from page 1

Media Home Entertainment Inc., acknowledge that the "manufacture, distribution, rental and sale of the (tapes) was all done without license or permission" from Northern Songs, Ltd., which is administered in the U.S. by ATV Music.

A third defendant, Video Shack Inc., a New York-based retailer, is not a party to the settlements, and is presently subject to a temporary injunction.

Media Home Entertainment has agreed to pay what amounts to the largest sum, more than \$26,000, in 13 installments, for unauthorized use of songs written by Paul McCartney, John Lennon and George Harrison on five programs. Videotape Network has agreed to pay \$18,000, in two installments, involving five videotapes, while Video Communications has agreed to a payment, involving four of the programs, of \$10,000.

All three companies agree that preliminary injunctions issued by the court April 8 are to be made permanent and that the acceptance of the stipulations by the court "shall be deemed both an issuance and service of such permanent injunction."

In the stipulation regarding Video Tape Network, the company made the following representations as to copies sold or the number of "college bookings": sold: "History Of The Beatles, Part 1," 1,059; "History Of The Beatles, Part 2," 0; "Magical Mystery Tour," 277; "Rock Garden," 180; and "Condensed Cream Of Beatles," 0; "college bookings": "History Of The Beatles, Part 1," 164; "History Of The Beatles, Part 2," 5; "Magical Mystery Tour," 21;

"Rock Garden," 30; and "Condensed Cream Of Beatles," 5.

The Northern litigation against the three manufacturers was handled by Jonathan Zavin of the New York law firm of Stuart & Zavin. The stipulations and orders were signed by Sam Trust, president of ATV Music.

In other development, an order to show cause on being enjoined was signed June 27 by Judge Warren Egington of U.S. District Court of Connecticut against Reel Images and two persons, Jonathan Sonneborn and J. David Goldin. They are charged by Northern Music with selling films and videocassettes containing performances of Northern Songs without permission. The defendants in this action have agreed to the entry of a preliminary injunction against them.

## New & Larger Face At Stark

N. CANTON, Ohio—The more than 300 visitors to Stark Records' home base here last week toured the expanded 70,000 square foot administrative and warehousing facility.

The 17,000 square foot air-conditioned addition to the building's front, which will house executive and administrative sectors, represents a capital expansion of more than \$700,000, Stark president Paul David stated.

Typical of the overall upgrading is the new self-sufficient advertising, printing and sign department. Gerry Gladioux, vice president of advertising, has added in excess of \$175,000 in graphic and printing equipment and has doubled his staff to 16 in the past six months.

George Shearing is pleased to announce that his new management and booking will come under the jurisdiction of

Mrs. Joan Shulman,  
103 Avenue Road,  
Toronto, Ontario  
MSR2G9, Canada.  
(416) 961-3328



Mr. Shearing wishes to thank Kim S. Hartstein for ten years of admirable presentation

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# Billboard's® Top Album Picks™

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Billboard SPECIAL SURVEY For Week Ending 7/26/80

Number of LPs reviewed this week **37** Last week **47**



**CHICAGO**—Chicago XIV, Columbia FC36517. Produced by Tom Dowd. Chicago's back with production by studio ace Tom Dowd. A change in producers however, hasn't coincided with much change in musical direction; this album is easily identifiable as Chicago. As with its other LPs, this one is comprised primarily of midtempo ballads with a few out-and-out rockers such as the two that open each side, "Manipulation" and "Hold On," mixed in. "Thunder And Lightning" is one of the best of the 10 tracks, embellished by Chicago's characteristic brass and percussion wizardry. Cretonne guitarist Mark Goldenberg, who recently lent his talents to Linda Ronstadt, also appears here.

**Best cuts:** Those mentioned and "Song For You."

**WHITESNAKE**—Ready An' Willing, Mirage WTG19276. (Atlantic). Produced by Martin "Basher" Birch. First release on Jerry and Bob Greenberg's new Mirage label features the heavy handed rock of Whitesnake, comprised of former Deep Purple members David Coverdale, Jon Lord and Ian Paice with Bernie Marsden, Neil Murray and Micky Moody. Coverdale possesses one of the truly distinctive rock vocals which exudes an electrifying and dynamic aura. The guitars of Marsden and Moody, working together or on solos, kick the material with a burning rock energy. This is a natural for AOR playlists.

**Best cuts:** "Fool For Your Loving," "Ready An' Willing," "Ain't Gonna Cry No More," "She's A Woman."

**BOB MARLEY AND THE WAILERS**—Uprising, Island ILPS9596 (Warner Bros.). Produced by Bob Marley, Wailers. Last year's "Survival" was a militant manifesto and Marley continues in the protest vein this year. However, this effort is more subdued and not quite as fiery. The rhythmic reggae beat is present on all cuts except the hauntingly beautiful acoustic guitar ballad, "Redemption Song." The gem here though is "Could You Be Loved," an uptempo composition which is already a hit in the U.K. While the lyrics speak of typical reggae concerns, the music is smooth and fluid enough to appeal to diverse audiences. Marley has a large following so let consumers know this one is out.

**Best cuts:** "Could You Be Loved," "Redemption Song," "Coming In From The Cold," "Zion Train."



**SUSIE ALLANSON**—Susie, United Artists LT1059. Produced by Michael Lloyd. The combination of Lloyd and Allanson seems to be a winning one, judging from the new degree of confidence and maturity this talented singer is evidencing here. Gone is the fragile wispieness—in its place, a strong self-assurance and a broader range of material with obvious crossover potential. Several of the cuts are modernized MOR-flavored treatments; several are more country, and the uptempo tunes have a special sparkle.

**Best cuts:** "While I Was Makin' Love To You," "Just Between The Two Of Us," "Dance The Two Step," "Michael."

**SONNY CURTIS**—Love Is All Around, Elektra 6E283. Produced by Hitmen Productions. Curtis has it all here: the instrumentation is crystalline, the arrangements are vibrant, the writing (eight of the 10 songs are by Curtis) is precise and effortless. Curtis' voice ranges confidently from easy listening to hard country. Four of his compositions are already familiar: the title cut ("The Mary Tyler Moore Show" theme); "I Fought The Law," a recent hit for Hank Williams Jr.; "Walk Right Back," the Anne Murray standard; and "The Real Buddy Holly Story," with which Curtis charted.

**Best cuts:** "Eager For The Edge," "Wild Side Of Life," "I Fought The Law."



**VAPORS**—New Clear Days, United Artists LT1049. Produced by Vic Coppersmith-Heaven. Together for about a year, this English foursome makes its LP debut with this collection of snappy pop tunes highlighted by "Turning Japanese," the first single released. Catchy hooks, David Fenton's jaunty lead vocals and a healthy sounding rhythm section that keeps the tempo rocking coalesce to make this an engaging debut.

**Best cuts:** "Turning Japanese," "News At Ten," "Somehow."

**KINGS**—The Kings Are Here, Elektra 6E274. Produced by Bob Ezrin. This key producer joins forces with this tight-rocking quartet to deliver a glib, commercial package of galloping cuts sometimes sounding like Cheap Trick. But this outfit injects considerable more gut and fire than that supergroup. "It's Okay" is smug punk both in lyrics and execution. "Anti Hero Man" features aggressive guitar hooks, though they never detract from the song's lyrical and vocal fortes. The tunes never deter from their upbeat pace; nor do the lyrics let up on snide meanings.

**Best cuts:** "Switchin' To Glide," "It's Okay," "Run Shoes Running," "Anti Hero Man."

**GARRETT MORRIS**—Saturday Nite Sweet, MCA 5119. Produced by Adelekon M. Holmes Jr. Morris is known to the

same audience that has helped turn his fellow "Saturday Night Live" stars, Dan Akroyd and John Belushi, into pop stars, so there's no reason why he shouldn't follow the same path. He sings better than they do, and he's not doing a take-off on anybody. The LP is exceptionally well produced, and the music, written mostly by Holmes, runs from disco to a long, intriguing reggae-based number perfect for AOR, r&b or progressive college formats. An attractive, commercial debut that doesn't substitute Morris' celebrity for talent. Morris should get a second career out of this.

**Best cuts:** "Different Is Not Better," "Destiny," "I Wanna Be A Cowboy."

## Billboard's Recommended LPs

### pop

**MUSIC FROM THE MOTION PICTURE SOUNDTRACK**—Caddyshack, Columbia JS36737. Various producers. Kenny Loggins composed and performs four cuts including the single "I'm Alright." Others featured include Journey's "Any Way You Want It," The Beat's "There She Goes" and Hilly Michaels' "Something On Your Mind." **Best cuts:** "Any Way You Want It," "I'm Alright," "Lead The Way," "Make The Move."

**SHIRTS**—Inner Sleeve, Capitol ST12085. Produced by Georg Wadenius, John Palladino. Like the Pretenders, this girl-fronted band's lead vocalist, Annie Golden, strives for a one-of-the-boys image so that attention is focused on the entire band. This is a refreshing idea, and for this New York-based rock sextet, it works—visually. On record, however, Golden's enthusiastic chirping sounds lonesome against the unidentifiable instrumentation and monotonous mold. Some ballads are mixed in with the pop/rock tunes. **Best cuts:** "Can't Get It Through My Head," "Pleasure Is The Pain," "Hanging Around."

**ALAN PRICE**—Rising Sun, Jet NJ236510 (CBS). Produced by Bones Howe. Price, the seasoned balladeer-piano player, is best on this album when he sticks to his forte, throwing out cynical verities with a wry smile while singing an infectious, humble tune. His 1980 remake of "House Of The Rising Sun" is well done, and features some nice sax riffing by Ray Pizzi, but it can't compare with the Animals version. **Best cuts:** "I'm Coming Back," "Wake Up!" "I Have Tried," "Music In The City."

**THE ONLY ONES**—Baby's Got A Gun, Epic JE36584. Produced by Colin Thurston. The clean, tight rock of this English foursome is highly listenable. Peter Perrett's vocals, which have both the enunciation and softness of Al Stewart and the acid bite of Lou Reed, weave curious and thoughtful tales of love and death. Alan Mair's bass is the throbbing backbone of the band, while John Perry's guitar serves as an excellent counterpoint to Perrett's storytelling. **Best cuts:** "Oh, Lucinda," "Happy Pilgrim," "Me And My Shadow," "Deadly Nightshade," "The Big Sleep," "Fools."

**JIMMY CASTOR**—C, Long Distance LDR1201. Produced by Jimmy Castor. A multi-programmable album, Castor's beautifully honed tenor, alto and soprano sax sparks this album in which rock, r&b, funk and adult contemporary fuse. Of notable interest is Castor's rendition of "Stairway To Heaven" and a graceful cover of "Don't Cry Out Loud." While Castor's tasty sax work is at the forefront, he gets precise backing from his band, with guitars, bass and percussion giving the arrangements its rock punch. Also included is Castor's big hit "The Mummy." **Best cuts:** "Stairway To Heaven," "The Mummy," "Don't Cry Out Loud," "Con Man."

**TORONTO**—Lookin' For Trouble, A&M SP4821. Produced by Bill Henderson, Brian Macleod. The polished hard rock'n'roll of the six members of Toronto is most enjoyable when they alternate the predictable power guitar chording and heavy drum presence with the catchy keyboard runs of Scott Kreyer. When Kreyer is allowed a bigger role, as in "Shot Down" and "Tie Me Down," the sound is fuller and more rewarding. The vocals of Holly Woods are gutsy and strong, but overly predictable. **Best cuts:** "Even The Score," "Delirious," "Tie Me Down."

**FISCHER-Z**—Going Deaf For A Living, United Artists LT1048. Produced by Mike Howlett. The LPs cover is bizarre but clever, like the group's material within. Reggae is plugged throughout this outing, but unlike the Police, for instance, it doesn't sound contrived or intentional. Solid rock and dance beats are also effectively incorporated. "Haters" is laced with an eerie synthesizer, which inches up again in several other cuts. "Four Minutes In Durham (With You)" is wrought in the accelerated punk frame. **Best cuts:** "Going Deaf For A Living," "No Right," "Haters," "Four Minutes In Durham (With You)."

**BLACKJACK**—Worlds Apart, Polydor PD16279. Produced by Eddy Offord. The second LP from this New York-based band is a hard-rocking effort with r&b underpinnings. It's given needed distinction by lead singer Michael Bolotin's powerful, raw-edged soulful vocals. All songs on this 10-song album are originals, with the exception of the Holland/Dozier/Holland tune, "My World Is Empty Without You." **Best cuts:** "My World Is Empty Without You," "Airwaves," "Really Wanna Know."

**KERRY LIVGREN**—Seeds Of Change, Kirshner, NJZ 36567 (CBS). Produced by Kerry Livgren, Brad Aaron. In his first solo effort, Kansas keyboardist-guitarist Livgren steps away

from the complexity and richness of the Kansas sound toward a simpler hard rock style more reminiscent of Foreigner. Livgren's lyrics primarily mine the "born again" vein and are consistently shallow and dull. His songs are uninteresting in arrangement and composition, and eminently forgettable. **Best cuts:** "Just One Way," "Ground Zero."

**CHUCK FRANCOUR**—Under The Boulevard Lights, EMI-America SW17032. Produced by George Tobin. This singer/songwriter/keyboardist sounds a bit like Bob Seger. But unlike Seger, he is concerned with trite, corny themes. Musically, there are traces of country and blues in these ambitious rockers. Taut musicianship is supplied by Eric Nelson on bass; saxist Jerry Peterson and drummer Craig Krampf among others. **Best cuts:** "Under The Boulevard Lights," "Wild One," "Easy Street."

**RIVITS**—Multiplay, Antilles AN702 (Island). Produced by Jess Roden, Peter Wood. As its name and album title somewhat suggest, this quartet plays electronically based music; other than for the bass there weren't any guitars used on this nine song debut LP. The multi-layered music rocks well without the guitars and has a rather dark feel to it, possibly because of Jess Roden's oftentimes shadowy vocals. **Best cuts:** "Look All You Like," "Lookin'," "Multiplay."

**PERRY COMO**—RCA AFL13629. Produced by Mike Berniker. This strangely untitled LP contains 10 songs, and no man is capable of singing them more effectively. Three different men made the charts and the orchestra leader is uncredited. Nor is there any annotation. But for all its simplicity, this is an album of extreme beauty; superior songs, superior arrangements and superb singing all blend into a near-classic production. **Best cuts:** "Not While I'm Around," "When," "When She Smiles," "Someone Is Waiting."

**DOC SEVERINSEN**—London Sessions, Firstline FDLP5001. Produced by Charles Underwood. One can't fault Doc's flamboyant trumpet, backed here by the National Philharmonic Orchestra of London. He rips through eight tunes, most of them recent hits, in a pretentious manner with the bulky big symphonic background adding little to the Severinsen pyrotechnics. The LP was recorded digitally and will appeal to audiophiles. **Best cuts:** "Slow Burn," "Sometimes When We Touch."

**FLESH EATERS**—No Questions Asked, Upsetter UPCJ34. Produced by Chris D. Macabre. Sometimes offensive lyrics trash this band's music. Those preferring commercial rock will junk this one, but those who still pogo to the frantic punk beat will delight in the tunes' maniacal repetition and grinding rhythm. There are 14 bands of lunacy in all—one lasts 13 seconds ("Kiss On My Cheek") while another pounds for over four minutes ("Cry Baby Killer"). **Best cuts:** Those mentioned.

**ORIGINAL BROADWAY CAST**—Carmelina, OC 8019. Produced by Doris Chu Yeko, Bruce D. Yeko. A failure on Broadway last year, "Carmelina" has many things to cherish in the Burton Lane-Alan Jay Lerner score. This is a scaled down cast, with Paul Sorvino singing Cesare Siepi's original role, yet Georgia Brown repeats her lead role. Musical theatre has lots to thank this small label for. **Best cuts:** "One More Walk Around The Garden," "Love Before Breakfast," "Someone In April," "Image Of Me," "I'm A Woman."

### disco

**PLATYPUS**—Cherry NBLP2901, Casablanca. Produced by Art Stewart. This quintet delivers danceable r&b in smooth, no nonsense fashion, relying on bass, guitar, drums, vocals and moderate use of a synthesizer to achieve its rhythm. Arthur Stokes' lead vocals are appropriately high pitched, and the lyrics are a cut above the usual disco fare. **Best cuts:** "Color Blind," "N.Y.N.Y.," "Cherry."

### soul

**ALBERT COLLINS**—Frostbite, Alligator 4719. Produced by Bruce Iglauer, Dick Shurman and Casey Jones. Veteran blues bawler is accompanied by a foxy, effective nine-man band as he shouts eight tunes, two of which he composed himself. There's no phony sophistication here; the album is earthy, honest and emotionally stirring. Collins ranks with the best in his field. **Best cuts:** "Blue Monday Hangover," "If You Love Me Like You Say."

**VARIOUS ARTISTS**—Rare Blues, Takoma (Chrysalis) TAK7081. Produced by Norman Dayron. An entertaining compilation of blues singers, all recorded in Chicago. Performers include Dr.

Isaiah Ross, Big Joe Williams, Maxwell Street Jimmy, Son House, the Rev. Robert Wilkins, Little Brother Montgomery and Sunnyland Slim. The wide variety of vocal styles makes for strong programming for those who appreciate simple, moving black vocal art. **Best cuts:** "Good Morning Little Schoolgirl," "Lend Me Your Love."

### country

**JOHN ANDERSON**—Warner Bros. BSK 3459. Produced by Norro Wilson. This album suffers somewhat from having too many songs with the same theme being sung the same way. Still, the collection contains Anderson's major hits to date, including the memorable "Your Lying Blue Eyes" and "The Girl at the End of the Bar," "She Just Started Liking Cheatin' Songs," and "Low Dog Blues." **Best cuts:** Those cited.

**BUCK WHITE**—More Pretty Girls Than One, Sugar Hill SH3710. Produced by Ricky Skaggs. White has more pretty pickers than one on this basically instrumental outing, including producer Skaggs, Jerry Douglas, Tony Rice, Sam Bush, David Grisman, and the White Girls. Of this sampling of bluegrass, newgrass, swing, and gospel, the most engaging cuts are the three written by White, especially the beautifully haunting "Winter Winds." **Best cuts:** "Winter Winds," "Abilene Gal," "Sassy Fras."

### jazz

**JOHN KLEMMER**—Mangificent Madness, Elektra 6E284. Produced by Klemmer and Steve Goldman. Some will agree that it's madness, but hardly magnificent. Klemmer gropes for new sounds throughout these eight songs, resorting to his old exchoplex and odd, unforgettable vocals by Danny O'Keefe as he wades through a program that is truly entertaining only in spots. Klemmer used five horns along with a rhythm section and three female singers, but it doesn't quite come off. **Best cuts:** your choice.

**RAMSEY LEWIS**—Routes, Columbia JC36423. Produced by Larry Dunn, Allen R. Touissant. Some of Lewis' fans won't applaud this album, recorded in Los Angeles and New Orleans. The pianist offers 10 songs and two of them sport dullish vocals; various synthesizers are audible on both sides. Lewis is a bright and gifted pianist and he commands a wide following, but this "Routes" LP veers off on the wrong route. He can do and has done better. **Best cut:** "Looking Glass."

**CONCORD SUPER BAND II**—In Japan, Concord Jazz CJ120. Produced by Carl E. Jefferson. More first rate small combo jazz by Scott Hamilton, Warren Vache, Cal Collins, Jake Hanna, Dave McKenna, Phil Flanigan and guest, Anli Sugano. It was taped last year on the Concord group's tour of Nippon and appears now on two LPs, attractively packaged. There are 13 tunes offered and while several run a mile long, it's a strong entry, and nicely recorded. **Best cuts:** "Out Of Nowhere," "Just Friends," "Oh Baby."

**SHIRLEY HORN TRIO**—A Lazy Afternoon, SteepleChase SCS1111. Produced by Nils Winther. It's pleasurable, having La Belle Horn back on vinyl after a long absence. She sings and plays easy, tasteful piano on nine titles with backup by Buster Williams, bass, and Billy Hart on drums. It's a potent combination. **Best cuts:** "New York's My Home," "Take A Little Time To Smile," "I'll Go My Way By Myself."

**DAVE MCKENNA**—Left-Handed Complement, Concord Jazz CJ123. Produced by Frank Dorritie. Long underrated, McKenna is a pianist who can do it all. Here he does it alone, laying down 10 tracks, all revered evergreens, with that pneumatic left hand properly miked to balance his improvisations in the treble. **Best cuts:** "I'll Be Seeing You," "Easy Living."

**CAL COLLINS**—By Myself, Concord Jazz CJ119. Produced by Frank Dorritie. Indiana's gift to jazz runs out a generous program of 12 selections playing alone, as the title indicates. He has excellent technique and a sensitive soul: his tunes, moreover, can't be faulted. **Best cuts:** "P.S. I Love You," "Where Are You," "By Myself."

**Spotlight**—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

## Now a Break For Indie Labels

• Continued from page 4

the budget Vintage, is \$7.98 suggested list. Bobby Massey, one of the original O'Jays, has Truth, a local act, as his first album through Mirus.

Mirus also represents Heat Records, Akron, whose first release is the Gangsters, formerly the Chicago Gangsters. Producer/engineer Mike Daniel of Fame Recording, Muscile Shoals, has negotiated for Mirus to handle his Muscile Records which has two albums, one by Sid Herring and another by Doug Mays' Storm. Laforano, last a regional sales di-

rector for Arista and before that with Progress Distributing, heads Mirus, which maintains separate offices at 2440 Lakeside Ave., Cleveland.

## Bankrupt Chain

• Continued from page 6

\$2,785,973; WEA, \$1,427,542; RCA Records, \$1.1 million; PolyGram Distributing, \$1.8 million and Capitol Records, \$593,658, among the 1,800 creditors.

Odyssey and Bullock filed a Chapter XI petition late last year (Billboard, Nov. 17, 1979).

# FOCUS

You'll see a select group of artists who have either achieved their place in the national spotlight, or who are on their way. Exciting releases that sustain our high visibility in the marketplace.

A dynamic new album from Hall & Oates and a powerful solo venture from Dave Davies of The Kinks. A beautiful collection of love songs from Perry Como. Straight ahead rock 'n' roll from Gary Stewart and In Transit. Plus right on the heels of Black Music Month, sensational new albums from Dynasty, The Dells and Loleatta Holloway...all loaded with sales potential.

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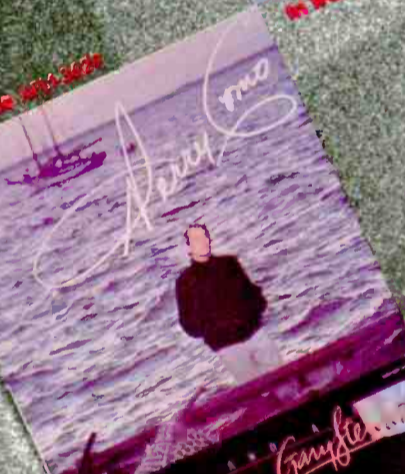


In Transit AFL1-3607



Daryl Hall and John Oates "Voices" AFL1-3644

Perry Como AFL1-3628



Gary Stewart "Cactus And A Rose" AFL1-3627

The Dells 1-618



Dynasty "Adventures In The Land Of Music" AFL1-3576



The Dells "Touch A Dream" AFL1-3611



Loleatta Holloway "Loleatta Holloway" AFL1-3616

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Give the gift of music.

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The Future Never Sounded Better



**BOB SEGER—You'll Accomp'ny Me (3:36);** producers: Bob Seger, Punch; writer: Bob Seger; publisher: Gear ASCAP. Capitol P4904. The third single from Seger's "Against The Wind" LP starts out as a melodic ballad and gains almost inspirational momentum towards the finish line.

**ROBBIE DUPREE—Hot Rod Hearts (3:34);** producers: Rick Chudacoff, Peter Bunetta; writers: B. LaBounty, S. Geyer; publishers: Captain Crystal/Blackwood/Dar-Jan BMI. Elektra E47005A. Dupree follows up his debut smash, "Steal Away," with another midtempo easy-listener. The title is buried in the unusual lyrics, which Dupree sings in his typically mellow style. Bouncy piano chords are the heart of the midtempo beat.

**DIONNE WARWICK—No Night So Long (3:26);** producer: Steve Buckingham; writers: Richard Kerr, Will Jennings; publisher: Irving MBI. Arista AS0527. Light orchestration and piano back up Warwick's characteristically strong vocals. This sweeping melody is structured in the same framework as Warwick's previous ballads, and should fare well in adult contemporary and Top 40 formats.

**CARLY SIMON—Jesse (4:18);** producer: Mike Mainieri; writers: Carly Simon, Mike Mainieri; publishers: Quackenbush/Redeye ASCAP. Warner Bros. WBS49518. The melody is simple yet powerful, the words are complex and Simon's voice has never been better. She croons an enriching country-ish melody—which perks up at the end with the addition of electric guitar—and complements it with a sensitive story.

**TOMMY TUTONE—Cheap Date (4:05);** producer: Ed E. Thacker; writers: J. Keller, D. Gilman; publisher: Tutone Keller. Columbia 111333. The reggae pulse, Willy DeVille-like vocals and falsetto chorus make this a natural for pop airplay. But as evidenced by its already heavy AOR play, this gutsy rock gem can also satisfy choosier rock tastes.

### recommended

**ALICE COOPER—Talk Talk (2:08);** producer: Roy Thomas Baker; writer: Sean Bonniwell; publisher: Thrush BMI. Warner Bros. WBS49526.

**FRANKIE MILLER—Why Don't You Spend The Night (3:15);** producers: Hitmen, Frankie Miller; writer: B. McDill; publisher: Hall-Clement BMI. Chrysalis CHS2451.

**IRON CITY HOUSEROCKERS—Hypnotized (3:19);** producer: Ian Hunter; writers: Joe Grushecky, Gil Snyder; publishers: Cleveland International/Brick Alley ASCAP. MCA 41290.

**HUEY LEWIS AND THE NEWS—Some Of My Lies Are True (Sooner Or Later) (3:13);** producer: Bill Schnee; writers: Huey Lewis and the News; publishers: Hulex/Rare Blue. Chrysalis CHS2446.

**RAY GOMEZ—Summer In The City (3:18);** producer: Ray Gomez; writers: J. Sebastian, S. Boone, M. Sebastian; publisher: Hudson Bay BMI. Columbia 111332.

**CATS—It Doesn't Matter Anymore (2:48);** producer: Michael

Young; writer: Michael Carr; publisher: Pawsongs ASCAP. Elektra E47010A.

**BILLY SQUIER—The Big Beat (3:18);** producers: Eddy Offord, Billy Squier; writer: Billy Squier; publisher: Songs of the Knight BMI. Capitol P4901.

**MAUREEN MCGOVERN—Bottom Line (3:30);** producer: Michael Lloyd; writers: Charlie Black, Roy Bourke; publisher: Chappell BMI. Warner/Curb WBS49525.

**GUS—Sweet Delight (3:04);** producer: Eddie Leonetti; writer: Gus; publisher: Magnetic Movements (adm. for Partner Ship) ASCAP/CAPAC. Nemperor ZS97533 (CBS).

**DEVO—Girl U Want (2:56);** producer: Devo (in association with Robert Margouloff); writers: M. Mothersbaugh, G.V. Casale; publishers: Devo/Nymph BMI. Warner Bros. WBS49524.

**CRETONES—Justine (4:05);** producer: Peter Bernstein; writer: Mark Goldenberg; publisher: Twist Party International BMI. Planet P47917A (E/A).

**NICK STRAKER BAND—A Walk In The Park (3:50);** producer: Jeremy Paul; writer: N. Bailey; publisher: Lynton-Muir. Epic 950904 (CBS).

**BARBARA DICKSON—Anytime (You're Down And Out) (3:38);** producer: Alan Tarney; writer: B. Dickson; publisher: B.A.T. Columbia 111326.

**RICHARD X HEYMAN—Vacation (2:05);** producer: none listed; writer: none listed; publisher: Menchkin. Flying V RV101A.



**MANHATTANS—Girl Of My Dream (3:57);** producer: Leo Graham; writers: L. Graham, J. Mack; publisher: Content BMI. Columbia 111321. Vocals here are smooth, slick and soulful, complemented by a classy, upfront arrangement. Manhattans' "Shining Star" is a top five pop hit.

**MCFADDEN & WHITEHEAD—I Heard It In A Love Song (3:35);** producer: Gene McFadden, John Whitehead, Jerry Cohen; writers: G. McFadden, J. Whitehead, J. Cohen; publishers: Assorted BMI (adm. by Mighty Three). TSOP ZS94788 (CBS). Crisp, snappy guitar licks build the foundation for this pop/r&b tune. A dash of violins and a female chorus lighten the driving rhythm.

**STACY LATTISAW—Let Me Be Your Angel (4:00);** producer: Narada Michael Walden; writers: Narada Michael Walden, Bunny Hull; publishers: Walden/Gratitude Sky ASCAP/Cotillion/Brass Heart BMI. Cotillion 46001 (Atlantic). This prepubescent singer sounds somewhat like the preteen Michael Jackson, but she's already developed her own clear style. This dramatic love song accentuates her even vibrato and distinct phrasing.

### recommended

**RAY PARKER JR. & RAYDIO—For Those Who Like To Groove**

**(4:19);** producer: Ray Parker Jr.; writer: Ray Parker Jr.; publisher: Raydiola ASCAP. Arista AS0522.

**LEON HUFF—Tight Money (3:15);** producer: Leon Huff; writer: Leon Huff; publisher: Piano. Philadelphia Intl ZS93109 (CBS).

**JONES GIRLS—Dance Turned Into A Romance (3:29);** producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Assorted BMI. Philadelphia International ZS93111 (CBS).

**MASQUERADERS—Starry Love (3:39);** producer: James Stroud; writers: L. Hatim, H. Thomas; publisher: Web IV BMI. Bang ZS94812 (CBS).

**ODYSSEY—Hang Together (3:36);** producer: Sandy Linzer; writers: Sandy Linzer, L. Russell Brown; publishers: Featherbed/Unichappell/Larball BMI. RCA JH12056.

**MELBA MOORE—Everything So Good About You (3:54);** producers: Bruce Hawes, Victor Carstarphen; writers: B. Hawes, V. Carstarphen, M. Moore; publishers: Eptember ASCAP/Ensign/Industrial Strength BMI. Epic 950909 (CBS).

**CARL CARLTON—This Feeling's Rated X-tra (4:05);** producer: Leon Haywood; writer: L. Haywood; publisher: Jim-Edd BMI. 20th Century-Fox TC2459.

**DILLARD & BOYCE—I Feel Your Love (3:35);** producers: Moses Dillard, Jesse Boyce; writer: Jesse Boyce; publisher: Jabo BMI. Mercury 76073.

**KLEER—Open Your Mind (3:49);** producers: Dennis King, Kleer; writers: N. Durham, W. Cunningham; publishers: Alex/Soufus ASCAP/Darak/Good Groove BMI. Atlantic 3750.

**SIDE EFFECT—Georgy Porgy (3:47);** producer: Augie Johnson; writer: David Paich; publisher: Hudmar ASCAP. Elektra E47007A.

**BREAKWATER—Say You Love Me Girl (3:44);** producers: Kae Williams Jr., Rich Chertoff; writers: K. Williams Jr., G. Robinson Jr.; publisher: Breaksongs BMI. Arista AS0542.

**SHADOW—Mystery Dancer (3:54);** producer: Leon Ware; writers: James Williams, Willie Beck, Clarence Willis, Leon Ware; publishers: Finish Line BMI/WBW/Almo ASCAP. Elektra E47002A.



**CHRISTY LANE—Sweet Sexy Eyes (2:47);** producer: Jerry Gillispie; writer: Robert Jenkins; publisher: Kevin Lee/Rob-chris. BMI. United Artists X1369Y. A stronger, more effective vocal delivery than previous releases. Lane's warm midtempo ballad expresses the story of bedroom eyes. Punctuated by a strong guitar lead, the arrangement is meshed with a flowing piano accompaniment.

**JOE SUN—Bombed, Boozed, and Busted (3:06);** producer: Brien Fisher; writers: Dennis Knutson, Joe Sun; publishers: ATV, Blue Lake BMI. Ovation OV1152A. Sun belts out a mini-chronicle about surviving the agony with the excess. A sassy

steel nudges the story along, and a raucous singalong ends it. The whole package is smoky with barroom ambience.

**SLIM WHITMAN—When (2:33);** producer: Pete Drake; writer: H. Bouwens; publishers: Burning River/Company of the Two Peters/Blue Moon BMI. Cleveland International 950912. This uncompromisingly romantic ballad puts Whitman's fabled voice to fine use. Piano and horns help weave the misty mood. This is Whitman's first U.S. single in five years.

**ROY CLARK—For Love's Own Sake (3:39);** producer: Larry Butler; writers: Casey Kelly, Julie Didier; publisher: Bobby Goldsboro ASCAP. MCA MCA41288. Clark's voice pleasantly yields up the essence of this catchy, uptempo piece. A striding bass and an acoustic lead guitar picked Travis-style enhances the liveliness.

**SPURZZ—Cowboy Stomp! (3:12);** producers: Buzz Cason and Freddy Weller; writers: F. Weller, B. Cason; publisher: Young World, BMI/Buzz Cason, ASCAP. Epic 950911. A new treatment of the honkytonk theme, this infectious arrangement and irresistible energy from doubled harmony vocals give Spurzz a spicy debut. Hot percussion licks, sizzling guitar and sparkling piano plus a very punchy lyric sparkplug the production.

**CONNIE CATO—You Better Hurry Home (Somethin's Burnin') (3:15);** producer: Blake Mevis; writers: Glenn Martin-Terry Henry; publisher: Tree, BMI. MCA 41287. Cato's an unusually distinctive singer with accents of Jolly Parton and Brenda Lee in her—she's got a strong entry here with her fireworks delivery and high-powered production. Steel guitar and electric lead command the forefront instrumentally.

### recommended

**CHET ATKINS—I Can Hear Kentucky Calling Me (4:11);** producer: Ray Stevens; writers: Boadelaux & Felice Bryant; publisher: House of Bryant, BMI. RCA PB-12064.

**GLENN BARBER—First Love Feelings (2:47);** producer: Nelson Larkin; writers: Betty Ann Barber & Glenn Barber; publisher: Blue Moon, ASCAP. Sunbird. SBR-P7551.

**TERRY BULLARD—Amarillo By Morning (2:19);** producer: J. Fisher; writers: T. Stafford & P. Fruser; publisher: Terry Stafford-Cotillion. BMI. Cole Cash. CC 801.



**JANIS IAN—The Other Side Of Me (3:57);** producers: Ron Frangipane, Janis Ian; writers: J. Ian, A. Hammond; publishers: Mine/Albert Hammond ASCAP. Columbia 111327. As usual, Ian has a lot to say lyrically while the softer arrangement conveys the message effectively.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## 18-MONTH-OLD LABEL'S MAKING IT

# Hot Catalog a Sugar Hill Asset

By KIP KIRBY

NASHVILLE—It's only a year and a half old, but Sugar Hill Records in Durham, N.C. is already making a name for itself.

The label has 14 albums in release and substantial catalog sales which, according to Sugar Hill's 34-year-old president Barry Poss, are enabling the fledgling firm to operate in the black.

Sugar Hill was founded in 1978 by Poss as an audio forum for acoustic and traditional music by less-established artists. Among the albums currently offered are John Starling's "Long Time Gone" (which features Lowell George, Emmylou Harris and Ricky Skaggs), "Poor Folks Pleasure" and "More Pretty Girls Than One" by Buck White and his daughters, "Sweet Temptation" by Ricky Skaggs with guests Albert Lee and Emmylou Harris, "Act Four" by bluegrass group the Seldom Scene, and a rockabilly outing by Jimmy Murphy titled "Electricity."

"The idea behind Sugar Hill," explains Poss, "is to provide a format for musicians who are doing con-

temporary and significant music in more traditional settings."

Poss emphasizes that Sugar Hill is not a budget label. "We strive for excellent audio quality on each record we put out, along with packaging that will stand up on its own beside the major label releases."

Sugar Hill is distributed independently, although Poss stays in close touch with retailers across the country to assist in stocking and supplying product.

"Retailers have found that once they do stock our records, they sell—there's virtually no return," he comments. "Our main strength is in catalog. We've got albums selling now as well as they did when we first issued them more than a year ago."

Advertising and marketing usually center around ads placed in various trade publications geared toward the bluegrass and country buyer. Radio support for the label's product has been good, Poss says, and a Ricky Skaggs single pulled from his debut Sugar Hill LP charted on the Billboard Hot Coun-

try Singles chart earlier this year.

Poss eventually hopes to release more singles but is currently concentrating on establishing Sugar Hill's album catalog. He does plan, however, to release a 45 from the new Starling LP, "Long Time Gone."

Poss, who is also a co-owner and producer for County Records in Virginia (which issued Sen. Robert Byrd's fiddle LP last year), oversees all activities for the small operation, assisted by marketing/promotions director Lana Gardner. Also on the Sugar Hill staff are Dave Freeman, director of business affairs, and Chet Rhodes, head of warehouse operations.

Poss is aware of the struggle involved to keep a small independent label such as Sugar Hill active in the marketplace, but he says he isn't concerned about competition from the majors.

"There isn't any competition from the big labels for our product," he explains, "because obviously we operate on a shoestring compared with them."

## 1950s And '60s Rock Still Alive In Radio-TV Jingles

By IRV LICHTMAN

NEW YORK—Don't expect direct references to "punk rock" in upcoming radio/television jingles, but they'll be keeping alive references to '50s and '60s rock'n'roll.

"Our largest target audience is 'war babies,'" says Tom McFaul, partnered with David Lucas in Lucas/McFaul Productions, among the top originators of jingles. The company, based in New York, is a virtual "chart" topper in this field, having produced over the years such familiar themes as AT&T's "Reach Out," "Catch That Pepsi Spirit," "Give Your Cold To Contac," GE's "We Bring Good Things to Life," Ziploc Bags' "Shake, Shake, Shake" among many others.

Both agree that ad campaigns are reflective of musical tastes, rather than innovators. Says Lucas: "Ad agencies are far too slow in picking up musical trends and by the time a particular musical sound might be considered as the musical basis of a campaign, it's probably had it."

Lucas admits to a "cross-pollination" in developing musical ideas, that is a combination of their tastes

and that of tastemakers among today's top recording stars.

"We're often asked to produce a commercial on the basis of 'like this or that sound' and we often wonder 'what's like what is,'" says Lucas.

So the pair generally utilize their own favorite writers for elements of their jingles style. Advertisers, reaching for those "war babies" respond well to the Beach Boys sounds, while Lucas admits that James Taylor has inspired a jingle or two.

Lucas himself is no stranger to recording industry production, having produced successful albums by Blue Oyster Cult and the Alissi Brothers.

The pair's creativity takes place in what they term their "Warehouse Recording Studios," with a newly designed 24-track studio and a recently acquired Movieola.

### Drew In Detroit

DETROIT—Paul Drew's Real World Records will open a subsidiary office here at 6400 Mt. Elliott. The phone number is (313) 571-8977.

MOTION PICTURE REVIEW

# 'No Nukes' Packed With Talent, Political Message

NEW YORK—The Warner Bros. film "No Nukes," which premiered in New York Friday (18) with its national opening set for this week, is a concert film with a message.

The concert—actually there were five in all—took place last September in Madison Square Garden. Among the artists who appeared there, and who are seen in the film, are Jackson Browne, Crosby, Stills & Nash, the Doobie Brothers, John Hall, Bonnie Raitt, Gil Scott-Heron, Carly Simon, Bruce Springsteen, James Taylor and Jesse Colin Young.

The message is a campaign against the use of nuclear energy. To spread that word the performers played for free; revenues from the already gold Elektra LP have gone to the cause, and so will the money earned from the film.

The film could have been a disaster—a bunch of wimpy old folkies preaching about something they know nothing about. But that isn't the case at all. "No Nukes," produced by Julian Schlossberg and

Danny Goldberg, and directed by Schlossberg, Goldberg and Anthony Potenza, works well indeed.

The concerts themselves were marathon affairs, each running for five hours and more, and from this wealth of material the directors were able to pick out the highlights. Some of these were a "Mockingbird" duet by James Taylor and Carly Simon, Jackson Browne's "Running On Empty," Gil Scott-Heron's "We Almost Lost Detroit" and James Taylor, Jackson Browne, John Hall, Carly Simon, Bonnie Raitt, Graham Nash, Phoebe Snow and Nicolette Larson joining the Doobie Brothers for "Taking It To The Streets."

And most rousing of all is Bruce Springsteen's first cinematic appearance, performing a new song, "The River," a Springsteen favorite, "Thunder Road," and a rock'n'roll classic, "Quarter To Three." If any artist should profit career-wise from the film it will be Springsteen.

ROMAN KOZAK

## Anticounterfeit Jacket Utilizes Orange Edge

Continued from page 3  
ventive against its improper use.

To Block, the system represents "one of the simplest answers to counterfeiting, which is finding material made on a paper machine that cannot be duplicated by others." He contends that his company and the Continental Group have found such a solution.

He insists that attempts to duplicate this type of board would invariably meet with failure and would be easily detectable through a conventional magnifying glass or, as one got used to seeing the orange imprint, through the naked eye. "No

one could create, for instance, the fine lines between orange-and-white other than utilizing the Continental Group's paper machine."

As to runs, Block says daily capacity of the machine amounts to 500 tons per day, or translated into recording industry terms, 5½ million single paperboards per day.

Album Graphics charges an average of about 17 cents per album jacket per 50,000 run. But, although there are limits to "calibre reductions" (the thickness of the jackets), Block says the increased costs would be minimized by adoption by the industry of a reduction in the thickness of jackets from a current 22 points.



Bill Watrous: He makes no bones about it—he wants to succeed with a big band.

## Trombonist Watrous & Big Band

Continued from page 37  
of Jim Cox, piano; Chad Wackerman, drums; Tom Child, bass, and Dave Levine, percussion. "It's probably the best work I've ever done on vinyl," Watrous notes. "One of these days I hope to record with my big band."

Famous Door president Harry Lim, who produced the small combo session, has been making disks 40 years. "Bill's solo on 'Body And Soul' will live through the coming years just as Jack Jenney's trombone is still remembered for 'Stardust,'" Lim says.

Watrous believes the big bands must, in time, return to favor. He admires Chicago and Bread "but most rock is juvenile and musically sophomore. If only we could somehow

get the radio stations to program the big bands," he philosophizes. "the nation's taste in music would change radically."

He is bitter about Columbia Records, which signed his big band, recorded it and, in his words, "forgot about it." Yet he is confident that, somewhere along the way, perhaps with Lim's Famous Door label, the Watrous California big band will make records that will sell briskly.

Last weekend, at Donte's in the San Fernando Valley, it was standing room only as Watrous led his quartet in aurally exciting sets built around his wondrous trombone.

It's a good gig to work," he ventures, "but it would be even better if I had 17 men on the stand. One of these days that's going to happen."

# Lifelines

## Births

Girl, Monique, to Jeannette and Ace Frehley July 9 in White Plains, N.Y. Father is lead guitarist with Kiss.

\* \* \*

Boy, Michael Aron, to Linda and Mark Leviton June 28 in Los Angeles. Father is a&r supervisor for Warner Bros. Special Products.

\* \* \*

Boy, William IV, to Tricia and William H. Gilpatric III June 27 in Framingham, Mass. Father, also known as Harvey Wharfield, is deejay with Worcester WAAF.

\* \* \*

Boy, Mike Jr., to Susan and Mike Tippery recently in Bradenton, Fla. Father is general manager of Kuban's audio and record chain in Florida.

## Marriages

Donna Summer, singer, to Bruce Sudano in Los Angeles July 16. Bridegroom is a member of the Brooklyn Dreams group and co-composer of "Bad Girls" and "Startin' Over."

\* \* \*

Dominic Frontiere, accordion player and scorer of motion picture and television soundtracks, to Georgia Rosenbloom, one-time singer who now owns the Los Angeles Rams, July 21 in Tampa Bay, Fla.

\* \* \*

Stephen Campfield, local r&b promotion manager for Warner Bros. in the Los Angeles area, to Lisa Alexander June 28 in Los Angeles.

\* \* \*

Paul Atkinson, director of contemporary music at CBS Records, New York, to Helen Coward July 16 in New York.

\* \* \*

Mark Snow, composer, to Glynis Daly-Futterman July 5 in Brentwood, Calif.

\* \* \*

Richie Gallo, A&M Records New York marketing coordinator, to Dawn Kwartia July 4 in Smithtown, L.I.

## Deaths

Joseph A. Bohan, 80, life member of AFM Local 47 in Los Angeles, in Albuquerque last month. He played drums in Ozzie Nelson's orchestra throughout the 1930s and is survived by his widow and two sons.

\* \* \*

Lyn Smith, 43, assistant secretary of the CHUM radio group, of cancer July 9. She leaves her husband, a brother and her parents.

## 18 To 34-Year-Olds Target Of Elton LP

LOS ANGELES—A marketing campaign aimed at reinforcing and expanding Elton John's buying public—the 18 to 34 age group—is underway.

The campaign will include radio advertising in 24 major metropolitan areas on Top 40 and AOR radio formats and television advertising on WTBS (channel 17) satellite cable TV and on the WCN satellite cable network. It will also feature point-of-purchase displays, including one-foot by one-foot front boards, two-foot by two-foot album cover blow-ups and specially designed "21 At 33" (the name of John's latest album) mobiles.

# Closeup

JACKSON BROWNE—Hold Out, Asylum SE511A. Produced by Jackson Browne, Greg Ladanyi.

For most Browne observers (this one included), his 1974 "Late For The Sky" is a tough act to follow, although the subsequent "The Pretender" and the more recent "Running On Empty" (both successful sales-wise) did have their share of classic moments.

"Hold Out" is no "Late For The Sky" but that's not meant to be a slap. It, too, has more than its share of arresting elements and, judging by its initial chart activity, could be Browne's most commercially successful LP to date.

Unlike "Sky," though, where the sum of the parts was more than equal to the whole, "Hold Out" is ragged and unfulfilling in spots.

The recognizable elements of Browne's music are immediately identifiable: a richly woven, rock/folk texture of keyboards and electric guitars; Browne's piano setting mood and pace; complex arrangements; the forward sound of keyboards and percussion; hypnotic melodies; and finally Browne's meaty, philosophically-edged lyrics sung in soulful, often spellbinding fashion.

The cast of players is altered somewhat from previous LPs on "Hold Out." Russ Kunkel is on drums, Craig Doerge contributes keyboards and string synthesizer, David Lindley provides electric guitar and lap steel (no violins), Bill Payne assists with keyboards and string synthesizer on several cuts, Doug Haywood and Rosemary Butler anchor with vocals, harmony and background singing, Rick Marotta adds drums, high hat and toms on several tracks and Browne plays acoustic piano and electric guitar.

Although this LP was a long time in production, there are only seven tunes on it. Understandable if Browne doesn't like to "fill out" an album. Musically it's a mix of rockers and romantic ballads. Production is slick and glossy.

Side one opens with "Disco Apocalypse," an uptempo number that may contain some of the strongest music on the LP. It features a new Browne vocal wrinkle, a falsetto, and stunning vocal support from Butler.

But the lyrics seem forced and one has to wonder if the tune is ambiguously titled considering the celebratory feel of the song.

The ballad "Hold Out" turns to a familiar Browne theme—love won

and lost but not without the hard lesson learned. Sample lyrics: "Baby I guess you know my story/Baby I guess you know my side/It seems I've traded love for glory/But I'm still not satisfied."

"That Girl Could Sing" recalls a transitory, maybe idealized relationship. "Talk about celestial bodies/And your angels on the wing/She wasn't much good at stickin' around/But that girl could sing." The tune



Jackson Browne: Some classic moments but spotty in places.

also contains an echo in spots on Browne's vocal—a bit of studio wizardry that seems too calculated.

"Boulevard" is reminiscent of the fast moving "Running On Empty" and while strong from a musical point of view, again the lyrics seem to stumble with the obvious message: "Nobody rides for free/Nobody gets it like they want it to be/Nobody hands you any guarantee/Nobody."

"Of Missing Persons" is a haunting, beautiful ballad about the death of a friend (Lowell George???) sung to a daughter. Browne gives it a compassionate reading, while Butler adds inspired vocal harmony.

"Call It A Loan," another romantic ballad, has a hypnotic keyboard sound as an underpinning that works to effectively complement the melancholy, piercing lyrics. "Oh—if I'd only known/What your heart cost/Oh—can we call it a loan/And a debt that I owe/On a bet that I lost."

With an anthem-like quality, "Hold On Hold Out" closes out the album and again the strength of the human spirit is heralded. It's upbeat and complex, dramatically ebbing and flowing, with Browne departing towards the end of it to talk his lines rather than sing.

JIM McCULLAUGH

## Cardiac Kills Ben Selvin, 82

NEW YORK—Ben Selvin, who is credited with recording the first million-selling dance record, "Dardanella," in 1919, died of a heart attack in his Manhasset, L.I. home Tuesday (15). He was 82 years old.

Selvin began his career as a band leader and recorded about 9,000 songs. Among his sidemen in early days were Benny Goodman, Tommy Dorsey, Eugene Ormandy and Arthur Fiedler.

Selvin joined the Columbia Phonograph Co., later Columbia Records, in 1927 as a music director. Former CBS Records executive producer John Hammond, whom Selvin hired in 1932, says Selvin "probably supervised more record sessions than anybody else in history."

Selvin was also an executive with Majestic Records, RCA Victor and Muzak. After retiring he served as a consultant with the 3M Co. From the time he gave his first violin recital when he was 8 years old, Selvin's career in the music business spanned more than 70 years.

Billboard HOT 100 Chart Bound

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ALL OVER THE WORLD—Electric Light Orchestra MCA 41289 DON'T ASK ME WHY—Billey Joel Columbia 1-11331 SEE TOP SINGLE PICKS REVIEWS, Page 70

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label)

JULY 26, 1980 BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licenses)

Index table listing song titles and their corresponding chart positions, such as 'Against The Wind (GEAR, ASCAP)... 41', 'Alabama Getaway (Ice Nine, ASCAP)... 41', etc.

# New Orleans Peaches Chain Owner Ebullient

By JOHN SIPPEL

LOS ANGELES—Thirty-year-old Lee Rea attributes his current five-store Peaches chain's burgeoning success to his early break-in to record/tape/accessories retailing at Mushroom Records.

Mushroom was one of very few student-cooperative stores which have survived. Rea, who expects a 10-fold increase in his New Orleans stores' business this calendar year over his first, feels the Mushroom store got his feet wet in a business he wishes to remain in a lifetime.

The two neighborhood locations grossed \$254,000 their first year (1975-1976). Between now and July 1981, Rea is shooting for more than a \$2 million gross. In the ensuing five years, Peaches, New Orleans, has increased to five stores. It's happened in a sluggish, even descending marketplace the last 24 months.

After his stint with Mushroom, Rea opened a short-lived 400 square foot place in the French Quarter. In the summer of 1971, Rea left the "too small" site to join fellow Tulane students Jim McNamara and Bill Pritchard in opening the General store, a music-oriented 1,000 square foot upstairs location near the Univ. of New Orleans. He was the buyer. In the spring of 1973 he departed when his fellow students decided to split for a try at concert promotion. Rea returned to Mushroom as general manager, where he stayed till January 1975.

After shopping for months for locations, Rea opened the two stores simultaneously in July. The first was a 1,500 square footer near the Univ. of New Orleans. The other was a neighborhood outlet in the West Bank area. That store since has been moved to an 1,800 tri-level location nearby.

Rea stresses youth-oriented merchandise and a friendly, home-like atmosphere for his Peaches stores, which he points out have no connection with the similarly-named Tom Heiman national chain. Rea tries to highlight economy pricing at his stores. He likes to have about 20 specials featured at Peaches on a regular basis.

He waited until July 1978 to bow his third store in the Gentilly residential area of the city. That store became a combination selling space and central warehouse. This year, the combined 2,400 square feet of floor space were totally turned over to store space. This store is nearby Dillard Univ., a primarily black student school with an 8,000 enrollment. It is a key local r&b outlet. Later that year, the second store in West Bank bowed.

In June 1979, the 5,000 square foot flagship of the Peaches chain opened in a freestanding location beside the heavily-trafficked Lake-side Shopping Center in Metairie.

Like all the other stores, Rea and his own construction crew, often sprinkled with staff from his stores, helped personally refurbish this store. Peaches has an interior that features hand-sanded sealed cedar walls contrasting with earthtone brown carpeting. Hanging plants lend an airy look. Walls are not cluttered.

The bulk of the merchandise is carried in step-up tiered floor browsers. Albums and alternative merchandise like paraphernalia and T-shirts are highlighted herein. But singles play a prominent part. Right now, 45s sell for 99 cents, but they will go up soon because of the WEA and MCA wholesale and list increases.

As is the industry trend, cutouts play a more prominent role in inven-

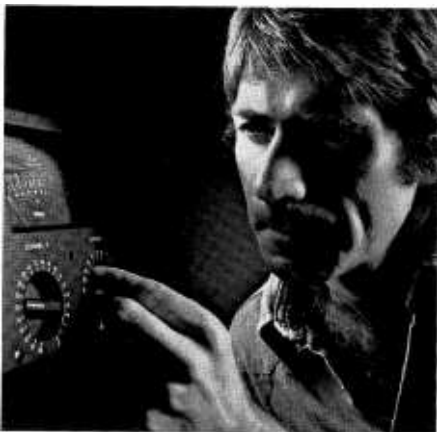
tory. Rea is pleased with the progress of cutouts since last Chance, the Little Rock, Ark., supplier has started to rack schlock in three of the

stores. The experiment is three weeks old. It has increased register tally for deleted merchandise greatly, Rea asserts.

Accessories, too, are getting more attention at Peaches in New Orleans. Scotch blank tape has granted the Peaches stores an exclusive for the

Crescent City. He also stocks Maxell and Memorex. He also carries such accessories brands as Discwasher, Allsop, BSR and LeBo.

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# Billboard TOP LPs & TAPE

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)                                | SUGGESTED LIST PRICE |         |          | THIS WEEK | LAST WEEK | Weeks on Chart | ★<br>STAR PERFORMER—LPs registering greatest proportionate upward progress this week. | ARTIST<br>Title<br>Label, Number (Dist. Label)  | SUGGESTED LIST PRICE |         |          | THIS WEEK | LAST WEEK | Weeks on Chart                           | ARTIST<br>Title<br>Label, Number (Dist. Label)  | SUGGESTED LIST PRICE |         |          |
|-----------|-----------|----------------|---|----------------------|---------|----------|-----------|-----------|----------------|---|---|----------------------|---------|----------|-----------|-----------|--|---|----------------------|---------|----------|
|           |           |                |   | ALBUM                | 8-TRACK | CASSETTE |           |           |                |   |   | ALBUM                | 8-TRACK | CASSETTE |           |           |  |   | ALBUM                | 8-TRACK | CASSETTE |
| ★         | 8         | 2              | THE ROLLING STONES<br>Emotional Rescue<br>Rolling Stones COC 16015 (Atlantic) | 8.98                 | 8.98    | 8.98     | ★         | 41        | 24             | ●   | CHRISTOPHER CROSS<br>Christopher Cross<br>Warner Bros. BSK 3383                       | 7.98                 | 7.98    | 7.98     | 71        | 55        | 25                                       | J. GEILS BAND<br>Love Stinks<br>EMI-America S00 17016   | 7.98                 | 7.98    | 7.98     |
|           | 2         | 13             | ERIC CLAPTON<br>Just One Night<br>RSO RS-2-4202                               | 13.98                | 13.98   | 13.98    |           | 37        | 11             |   | PURE PRAIRIE LEAGUE<br>Firin' Up<br>Casablanca NBLP 7212                              | 7.98                 | 7.98    | 7.98     | ★         | 92        | 7  | ROBBIE DUPREE<br>Robbie Dupree<br>Elektra GE-273  | 7.98                 | 7.98    | 7.98     |
|           | 3         | 19             | BILLY JOEL<br>Glass Houses<br>Columbia FC 36384                               | 8.98                 | 8.98    | 8.98     | ★         | 42        | 8              |   | JOAN ARMATRADING<br>Me, Myself, I<br>A&M SP 4809                                      | 7.98                 | 7.98    | 7.98     | ★         | 84        | 8  | ROCKIE ROBBINS<br>You And Me<br>A&M SP 4895   | 7.98                 | 7.98    | 7.98     |
|           | 4         | 11             | SOUNDTRACK<br>The Empire Strikes Back<br>RSO RS-2-4201                        | 13.98                | 13.98   | 13.98    |           | 39        | 4              |   | CHEAP TRICK<br>Found All The Parts<br>Epic 4E-36453 (10-inch)                         | 4.98                 |         |          |           | 74        | 38                                       | TOM PETTY & THE HEARTBREAKERS<br>Damn The Torpedoes<br>Backstreet 5105 (MCA)                          | 8.98                 | 8.98    | 8.98     |
|           | 5         | 11             | PETE TOWNSHEND<br>Empty Glass<br>Atco SD 32-100 (Atlantic)                    | 7.98                 | 7.98    | 7.98     |           | 40        | 10             |   | EMMYLOU HARRIS<br>Roses In The Snow<br>Warner Bros. BSK 3422                          | 7.98                 | 7.98    | 7.98     |           | 75        | 16                                       | KENNY ROGERS<br>Gideon<br>United Artists L00-1035   | 8.98                 | 8.98    | 8.98     |
|           | 6         | 16             | JERMAINE JACKSON<br>Let's Get Serious<br>Motown M7-928R1                      | 7.98                 | 7.98    | 7.98     | ★         | 66        | 3              |   | THE CRUSADERS<br>Rhapsody And Blues<br>MCA MCA 5124                                   | 8.98                 | 8.98    | 8.98     |           | 76        | 9  | GRAHAM PARKER & THE RUMOUR<br>The Up Escalator<br>Arista AL 9517                                      | 8.98                 | 8.98    | 8.98     |
|           | 7         | 5              | COMMODORES<br>Heroes<br>Motown M8-939M1                                       | 8.98                 | 8.98    | 8.98     |           | 42        | 36             |   | WAYLON JENNINGS<br>Music Man<br>RCA AHL1-3602   | 7.98                 | 7.98    | 7.98     |           | 77        | 7  | NATALIE COLE<br>Don't Look Back<br>Capitol ST 12079   | 7.98                 | 7.98    | 7.98     |
| ★         | 9         | 11             | SOUNDTRACK<br>Urban Cowboy<br>Asylum DP 90002 (Elektra)                       | 15.98                | 15.98   | 15.98    |           | 43        | 6              |   | CHAKA KAHN<br>Naughty<br>Warner Bros. BSK 3385  | 7.98                 | 7.98    | 7.98     | ★         | 85        | 15                                       | FATBACK<br>Hot Box<br>Spring SP-1-6726 (Polydor)  | 7.98                 | 7.98    | 7.98     |
| ★         | 10        | 2              | JACKSON BROWNE<br>Hold Out<br>Asylum SE-511 (Elektra)                         | 8.98                 | 8.98    | 8.98     |           | 44        | 8              |   | CAROLE KING<br>Pearls—Songs of Goffin & King<br>Capitol S00 12073                     | 8.98                 | 8.98    | 8.98     | ★         | 89        | 3  | CARLY SIMON<br>Come Upstairs<br>Warner Bros. BSK 3443   | 7.98                 | 7.98    | 7.98     |
|           | 10        | 7              | PAUL McCARTNEY<br>McCartney II<br>Columbia FC 36511                           | 8.98                 | 8.98    | 8.98     | ★         | 50        | 6              |   | AL JARREAU<br>This Time<br>Warner Bros. BSK 3434                                      | 7.98                 | 7.98    | 7.98     | ★         | 90        | NEW ENTRY                                | HERB ALPERT<br>Beyond<br>A&M SP 3717  | 7.98                 | 7.98    | 7.98     |
| ★         | 12        | 7              | DIANA ROSS<br>Diana<br>Motown M8-936M1  | 8.98                 | 8.98    | 8.98     | ★         | 65        | 6              |   | LARRY GRAHAM<br>One In A Million You<br>Warner Bros. BSK 3447                         | 7.98                 | 7.98    | 7.98     |           | 81        | 59                                       | ISAAC HAYES<br>And Once Again<br>Polydor PD-1-6269  | 7.98                 | 7.98    | 7.98     |
| ★         | 15        | 20             | BOB SEGER & THE SILVER BULLET BAND<br>Against The Wind<br>Capitol S00-12041   | 8.98                 | 8.98    | 8.98     | ★         | 52        | 6              |   | SOUNDTRACK<br>Can't Stop The Music<br>Casablanca NBLP 7220                            | 8.98                 | 8.98    | 8.98     |           | 82        | 18                                       | ROBERTA FLACK FEATURING DONNY HATHAWAY<br>Roberta Flack Featuring Donny Hathaway<br>Atlantic SD 16013 | 7.98                 | 7.98    | 7.98     |
|           | 13        | 9              | ELTON JOHN<br>21 At 33<br>MCA MCA 5121  | 8.98                 | 8.98    | 8.98     |           | 48        | 27             |   | PRETENDERS<br>Pretenders<br>Sire SRK 6083 (Warner Bros.)                              | 7.98                 | 7.98    | 7.98     |           | 83        | 10                                       | ALICE COOPER<br>Flush The Fashion<br>Warner Bros. BSK 3436  | 7.98                 | 7.98    | 7.98     |
|           | 14        | 32             | SOUNDTRACK<br>The Rose<br>Atlantic SD 16010                                   | 8.98                 | 8.98    | 8.98     |           | 49        | 15             |   | VAN HALEN<br>Women And Children First<br>Warner Bros. HS 3415                         | 8.98                 | 8.98    | 8.98     |           | 84        | 10                                       | TOMMY TUTONE<br>Tommy Tutone<br>Columbia NJC 36372  | 5.98                 | 5.98    | 5.98     |
| ★         | 17        | 5              | SOUNDTRACK<br>The Blues Brothers<br>Atlantic SD 16017                         | 8.98                 | 8.98    | 8.98     | ★         | 60        | 5              |   | ROXY MUSIC<br>Flesh And Blood<br>Atco SD 32-102 (Atlantic)                            | 7.98                 | 7.98    | 7.98     |           | 85        | 20                                       | SKYY<br>Skyway<br>Salsoul SA 8532 (RCA)   | 7.98                 | 7.98    | 7.98     |
| ★         | 20        | 2              | QUEEN<br>The Game<br>Elektra SE 513   | 8.98                 | 8.98    | 8.98     |           | 51        | 9              |   | JUDAS PRIEST<br>British Steel<br>Columbia JC 36443                                    | 7.98                 | 7.98    | 7.98     |           | 86        | 26                                       | GARY NUMAN<br>The Pleasure Principle<br>Atco SD-38120 (Atlantic)                                      | 7.98                 | 7.98    | 7.98     |
|           | 17        | 14             | GENESIS<br>Duke<br>Atlantic SD 16014  | 8.98                 | 8.98    | 8.98     | ★         | 57        | 6              |   | SPINNERS<br>Love Trippin'<br>Atlantic SD 19270  | 7.98                 | 7.98    | 7.98     |           | 87        | 21                                       | THE BROTHERS JOHNSON<br>Light Up The Night<br>A&M SP 3716   | 8.98                 | 8.98    | 8.98     |
| ★         | 19        | 5              | THE KINKS<br>One For The Road<br>Arista AZL 8401                              | 13.98                | 13.98   | 13.98    |           | 54        | 15             |   | AMBROSIA<br>One Eighty<br>Warner Bros. BSK 3368                                       | 7.98                 | 7.98    | 7.98     |           | 88        | 8  | GENE CHANDLER<br>80<br>20th Century T-605 (RCA)   | 7.98                 | 7.98    | 7.98     |
|           | 19        | 48             | MICHAEL JACKSON<br>Off The Wall<br>Epic FE-35745                              | 8.98                 | 8.98    | 8.98     |           | 55        | 11             |   | GRATEFUL DEAD<br>Go To Heaven<br>Arista AL 9508                                       | 8.98                 | 8.98    | 8.98     |           | 89        | 17                                       | PAT TRAVERS BAND<br>Crash And Burn<br>Polydor PD 1-6262   | 7.98                 | 7.98    | 7.98     |
| ★         | 20        | 8              | SOUNDTRACK<br>Fame<br>RSO RX-1-3080   | 7.98                 | 7.98    | 7.98     | ★         | 61        | 3              |   | THE MOTELS<br>Careful<br>Capitol ST 12070   | 7.98                 | 7.98    | 7.98     | ★         | 100       | 10                                       | BLOW FLY<br>Blow Fly's Party<br>Weird World WWX 2034 (T.K.)   | 7.98                 | 7.98    | 7.98     |
| ★         | 21        | 5              | S.O.S.<br>The S.O.S. Band<br>Tabu NJZ 36332 (CBS)                             | 7.98                 | 7.98    | 7.98     | ★         | 71        | 3              |   | SOUNDTRACK<br>Xanadu<br>MCA MCA 6100  | 9.98                 | 9.98    | 9.98     | ★         | 138       | 4  | KIM CARNES<br>Romance Dance<br>EMI-America SW 17030   | 7.98                 | 7.98    | 7.98     |
|           | 22        | 33             | PINK FLOYD<br>The Wall<br>Columbia PC 2-36183                                 | 13.98                | 13.98   | 13.98    | ★         | 68        | 6              |   | BLACKFOOT<br>Tomcattin'<br>Atco SD 32-101 (Atlantic)                                  | 7.98                 | 7.98    | 7.98     | ★         | NEW ENTRY | CHIC<br>Real People<br>Atlantic SD 16016 | 8.98  | 8.98                 | 8.98    |          |
|           | 23        | 15             | LIPPS INC.<br>Mouth To Mouth<br>Casablanca NBLP 7197                          | 7.98                 | 7.98    | 7.98     |           | 59        | 19             |   | JOURNEY<br>Departure<br>Columbia FC 36339   | 8.98                 | 8.98    | 8.98     |           | 93        | 11                                       | TEMPTATIONS<br>Power<br>Gordy G8 994M1 (Motown)   | 8.98                 | 8.98    | 8.98     |
|           | 24        | 15             | BOZ SCAGGS<br>Middle Man<br>Columbia FC 36106                                 | 8.98                 | 8.98    | 8.98     | ★         | 80        | 3              |   | BOB JAMES<br>H<br>Tappan Zee/Columbia JC 36422  | 7.98                 | 7.98    | 7.98     |           | 94        | 8  | LUCIANO PAVAROTTI<br>Pavarotti's Greatest Hits<br>London PAV 2003-4                                   | 15.98                | 15.98   | 15.98    |
|           | 25        | 9              | TED NUGENT<br>Scream Dream<br>Epic FE 36404                                   | 8.98                 | 8.98    | 8.98     |           | 61        | 15             |   | ISLEY BROTHERS<br>Go All The Way<br>T-Neck FZ 36305 (CBS)                             | 8.98                 | 8.98    | 8.98     |           | 95        | 41                                       | BLONDIE<br>Eat To The Beat<br>Chrysalis CHE-1225  | 8.98                 | 8.98    | 8.98     |
| ★         | 32        | 3              | ROSSINGTON COLLINS BAND<br>Anytime Anyplace Anywhere<br>MCA MCA 5130          | 8.98                 | 8.98    | 8.98     |           | 62        | 16             |   | FRANK SINATRA<br>Trilogy: Past, Present and Future<br>Reprise 3FS 2300 (Warner Bros.) | 20.98                | 20.98   | 20.98    |           | 96        | 9  | THE INVISIBLE MAN'S BAND<br>The Invisible Man's Band<br>Mango MLPS 9537 (Island)                      | 7.98                 | 7.98    | 7.98     |
| ★         | 31        | 3              | BOB DYLAN<br>Saved<br>Columbia FC 36553                                       | 8.98                 | 8.98    | 8.98     |           | 63        | 9              |   | GLAIYS KNIGHT & THE PIPS<br>About Love<br>Columbia JC 36387                           | 7.98                 | 7.98    | 7.98     |           | 97        | 5  | STANLEY CLARKE<br>Rock, Pebbles And Sand<br>Epic JE 36506   | 7.98                 | 7.98    | 7.98     |
|           | 28        | 7              | BLACK SABBATH<br>Heaven And Hell<br>Warner Bros. BSK 3372                     | 7.98                 | 7.98    | 7.98     |           | 64        | 41             |   | EAGLES<br>The Long Run<br>Asylum SE-508   | 8.98                 | 8.98    | 8.98     |           | 98        | 16                                       | RAY PARKER JR. AND RAYDIO<br>Two Places At The Same Time<br>Arista AL 9515                            | 8.98                 | 8.98    | 8.98     |
|           | 29        | 12             | CHANGE<br>The Glow Of Love<br>RFC RFC 3438 (Warner Bros.)                     | 7.98                 | 7.98    | 7.98     |           | 65        | 7              |   | DEVO<br>Freedom Of Choice<br>Warner Bros. BSK 3435                                    | 7.98                 | 7.98    | 7.98     |           | 99        | 11                                       | SYREETA<br>Syreeta<br>Tamlia T7-372R1 (Motown)  | 7.98                 | 7.98    | 7.98     |
| ★         | 33        | 6              | PETER GABRIEL<br>Peter Gabriel<br>Mercury SRM-1-3848                          | 7.98                 | 7.98    | 7.98     | ★         | 72        | 6              |   | ROCKY BURNETTE<br>The Son Of Rock And Roll<br>EMI-America SW 17033                    | 7.98                 | 7.98    | 7.98     |           | 100       | 14                                       | SQUEEZE<br>Argybargy<br>A&M SP 4802   | 7.98                 | 7.98    | 7.98     |
| ★         | 40        | 3              | JEFF BECK<br>There And Back<br>Epic FE 35684                                  | 8.98                 | 8.98    | 8.98     |           | 67        | 41             |   | PAT BENATAR<br>In The Heat Of The Night<br>Chrysalis CHR-1236                         | 7.98                 | 7.98    | 7.98     |           | 101       | 30                                       | THE WHISPERS<br>The Whispers<br>Solar BXL1-3521 (RCA)   | 7.98                 | 7.98    | 7.98     |
| ★         | 35        | 10             | CAMEO<br>Cameosis<br>Chocolate City CCLP 2011 (Casablanca)                    | 7.98                 | 7.98    | 7.98     |           | 68        | 7              |   | SOUTHSIDE JOHNNY & THE ASBURY JUKES<br>Love Is A Sacrifice<br>Mercury SRM-1-3836      | 7.98                 | 7.98    | 7.98     | ★         | 112       | 6  | MILLIE JACKSON<br>For Men Only<br>Spring SP-1-6727 (Polydor)  | 7.98                 | 7.98    | 7.98     |
|           | 33        | 13             | STEPHANIE MILLS<br>Sweet Sensation<br>20th Century T-603 (RCA)                | 7.98                 | 7.98    | 7.98     |           | 69        | 3              |   | BLUE OYSTER CULT<br>Cultosaurus Erectus<br>Columbia JC 36550                          | 7.98                 | 7.98    | 7.98     |           | 103       | 11                                       | AIR SUPPLY<br>Lost In Love<br>Arista AB 4268  | 7.98                 | 7.98    | 7.98     |
|           | 34        | 15             | MANHATTANS<br>After Midnight<br>Columbia JC 36411                             | 7.98                 | 7.98    | 7.98     | ★         | 70        | 7              |   | WILLIE NELSON & RAY PRICE<br>San Antonio Rose<br>Columbia JC 36476                    | 7.98                 | 7.98    | 7.98     |           | 104       | 19                                       | SPYRO GYRA<br>Catching The Sun<br>MCA MCA-5108  | 8.98                 | 8.98    | 8.98     |
| ★         | 38        | 6              | KISS<br>Kiss Unmasked<br>Casablanca NBLP 7225                                 | 8.98                 | 8.98    | 8.98     |           |           |                |   |   |                      |         |          |           |           |  |   |                      |         |          |

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. \* Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

JULY 26, 1980 BILLBOARD

# Gilley's

I'm counting my blessings...

- \*26 Pop Hit - "Stand By Me" from the soundtrack of "Urban Cowboy" (Elektra-Asylum Records)
- \*1 Country Hit - "True Love Ways" (Epic Records)
- \*10 Country Hit - "Stand By Me"

...and they add up to the most exciting week of my career! I understand that this is the first time in the history of the Country Charts that an artist has had two Top Ten records. But I don't stop counting there, because I know that my greatest blessings are the people who've made this possible.

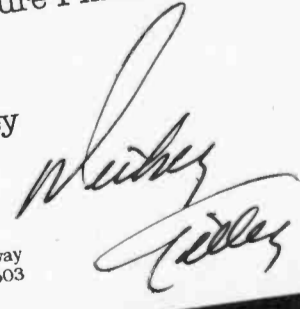
Without the talent of my producer, Jim Ed Norman, and the unbeatable efforts of Epic Records, I wouldn't be able to proudly say "WE'RE NUMBER ONE!" Without the support of Paramount Pictures, Irving Azoff and Bob Evans, "Urban Cowboy" might never have come together. I'd have missed the pleasure of working with a top film director like Jim Bridges, and a superstar like John Travolta. They made the experience an incredible one, and the team at Elektra-Asylum Records made it even more so by bringing home a hit for me on the country AND pop charts!

Because of these projects, I'm enjoying a very special success, and to my friends at The William Morris Agency go my thanks. Having good people in my corner gives me great confidence, and I've always known I can count on my promotion team - Bruce Hinton, Peter Svendsen, Jan Rhees and Sammy Alfano as well as all the radio programmers and record retailers for listening and buying.

My special thanks also to David and Sandy Brokaw for helping in my career direction. My partner, Sherwood Cryer, is beyond simple thanks. Hey Boss, we've really done it. And a loving thanks to my wife, Vivian and my son, Greg for being here to share our success.

All things considered (though I'm sure I missed some) there's a helluva lot of blessings to count. I'm a lucky man.

Mickey Gilley



4500 Spencer Highway  
Pasadena, Texas 77503

# TOP LPs & TAPE

POSITION  
105-200

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)                         | ALBUM | 8-TRACK | CASSETTE |
|-----------|-----------|----------------|--|-------|---------|----------|
| 105       | 104       | 6              | SAMMY HAGAR<br>Danger Zone<br>Capitol ST 12069                         | 7.98  | 7.98    | 7.98     |
| 106       | 109       | 26             | THE B-52'S<br>The B-52's<br>Warner Bros. BSK 3355                      | 7.98  | 7.98    | 7.98     |
| 107       | 105       | 13             | ANNE MURRAY<br>Somebody's Waiting<br>Capitol SOO 12064                 | 8.98  | 8.98    | 8.98     |
| 108       | 149       | 2              | THE DIRT BAND<br>Make A Little Magic<br>United Artists LT 1042         | 7.98  | 7.98    | 7.98     |
| 109       | 88        | 7              | GERRY RAFFERTY<br>Snakes And Ladders<br>United Artists LT-1039         | 8.98  | 8.98    | 8.98     |
| 110       | 113       | 13             | DEF LEPPARD<br>On Through The Night<br>Mercury SRM-1-3828              | 7.98  | 7.98    | 7.98     |
| 111       | 99        | 7              | DAVE MASON<br>Old Crest On A New Wave<br>Columbia JC 36144             | 7.98  | 7.98    | 7.98     |
| 112       | 65        | 65             | WAYLON JENNINGS<br>Greatest Hits<br>RCA AHL1-3378                      | 7.98  | 7.98    | 7.98     |
| 113       | 172       | 3              | EDDIE RABBITT<br>Horizon<br>Elektra 6E-276                             | 7.98  | 7.98    | 7.98     |
| 114       | 124       | 2              | THE CHARLIE DANIELS BAND<br>Volunteer Jam VI<br>Epic KE-2-36438        | 13.98 | 13.98   | 13.98    |
| 115       | 117       | 4              | JOHNNY GUITAR WATSON<br>Love Jones<br>DJM 31 (Mercury)                 | 7.98  | 7.98    | 7.98     |
| 116       | 69        | 10             | MAC DAVIS<br>It's Hard To Be Humble<br>Casablanca NBLP 7207            | 7.98  | 7.98    | 7.98     |
| 117       | 119       | 16             | CON FUNK SHUN<br>Spirit Of Love<br>Mercury SRM-1-3806                  | 7.98  | 7.98    | 7.98     |
| 118       | NEW ENTRY | NEW ENTRY      | DAVE DAVIES<br>Dave Davies<br>RCA AFL1-3603                            | 7.98  | 7.98    | 7.98     |
| 119       | 114       | 25             | THE CLASH<br>London Calling<br>Epic E2-36328                           | 9.98  | 9.98    | 9.98     |
| 120       | 134       | 4              | ALI THOMPSON<br>Take A Little Rhythm<br>A&M SP 4803                    | 7.98  | 7.98    | 7.98     |
| 121       | 121       | 97             | BLONIE<br>Parallel Lines<br>Chrysalis CHR 1192                         | 7.98  | 7.98    | 7.98     |
| 122       | 118       | 34             | MANHATTAN TRANSFER<br>Extensions<br>Atlantic SD 19258                  | 7.98  | 7.98    | 7.98     |
| 123       | 106       | 20             | TEENA MARIE<br>Lady T<br>Gordy G7-992R1 (Motown)                       | 7.98  | 7.98    | 7.98     |
| 124       | 129       | 11             | SCORPIONS<br>Animal Magnetism<br>Mercury SRM 1-3825                    | 7.98  | 7.98    | 7.98     |
| 125       | 135       | 6              | SOUNDTRACK<br>Roadie<br>Warner Bros. ZHS 3441                          | 15.98 | 15.98   | 15.98    |
| 126       | 126       | 13             | BERNADETTE PETERS<br>Bernadette Peters<br>MCA MCA-3230                 | 7.98  | 7.98    | 7.98     |
| 127       | 127       | 15             | BILLY JOEL<br>The Stranger<br>Columbia JC 34987                        | 7.98  | 7.98    | 7.98     |
| 128       | 130       | 85             | KENNY ROGERS<br>The Gambler<br>United Artists UALA 934                 | 7.98  | 7.98    | 7.98     |
| 129       | 131       | 3              | AL DI MEOLA<br>Splendido Hotel<br>Columbia CZX 36270                   | 9.98  | 9.98    | 9.98     |
| 130       | 107       | 15             | HERBIE HANCOCK<br>Monster<br>Columbia JC 36415                         | 7.98  | 7.98    | 7.98     |
| 131       | 110       | 9              | POINT BLANK<br>The Hard Way<br>MCA MCA 5114                            | 8.98  | 8.98    | 8.98     |
| 132       | 132       | 4              | STACY LATTISAW<br>Let Me Be Your Angel<br>Cotillion SD 5219 (Atlantic) | 7.98  | 7.98    | 7.98     |
| 133       | 133       | 6              | GRACE JONES<br>Warm Leatherette<br>Island ILPS 9592 (Warner Bros)      | 7.98  | 7.98    | 7.98     |
| 134       | 120       | 34             | DAN FOGELBERG<br>Phoenix<br>Full Moon/Epic FE 35634                    | 8.98  | 8.98    | 8.98     |
| 135       | 116       | 9              | AVERAGE WHITE BAND<br>Shine<br>Arista AL 9523                          | 8.98  | 8.98    | 8.98     |

| THIS WEEK | LAST WEEK | Weeks on Chart | STAR PERFORMER—LPs<br>registering greatest proportionate<br>upward progress this week. | ARTIST<br>Title<br>Label, Number (Dist. Label)                                | ALBUM | 8-TRACK | CASSETTE |
|-----------|-----------|----------------|--|---|-------|---------|----------|
| 136       | 125       | 16             | ▲  | MICKEY MOUSE<br>Mickey Mouse Disco<br>Disneyland 2504                         | 4.98  | 4.98    | 4.98     |
| 137       | 137       | 4              |  | RONNIE MILSAP<br>Milsap Magic<br>RCA AHL1-3563                                | 7.98  | 7.98    | 7.98     |
| 138       | 148       | 2              | ★  | ALABAMA<br>My Home's In Alabama<br>RCA AHL1-3644                              | 7.98  | 7.98    | 7.98     |
| 139       | 136       | 17             |  | G.Q.<br>Two<br>Arista AL 9511   | 7.98  | 7.98    | 7.98     |
| 140       | 139       | 11             |  | NEIL SEDAKA<br>In The Pocket<br>Elektra 6E-259                                | 7.98  | 7.98    | 7.98     |
| 141       | 141       | 18             |  | BOB SEGER & THE SILVER<br>BULLET BAND<br>Stranger In Town<br>Capitol SW 11698 | 7.98  | 7.98    | 7.98     |
| 142       | 123       | 4              |  | SOUNDTRACK<br>Bronco Billy<br>Elektra SE-512                                  | 8.98  | 8.98    | 8.98     |
| 143       | 143       | 12             |  | DIXIE DREGS<br>Dregs Of The Earth<br>Arista AL 9528                           | 8.98  | 8.98    | 8.98     |
| 144       | 144       | 6              |  | FOGHAT<br>Tight Shoes<br>Bearsville BHS 6999 (Warner Bros)                    | 8.98  | 8.98    | 8.98     |
| 145       | 165       | 3              | ★  | PLEASURE<br>Special Things<br>Fantasy F-9600                                  | 7.98  | 7.98    | 7.98     |
| 146       | 146       | 321            |  | PINK FLOYD<br>Dark Side Of The Moon<br>Harvest SMAS 11163 (Capitol)           | 7.98  | 7.98    | 7.98     |
| 147       | 128       | 22             |  | SOUNDTRACK<br>American Gigolo<br>Polydor PD-1-6259                            | 8.98  | 8.98    | 8.98     |
| 148       | 140       | 19             |  | SOUNDTRACK<br>All That Jazz<br>Casablanca NBLP 7198                           | 7.98  | 7.98    | 7.98     |
| 149       | 145       | 23             |  | BRUCE COCKBURN<br>Dancing In The Dragon's Jaws<br>Millennium BXL1-7747 (RCA)  | 7.98  | 7.98    | 7.98     |
| 150       | 151       | 19             |  | WILLIE NELSON<br>Stardust<br>Columbia JC 35305                                | 7.98  | 7.98    | 7.98     |
| 151       | 155       | 5              |  | JAMES LAST BAND<br>Seduction<br>Polydor PD-1-6283                             | 7.98  | 7.98    | 7.98     |
| 152       | 150       | 21             |  | VAN HALEN<br>Van Halen<br>Warner Bros. BSK 3075                               | 7.98  | 7.98    | 7.98     |
| 153       | 93        | 4              |  | GENESIS<br>And Then There Were Three<br>Atlantic SD 19173                     | 7.98  | 7.98    | 7.98     |
| 154       | 142       | 14             |  | IAN HUNTER<br>Live/Welcome To The Club<br>Chrysalis CH2-1269                  | 11.98 | 11.98   | 11.98    |
| 155       | 111       | 13             |  | DOLLY PARTON<br>Dolly Dolly Dolly<br>RCA AHL1-3546                            | 8.98  | 8.98    | 8.98     |
| 156       | 147       | 18             |  | SOUNDTRACK<br>Coal Miner's Daughter<br>MCA MCA 5107                           | 8.98  | 8.98    | 8.98     |
| 157       | NEW ENTRY | NEW ENTRY      | ★  | POCO<br>Under The Gun<br>MCA MCA 5132   | 7.98  | 7.98    | 7.98     |
| 158       | 157       | 3              |  | DOOBIE BROTHERS<br>Best Of The Doobie Brothers<br>Warner Bros. BSK 3112       | 7.98  | 7.98    | 7.98     |
| 159       | 159       | 19             |  | BOB SEGER & THE SILVER<br>BULLET BAND<br>Live Bullet<br>Capitol SKBB-11523    | 7.98  | 7.98    | 7.98     |
| 160       | 166       | 6              |  | HANK WILLIAMS JR.<br>Habits Old And New<br>Elektra/Curb 6E-278                | 7.98  | 7.98    | 7.98     |
| 161       | 161       | 33             |  | LYNYRD SKYNYRD BAND<br>Gold & Platinum<br>MCA MCA 2-11008                     | 12.98 | 12.98   | 12.98    |
| 162       | 162       | 42             |  | STYX<br>Cornerstone<br>A&M SP 3711  | 8.98  | 8.98    | 8.98     |
| 163       | 156       | 21             |  | HEART<br>Bebe Le Strange<br>Epic FE 36371                                     | 8.98  | 8.98    | 8.98     |
| 164       | NEW ENTRY | NEW ENTRY      | ★  | TOM BROWNE<br>Love Approach<br>GRP/Arista GRP 5008                            | 7.98  | 7.98    | 7.98     |
| 165       | 115       | 20             |  | SMOKEY ROBINSON<br>Warm Thoughts<br>Tama TB-367M1 (Motown)                    | 8.98  | 8.98    | 8.98     |
| 166       | 176       | 9              | ★  | THE KINGBEES<br>The Kingbees<br>RSO RS-1-3075                                 | 7.98  | 7.98    | 7.98     |
| 167       | 167       | 68             |  | JOURNEY<br>Evolution<br>Columbia FC 35797                                     | 8.98  | 8.98    | 8.98     |
| 168       | 168       | 109            |  | THE CARS<br>Elegia<br>Elektra 6E-135  | 7.98  | 7.98    | 7.98     |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)  | ALBUM   | 8-TRACK | CASSETTE |      |
|-----------|-----------|----------------|---|---|---------|----------|------|
| 169       | 170       | 15             | EARL KLUGH<br>Dream Come True<br>United Artists LT 1026                                   | 7.98  | 7.98    | 7.98     |      |
| 170       | 152       | 18             | TRIUMPH<br>Progressions Of Power<br>RCA AFL1-3524   | 7.98  | 7.98    | 7.98     |      |
| 171       | 160       | 5              | ERIC CARMEN<br>Tonight You're Mine<br>Arista AL 9513                                      | 7.98  | 7.98    | 7.98     |      |
| 172       | 154       | 13             | PEABO BRYSON<br>Paradise<br>Capitol SOO 12063   | 8.98  | 8.98    | 8.98     |      |
| 173       | 175       | 2              | CHEECH & CHONG<br>Let's Make A New Dope Deal<br>Warner Bros. HS 3391                      | 7.98  | 7.98    | 7.98     |      |
| 174       | 164       | 26             | RUSH<br>Permanent Waves<br>Mercury SRM-1 4001   | 8.98  | 8.98    | 8.98     |      |
| 175       | NEW ENTRY | NEW ENTRY      | ★   | CLEO LAINE &<br>JAMES GALWAY<br>Sometimes When We Touch<br>RCA ARL1-3628  | 7.98    | 7.98     | 7.98 |
| 176       | 153       | 3              | JOURNEY<br>Infinity<br>Columbia JC 34912  | 7.98  | 7.98    | 7.98     |      |
| 177       | 169       | 16             | BILLY JOEL<br>52nd Street<br>Columbia JC-35609  | 7.98  | 7.98    | 7.98     |      |
| 178       | 178       | 39             | DONNA SUMMER<br>On The Radio—Greatest Hits<br>Volumes One & Two<br>Casablanca NBLP 2-7191 | 13.98   | 13.98   | 13.98    |      |
| 179       | 179       | 3              | BRICK<br>Waiting On You<br>Bang JZ 36262 (CBS)  | 7.98  | 7.98    | 7.98     |      |
| 180       | 190       | 2              | LINDA CLIFFORD & CURTIS<br>MAYFIELD<br>The Right Combination<br>RSO RS-1-3084             | 7.98  | 7.98    | 7.98     |      |
| 181       | 181       | 18             | BOB SEGER & THE SILVER<br>BULLET BAND<br>Nightmoves<br>Capitol ST 11567                   | 7.98  | 7.98    | 7.98     |      |
| 182       | 192       | 8              | BENNY MARDONES<br>Never Run Never Hide<br>Polydor PD 1-6263                               | 7.98  | 7.98    | 7.98     |      |
| 183       | 183       | 12             | MICHAEL FRANKS<br>One Bad Habit<br>Warner Bros. BSK 3427                                  | 7.98  | 7.98    | 7.98     |      |
| 184       | NEW ENTRY | NEW ENTRY      | ★   | CURTIS MAYFIELD<br>Something To Believe In<br>RSO RS-1-3077               | 7.98    | 7.98     | 7.98 |
| 185       | 188       | 2              | JERRY JEFF WALKER<br>The Best Of Jerry Jeff Walker<br>MCA MCA-5128                        | 7.98  | 7.98    | 7.98     |      |
| 186       | 186       | 45             | KOOL & THE GANG<br>Ladies Night<br>De-Lite DSR 9513 (Mercury)                             | 7.98  | 7.98    | 7.98     |      |
| 187       | NEW ENTRY | NEW ENTRY      | ★   | BARRY WHITE<br>Barry White's Sheet Music<br>Unlimited Gold FZ 36208 (CBS) | 7.98    | 7.98     | 7.98 |
| 188       | 185       | 9              | THE JEFF LORBER FUSION<br>Wizard Island<br>Arista AL 9516                                 | 8.98  | 8.98    | 8.98     |      |
| 189       | NEW ENTRY | NEW ENTRY      | ★   | NIGHTHAWKS<br>Nighthawks<br>Mercury SRM-1 3833                            | 7.98    | 7.98     | 7.98 |
| 190       | 191       | 84             | DOOBIE BROTHERS<br>Minute By Minute<br>Warner Bros. BSK 3193                              | 8.98  | 8.98    | 8.98     |      |
| 191       | 171       | 5              | KENNY RANKIN<br>After The Roses<br>Atlantic SD 19271                                      | 7.98  | 7.98    | 7.98     |      |
| 192       | NEW ENTRY | NEW ENTRY      | ★   | KENNY ROGERS<br>Ten Years Of Gold<br>United Artists UALA 835              | 7.98    | 7.98     | 7.98 |
| 193       | 182       | 9              | GEORGE DUKE<br>A Brazilian Love Affair<br>Epic FE 36483                                   | 8.98  | 8.98    | 8.98     |      |
| 194       | 194       | 33             | SHALAMAR<br>Big Fun<br>Solar BXL1-3479 (RCA)  | 7.98  | 7.98    | 7.98     |      |
| 195       | 195       | 44             | KENNY ROGERS<br>Kenny<br>United Artists LWAK-979  | 8.98  | 8.98    | 8.98     |      |
| 196       | 173       | 21             | GROVER WASHINGTON JR.<br>Skylarkin<br>Motown M7-933R1                                     | 8.98  | 8.98    | 8.98     |      |
| 197       | 174       | 19             | HAROLD MELVIN & THE<br>BLUE NOTES<br>The Blue Album<br>Source SOR-3197 (MCA)              | 7.98  | 7.98    | 7.98     |      |
| 198       | 189       | 11             | TWO TONS O' FUN<br>Two Tons O' Fun<br>Fantasy/Honey F-9584                                | 7.98  | 7.98    | 7.98     |      |
| 199       | 197       | 8              | BILLY SQUIER<br>Tale Of The Tape<br>Capitol ST 12062                                      | 7.98  | 7.98    | 7.98     |      |
| 200       | 199       | 23             | CHUCK MANGIONE<br>Fun And Games<br>A&M SP 3715  | 8.98  | 8.98    | 8.98     |      |

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

|                                     |              |
|-------------------------------------|--------------|
| Air Supply                          | 103          |
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**TIME OUT**—Alan Hirschfeld, left, vice chairman of the board and chief operating officer for 20th Century-Fox Film Corp., confers with Stephanie Mills and Neil Portnow, president of 20th Century-Fox Records. Mills was at the studio taping her segment of the Richard Pryor tribute telecast.

## TRIBUNAL SESSION

# AGAC, NSA Contest RIAA Study Usage

• Continued from page 3

Research Institute for RIAA and related documents be removed from the record unless RIAA produces input data, including the individual questionnaire responses to the Cambridge Research study which purports to describe the economic state of the record industry. Tribunal chairman Mary Lou Burg has given the RIAA until Monday (21) to file its response to this motion.

As mechanical royalty hearings wind down toward an anticipated conclusion this month, RIAA witnesses continue to testify. Most recent witnesses include Gene Norman, president of GNP-Crescendo Records; Jerrell McCracken, president of Word Records and Juggy Gayle, independent radio promoter.

Norman, well-known jazz impresario formerly connected with the Crescendo and Interlude nightclubs in Los Angeles, started his own record company in 1954 because "the major labels would veto some of the projects I wanted to do." Crescendo began as a jazz label and, while still primarily jazz, the catalog now includes everything from cajun music to calypso, from blues to yodeling cowboys.

1979 was "a very bad year" for Crescendo, Norman testified, with sales down 29%, costs up 35% from

## New MJS Retailers

• Continued from page 6

says he wants to expand further, possibly into California, in the next year or so. "New York is difficult. But there's a large number of one-stops here which sell price rather than fill-in service."

Spector's approach is to offer competitive specials without selling at a price where he can't make a profit. "If there's a 10 deal on an album we'll deal it, of course," he adds, "But we watch our margin."

Full-service and the lure of advertising bucks will more than compensate for a lack of low balling, he believes.

MJS's import trade will be conducted on a national basis, he says, through a cooperative venture with Caroline Exports of Great Britain, part of the Virgin Group of Companies.

Spector began as a retailer in his father's 14-store Spec's Records chain in Florida. He launched his own wholesale operation in 1970 with a mobile one-stop truck.

Joe Stanzione, who comes from MJS's Florida operation, will head the New York branch.

1976-79 and "enormous" returns. Currently struggling to continue his business, Norman told the Tribunal that an increased mechanical rate of 8% of list would mean "I simply wouldn't have enough money to make records."

Echoing the testimony of earlier RIAA witnesses, Word's McCracken estimated that 50% of his company's recording artists are singer/songwriters and that there is a trend toward singer/songwriters becoming their own publishers.

McCracken described a diminished role for publishers in the music business today. "I view music publishers as basically accounting firms," he said.

Estimating that the mechanical rate hike proposed by the National Music Publishers Assn. cost Word 25 cents per record, McCracken told the Tribunal such an increase "would obliterate our profits."

Juggy Gayle, independent promoter who has been plugging songs for publishers and record companies since the 1930s, gave the Tribunal his opinion that the role of the music publisher is much less important in the business today than it was years ago.

## Stark Managers Eye Efficiency

• Continued from page 3

tions other stores have staged so they may be duplicated.

Store personnel must be encouraged to avoid boredom by regularly visiting all types of stores in the mall and competing retail outlets seeking ideas to stimulate Stark traffic. Field personnel must be motivated by stores they visit. Managers must set timetables. Managers must set goals and make these goals known to employees. Strive always to improve individual store staffers.

Midwestern operations chief Dan Denino's group dissected the individual's role in boosting profits. Managers must delegate authority, setting deadlines and watching individual progress, spokesman Tim Saylor stated. The constant flow of memos requires a manager to evaluate each one and determine how it will aid store function.

Stores improve as planning calendars are plotted by assistant managers. Ad impact improves as stores report to the Stark ad department as to individual ad buys' impressions on store sales. It was suggested that operation directors sometimes rotate territories.

## Inside Track

David Moorehead, vice president of Metromedia, disclosed at a UCLA Extension class on radio last week that his chief engineer at KSAN in San Francisco had devised a system to halt live taping of concerts off the air. While the system is still in the final stages of development, Moorehead noted that playback of a taped concert would destroy one's speakers. He added that it's been used once already and will be used again on future broadcasts but would offer no other information on how it works.

The Rev. James Cleveland celebrates his 20th anniversary with Savoy Records at the Gospel Workshop of America, Philadelphia, Aug. 9-15. The rumor he was moving to another label was erroneous, according to Fred Mendelsohn of Savoy. . . . Despite politicking last week at the Republican National Convention in Detroit, California Lieut. Gov. Mike Curb still has his oar in the industry. Look for Curb and CBS to announce a joint venture deal, with the producer supplying the **Burritos**, once the **Flying Burritos**, and **Phil Everly** as his first chat-tels. . . . If you dig history and politics, try to work in vacation time in 1982 around the NARM convention in Washington, D.C. The organization will announce dates soon. Rumor also has the NARM regional conferences coming up asking a \$25 stipend per person this time around. It had been a freebie.

Sam Shapiro and Jim Grimes, the nabobs at National Record Mart/Oasis, were so low profile on their 1980 national convention in Pittsburgh three weeks ago that **Track** found out about it only by covering the **Stark** convention. . . . Rave reports coming from those few who have heard the soundtrack for "Popeye," starring **Robin Williams**. Seems **Van Dyke Parks** and **Harry Nilsson** collaborated on a gasser. Entire flick was filmed on Malta, with Williams reportedly doing a job that will make **Steve Reeves** look to his "Superman" laurels. From the inside, we hear the producers wanted **Luciano Pavarotti** to play the bulky, bearded villain, but the **London Records'** ace was unavailable. Talk about look-alikes.

Good vibrations coming from **Integrity Entertainment Corp.**, Torrance, Calif. where insiders report the nation's second largest retail chain may show black ink on its next quarterly report. Seems the combination of **Lee Hartstone** and **Lou Kwiker** is clicking. . . . **Bob Fead** is already conferring with some former cronies about coming aboard his new label crew. Gelt is coming from Japan. Label, according to those who know, will go to independent distributors. . . . Is **Eric Paulsen** back at the top as vice president of rackjobbing at **Pickwick International** after a stint elsewhere?

# Month-Long Summer Heat Wave Wilts Outdoor Concert Business

• Continued from page 1

Brothers, Journey and Kenny Loggins headed up the Arrowhead Stadium show recently.

Promoters have been beefing up medical and security forces, although such precautions have not been necessary for every concert.

Referring to the July 12 Doobie Brothers-Molly Hatchet double billing at War Memorial Stadium in Little Rock, Rick Calhoun, president of Rick Calhoun and Assoc., comments, "We doubled our medical staff, but paramedics verified that there were fewer numbers of people passing out than at a regular Razorback football game." Temperatures reached 108 degrees during the show.

Conversely, Pace's Messina notes, "There were more incidents of heat prostration reported in the crowd we had at Robertson Stadium than for the entire audience of 56,000 at a June Eagles' concert in Dallas."

Despite the heat, concerts are reported to be running full length, and there have been no incidents of acts cancelling due to high temperatures. However, several artists have reacted adversely to performing under the oppressive weather conditions.

"We had to give Kenny Loggins oxygen after his act," states Carol Walden, director of out-of-town promotions for Denver-based Feyline Presents Inc. "It was nothing serious, but he became nauseated from the heat." The thermometer

Lou Simon, senior vice president of Phonogram/Mercury product development, did the "Lohengrin" walk last week but won't provide details. Sly old fox. . . . **Vibrations 2**, the 8,000 square footer in North Miami, bowed with a bang. The **Miami Herald** July 4 edition carried five full pages in b&w. **Capitol** supplied a half-page, along with **PolyGram**, and full pages covered **CBS** and **WEA** product, with **MCA** in for a quarter and **A&M** taking an eighth. Another quarter page offered the **Rolling Stones'** "Emotional Rescue" at \$3.99. . . . **Mike Spence** and **Freddie Katz** of **WEA**, Cleveland, blew the minds of the more than 200 Stark Records folk at their annual convention last week by showing up in North Canton, Ohio, with the "Bluesmobile," the beat-up police car which starred in "The Blues Brothers" movie, which was shown during the three-day event. Spence disclosed the only difficulty was local police stopping the car as it made its way through the Midwest. The clunker carries a three-inch metal reinforcement under its shoddy exterior.

**Pickwick** closed its Detroit branch, with retail served there from Atlanta and the racks from Chicago. Musicland stores stretched out nationally are now served by warehouses in Somerset, Mass., Minneapolis and Los Angeles. . . . **Rich Bullock**, founder of the **Odyssey Records** chain, currently in bankruptcy negotiation, is back in **Mills Memorial Hospital**, San Mateo, Calif., undergoing what is hoped to be final surgery on his legs. He should be released in early August. Bullock was injured critically late in 1979 in an auto accident. . . . Rumor hath **Basil (B.J.) McElwee**, former **ABC Records** sales chief and most recently with **IBC Records**, Nashville, shopping for his own label operation. . . . There's a nag, named "Stevie's Wonder," running at the Detroit track.

Anticipate a jeans line, carrying **Willie Nelson's** brand. . . . **Gerry Gladieux**, **Stark** ad chief, and **Bernie Grossman**, the independent marketer in Los Angeles, exchanged notes in North Canton, Ohio, last week. Gladieux's daughter was injured in a moped accident, while Grossman's daughter was hurt in a riding accident. . . . **Erstwhile personal manager and concert promoter George Bodansky** has dropped live entertainment at his Chicago boite, **George's**. Too many headaches. . . . "Making 'Xanadu,'" a half-hour tv documentary about the **MCA/Universal** musical film, has been sold in 19 U.S. markets. . . . **NMPA president Leonard Feist** cautioned last week's meeting of the **Music Publishers' Forum**, Los Angeles, that any royalty rate changes established by the Copyright Tribunal late this year could be challenged in court by either side.

registered above 100 degrees at Loggins' June concert at Compton Terrace Amphitheatre in Phoenix.

Promoter Calhoun reports that one of Molly Hatchet's guitarists passed out from heat exhaustion after coming off stage at the group's Little Rock performance.

Medical emergencies have been partially offset by advance warnings on radio and television advising concertgoers to come prepared for the heat by bringing suntan lotion, light clothing, and hats. Promoters often provide areas with water trucks where people can be hosed off to cool down.

The Doobies-Hatchet date in Little Rock was only "marginally successful," notes Calhoun, who blames very disappointing ticket sales on the heat.

"We tried to turn it into a promotion thing," he continues. "By advertising it as a fun in the sun type thing, with a bikini contest and a shower constantly on down in the field, we were able to partially turn sales around, but nothing like we expected."

Surprisingly, incidents of violence have been down. "Heat seems to curtail rowdiness. It's just too much trouble to cause trouble," laughs Feyline's Walden. "The weather's even affecting indoor concert crowds. It got real warm when the power went out for two hours at our recent Who concert (Billboard, June

19, 1980), but the crowd remained perfectly passive."

However, a high of 104 degrees caused tempers to flare at the Fourth of July "Georgia Jam," headlined by Ted Nugent, Molly Hatchet and Pat Travers, according to Rich Floyd, president of Full House Productions in Atlanta. "It wasn't a violent crowd, but there were a few more bad incidents than normally occur," he says.

High temperatures could have been a factor in the outbreak of violence at the July 5 show featuring Nugent and Travers at the Hollywood Sportatorium in Florida (Billboard, 7-19).

In some cases, crowds are arriving much later than usual for general admission shows, choosing higher stadium seats under the roof rather than the more desirable stage front seating.

Little Rock's Calhoun comments, "One of our biggest problems has been how the media is treating this thing. Without some Iranian or Cambodian crisis, weather has become the number one story."

Some promoters are considering curtailing upcoming outdoor concerts until later in the season when the blistering heat has subsided.

"If I do any outdoor shows in the future, they'll be done in the spring or the fall, not in the heat of the summer," says Full House Productions' Floyd.

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# GEORGE BENSON



## GIVE ME THE NIGHT



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