

Old & New Conflict In South Central Radio

By GERRY WOOD

NASHVILLE—The traditional versus contemporary battle within country music is stirring both problems and progress at South Central area radio stations.

Upward ratings, younger demographics and more full service efforts are the by-products as these stations intricately balance their playlists with an eye toward pleasing the broadest possible spectrum.

"Almost every country station tries to position itself in the middle and serve both worlds," says Les Acree, program direc-

tor at WMC-AM in Memphis. "If you have the right blend, you can do it."

WMC strives for that blend, selecting music aimed for its 25-54 age demographic. Acree feels the pendulum has swung from traditional material to more contemporary in the past six months, a trend he expects to continue.

The Memphis station helps maintain the balance between the two forms of country music by its use of the golden oldies, running a 60/40 ratio of new to old.

WMC's 36-record playlist is bolstered by occasional play from album cuts, advises Acree.

A blend of traditional with modern country. That's the mix at WPOC-FM in Baltimore, according to program director Larry Clark.

While the Baltimore outlet plays such hot acts as Dolly Parton, Ronnie Milsap, Eddie Rabbitt, Kenny Rogers and Dottie West, it is also faring well with such traditional based acts like

(Continued on page 27)

08120

90807ZZZZGR37ZD 28BLAMAR81
MONTY GREENLY
3740 ELM
LONG BEACH, CA 90807

Billboard

85th
YEAR

NEWSPAPER

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NARM Warning U.S. Retailers Of Counterfeit Liability

By IRV LICHMAN

NEW YORK—The National Assn. of Recording Merchandisers Antipiracy Task Force has made its first move with the preparation of a memorandum to all its members dealing with the potential liability for the distribution and sale of counterfeit recordings.

Beyond the legalities and body of governmental laws that could impose criminal penalty on a NARM merchandiser, the 12-page document includes a section called "Steps Merchandisers Can Take To Combat Counterfeiting."

The Task Force, composed of Joe Simone, (Continued on page 70)

'Grease' Slips Into Cutout Mart

By IS HOROWITZ

NEW YORK—Huge quantities of the 1978 superhit "Grease" are among a reported two million albums and tapes being fed into cutout and overrun pipelines by RSO Records.

The sell-off, said to be headed for Surplus Records & Tapes warehouses in Passaic, N.J., and Chicago, also includes large numbers of "Backless" albums by Eric Clapton.

While executives at Surplus refuse to comment on their reported purchase, confirmation

does come from RSO.

Label president Al Coury acknowledges that RSO recently sold a batch of cutouts including 8-track cartridges, cassettes and LPs, most of which consist of the "Grease" and "Backless" titles, but he denies the accuracy of the reported numbers.

"We got hurt in 1979 with our share of returns and unloaded stuff that was wasting space," says Coury. (Continued on page 70)

POLYGRAM U.K. ABANDONS LIST

By PETER JONES

LONDON—PolyGram U.K. has finally moved to scrap suggested list pricing, known in this market as recommended retail prices on Polydor and Phonogram product.

The decision is expected to take effect immediately, with only wholesale prices quoted to retailers, leaving them to set retail prices according to market conditions. (Continued on page 69)



It has been said that every truly great artist has a CALLING. For Noel Pointer this "CALLING" is not only a lifelong love affair with the violin, but his new United Artists album featuring the inspirational single "AS LONG AS I KNOW" (1363). (Advertisement)

RKO Wins Round In Its Survival Fight

By JEAN CALLAHAN

WASHINGTON—The Federal Communications Commission's Broadcast Bureau has recommended the agency hold hearings on a proposal by RKO General that it establish a new company to run its threatened broadcast properties.

RKO General's 13 broadcast licenses have been threatened since January when the FCC voted to strip the company of its three television licenses, a move which also affects the company's radio station licenses.

In a report filed Wednesday (9), the Broadcast Bureau gives RKO cause for hope, calling the spinoff plan "a reasonable alternative" and recommending hearings on the RKO proposal. (Continued on page 73)

Disco Forum Eyes Trends

NEW YORK—A fail-safe modus operandi for coming to grips with swiftly developing trends in the disco industry will be the primary concern of the close to 1,000 participants at Billboard's Disco Forum 8 which gets underway here Monday (14) at the Sheraton Center Hotel.

The conferees, from as far away as Japan, Australia, Iceland, Portugal, Mexico, the United Kingdom, France, Italy, Germany and Hawaii, will be looking to the hand-picked panel of experts assembled to provide them with answers to such vexing questions as how does one insulate the discotheque business against inflation and recession? (Continued on page 46)



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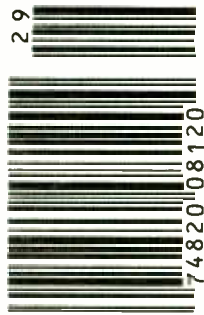
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7 'FRESH' MENTORS TELL THEIR STORY

Managers (New Crop) Can Still Make Mark

But It Takes Ability, Tenaciousness & Luck

By PAUL GREIN

LOS ANGELES—Just as the current business climate is rough on new acts, it's making it harder for new managers to break through. In time of economic distress, labels are more likely to stick with established managers they've dealt with in the past than take a chance on a relative newcomer.

But an informal pool of several fledgling managers shows that those with that elusive combination of tenaciousness, ability and luck can make headway, even in these belt-tightening times.

An added hurdle for new managers is that more and more key acts are gravitating to the seductive power bases of a few long-established management entrepreneurs.

But even here there is a hopeful note for newer managers. Explains L.A.-based Norman Epstein, manager of Karla Bonoff, Andrew Gold, Kenny Edwards and the Cretones: "Many new acts need things that big, busy managers can't give them.

"An awful lot of the bands that have come up in the last year or so need a combination babysitter, friend and psychiatrist. If you're a heavyweight manager who has a lot of acts and commitments, you can't hang out at the garage and watch a band rehearse. And sometimes that's exactly what an act needs."

Still, Epstein agrees that "there's a tremendous amount of politics in the record industry with regard to managers. If a new act has the backing of a big-name manager, the label knows that in the first year he may spend \$50,000 of his own money promoting the single, land him on a superstar tour and get him signed to a great agency. It definitely gives him a running start."

Epstein, 29, notes that the most difficult part for a new manager is that there is no formal training ground. "But a lot of it is pretty obvious," he says. "Much of it is just common sense."

Minneapolis-based Keith Christianson,

manager of Michael Johnson, Chad Mitchell and Mark Gaddis agrees that times are not conducive to new managers.

"It's hard to land a deal and make a buck right now," he says. "If you've got an obvious hit, everyone's going to try to sign your act, but if you've got a sleeper, it will be very difficult; people just aren't taking longshots anymore."

Even though there is no real training ground for new managers, they're expected to be instant experts on all facets of the industry.

Says Christianson: "Unless you're pretty knowledgeable you can make some drastic mistakes and end up destroying an artist. You have to about know venues and cities and demographics. Otherwise you can take a date that looks sweet financially and find out you've committed artistic suicide."

Lewis Kaplan, L.A.-based manager of Louise Goffin, Danny Kortchmar and producer Dennis Kirk, agrees that it's vital to
(Continued on page 70)

NARM Asks Govt. Aid To Wholesalers

By IRV LICHMAN

NEW YORK — The National Assn. of Recording Merchandisers is cosponsoring legislation to enable wholesalers and other music companies to benefit from loans and loan guarantees by the Small Business Administration.

The NARM legislative attack, via a bill (S. 2873) introduced by Sen. Robert Morgan (D-N. C.) June 25, follows efforts by the trade group to convince the Small Business Administration to make such loans. The governmental body has held the view that it could not grant such loans to any businesses that were perceived to "influence or mold public opinion."

NARM feels, however, that even under these guidelines, the Small Business Administration has been inconsistent, for some recording merchandisers have been granted loans by the agency. In addition, NARM claims further inconsistency in that the association has granted loans to radio, and television and film groups which could be deemed to violate the agency's guidelines. Film producers are said to have received \$75 million over a three-year period.

The bill, which is also sponsored by the Assn. of American Publishers and the National Assn. of Greeting Card Publishers, would specifically authorize the Small Business Administration to guarantee small business loans to the record and tape industry.
(Continued on page 10)



GLEASON GLOWERS—MCA artist Brenda Lee films a scene with comedian Jackie Gleason for Universal's "Smokey And The Bandit II." Other country artists who appear in the picture include Don Williams, the Statler Brothers, Mel Tillis and Jerry Reed.

60-DAY DELAY HELPS

RIAA's Metal Disk Awards Rise In 1980

By IS HOROWITZ

NEW YORK—Gold and platinum album certifications by the Recording Industry Assn. of America exhibit strong numerical increases for the first six months of this year as compared to 1979, while metal awarded for singles sales dropped.

Association tabulations show gold honors tendered to 89 albums through June of this year, up 32% over last year's 67. The 1980 tally for platinum albums stands so far at 37, a rise of 42% when measured against

the total of 26 for the first half of 1979.

RIAA executives point to the marked increases as evidence of an improving sales climate over last year's major slump. However, they agree that the statistics are not totally conclusive.

On the plus side it is noted that certifications this year had to sit out a 60-day waiting period from date of release, whereas in the first half of '79 RIAA rules permitted them to
(Continued on page 83)

Gortikov Grilled At Tribunal On Earlier Mechanical Stance

By JEAN CALLAHAN

WASHINGTON—The Copyright Royalty Tribunal's mechanical rate setting proceedings heard music publishers' attorneys cross examine Recording Industry Assn. of America president Stan Gortikov Tuesday (8) and comments from Ian Thomas, deputy director general of the International Federation of Producers of Phonograph Records and Videographs Wednesday and Thursday (9, 10). In an often heated exchange, National Music Publishers Assn. attorney Morris Abram questioned Gortikov about his performance rights royalty advocacy and his recent testimony before the Australian Copyright Tribunal.

Abram quoted Gortikov as saying "There is nothing evil or unAmerican about multiple sources of income" in reference to performance royalties. He asked the RIAA chief whether "what is proper for artists and recording companies is not also proper for music publishers."

Gortikov agreed with Abram's logic but added that the "one percent performance royalty would yield between \$15 million and \$17 million per year compared with the amount of performance royalties earned by publishers and composers which is around \$200 million per year."

Abram quoted Gortikov as telling the Australian Copyright Tribunal that sales volume in the U.S. makes up for the fact that the mechanical royalty rate here is lower than that in Australia. Gortikov agreed with this

characterization of his testimony at those proceedings.

Abrams then cited figures showing that mechanical royalty payments have decreased from \$148 million in 1978 to \$122 million in 1979.
(Continued on page 8)

Reservations For RCA Elvis LPs?

NEW YORK—RCA Records says it's added an "unusual facet" to its national ad-promo campaign for its limited edition "Elvis Aron Presley" package by advising consumers that they can make reservations with dealers.

The label has "requested" that dealers around the nation accept advance reservations for the 250,000 copies of the album as a result of a "deluge" of phone calls to the label and its branches wanting to buy or reserve copies.

"They want to give us credit card numbers, to send us checks or even pay cash in advance to assure their getting the limited edition album," notes Larry Gallagher, vice president of national sales.

RCA has stated that the eight-LP, \$69.95 list album would be marketed on a first-come-first-served basis. The company is marketing about 150,000 LP versions and about 50,000 each of the cassette and 8-track configurations.

'June Sales Were Excellent,' WEA Chief Droz Reports

By JOHN SIPPEL

LOS ANGELES—WEA topper Henry Droz is more bullish than ever on industry potential.

"June 1980 was our biggest June," Droz says. "June 27 was the biggest day in our over-10-year history and the last week of June was our biggest week ever."

"Equally gratifying was my visit with Ohio accounts. I was so exhilarated I intend to combine more field visits at the end of the label meetings in late July. I want to go to Minneapolis and will go into the south."

"I found our mutual problems are not insoluble. We as an industry certainly have problems. But after talking to John Cohen and Paul David and their people, it's straight ahead for WEA."

WEA intends to maintain its present store merchandiser staff. Its home office and field staff in general have not been and will not be pared, Droz states.

"We do not intend to cut down on the number of accounts we are servicing. If anything, we will add more small accounts, especially black accounts. In going back over the past year, WEA finds the small black

dealer adds more excitement and breaks more new acts than any business segment during that time. Yes, sometimes we lose money handling that small an account. Overall, the benefits make up for it."

WEA does not expect to cut down on its present distribution service either. "We are setting no special days for certain type of shipments. We anticipate overnight shipment on or-

ders received that day to continue.

"We are not cutting down on warehousing branches. We are expanding. We will be closing Boston. But in its place will be a super New Jersey warehousing facility, more than double the size of the present facilities serving the Northeast," Droz says.

"Not only are we increasing square footage, but this new facility in New Jersey will go 37 feet high, a record in cubic space for WEA. At the new warehouse, we are introducing an innovative electronic beam in cement concept which regulates an automated merchandise carrier throughout the plant.

"Mike Spence is moving Cleveland.
(Continued on page 14)

HEIDER BACK TO FILMWAYS

By JIM McCULLAUGH

LOS ANGELES—Recording studio legend Wally Heider is returning to an active role in that business.

Effective Sept. 15, he will take over as director of operations of the facility that still bears his name—Wally Heider Studios, now part of Filmways, Inc.

Heider, credited with pioneering remote audio recording, officially left the Heider operation in 1973 but has remained in a limited consultancy role ever since.

The move, according to Dave Kelsey, president of the Filmways Audio Group since March 1, is in line with a "streamlining and consolidation" the entire Audio Group is undergoing.

(Continued on page 8)

WEIN GIVES 'THEME GIGS' CREDIT

Newport Fest Tops '79 Gate

NEW YORK—Although the attendance and dollar figures have not yet been fully tabulated, George Wein, producer of the Newport Jazz Festival, confidently proclaims that this year's show is "more successful than last year's" and probably the most successful held in this city since Wein moved the program here from Newport, R.I. eight years ago.

Wein is basing his claim of success on the fact that most of the 44 shows in the program were sold out, and that audiences have expressed enthusiasm for the fare provided and the format in which they have been presented.

This format, with which Wein has been experimenting for the last couple of years has resulted in slickly staged concept shows zeroing in on specific themes such as the tributes to Charlie Parker, Fred Astaire, Eddie Jefferson, Duke Ellington, the great tap dancers, women who made the blues famous, and a celebration of swing.

He has also drawn together some of the best jazz pianists in the business for a series of highly successful solo jazz piano concerts, and he continues to experiment, with increasing degrees of success, with outdoor concerts (a la Newport) in places like Waterloo Village, N.J., Hempstead, N.Y., and with the popular 52nd St. Jazz Fair.

Wein has also gotten over the early hurdle of late starting and late



Billboard photo by Arnold J. Smith
Jammin' Time: Gerry Mulligan, second from the left, leads a sextet through a hot jam session during the Newport Jazz festival.

running concerts, and most events now work with almost clock-work precision, thereby eliminating the nightmare of staggering production cost overruns.

There are still problems, many beyond Wein's control, in trying to stage an event of this nature in an urban setting.

They include halls where the acoustical qualities leave much to be desired, equipment plagued with woes, and in some cases, poorly rehearsed and poorly executed concepts.

Nonetheless, with the show now running in the black for the second consecutive year, and Wein working closely with a talented group of producers and directors—Ira Gitler, Rigmor Newman and Richard Sudhalter among them—a viable future

(Continued on page 28)

RSO TAPES & LPs RISE 3%

LOS ANGELES—RSO Records effects a 3% wholesale price increase on all its LPs and tapes Wednesday (15).

Unaffected, however, is the current wholesale price of RSO singles, which remains the same.

Thus the label joins RCA, CBS, WEA, MCA and PolyGram which have also announced wholesale price increases in the past two months.

The PolyGram increases announced previously did not include RSO product.

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Executive Turntable

Record Companies

Ed Rosenblatt departs Warner Bros. Records to become president of the still unnamed label formed by David Geffen in Los Angeles. Rosenblatt, who had been with Warner Bros. nine years, recently was senior vice president, director of sales and promotion. ... Neil Bogart, president of Boardwalk Entertainment Co., L.A., has added to his executive staff Ellen Wolff and David Shein.



Rosenblatt

Shein is vice president of business affairs and Wolff is vice president of creative services. Both were with Bogart at Casablanca. ... At Ron Alexenburg's newly formed Handshake Records, Peter Gidion has been named vice president of national promotion in New York; Joel Newman becomes the director of West Coast operations in Los Angeles; and Larry Green is the firm's director of Midwest and Southeast operations, based in Chicago.



Wolff

... Appointments at A&M, L.A., include John Powell moving into the position of national singles sales manager from national director of retail promotion; Dana Morris becomes director of promotion for the Southern California area and Diane Wagner has been named administrative assistant. Morris joins the firm from Arista. ... Al Morris has been elevated at WEA in Atlanta, to handling singles and Sandra Burke moves up to become a salesperson in the Charlotte office.



Shein

Most recently Morris was the firm's r&b field merchandiser. Also at WEA in Philadelphia, Bob Brady becomes a promotion rep handling Elektra/Asylum product. Rick Miller has been upped to singles specialist. Scott Stephens becomes field merchandiser. Karen Fisher has been named promotion representative for Atlantic's product and Tony



Gidion

Pelligrino is special projects coordinator. ... James Harrison has been appointed staff assistant to the deputy president and chief operating officer at the CBS Records Group in New York. Prior to joining CBS he was with Travelers Insurance and Mobile Oil Corp. ... Bruce Bromberg has been named director of national sales at Regency Records in L.A. He previously held positions in



Powell

sales and marketing at RCA and Tomato Records. ... Dayle Maloney joins New Life Records in Spokane, Wash., as national sales manager. For the past two years, Maloney has conducted more than 700 sales training seminars throughout the U.S. ... Bill Traylor has been upped to head the record promotion division at the Benson Co. in Nashville. Traylor has been with Benson's promotional staff since 1978. ... Eileen Bradley, a 13-year



Morris

veteran of the music industry, becomes director of national publicity for the Far Out group of companies in L.A. She was national publicity director for Phonogram/Mercury Records three years. ... At Millennium Records, Karen Poulos moves into the post of assistant to the president. She also will assume the duties of a&r coordinator. ... Kate Jansen has been named sales and promotion coordinator and Ken Franklin has had Top 40 and AOR national secondary radio promotion added to his present college radio promotion duties. ... Tom Mazzetta, national promotion director for International Artists Records, Los Angeles, has



Brady

anekled that label. Plans will be announced.



Miller

Publishing

Steven Fret has been appointed controller of Chappell Music and Intersong Music in New York. He joined the firm in 1978 as assistant to the director of finance and last year he was upped to the position of assistant controller. ... Doreen Ringer has joined the Montage Music Group, L.A., as executive assistant to David Chackler, president.

Related Fields

Herbert Paige has been elected president of Harmon International Industries, L.A., and Jerry Kalov elected president and chief executive officer of JBL, Harman's major subsidiary. ... George Kopp joins Billboard's New York Bureau as a reporter. Previously he was managing editor of Consumer Electronics Monthly and prior to that he was associate editor of Audio Times. ... George Port, Pickwick International's vice president



Fisher

of corporate relations, joins the National Assn. of Recording Merchandisers board of directors. Port, an attorney, entered the music industry in 1969 as house counsel for ABC Records. ... Ronna Wallace is named director of programming at CBS Video Enterprises, New York. She will be involved in Cue's programming activities, which include acquisition of existing properties as



Harrison



Fret

well as participating in the development of new programs. ... William Burkhalter has been elevated to vice president of market research and planning for EMI Videograms, Inc., L.A., from director of market research. ... J. Peter Moe has been appointed executive president & chief operating officer at Tandberg of America, Inc., Armonk, N.Y. Prior to the new appointment, he was vice president of administration and chief financial officer, a title which he maintains. ... Jody Ringel joins Back Street Management, L.A., as executive assistant to Bambi Byrens. She will handle talent acquisition for the firm. ... Bob Angelotti named director of media relations of Joy Productions in Woodland Hills, Calif. He is a recent honors graduate from Loyola Marymont Univ., with a communication arts and theology degree. ... Jeff Mintz is pegged as publicist and assistant to Jim McNamara at Jim McNamara Productions in Chicago.



Wallace

JULY 19, 1980 BILLBOARD

Geffen Label Chief Seeks 'Involvement'

By ED HARRISON

LOS ANGELES — As newly named president and chief operating officer of David Geffen's new label, 23-year industry veteran Ed Rosenblatt will have the opportunity to fulfill his desire to be totally involved in every aspect of an artist's career.

Man In The News

Rosenblatt, most recently senior vice president, director of sales and promotion at Warner Bros., departs that post Aug. 15 to fulfill his ambition of helming a small, selective and qualitative label. "One thing I have not done was to work at a small company and be involved in every aspect of the artist's career," says Rosenblatt. "As opposed to Warner Bros. where I worked with certain artists."

Rosenblatt will literally be in-

involved with all phases of the day-to-day running of the yet to be named label from signing checks to approving recording budgets to coordinating marketing strategies with Warner Bros. and WEA to negotiating with artists.

"With fewer artists you can get more deeply involved," Rosenblatt notes.

Despite the industry's economic woes, Rosenblatt feels no trepidation in launching a new label. "Smaller, qualitative and selective companies can be of great assistance to any artist in a time when an artist just can't throw a record out.

"A&r-oriented companies are involved with the signing of artists and insuring the costs involved in the signings stay within the budget and then turn it over to a larger distributor who is marketing-oriented with the ability to distribute the music," says Rosenblatt.

Rosenblatt expects the label's first records to start flowing sometime this fall. Although Donna Summer is the first artist to be announced, other acts and an a&r and promotion staff will be firmed shortly.

"We're not going to say the label will be new wave, rock, r&b or any one kind of music," he notes. "There are artists who record all kinds of good music. We're setting no rules."

According to Rosenblatt, all label signings will be by Geffen whose instincts and taste he claims are "second to no one."

"It takes one kind of ability to sign a Donna Summer but it takes another kind to put together the Eagles or launch a Linda Ronstadt before they happen."

Rosenblatt began his career in the music industry in 1957 working for

(Continued on page 73)

Gold And Goldstein Chair L.A. Festival

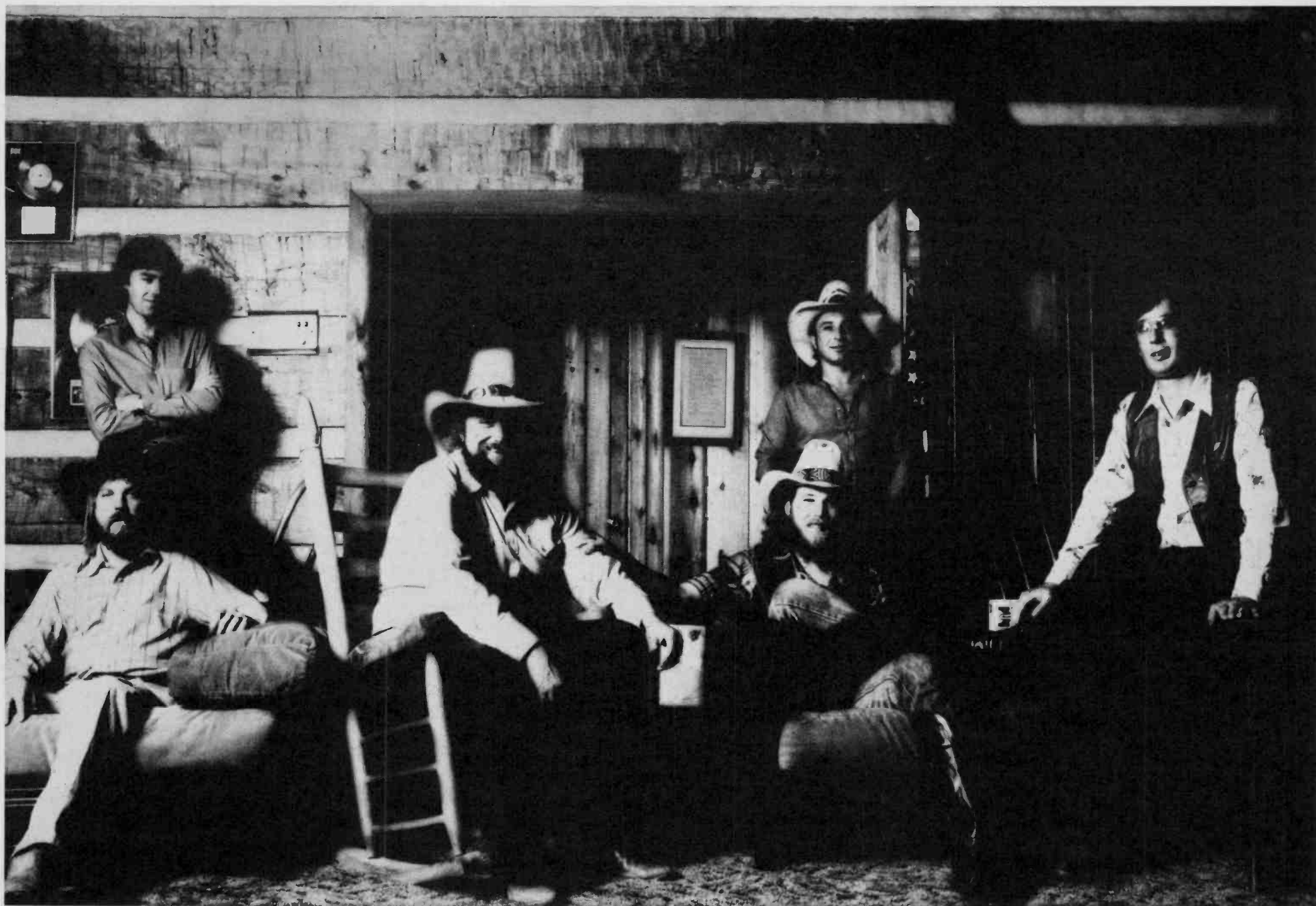
LOS ANGELES—Steve Gold and Jerry Goldstein will chair the entertainment committee for the third annual L.A. Street Scene festival, slated for Oct. 11-12 in the downtown Civic Center.

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.

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7/26—San Diego, CA 7/27—Tucson, AZ 8/4—Cuyahoga Falls, OH 8/5—Chicago, IL
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8/12—Saskatoon, CN 8/13—Regina, CN 8/14—Calgary, CN 8/15—Camp Loops, BC
8/17—Vancouver, BC 8/18—Seattle, WA 8/19—Portland, OR 8/20—Redding, CA 8/21—Oakland, CA
8/27—Syracuse, NY 8/28—Columbia, MD 8/29—Rochester, NY 8/30—Saratoga Springs, NY

The Charlie Daniels Band



Centralized Services Are the Key To PolyGram Regrouping

VIDEO MEET COMMITTEE IS NAMED

LOS ANGELES—An advisory committee from various segments of the music, video and audio industries has begun working on program elements for Billboard's second International Video Music Conference slated for Nov. 20-23 at the Sheraton-Universal Hotel here.

Members will help to shape panels which will present the increasing relationship the world music industry has in the burgeoning video entertainment business.

On the advisory committee are:

- Cy Leslie, president of CBS Video Enterprises, New York, and chairman of the newly formed RIAA/Video Council.

- Robert Lombard, associate producer/representative, Kramer-Rocklen Studios, Los Angeles.

- Bob Emmer, Alive Enterprises/Alive Video, Los Angeles.

(Continued on page 38)

NEW YORK—The goal of centralized services for its three wholly owned labels is the key to the reorganization of PolyGram Record Operations in the U.S.

Publicly, PolyGram remains mum on the moves, but it's understood the structure calls for PolyGram East and PolyGram West setups. Irwin Steinberg continues to chair the records operation, along with executive shifts to provide the centralized concept.

In the East, Dick Kline is executive vice president of PolyGram East, with three promotion executives reporting to him: Jim Collins, formerly of Polydor, as vice president of promotion; Sonny Taylor, formerly of Polydor, vice president of special markets, and Bill Hayward, formerly of Phonogram/Mercury, in special markets.

In the West, Danny Davis serves as senior vice president of promotion. With Phonogram/Mercury moving to New York under its president Bob Sherwood, word is that the label and Polydor will share a number of administrative functions. It's

(Continued on page 83)



COMING UP—Paul McCartney, right, discusses an upcoming shot at a London location with Keith MacMillan, director for Keef & Co., as they prepare to complete a video version of "Waterfalls," a single from the "McCartney II" album. Keef & Co. also recently produced a video version of "Coming Up," the first single from the LP.

Bogart Boardwalk Label Builds From Promo Base

LOS ANGELES—Though Boardwalk Records will not make its first product release until September, Neil Bogart is sending newly appointed promotion vice president Scott Kranzberg on a nationwide search for four regional reps and a national promo director.

"We will be releasing three albums in September," says Bogart. "As yet we have consummated no definite distribution agreement. But as a former promotion man, I know promotion is the ground work for Boardwalk." Bogart says.

"A perfect example of the way we work is our total promotional campaign behind Jon Peters' production of "Caddyshack." Kranzberg notes. "Although the film doesn't release until late July, the quick charting of the movie's theme, "I'm Al-

right," a CBS release, proves the effort we made."

Bogart discloses he will visit the U.K. and Europe for the better part of September, nailing down foreign licensees for the label. "I am more interested in better royalty rates than I am in big advances," Bogart adds.

In yet another move for the embryo label, Bogart hired former Casablanca Records associates Ellen Wolff and David Shein as vice presidents of creative services and business affairs, respectively. (See Executive Turntable.)

Bogart states he will continue to fill out his executive organization even though distribution has not been finalized. Details of the talent thrust of Boardwalk will not be forthcoming until domestic distribution is set, he adds.

ASCAP AWARDS Writers Ashford And Simpson, Jobete Music Lead In Honors

NEW YORK—Writers Nick Ashford and Valerie Simpson, with six awards, and Jobete Music, with 11, emerged as top writers and publishers in ASCAP's awards for top 10 showings on pop, soul, adult contemporary trade charts in 1979. Among the winners, interestingly, was recently elected ASCAP president Hal David.

The awards, which also cited artists, producers and labels associated with the hit songs, were made at celebrations Wednesday (9) in New York, Los Angeles and Nashville. ASCAP honored 127 songs with 17 multiple writer awards and 18 multiple publisher recipients, including some with foreign performing rights organizations with reciprocal agreements with ASCAP.

Following Ashford & Simpson as top winners are Dino Fekaris & Freddie Perren, Rick James (CAPAC) and Billy Joel with four awards each; and two awards each by the Isley Bros., Keith Crier & Mick Jones, Mick Jagger (PRS) and Keith Richards (PRS), Kenny Loggins, Mike McDonald, David Paich, J.D. Souther and Rod Temperton (PRS).

Almo Music was the second most honored publisher with eight awards, followed by April Music, six; Chappell and Nick-O-Val, five; Impulsive Music and Perren-Vibes, four; The Commodores Entertainment Publishing Corp., three; Arista, Bovina, Cherry Lane, Colgems-EMI, Gear, GQ, Intersong U.S.A., Milk Money, Snug and Warner Bros., two.

In New York, the awards, in the

form of plaques, were made at ASCAP headquarters, with ASCAPers Hal David, Gerald Marks, Paul Marks, Paul Adler and Karen Sherry sharing the presentations. David received an award for "I Never Said I Love You," cowritten by Archie Jordan and cut by Orsa Lia (MCA).

In Los Angeles, board member Arthur Hamilton along with re-

FBI Seizes Bootlegs In Colo. Stores

By DICK KELLEHER

DENVER—At least one Denver record store was involved in a recent seizure of bootleg records by the Federal Bureau of Investigation.

Larry Miller, a public affairs officer for the Denver FBI office, says he has little information on the matter, but that he believes several stores in Boulder have been involved. No stores in Boulder admit any action taken against them.

Jan Chapman, an assistant U.S. attorney here, confirms that Underground Records was also raided.

Steve Knutson of Denver's Wax Trax Records admits the FBI raided his store. "They took all our bootlegs," which Knutson estimated at 650. "It was our first offense," he says. Knutson clarifies that these were the concert type of bootlegs, or underground records, and not duplicates of record company records.

Prince And Powers Found Mich. Firm

NEW YORK—Veteran musician Gordon Prince and Johnny Powers have formed General Music Inc. in Warren, Mich., which offers a consultancy service, engages in production for hire and in music publishing. About a year away, the partners declare, is a label operation.

The firm's music publishing division, Petoskey Music, will incorporate Power's BMI firm, Powerhouse Music. The company also acts as a liaison with small labels that make national distribution ties, and offers a copyright service for new writers.

gional directors Michael Gorfaine and Todd Brabec handled ceremonies at Carlos & Charlie's, while in Nashville, newly-appointed Southern executive regional director Connie Bradley and her staff held the presentation at ASCAP's offices.

Here is a complete list of the winning tunes, writers and publishers:

- AFTER THE LOVE HAS GONE—Bill Champlin, Bobette Music.
- ALL I SEE IS YOUR FACE—Dan Hill, Wellbeck Music.
- ALL THINGS ARE POSSIBLE—Dan Peek, Christian Soldier.
- ALMOST LIKE BEING IN LOVE—Frederick Loewe, Alan J. Lerner, United Artists.
- BABE—Dennis DeYoung, Stygian Song, Almo Music.
- BEAST OF BURDEN—Mick Jagger (PRS), Keith Richards (PRS), Colgems-EMI.
- BLUER THAN BLUE—Randy Goodrum, Let There Be Music, Springcreek Music.
- THE BOSS WRITER—Ashford & Simpson, Nick-O-Val.
- BROKEN HEARTED ME—Randy Goodrum, Sailmaker, Chappell & Co.
- BUSTIN OUT—Rick James, Jobete Music.
- CAN YOU FOOL—Michael Smotherman, Royal Oak.
- CHUCK E'S IN LOVE—Rickie Lee Jones, Easy Money Music.
- CRUISIN'—Marvin Tarplin, William "Smookey" Robinson, Bertam Publishing.
- DAYLIGHT & DARKNESS—William "Smookey" Robinson, Bertam Publishing.
- DISCO NIGHTS—Keith Crier/Paul Service, G.Q./Arista.
- DISCO DANCE HEAT—Eric Robinson, Victor Osborne, Jobete Music.
- DA YA THINK I'M SEXY—Rod Stewart, Carmine Appice, Nightstalk, Riva.
- DO YOU LOVE WHAT YOU FEEL—David Wolinski, Overdue Music.
- DON'T HOLD BACK—James Jamerson, David Williams, Cos-K/World Song Publishing, Jamersonian Music, Kichelle Music.
- DON'T LOOK BACK—Tom Scholz, Pure Song.
- DOUBLE VISION—Mick Jones, Lou Gramm, Somersel, Evansong.
- DUKEY STICK—George Duke, Mycena Music.
- ESCAPE—Rupert Holmes, Holmes Line of Music, Warner Bros. Music.

(Continued on page 75)

WHO MAKES AND PRINTS



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CBS Records 1/2-Year Profits Up

Strong 1st Quarter Helps Offset 2nd Quarter Decline

NEW YORK—CBS Records Group profits declined in the second quarter ended June 30, with a 5% decline in revenues. Profits over the six-month period, however, increased over last year due to a strong first quarter.

According to a second quarter report from CBS Inc., in which overall second quarter revenues increased but net income and earnings declined, increased international recording sales were more than offset by lower domestic revenues.

However, the report states that declines in sales and profits occurred in England, Canada and Brazil, although for the international division as a whole the showings in these countries "were more than offset in sales, but not in profits in other countries."

The company also reports that results of Columbia House, which includes direct marketing of recordings, showed a decline in profits on "flat sales and increased returns."

The second quarter results for recording income, the company declares, were primarily caused by "very soft conditions which prevailed in the recorded music industry in the second quarter due to the deepening recession. . . ."

In its 1979 annual report, CBS Inc. had reported that CBS Records Group profits plunged to \$51 million from \$93.8 million in 1978, al-

though revenues increased to \$1.044.8 billion from \$946.5 million.

Overall, estimated total revenues for CBS Inc. during the second quarter increased to \$974.3 million compared with \$908.7 million a year before.

For the six-month period of 1980, estimated revenues for the corporation increased to \$1,943.2 billion from \$1,737.4 billion. Net income for the second quarter reached \$54.4 million (estimated), compared with \$65.8 in the second quarter of 1979. For the six-month period, net income dropped to \$67.5 million compared with \$83.6 million.

The company states that about half of the earnings decline in the

second quarter was due to the absence in 1980 of the income in the second quarter of 1979 from the sale of syndication rights to feature film inventory of Cinema Center Films.

The balance of the decline reflects principally the effects of the "general recessionary conditions in the U.S. economy on our consumer-oriented businesses."

"Increased profits for the CBS Broadcast Group were more than offset by declines in the CBS Records, Columbia and Publishing Groups." In addition, the company notes its continued developmental expenditures related to such new business operations as CBS Video Enterprises and CBS Cable.

British Firm Shows \$5.1 Mil Falloff

LONDON—Profits of Britain's Associated Communications Corp. declined last year from \$37.5 million to \$32.4 million, with the company's record division, Pye/PRT, losing even more money than before.

In the year ended March 31, 1979, the disk wing lost \$98,000. But in the last financial year, to March 31, 1980, the loss increased to \$2.85 million.

This revelation comes immediately after confirmation (Billboard, July 5, 1980) of the deal which unites RCA Records U.K. with Precision

Records & Tapes (previously known as Pye) in a joint venture in which RCA holds a 51% share.

Jack Gill, deputy chief executive of Associated Communications, says losses in the record and tape area have continued, and the RCA deal, effective Aug. 1, was not expected to be in profit for at least "one year, if not two."

Added to this disappointment is a drop in the music publishing profits of ATV Music, though this is relatively small. The division posted \$4.64 million in profits for the last financial year, as against \$5.31 million the year before.

A profit increase for the whole Associated Communications complex was in prospect, says Gill, but it was eliminated by a loss of revenue caused by the commercial television strike in Britain last year.

Taft 1st Quarter Net Profit Sags

LOS ANGELES—Taft Broadcasting Corp. expects to report a first fiscal quarter net earnings dip of 10%-15% at its stockholders meeting Tuesday (22).

Board chairman Charles S. Mechem Jr. reportedly told Gotham security analysts that Taft's net earnings per share for the quarter which ended June 30 could be off 20%-25% and net revenues are expected to rise 5%-10%.

Reasons for the decline are losses in the company's entertainment, broadcast and amusement park groups.

Due to reported record production levels at Taft subsidiary Hanna-Barbera Productions earnings for the year are expected to increase, however. Last year's earnings were \$59,500,000 or \$3.58 a share, and the company expects a record year from its broadcast and entertainment groups despite the slow start.

Gortikov Grilling

• Continued from page 3

"So as volume fell between 1978 and 1979, the rate should have gone up, shouldn't it?" Abram asked Gortikov.

"No," replied Gortikov, "the rate is set by statutes."

IFPI deputy director general Ian Thomas testified about contact and negotiations between IFPI and BIEM currently going on in Europe.

The BIEM contract presently calls for a mechanical royalty rate based on the list price of records, Thomas said. IFPI wishes to change this base to a formula using wholesale plus a margin which would bring the rate up to actual retail.

Market Quotations

As of closing, July 10, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16	Altec Corp.	22	11	13/16	13/16	13/16	- 1/16
39	26	ABC	5	1089	28 1/2	28 1/2	28 1/2	- 1/4
36 1/2	27 1/4	American Can	6	100	34	33 1/4	33 1/4	- 1/2
28 1/2	14 1/2	Ampex	10	2192	23 1/2	21 1/2	22 1/2	+ 1 1/2
5	2 1/2	Automatic Radio	7	11	3 1/4	3 1/4	3 1/4	- 1/4
55	42 1/2	CBS	7	255	49 1/2	48 1/2	48 1/2	- 1/4
36 1/2	27	Columbia Pictures	8	82	30 1/2	29 1/2	29 1/2	- 1/4
8 1/2	4	Craig Corp.	—	6	5 1/2	5 1/2	5 1/2	- 1/4
52 1/2	40 1/2	Disney, Walt	12	411	49 1/2	48 1/2	48 1/2	- 1/4
12	7	Filmways, Inc.	—	109	8	7 3/4	8	+ 1/4
18 1/2	11	Gulf + Western	4	588	16 1/2	16 1/2	16 1/2	Unch.
12 1/2	7 1/2	Handleman	6	80	11 1/2	11 1/2	11 1/2	+ 1/4
10 1/2	5 1/2	K-tel	10	19	9 1/4	8 1/2	8 1/2	- 1/4
32 1/2	25 1/2	Matsushita Electronics	8	10	31	31	31	+ 1/4
57 1/2	44 1/2	MCA	8	117	47	46 1/2	46 1/2	- 1/4
19 1/2	10	Memorex	6	111	14 1/2	14 1/2	14 1/2	- 1/4
56 1/2	46 1/2	3M	10	645	54 1/2	54 1/2	54 1/2	+ 1/4
63 1/2	41 1/2	Motorola	10	407	52 1/2	51 1/2	52 1/2	+ 3/4
30 1/2	23 1/2	North American Philips	5	24	30	29 1/2	29 1/2	- 1/4
8	4 1/4	Orrox Corporation	18	3	5 1/2	5 1/2	5 1/2	Unch.
19	13 1/2	Pioneer Electronics	13	6	19	18 1/2	19	+ 1/2
25 1/2	18 1/2	RCA	6	824	23 1/2	23 1/2	23 1/2	+ 1/4
10 1/2	6	Sony	11	972	10 1/2	10 1/2	10 1/2	+ 1/4
33 1/2	20 1/2	Storer Broadcasting	8	244	26 1/2	25 1/2	26	+ 1/4
5 1/2	3	Superscope	—	22	3 1/2	3 1/2	3 1/2	Unch.
35 1/2	25 1/2	Taft Broadcasting	9	110	29 1/2	29 1/2	29 1/2	- 1 1/4
19 1/2	14 1/2	Transamerica	5	403	16 1/2	16 1/2	16 1/2	- 1/4
39 1/2	29 1/2	20th Century-Fox	6	241	38	37 1/2	37 1/2	+ 1/4
46	34 1/2	Warner Communications	11	617	44 1/2	43 1/2	44	Unch.

OVER THE COUNTER	P-E	Sales	Bld	Ask	OVER THE COUNTER	P-E	Sales	Bld	Ask
Abkco	29	—	1 1/4	2 1/2	Integrity Ent.	—	5	1 1/2	1 1/2
Data	—	—	—	—	Koss Corp.	5	10	4 1/2	4 1/2
Packaging	3	5	5 1/2	6	Kustom Elec.	6	2	3 1/2	1
Electrosound	4	—	4 1/2	5	M. Josephson	9	40	14 1/2	14 1/2
First Artists	—	—	—	—	Recoton	8	—	1 1/2	1 1/2
Prod.	9	40	2 1/2	2 1/2	Schwartz Bros.	—	2	1 1/2	2

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.

BANKRUPT DISTRIBUTOR

Judge OKs Plan To Pay Creditors

By JOHN SIPPEL

LOS ANGELES — Payment to creditors of the bankrupt Record Merchandising independent label distributorship here was hastened when Federal Judge William Lasarow approved a Capitol Records recommendation that the Chapter XI action be transferred to Chapter VII.

The Capitol suggestion, approved by trustee Irving Sulmeyer, caused Judge Lasarow to order a Tuesday (22) auction of the distributor's assets at 9 a.m. at 1301 Exposition Place.

In an earlier report to the court, Sulmeyer stated that auction of Record Merchandising assets would bring an estimated \$324,235.92, along with from \$30,000 to \$40,000 for fixtures. The review stated that the debtor had \$302,248.18 on hand.

Accounts receivable listed included \$1,260,000 in scheduled regular accounts, \$177,000 in vendor

accounts and \$153,000 in miscellaneous.

Preference actions (taxes) were shown at \$1,781,000.

Because the debtor felt that certain anti-competitive practices excluded it from certain markets, it is possible that litigation could be instigated which might bring additional assets, the trustee asserted.

Liabilities of \$4,665,000 were estimated by Sulmeyer.

Court files indicate that accounts which have merchandise returns to make to Record Merchandising have been sent notices telling them of a July one-time deadline for making those record and tape returns. No returns will be accepted thereafter.

Immediately after the auction, the trustee estimates a 10% of indebtedness payment will be made to creditors.

Heider Returns To Studios

• Continued from page 3

"And," says Kelsey, "who is better qualified to run Wally Heider Studios than Wally Heider himself?"

The Filmways Audio Group consists of Wally Heider Recording, Filmways/Heider Scoring, Filmways Audio Services, ACI/Filmways Pro Audio Sales and other related audio-oriented companies, 10 in all.

"We have been in the process of revitalizing the operation," adds Kelsey, "as well as making every company profitable."

Just recently, Filmways elected to close its long-standing San Francisco complex of four studios on Hyde St.

Why?

"Market conditions," explains Kelsey, "were and still are depressed

in the Bay Area. In addition, there is a saturation of studios in San Francisco and some of the facilities there are offering rates one-third of what their rate cards claim. We couldn't effectively maintain the Heider name there under those circumstances."

In Hollywood Filmways/Heider maintains 10 studios between Cahuenga Blvd. and Ivar St. locations. In addition there is a fleet of remote trucks.

Extensive upgrading and refurbishment of the Los Angeles studios has taken place, indicates Kelsey, such as the rebuilding of Studio 3 at Cahuenga and Studio C at Ivar.

More upgrading is slated for the future, as is continued expansion into related areas.

The Filmways Audio Group staff now consists of approximately 130.

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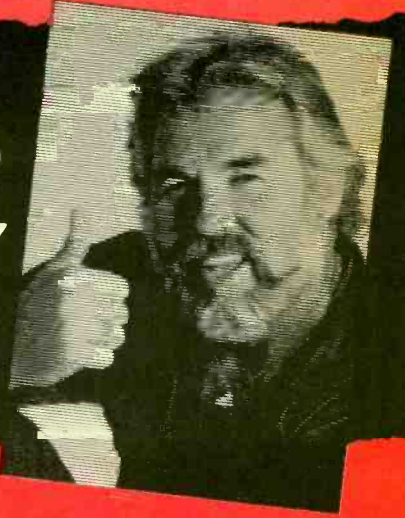
EMI-A/UA is Radio-Active

Kenny Rogers

"Love The World Away"

18

Produced by Larry Butler
From "The Urban Cowboy"



Kim Carnes

"More Love"

15

Produced by George Tobin
in Association with Mike Piccirillo
for G.T.P. Inc.
Mixed by Val Garay



Robert John

"Hey There Lonely Girl"

85

Produced by George Tobin
in Association with Mike Piccirillo
for G.T.P. Inc.

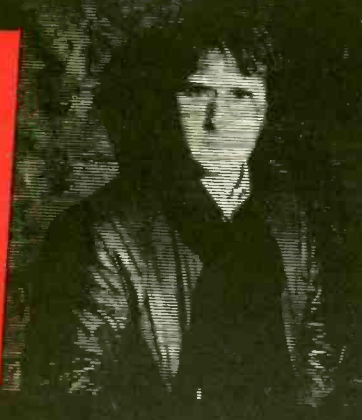


Gerry Rafferty

"The Royal Mile"

88

Produced by
Hugh Murphy & Gerry Rafferty



The J. Geils Band

"Just Can't Wait"

78

Produced by Seth Justman



Rocky Burnette

"Tired of Toein' The Line"

72

Produced by Bill Hulse & Jim Seiter
for Hummingbird Prod. Ltd.



The Dirt Band

"Make A Little Magic"

33

Produced by
Jeff Hanna & Bob Edwards



Give the gift
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ARTIE RIPP *Old-Timer More Active Than Ever With Publishing, Producing, Studio*

By KAREN KELLY

LOS ANGELES—As co-owner (with his wife Phyllis) and president/chairman of a publishing company, a production firm and a recording studio, Artie Ripp looks to provide a multi-faceted music-oriented facility for artists, songwriters, producers and executives.

Ripp himself is actively involved in the daily operation of his companies, which are independently operated with separate staffs, budgets and responsibilities.

Of his overall role in the companies—Home Grown Music, Inc., Family Productions, Inc. and Fidelity Recording Studios—he occasionally produces, putting together a team of people to work with an artist, aiding in the direction of the artist's career, selecting songs, negotiating recording deals with major record companies, financing demos and scouting and signing talent.

"We are finding talented people, whether they be recording artists or composers or executives and working with them to take their dreams

and visions and turn them into retail realities," he says.

Ripp remembers the '60s when as head of first Kama Sutra Records



Artie Ripp: Putting people together in a creative manner.

and then Buddah Records he was able to do just that for such people as Richard Perry, Vinnie Poncia, Gary Katz, Shadow Morton, Kenny Laguna, Neil Bogart and Bob Krasnow.

"In the old days I worked with Perry, Katz, Poncia and Morton when they didn't have any hits and all they knew was that 'I believe I am a star. I believe I know how to make hit records and I only need someone to believe in me.'"

"What I'm doing now is getting back to discovering talent and giving it the tools and the facilities and the benefit of my experience and my expertise."

Billy Joel is among the artists signed to Family Productions (incorporated in 1971) as are Mandrill, Melanie, Bugs Tomorrow and 707 the two latter are Casablanca acts).

Ripp says the company is also involved with other artists whom he declines to name.

Songs now or recently on the charts published by Home Grown
(Continued on page 88)



CHEF AL—Capitol's Al Martino displays some of the Italian cooking he prepared for San Francisco broadcasters and the press during a special trade feed at Scoma's restaurant. Martino was appearing at the Fairmont Hotel.

Korvettes' Fifth Ave. Store Losing Lease

NEW YORK — Korvettes' Fifth Ave. store here may cease operations as a result of the expected sale of its lease on the 180,000-square-foot building.

The location, which accounts for more recording sales than any of the other units in the 36-store chain, is to be sold to Sterling Equities, a real estate firm, for conversion into a cooperative apartment building and a center of the city's diamond trade.

The sale, rumored for months, would leave Korvettes with three locations in Manhattan. Earlier this year, Korvettes' owner, the Agache-Willot Group of France, closed 14 stores in the Northeast as it tried to

stem the tide of unprofitability by the discounter.

According to terms of the proposed deal, Korvettes would receive \$18 million for the sale of its lease, which still has 20 years to run. The store was opened in 1962.

Korvettes' parent is known to be considering the closing of additional units. When the 14 stores were shuttered, Dave Rothfeld indicated that the company would open music centers in some areas affected by the closings. To date, however, only a single unit, located in King of Prussia, Pa., has opened and remains in operation.

Was German Phonogram Ad a Joke?

This story prepared by Mike Hennessy in London and Adam White in New York.

LONDON—The non-renewal of foreign licensing deals is seldom a subject for publicity. Both the licensor and the company losing that license usually maintain a discreet silence, the latter accepting the change as the (mis)fortunes of war in the record business.

All of which makes the recent action by Phonogram in West Germany unusual. It's taken out an advertisement in the German trade magazine, Der Musikmarkt, lamenting the fact that after nine years as the Chrysalis licensee in that market, it ceased to handle the label after June 30.

According to Phonogram, the Chrysalis renewal terms were simply

too steep. Hence, the obituary, clearly a sign of disappointment that the British firm should choose to go elsewhere after such a long relationship.

Chris Wright, joint chairman of Chrysalis, says he's heard about the advertisement, and presumes it's some kind of joke. He claims not to understand why Phonogram should make such a move, particularly after a long and harmonious licensing arrangement.

Wright won't disclose the details of his company's departure from Phonogram, beyond voicing some dissatisfaction with PolyGram's current policy over third party labels. Nor will he comment upon industry rumors that Chrysalis is asking \$10 million in advances on a three-year deal, at a 20% royalty rate.

He does say that the decision not to renew with Phonogram is no reflection upon the German firm's representation of Chrysalis these past nine years.

No new Chrysalis pact for Germany has been announced, although Ariola—which already handles other U.K. indies like Virgin, Bronze and Island—is thought to be a strong contender.

Wholesalers Aid

• Continued from page 3

"I cannot see how a manufacturer or distributor of sound recordings has any reasonable relationship to First Amendment problems of influence or propaganda," states Joe Cohen, executive vice president of NARM.

"There is no sound public policy that is furthered by such discrimination on the part of the Small Business Administration. NARM intends to make every effort to see that this long-standing policy is reversed."

In addition to its fruitless efforts with the agency, NARM has also sought assistance to reverse the agency's regulations from the Senate Select Committee on Small Businesses. Its efforts have apparently proved to be of no avail and hence its attempt to seek legislative remedy.

Hearings on the bill are scheduled to begin before the Senate committee Thursday (24), at which time representatives of NARM, among others, will begin testifying.

AUTUMN ALBUMS PREVIEWED

Digital Tapes On Chicago WFMT-FM

CHICAGO — WFMT-FM will broadcast digital master tapes of new classical recordings slated for fall release in a special three-hour presentation Tuesday (15). The material will be played from Soundstream digital equipment in the sta-

tion's first airing of master tapes in the new technological format.

It's believed the program at the same time will represent the first U.S. satellite beam of digital master recordings. WFMT programming is being heard in cities throughout the U.S. through satellite relay and pickup by cable tv systems today.

To be heard are recordings scheduled for fall release on the RCA, Telarc, Philips, Delos and Chalfont labels. Previously released Telarc and Delos material also will air.

Also to be part of the program is a live interview from WFMT's studios with Dr. Thomas Stockham, inventor of the Soundstream system. The program will begin at 7 p.m.

Norman Pellegrini, WFMT program director, will be joined by Billboard's classical editor Alan Penchansky in hosting the broadcast.

The program coincides with RCA Records' Monday and Tuesday (14 and 15) taping here of the Mahler Seventh Symphony, using Soundstream equipment. The recording is being made with the Chicago Sym-

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E/A Realignment Bared At Conclave

LA COSTA, Calif.—The realignment of Elektra/Asylum's sales, promotion, advertising and merchandising departments under one overall marketing umbrella was the focus of a three-day staff meeting here recently, chaired by Vic Faraci, vice president and director of marketing.

Present were 19 regional sales and promotion staffers plus the top national department heads working under the marketing banner: Lou Maglia, national sales director; Burt Stein, national promotion director; Dave Cline, sales advertising director; and Randy Edwards, consumer/trade advertising and merchandising director.

Also present were Oscar Fields, vice president of special markets (jazz, r&b and disco) and Primus Robinson, national special markets marketing director. Also: Jimmy Bowen, vice president and general manager of Nashville operations and Nick Hunter, national country promotion director.

Addressing the group were Jerry

Sharell, vice president of creative services, who spoke on publicity; and Ralph Ebler, East Coast director of artist development, who spoke on artist development.

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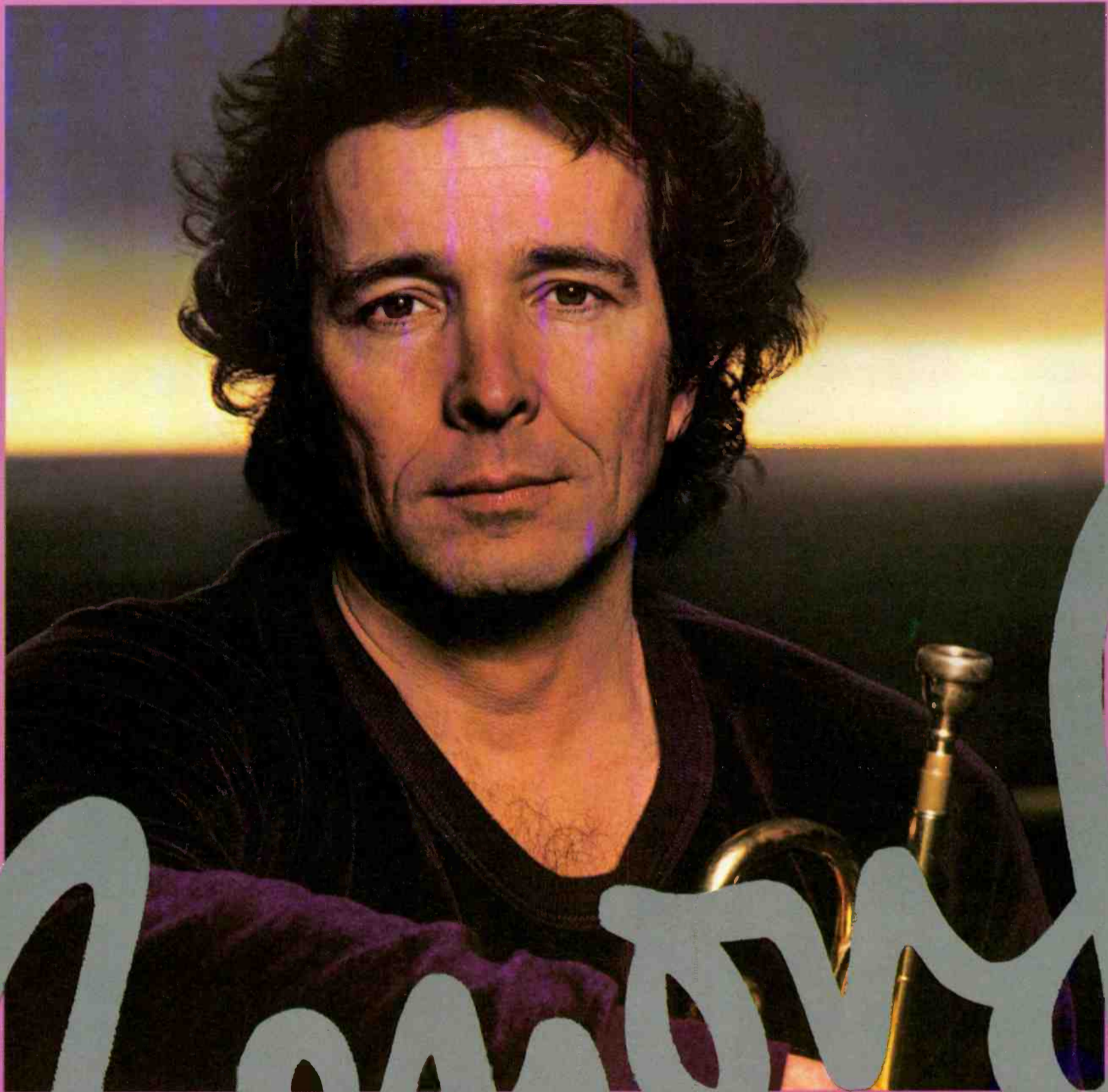
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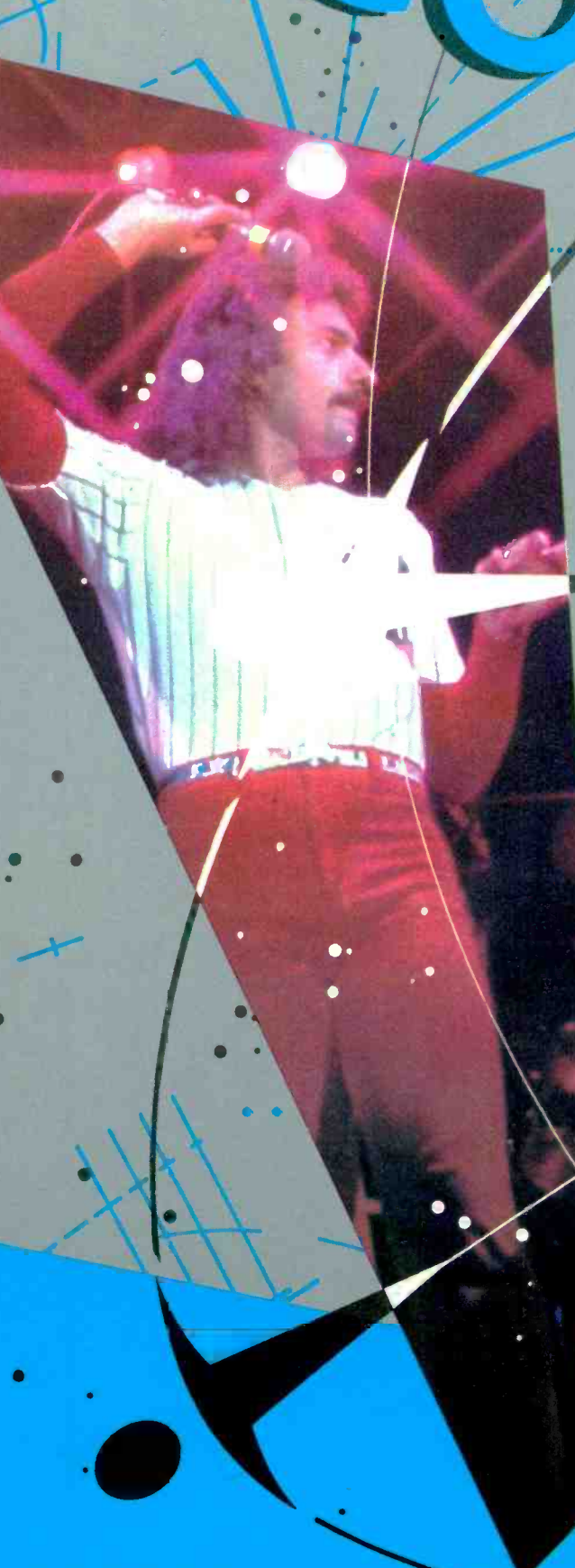
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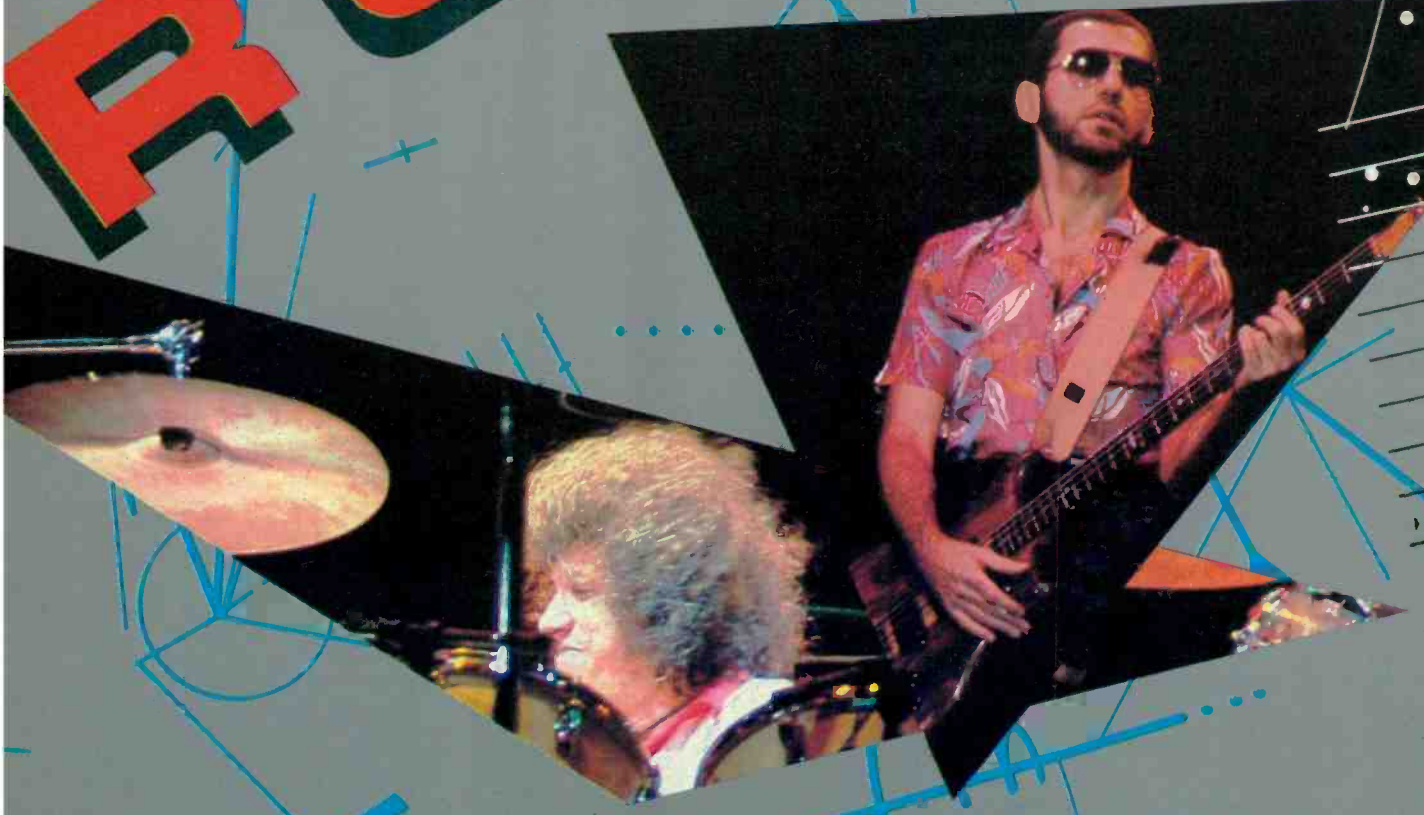
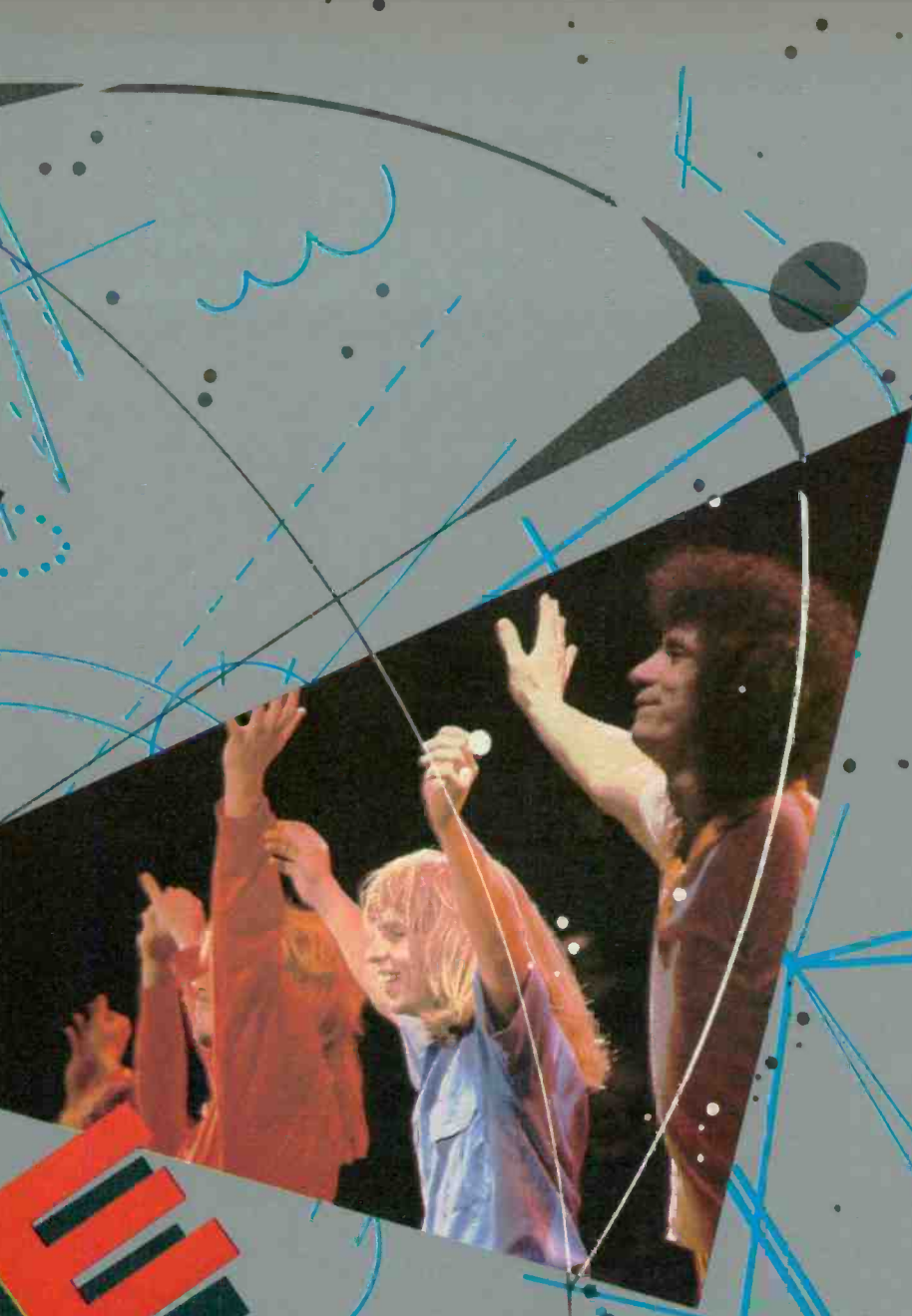
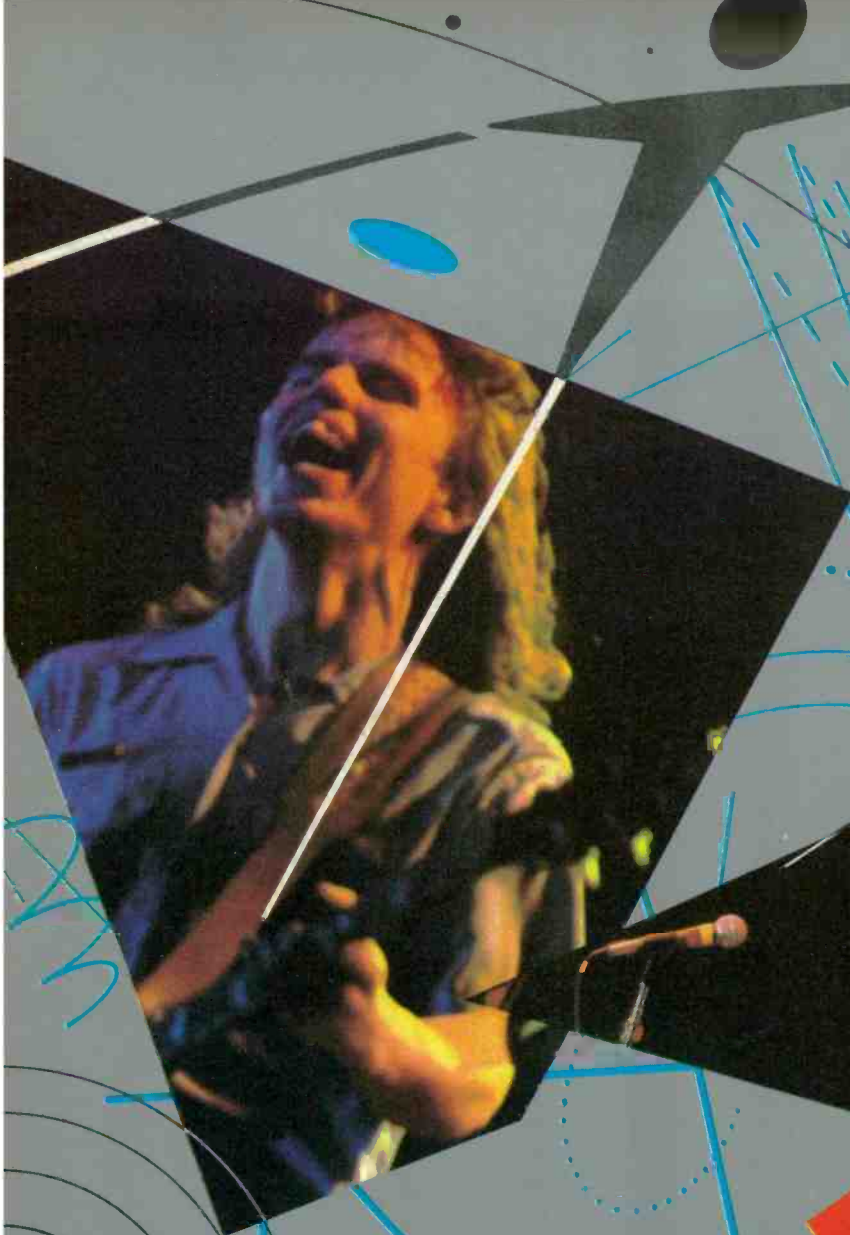
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SCHLITZ KRIEG—Grammy winning songwriter Don Schlitz takes a break from signing albums at Discount Records in Nashville to chat with Connie Bradley, ASCAP's Southern director. Schlitz's debut LP, "Dreamer's Matinee," is on Capitol.

Case Of Suspected Duper Martin Seems At An End

NEW YORK — A long legal struggle involving more than a dozen record companies, the Recording Industry Assn. of America and at least a half dozen defendants accused of tape piracy seems to have come to an end in a Connecticut federal court.

Accused illegal tape duper Joseph Martin, who heads Pearl Music Inc.,

and others connected to an alleged scheme for making and marketing illegal tapes, agreed to a court-approved order stipulating that Martin et al. abandon their antitrust action against the RIAA and its members, and that the defendants cease any further illegal duping activities.

The stipulation order and perma-

(Continued on page 88)

Woman Indicted By U.S.

NEW YORK — A Georgia woman, alleged to have been a major supplier of counterfeit 8-track tapes, has been indicted by a federal grand jury that is still sifting through evidence gathered during the FBI's 1978 Operation Modsoun.

Velma Hydock, 32, said to operate Morgan Custom Tape, a Stockbridge, Ga., duplicating plant, is charged with six counts of wire and mail fraud stemming from her attempts to sell quantities of bogus tapes to undercover agents operating a retail outlet in 1978 in Westbury, L.I.

Hydock is alleged to have mailed a list of available counterfeit masters and labels to the agents, and to have implemented the fraud through a series of long distance phone calls, the basis of the wire and mail charges.

Specifically, Hydock is charged with depriving artists and labels of royalties and payments for copyrighted material, including works by Neil Sedaka, Paul Anka, Olivia Newton-John, Vicki Sue Robinson, Frankie Avalon, Gladys Knight, Eric Clapton, Marie Osmond and Elton John.

Represented among the alleged bogus labels were K-tel, RCA, CBS,

(Continued on page 83)

Rock'n'Rolling

New Wavers Look For a Radio Break

By RICHARD M. NUSSER

NEW YORK—Although most record companies and the vast majority of commercial radio stations are currently emphasizing music that is clearly aimed at an older listening audience (25 to 35-year-olds), there's still a growing number of acts which aren't pitching their sound to that demographic.

These are the acts that you don't see on the charts often (there are some exceptions), and their names aren't familiar to the general public. Some don't even have U.S. record deals. But college radio stations are playing them regularly, and the burgeoning small club scene depends upon them to draw a steady stream of customers.

They're the new wave that won't go away, the adamant legions who prefer wearing skinny ties or "dreadlocks," in the case of the reggae crowd, and they generally play uncluttered rock with a vengeance.

They're perceived as "trouble-makers," which is exactly what Warner Bros. calls its latest loss leader LP compilation of new wave acts. Their sound is too harsh and/or political to provide a suitable background for the ads that bring revenue to radio.

Some, of course, have made an impact on the charts. These include the Clash, the Pretenders, the Police, Third World, Joe Jackson and a handful of others.

The majority fall into the category of the Merton Parkas, the Slits, the Others, Tina Peel, the B-Girls, Los Microwaves, Gina Harlow, Human Sexual Response, the Teardrop Explodes and countless others.

They're the not-so-soft underbelly of rock music, and despite the fact many of their records are available only on import copies, they are getting played on college radio, and many more retailers are stocking import disks in response to this.

Of course the major labels have nothing to fear from such competition, at least for the time being. Retailers offer these disks for sale as a service, more than a profit center. And major labels don't care to carry an act that won't sell at least 100,000 copies of a release.

This situation could change. At the recent Black Music Assn. conference it was reggae artist Bob Marley who drew the strongest reaction during a film montage of black acts, old and new. In terms of concert appearances, reggae acts have the greatest

crossover appeal among the white audiences, especially at colleges.

Musically, the first few years of a new decade are marked by a preference for tried and true acts, and a tendency to play it safe. Then comes the left field acts that shake the marketplace up.

This is going to be difficult this decade because of a reluctance on the part of radio stations and labels to plug the more strident rockers.

But sooner or later, as the marketplace gets more fragmented, with radio formats aimed at the least common denominator, some station is going to take the plunge and play nothing but new music.

If and when this happens, it probably won't be a decision made from some sense of duty or desire to help small labels sell records. It will simply be a crafty move designed to create a strong identity in a marketplace where every other station in town is playing "adult contemporary" or AOR, with an emphasis on old gold and established acts.

WPIX-FM here tried it, but abandoned it after a brief period. Most radio consultants and programmers know you have to stick with a format for four to six months before one can determine with any degree of accuracy if it's working.

★ ★ ★

David Bowie joins Linda Ronstadt in crossing over from pop star to stage actor. Ronstadt is set to open in "The Pirates of Penzance" in Central Park in a few weeks. Bowie will play the lead in "The Elephant Man," a straight dramatic role concerning the plight of a deformed sideshow freak who is befriended by a London doctor.

★ ★ ★

"No One Here Gets Out Alive," the biography of the late Jim Morrison of the Doors, becomes the second rock bio to make the New York Times paperback best seller list. Reports put total sales so far at 100,000 copies. The Bruce Springsteen story was the first rock book to hit the literary charts. It's also rumored that an ambitious plan to cross-merchandise the Morrison book and the Doors' catalog with standing displays in both book and record stores fizzled because the accountants at Warner Communications Inc. couldn't unravel a way to handle the billing, despite the fact WCI is the parent of both Warner Books and Elektra Records.

WEA's Business Bright

Continued from page 3

land into larger quarters. That shows the extent of our commitment goes right into physical quarters," Droz adds.

"My visit to Disc Records and Stark was exhilarating. I saw 17 people working in a self-sufficient advertising department at Stark. These people are positive. They aren't letting the industry's present different pricing, returns and credit policies bother them too much. They are cooperating with us," the one-time independent distributor boss of Arc, Detroit, notes.

"I am not forgetting that the Rolling Stones, Queen and Jackson Browne helped boost June. But we have a Rose Royce, Paul Simon soundtrack, Ashford & Simpson, Cars, Yes and Joanie Mitchell com-

ing over the next few weeks to keep up the momentum. I see no letup in strong product flow in September and October. I'm already pencilling in strong names for January.

"It's assuring for me to see the diversification developing. Soundtracks are hitting with 'Urban Cowboy,' 'The Blues Brothers' and 'Roadie.' Country has never been stronger for us. In the current Billboard, we have 21 albums among the top 200 starred," Droz notes.

Laff To Malverne

LOS ANGELES—Laff Records will be distributed in New York by Malverne Record Distributors. It was previously distributed by Alpha.

JULY 19, 1980 BILLBOARD

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What do half of these 32 Gospel Best Sellers have in common??

The Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	39	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL 7035
2	8	22	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL 14527
3	4	76	LOVE ALIVE II Walter Hawkins & The Love Train Choir, Light LS 5176
4	7	26	I'LL BE THINKING OF YOU Andrew Lloyd, Light LS 5183
5	9	47	CHANGING TIMES Walter Hawkins & The Love Train Choir, Light LS 5176
6	10	10	IT STARTED AT HOME Jackson Southstars, Music M 4300
7	5	14	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
8	12	81	I DON'T FEEL NOWAYS TIRED Isaac Douglas & The Var-Son Community Choir, Savoy SGL 7034
9	1	22	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
10	14	14	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
11	6	26	FIRST CLASS GOSPEL The William Dawkins, Warner WM 1076
12	7	64	FOUNTAIN OF LIFE JOY CHORUS Gospel Hays, SGL 7171
13	11	60	LEGENDARY GENTLEMEN Walter Hawkins & The Love Train Choir, Light LS 5176
14	15	18	HEAVEN Genobia Jeter, Savoy SL 14547
15	16	35	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
16	13	96	WHAT A WONDERFUL SAVIOR Genobia Jeter & The Vocal 20 Substans, Savoy 1035
17	18	30	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
18	19	10	NO ONE GETS THE PRIZE FOR ETERNAL LIFE Isaac Douglas & The Var-Son Community Choir, Savoy SGL 7044

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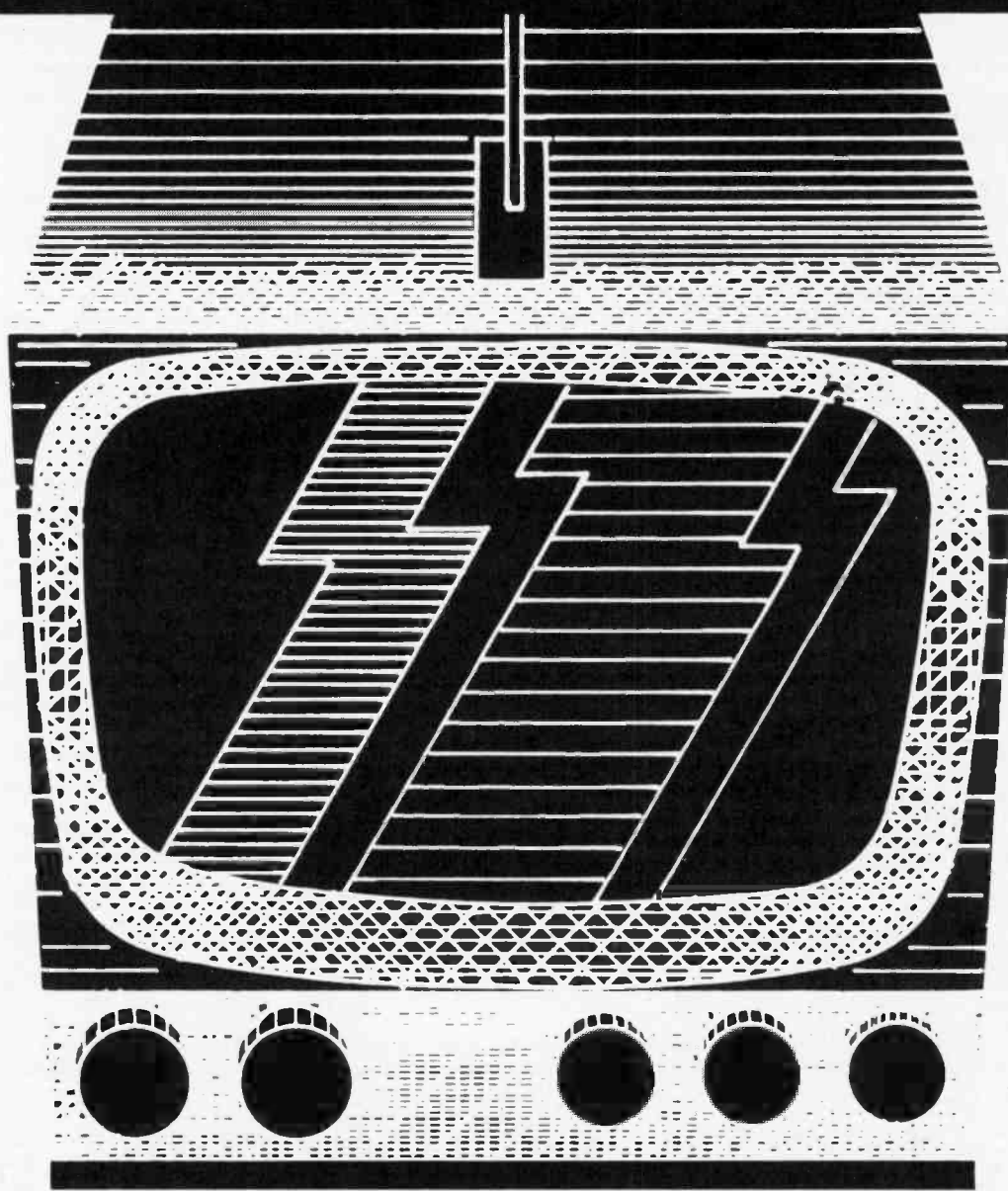
Billboard's issue dated August 30th will contain a special in-depth look at the entire Home Video picture. Your advertising message in this expanded editorial section will have the advantage of being included in the kind of update only Billboard is equipped to do, week in, week out.

Everybody with interests in the home video field finds themselves in the same

position: A NEED TO KNOW posture concerning the entire Home Video Market. Billboard accepts its responsibility to keep its worldwide circulation informed, educated and up-to-date with the latest developments, marketing trends and the potential of where this new market is going. Our weekly Sound Business/Video section, Bi-Weekly Top 40 Videocassette Chart along with this

expanded editorial section on Home Video will give you the ammunition you need to give your product the exposure it deserves.

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



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

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Vol. 92 No. 29

Commentary

Country & Fedoras Don't Mix

By KERMIT GOELL

For the past year or so "Country In The '80s" has been the slogan and prophecy of Nashville drumbeaters, not for just the U.S. but for the entire world. In this country, sales have surpassed everything but rock. In the British Isles Mervyn Conn, the Wizard of Wembley, and other promoters have it moving briskly. Ditto Australia.

On April 21, 1979 Conn ushered the modern era of country music into Germany when he opened his first Festival in Frankfurt to 8,000 rabid fans. It seemed as though the dam had burst and the prophecy was about to come true. German country stars Gunther Gabriel and Freddy Quinn planned evermore ambitious telespecials, and more radio time was allotted to Nashville product.

Radio Luxembourg's country deejays Achim Graul and Bob Stewart blanketed Europe, the Near East and North Africa with their awesome 1,200,000-watt signal. Bookers hungrily eyed those unopened markets. Best of all, new Nashville style country groups were springing up all over and feeding local demand.

On July 7 of that year Jim Halsey brought a star-studded country program to the long-established Montreux Jazz Festival in Switzerland. What names are bigger than Barbara Mandrell, the Oak Ridge Boys and Roy Clark? But the result was a shocking debacle. Doc Watson, brought along as the opening act, scored a smash; Mandrell was booted off the stage.

'Classic country is now being preserved in Europe'

The Oaks would have also exited early but were recording the show live so they had to face an hour of catcalls and fights among the fans. As for Roy, pro that he is, he scrapped his Las Vegas comedy program and gave the crowd what it had come for—good old traditional country, and he tore it up.

How could such a galaxy have failed? Barbara's father Erby called the crowd "a bunch of Barbarians" (no pun intended), Billy Sherrill said, "Country in Europe is 20 years behind." Halsey backed off Europe. The Oaks, to their credit, reviewed their goals and plotted a course down more country roads.

Why were Halsey's sources of information so faulty and uninformed? Who really knew the answers? Well, Mervyn Conn knew. So did Manfred Vogel of the German fan magazine, Country Corner—but no one bothered to ask them.

I believe it may be useful to examine the European mind as it relates to country music, to go back beyond its beginnings and examine events that were the roots and source of present attitudes and tastes. It may help us understand what they are looking for, and why they want what they want.

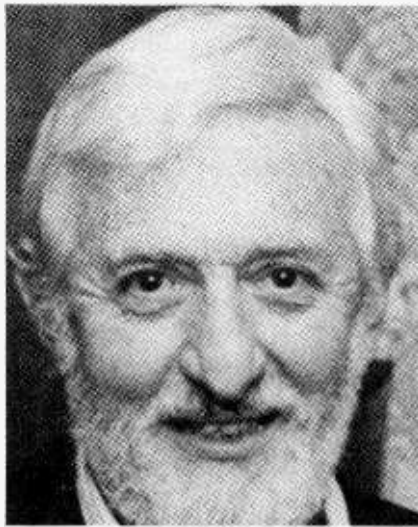
In the late 19th century a German writer named Karl May specialized in romantic books on far-off places. Turning to the burgeoning American West, with its cowboys and Indians, he created a series of novels that forever captured the German mind. May's world was peopled with noble savages, villainous trappers and sheriffs and cowboys who were recreations of the old chivalrous knighthood of European folklore.

May's evocation of the endless prairies teeming with buffalo awakened a land hunger in landless Germans, most of whom were tenants of noblemen owning huge tracts. Every young German devoured his books, and today they survive in a popular and endless television series.

Germany has been wild west crazy for 100 years. Any Nashville performer who has worked there is amazed that many in the audience troop in dressed in boots, Stetsons and full western regalia, including six-guns. Country is part of their beloved childhood fantasy.

At the end of World War II our government set up a series of radio stations in Europe to entertain our homesick occupation

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.



Kermit Goell: "Europe wants classic country sung by country looking singers."

troops. It was through this medium that country music was first heard on the Continent. Roy Acuff, with "Great Speckled Bird" and "Orange Blossom Special" was heard everywhere. Eddy Arnold was another great favorite.

These stations also reached England where they had an avid audience, and were in fact the main medium for exploiting American songs, as I have good reason to know. On Christmas Day, 1947, Muff Moffat, a DJ on Armed Forces Network in Munich broke open my song "Near You" (written with Francis Craig). He announced that anyone making a contribution to the Christmas Fund could make a request. "Near You" was played more than 50 times and was an overnight hit.

In that era, European country fans were few and far between. Most big artists, like Acuff, Arnold and later Hank Williams, wore business suits and fedora hats. It was through the entrance of Ernest Tubbs, Tex Ritter and other western artists that boots, Stetsons and spangled suits came into vogue.

Thus the connection was made between the great fund of goodwill for anything western and country music. This blossomed about 25 years ago, and was the real beginning of country

abroad. But progress was still slow.

The tempo of acceptance picked up in the last five years when Billy Sherrill started to turn out melody hits like "Stand By Your Man" and "The Most Beautiful Girl In The World." Still, as late as a year ago German ace producer-publisher Ralph Siegel told me, "Country is nothing here; sales are perhaps 5,000 for a record." Now he is one of the biggest sub-publishers of country material.

Shortly after the Montreux disaster, Country Corner ran a poll to learn which artists and songs appealed most to the German public. The results were startling. Johnny Cash and Emmylou Harris were the favorite singers, Kris Kristofferson the best-liked song writer, with Hank Williams close behind. Singers and songs of the '50s and '60s were dominant.

That fall (1979) Marlboro Cigarettes hung its western-image peg on a tie-in with country music. Its 11-city tour of Germany in November was a smash. The artists, Faron Young, the Osborns, Red Steagall, the Kendalls, Tommy Overstreet and Charly McLain were anything but crossover. The Osborns' bluegrass stole the show.

'Audiences won't accept a slick, Las Vegas look'

Conn's tour this spring, in which I participated as a&r man and which for the first time included Zurich and Paris, was also solid country. Charley Pride, Emmylou, the Bellamys and Boxcar Willie dominated the venues. Acuff, the Glasers, Brenda Lee and Jimmy C. Newman were the surprise hits.

Again we learned our lesson: Europe wants classic country sung by country-looking singers.

Some years ago Barbara Mandrell and Dolly Parton received so-so receptions at Wembley Pool. Turning to Barbara, Dolly said, "Honey, they don't know what we're talkin' about." No, European audiences won't accept a slick, Las Vegas look. They want the real thing, including, as I said, appropriate costumes as they see it.

It is a quirk of fate that classic country is now being preserved for us in Europe. Compared with Nashville, the business is in its infancy there.

If you want a piece of that market—and it's a rich one—give them what they want, or don't go. A baby takes its time about growing up, so just feed them their classic country and give them time. It will pay off.

Kermit Goell is a songwriter whose credits include material for pop, films and theatre, in addition to country. He has been a resident of Nashville since 1972.

Letters To The Editor

Dear Sir:

We are having a severe problem with defectives, mostly 8-track tapes and cassettes. In returning recently 124 units to one company, for instance, 88 were defectives. We are primarily a tape store, selling about ten times as many tapes as albums.

We take great care to be sure that tapes are truly defective before we give the customer a replacement. For each tape sold we give a 30-day warranty which the customer signs. This serves a number of purposes.

First, it gives the customer confidence in his purchase. Then, it assures that the tape was bought from us. And finally, it avoids claims on old and well-used tapes.

The growing lack of confidence by customers in expensive tapes is, I believe, one of the main reasons for the overall slump in prerecorded product sales. In self defense, they are recording their own.

George Corse
Corse Music Co.
Graham, Tex.

Dear Sir:

I have just read the article on Harry Warren in the June 28 Billboard. I went through the list of songs he has written and found that I have, on record, all but 10 of them.

I'd like to send Warren a tape of my radio program, "Music And Memories," now in its seventh year on KHAS here.

Chris Morrison
Hastings, Neb.

Counterpoint

BMA Quiz: Where Are Promoters?

By JEAN WILLIAMS

LOS ANGELES—A curious thing happened or didn't happen at the Black Music Assn.'s recent conference.

Conspicuously absent were members of the concert promoters group, the United Black Concert Promoters, formed last year out of the association.

However, there was a concert promoters session, but members of the Black Music Assn.'s concert promoters group were nowhere in sight, with the exception of Bill Washington, treasurer of the promoters group. Washington was moderator of the panel.

As a matter of fact, when one convention queried the concert promoters panel on the current status of the group, she was advised that the session was not to deal with that subject. Curious, because that was the most popular session last year.

With the promoters battling during the past year with some top black acts, urging the acts to be more responsive to black communities and to promoters who took financial risks by booking them when they were baby acts, many conference attendees were eager to know the group's present status.

But it was passed over almost as if it didn't exist. Dick Griffey, president of Solar Records and a West Coast spokesperson for the promoters group, was reportedly unable to attend the convention due to other commitments. George Woods of WDAS-AM in Philadelphia was spokesperson on the East Coast. Woods, although at the conference, did not attend the promoters session.

One might wonder if the United Black Concert Promoters is still active?

"Not only are we active, but we're aggressively active," asserts Griffey. "I believe the Black Music Assn. has taken a passive role and we as concert promoters are not content to 'behave.'"

"As a matter of fact, the United Black Concert Promoters has signed a coalition with Operation PUSH (headed up by the Rev. Jesse Jackson) and the NAACP.

"We're going to PUSH's convention in New Orleans. I just returned from New Orleans where we had meetings with major companies like Budweiser and Kool cigarettes to have them underwrite some tours.

"I just read in Billboard where Ewart Abner said the Black Music Assn. should come up with an affirmative action program. He hit it on the head."

Griffey notes that he and his group are members of the organization but the United Black Concert Promoters is not an arm of the Black Music Assn.

* * *

What is believed to be Southern California's first outdoor, all day blues and gospel festival is set for the 12,000-seat Veterans Memorial Stadium Sunday (20) in Long Beach, Calif.

All proceeds from the festival, which is scheduled to begin at noon, will go to station XLO-FM, a Long Beach PBS outlet.

According to Bernie Pearl, an announcer at XLO and organizer of

(Continued on page 19)

JULY 19, 1980 BILLBOARD

Billboard® Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	14	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★54	51	3	REBELS ARE WE—Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	★68	78	3	IF YOU'RE LOOKING FOR A NIGHT OF FUN—Leon Haywood (L. Haywood), 20th Century 2454 (RCA) (Jim-Edd, BMI)
★2	4	12	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★35	30	10	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	★69	86	2	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)
★3	3	14	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	★36	43	7	PARTY LIGHTS—Gap Band (C. Wilson, L. Simmons, R. Wilson, R. Taylor), Mercury 567 (Total Experience, BMI)	★70	80	3	LAST NIGHT AT DANCELAND—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49276 (Four Knights/Irving, BMI)
★4	2	18	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	★37	41	11	HONEY, HONEY—David Hudson (E. King, Jr.), Alston 3750 (T.K.) (Sheriyn/Lindseyanne, BMI)	★71	83	3	MAGIC OF YOU—Cameron (G. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)
★5	6	9	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★38	19	13	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	★72	81	4	SOMETHING ABOUT YOU—Bobby Winkler (J.L. Parker, A. Willis, R. Wright), Casablanca 2274 (ATV/Irving/Charleville/Palmos, BMI)
★6	5	16	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	★39	49	5	BY YOUR SIDE—Con Funk Shun (F. Pilate), Mercury 76066 (Valie Joe, BMI)	★73	84	3	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocard, ASCAP)
★7	7	15	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★40	50	6	LET'S GO 'ROUND AGAIN—Average White Band (A. Gorrie), Arista 0515 (Average, ASCAP)	★74	76	4	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (J. Peters), Tama 54312 (Motown) (Golden Cornlake, BMI)
★8	8	18	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	★41	57	5	HEAVY ON PRIDE—Smokey Robinson (W. Robinson), Tama 54313 (Motown) (Bertram, ASCAP)	★75	87	2	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)
★9	10	13	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★42	71	2	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	★76	88	2	LOVE MAKIN' MUSIC—Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Me-Benish, ASCAP)
★10	9	11	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	★43	45	7	WE SUPPLY—Stanley Clarke (S. Clarke, L. Johnson), Epic 9-50890 (Clarkee, BMI/Kodi, ASCAP)	★77	89	2	HANGIN' OUT—ADC Band (T. Williams), Cotillion 45109 (Atlantic) (Tow Pepper, ASCAP)
★11	18	4	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	★44	54	4	I ENJOY YA—Seventh Wonder (J. Williams, C. Willis, W. Beck), Chocolate City 3207 (Casablanca) (Finish Line, BMI)	★78	NEW ENTRY	→	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME—Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)
★12	17	10	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015, (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★45	26	12	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	★79	NEW ENTRY	→	POP YOUR FINGERS—Rose Royce (N. Whitfield), Whitfield 49274 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)
★13	15	6	HERE WE GO AGAIN—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), CBS (Bovina, ASCAP)	★46	46	6	FIGURES CAN'T CALCULATE—William DeVaughn (W. DeVaughn), TEC 767 (Melomega/Mau, ASCAP)	★80	90	2	LOVE TKO—David Oliver (G. Noble, C. Womack, D. Oliver), Mercury 76067 (Relax/Ele-Corn, BMI)
★14	12	19	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★47	53	7	I CAN'T GET OVER LOSING YOU—TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	★81	27	12	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasky), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)
★15	35	4	OLD-FASHION LOVE—Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)	★48	48	7	LOOKING FOR LOVE—Candi Staton (A. Schwartz, R. Klein), Warner Bros. 49240 (Hotlips, BMI)	★82	38	9	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)
★16	11	12	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leffenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★49	52	5	SHANTE—Mass Production (T. Williams), Cotillion 45018 (Atlantic) (Two Pepper, ASCAP)	★83	56	6	SPACE RANGER—Sun (B. Byrd, K. Yancey), Capitol 4873 (Glenwood/Delente, ASCAP)
★17	13	19	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★50	55	6	DO YOU REALLY LOVE ME—Rene & Angela (R. Moore, A. Winbush), Capitol 4851 (Moore And Moore, BMI)	★84	NEW ENTRY	→	I LOVE IT—Trusette (R. Gray, M. Gray), Elektra 46664 (Ensign/Nikki's Dream/Cowcatcha, BMI)
★18	14	12	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	★51	58	4	BEYOND—Herb Alpert (R. Hewson), A&M 2246 (Chappell, ASCAP)	★85	85	9	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)
★19	39	4	BACKSTROKIN'—Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Chita, BMI)	★52	73	3	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduive/Big One, BMI/ASCAP)	★86	NEW ENTRY	→	STRETCH' IN OUT—Gayle Adams (W. Lester, R. Brown), Prelude 8012 (Diamond In The Rough/Trumar, BMI)
★20	31	6	THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★53	62	5	HOUSE PARTY—Fred Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)	★87	NEW ENTRY	→	JUST LIKE YOU—Heat (T. Saviano, J.M. Arnold), MCA 4-1267 (Koppelman/Bandier, BMI)
★21	22	8	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems/EMI/Prince Street/Arista, BMI/ASCAP)	★54	36	9	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)	★88	NEW ENTRY	→	BADD BOY—Don Covay (D. Covay, A. Covay), Newman 500 (Ragmop, BMI)
★22	16	9	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Broyaj, ASCAP)	★55	65	4	YEARNIN' BURNIN'—Pleasure (M. McClain, D. Hepburn, B. Carter, M. Hepburn, N. Phillips), Fantasy 893 (Three Hundred Sixty, ASCAP)	★89	91	3	HOW MUCH I FEEL—Brothers By Choice (Pack) Ala 110 (Rubicon, BMI)
★23	20	13	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	★56	66	4	BODY LANGUAGE—Patti Austin (I. Hayes), CTI 9-9600 (Duchess, MCA/BMI)	★90	92	2	GROOVY GHOST SHOW—Casper (T. Marshall), AVI 311 (Equinox/Aries Taurus, BMI)
★24	29	5	JO JO—Boyz Scaggs (B. Scaggs, D. Foster, D. Lasky), Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI)	★57	75	3	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	★91	93	2	GIVE IT TO YOU—RCR (S. Rhodes), Radio 712 (Blackwoods/Sounds Good, BMI)
★25	44	3	CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★58	67	4	MAKE IT FEEL GOOD—Alfonzo Surratt (W. Beck, A. Miller, A. Echols, K. Echols), MCA 41249 (Aole/Finish Line/Echo-Rama, BMI/ASCAP)	★92	23	16	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)
★26	25	11	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	★59	59	5	SPLASHDOWN TIME—Breakwater (K. Williams Jr., J. Jones, V. Garnell, R. Chertoff), Arista 0518 (Breaksongs, BMI)	★93	34	10	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSO 1029 (Curtom/Belboy, BMI)
★27	28	9	NEVER GIVIN' UP—Al Jarreau (A. Jarreau, T. Canning), Warner Bros. 49234 (Aljarreau/Desperate, BMI)	★60	60	5	I'VE GOT MY SECOND WIND—Al Johnson (T. Fauntleroy, A. Johnson), Columbia 1-11287 (Lori Joy/Ace-Deuce-Trey, BMI)	★94	40	9	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)
★28	32	10	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)	★61	61	4	DESPAIR—Millie Jackson (M. Jackson, B. Shapiro, R. McCormick), Spring 3011 (Polydor) (Possie/Double AK Shun/Kayvette, BMI)	★95	63	13	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)
★29	37	9	LOVE JONES—Johnny Guitar Watson (J. G. Watson), DJM 1304 (Mercury) (Vir-Jon, BMI)	★62	72	3	I LOVE THE WAY YOU LOVE—Peabo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)	★96	24	19	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)
★30	42	4	FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0522 (Raydiola, ASCAP)	★63	64	5	LET'S GO ON VACATION—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45020 (Atlantic) (Chic, BMI)	★97	47	7	GIVIN' IT UP IS GIVIN' IN—Patrice Rushen & D.J. Rodgers (P. Rushen, A. Rushen), Elektra 46647 (Baby Fingers, ASCAP)
★31	21	19	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Chita, BMI/Sign Of The Twins, ASCAP)	★64	NEW ENTRY	→	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★98	69	9	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (Rightsong, BMI)
★32	33	8	SKYZOO—Sky (S. Roberts, JR.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	★65	82	3	I JUST WANNA DANCE WITH YOU—Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★99	74	5	SURE SHOT—Crown Heights Affair (B. Reid, R. Reid, W. Anderson), De-Lite 805 (Mercury) (Deightful/Crown Heights, BMI)
★33	70	2	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★66	77	3	HEY LOVER—Chocolate Milk (F. Richard, J. Smith III, A. Castenell, R. Dabon, M. To, D. Richards), RCA 12030 (Chocolate Milk, BMI)	★100	96	7	ROLLER SKATE—Vaughn Mason & Crew (G. Bell, V. Mason), Brunswick 212 (Lena/Funky Feet, BMI)

BMA's CHIEF Naming LeBaron Taylor Of CBS Elicits Good Industry Response

By JEAN WILLIAMS

LOS ANGELES—Is LeBaron Taylor, vice president at CBS Records, the ticket that will take the Black Music Assn. on a ride to success?

Apparently the black music industry believes so.

Since Taylor was elected president of the organization at its second annual conference recently, the industry has been abuzz with what the move represents. There appears to be a renewed excitement surrounding the Black Music Assn.

Says Dave Clark of Malaco Records, believed to be the industry's first black promotion man: "LeBaron is the best thing to happen to BMA. He has a good public image and he's influential. Also, he has helped a lot of people in this industry."

"As pleased as I am about LeBaron, something else happened—we now have some new faces on the board of BMA. People like Skip Miller (Motown), Ray Harris (RCA), Ted Hudson (Ted's One-Stop) and Betty Wright will help to broaden our scope from a board level."

Al Edmondson of Venture Records echoes Clark's statements, adding that "Taylor is a great ambassador and his being named president makes me want to rejoin the organization."

"Frankly, I sat back waiting to see what would come from the last convention. I didn't know that a new president was going to be elected but I can't think of anyone better than LeBaron. I will now rejoin."

"The mixture of the board also pleases me. There are veterans and some young people and that makes for balance."

MCA Records' Jan Barnes says: "LeBaron will make a good president. He has been involved for a long time in the political area and that will be helpful in building a budding organization. This will give BMA clout in other than the entertainment industry."

Others spoke of Taylor's strong ties with the political community, with all pointing out how valuable these ties will be to the organization. Taylor, who admits he has received several laudatory calls, says he's not kidding himself. "I know this is an awesome responsibility and I take it seriously."

He explains that he has not yet set any new policies. "I'm doing my homework first to determine what needs to be done."

There are, however, some major concerns regarding the structure of the organization. One of the concerns is BMA's election process. The board presently elects the or-

visory board to specifically deal with problems facing women in the industry.

In addition to Taylor's new post, all commenting believe BMA's formation of local chapters is a must.

"In order for the organization to survive there must be local chapters," says Edmondson.



TIME OUT—Ray, Goodman & Brown take time out from recording to have a round table discussion about upcoming product. The trio, formerly known as the Moments, is again being produced by Vince Castellano. Group members from left, Billy Brown, Harry Ray and Al Goodman.

ganization's officers. But among the complaints of some of its members is the fact that they are not able to have a voice in the election process.

The lack of businesswomen on the board appears to be another sore spot with some members. Betty Wright is the first woman elected to the board of directors.

Says a woman industry veteran who prefers to remain anonymous: "Betty (Wright) absolutely should be on the board of directors but Betty is creative and that does not fill the void of women who own and operate businesses. I'm not proposing BMA stack its board with women, that's silly, but I am proposing it have female representation from both the creative and business levels."

She adds that she recognizes Glenda Gracia is a board member, "but she's the organization's executive director."

It is believed, however, that Taylor plans to structure a woman's committee to be structured as the ad-

Others note that local chapters will mean additional revenue, more involvement from persons who cannot afford to fly around the country, better communications, more excitement about BMA from a local level and perhaps a fresh approach to solving problems.

All agree that Taylor and Ewart Abner, the organization's newly elected vice president, have their work cut out for them.

WAR BOOKED FOR NAVAJOS

LOS ANGELES—War is set to become the first rock band to play at the annual Navajo Nation Fair July 18 on the Navajo reservation at Window Rock, Ariz., 30 miles from Gallup, N.M.

The group, one of the pioneering acts in the fusion of rock and r&b, follows a number of country acts that have played at the event in recent years, including Willie Nelson, Waylon Jennings and Tommy Overstreet.

About 150,000 Indians live on the reservation; 22,000 are expected at the festival. The show will be opened by a local Indian rock band.

The day before the show, War will perform at the Orange County (Calif.) Fair; the following day it will be in New Orleans at the Kool Jazz Festival.

The eight-man group recently made its Mexican concert debut, playing to a reported capacity crowd of 17,000 at the Arena Mexica in Mexico City. The two-hour concert was filmed for Mexican television and will air in that country this summer.

Back Commodores

LOS ANGELES—Frances Moore & the East St. Louis Gospelettes have been tapped to back the Commodores on the gospel track "Jesus Is Love" on the group's 96-city tour. The five-woman, two-man gospel group, organized in 1965, dons robes and carries candles for the tune, a cut from the Commodores' current top 10 album "Heroes."

Counterpoint

Continued from page 18

the festival. "There will be 18 different attractions.

"L.A. has had a continuing blues community, but there are few outlets here for exposure of blues. This is being set up like any other outdoor festival. The stage will be on the field and people are expected to bring their picnic baskets and blankets and enjoy a full day of blues and gospel."

Among the artists scheduled to perform are Big Joe Turner, Pee Wee Crayton, Lowell Fulson, George Smith, Curtis Griffin, Finis Tasby, Phillip Walker and Blind Joe Hill. Gospel artists include the Chambers Brothers (known best for their pop offerings), Cleo Kennedy, gospel announcer/singer Prince Dixon and Margie Evans, who sings both gospel and blues.

Four bands will back the acts in addition to playing their own material. These include the Lee King Blues Band, William Clark & the

Night Owls, Hollywood Fats Band and Doug McCloud Band.

To all of those who called inquiring about what some called "Stevie Wonder's mistreatment of the press." The answer is yes. Wonder did anger quite a few press persons at the Black Music Assn. convention when he decided to—what appeared to be—tell them how to do their jobs.

One person commented, "I don't tell him how to write his songs." Another said: "The fastest way to get press people to print something negative is to have a well known personality say something negative. And what he said certainly was negative."

Wonder's statement, though it may have been misunderstood, was made at a one-sided "press conference" where a group of artists touted the virtues of the association. However, no one was allowed to ask questions.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	10	10	CAMEOSIS Cameo, Casablanca CCLP 2011	39	30	10	AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269
2	4	5	DIANA Diana Ross, Motown M8-936M7	40	41	5	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483
3	3	4	S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	41	49	4	ONE WAY FEATURING AL HUDSON MCA MCA 5127
4	5	4	HEROES Commodores, Motown M8-939M1	42	43	11	1980 B.T. Express, Columbia JC 36333
5	2	15	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	43	39	8	SHINE Average White Band, Arista AL 9523
6	7	5	NAUGHTY Chaka Khan, Warner Bros. BSK 3385	44	40	5	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
7	6	12	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	44	40	5	MIDDLE MAN Boz Scaggs, Columbia FC 36106
8	8	14	AFTER MIDNIGHT Manhattans, Columbia JC 36411	45	55	2	SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)
9	13	5	ONE IN A MILLION YOU Larry Graham, Warner Bros. BSK 3447	46	58	2	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
10	9	8	ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387	47	42	9	RELEASED Patti LaBelle, Epic JE 36381
11	10	14	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)	48	44	15	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
12	11	13	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	49	NEW ENTRY	16	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122
13	12	16	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	50	48	16	SPECIAL EDITION Five Special, Elektra 6E-270
14	18	7	'80 Gene Chandler, 20th Century T-605 (RCA)	51	47	7	SPECIAL THINGS Pleasure, Fantasy F-9600
15	20	5	THIS TIME Al Jarreau, Warner Bros. BSK 3434	52	NEW ENTRY	3	THE RIGHT COMBINATION Linda Clifford/Curtis Mayfield, Curtom/RSD RS-1-3084
16	16	14	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515	53	56	3	WARM THOUGHTS Smokey Robinson, Tamla T8-367M1 (Motown)
17	17	5	DON'T LOOK BACK Natale Cole, Capitol ST 12079	54	52	19	SKYWAY Shy, Salsoul SA 8532 (RCA)
18	19	5	LOVE TRIPPIN' Spinners, Atlantic SD 19270	55	46	20	NATURALLY Leon Heywood, 20th Century T613 (RCA)
19	14	17	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	56	50	10	TWO TONS O' FUN Two Tons O' Fun, Fantasy/Honey F-9584
20	15	17	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	57	57	16	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240
21	22	11	POWER Temptations, Gordy GB-994M1 (Motown)	58	53	29	SYREETA Syreeta, Tamla T7-372R1 (Motown)
22	24	14	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806	59	59	10	JERRY KNIGHT Jerry Knight, A&M SP 4788
23	23	7	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	60	54	8	WINNERS Kleer, Atlantic SD 19262
24	29	4	FOR MEN ONLY Millie Jackson, Spring SP1-6727 (Polydor)	61	51	21	REACHING FOR TOMORROW Switch, Gordy GB-993M1 (Motown)
25	32	8	YOU AND ME Rockie Robbins, A&M SP 4805	62	61	15	SPYRO GYRA Catching The Sun, MCA MCA-5108
26	31	6	LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)	63	60	17	PRIME TIME Roy Ayers/Wayne Henderson, Polydor PD-1-6276
27	36	5	BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221	64	62	4	INFLATION Stanley Turrentine, Elektra 6E-269
28	26	47	OFF THE WALL Michael Jackson, Epic FE-35745	65	65	3	ME MYSELF I Joan Armatrading, A&M SP 4809
29	21	20	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	66	66	6	CAMERON Cameron, Salsoul SA 8535 (RCA)
30	45	2	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	67	NEW ENTRY	20	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1
31	25	7	INVISIBLE MAN'S BAND Invisible Man's Band, Mango MLPS 9537 (Island)	68	68	44	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)
32	28	15	TWO G.O., Arista AL 9511	69	70	13	DREAM COME TRUE Earl Klugh, United Artists LT 1026
33	27	29	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	70	67	15	CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
34	34	12	PARADISE Peabo Bryson, Capitol S00-12063	71	69	6	RENAISSANCE ADC Band, Cotillion SD 5221 (Atlantic)
35	33	10	SPLASHDOWN Breakwater, Arista AB 4264	72	74	17	MASS PRODUCTION Massterpiece, Cotillion SD 5218 (Atlantic)
36	35	20	LADY T Teena Marie, Gordy G7-992R1 (Motown)	73	73	31	GAP BAND II Gap Band, Mercury SRM 1-3804
37	38	18	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	74	72	40	BIG FUN Shalamar, Solar BXL1-3479 (RCA)
38	37	14	MONSTER Herbie Hancock, Columbia JC 36415	75	64		

Billboard Album Radio Action

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

Based on station playlist through Wednesday (7/9/80)

Top Add Ons-National

- POCO—Under The Gun (MCA)
- DAVE DAVIES—(RCA)
- SILICON TEENS—Music For Parties (Sire)
- ENGLISH BEAT—I Just Can't Stop It (Sire)

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.

KFML-AM—Denver (I. Gordon)

- POCO—Under The Gun (MCA)
- DAVE DAVIES—(RCA)
- RECORDS—Crashes (Virgin)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- LIVE WIRE—No Fright (A&M)
- SILENCERS—Rock & Roll Enforcers (Precision)
- BLUES BROTHERS—Soundtrack (Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOAN ARMATRADING—Me Myself I (A&M)
- JACKSON BROWNE—Hold Out (Asylum)

KISW-FM—Seattle (S. Staton)

- VOLUNTEER JAM VI—(Epic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- CHEAP TRICK—Found All The Parts (Epic)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- POCO—Under The Gun (MCA)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- DIRT BAND—Make A Little Magic (UA)
- RECORDS—Crashes (Virgin)
- DAVE DAVIES—(RCA)
- BROKEN HOME—(Atlantic)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

Midwest Region

TOP ADD ONS:

- POCO—Under The Gun (MCA)
- DAVE DAVIES—(RCA)
- BOB DYLAN—Saved (Columbia)
- SCOTT WILK & THE WALL—(WB)

TOP REQUEST / AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- GENESIS—Duke (Atlantic)

BREAKOUTS:

- DIRT BAND—Make A Little Magic (UA)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- RECORDS—Crashes (Virgin)
- YACHTS—Without Radar (Polydor)

WABX-FM—Detroit (J. Duncan)

- TORONTO—(A&M)
- POCO—Under The Gun (MCA)
- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- KINGBEES—(RSO)
- ROADIE—Soundtrack (WB)

WJKL-FM—Elgin (T. Marker/W. Leisner)

- POCO—Under The Gun (MCA)
- SILENCERS—Rock & Roll Enforcers (Precision)
- YACHTS—Without Radar (Polydor)
- RECORDS—Crashes (Virgin)
- SCOTT WILK & THE WALL—(WB)
- DIRT BAND—Make A Little Magic (UA)
- BIG TWIST & THE MELLOW FELLOWS—(Flying Fish)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JOAN ARMATRADING—Me Myself I (A&M)
- GRAHAM PARKER—The Up Escalator (Arista)

WMM5-FM—Cleveland (J. Gorman)

- DAVE DAVIES—(RCA)
- POCO—Under The Gun (MCA)
- ENGLISH BEAT—I Just Can't Stop It (Sire)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- SCOTT WILK & THE WALL—(WB)
- BOB DYLAN—Saved (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- SOUTHSIDE JOHNNY & THE ASSBURY JUKES—Love Is A Sacrifice (Mercury)

Top Requests/Airplay-National

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- GENESIS—Duke (Atlantic)

WLVQ-FM—Columbus (S. Runner)

- POCO—Under The Gun (MCA)
- ROXY MUSIC—Flesh And Blood (Atco)
- BOB DYLAN—Saved (Columbia)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)

WYDD-FM—Pittsburgh (J. Kinney)

- POCO—Under The Gun (MCA)
- DAVE DAVIES—(RCA)
- DIRT BAND—Make A Little Magic (UA)
- AL JARREAU—This Time (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- URBAN COWBOY—Soundtrack (Asylum)
- CHRISTOPHER CROSS—(WB)
- BILLY JOEL—Glass Houses (Columbia)

WLPX-FM—Milwaukee (B. Beam)

- RUSS BALLARD—Barnet Dogs (Epic)
- POCO—Under The Gun (MCA)
- BOB DYLAN—(Columbia)
- LE ROUX—Up (Capitol)
- DIRT BAND—Make A Little Magic (UA)
- CRACK THE SKY—White Music (Lifesong)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- PETE TOWNSHEND—Empty Glass (Atco)

WEBN-FM—Cincinnati (C. Gary)

- DIRT BAND—Make A Little Magic (UA)
- DAVE DAVIES—(RCA)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ERIC CLAPTON—Just One Night (RSO)
- JACKSON BROWNE—Hold Out (Asylum)

Southwest Region

TOP ADD ONS:

- POCO—Under The Gun (MCA)
- DAVE DAVIES—(RCA)
- SECRET AFFAIR—Glory Boys (Sire)
- BROKEN HOME—(Atlantic)

TOP REQUEST / AIRPLAY:

- PETE TOWNSHEND—Empty Glass (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- GENESIS—Duke (Atlantic)
- URBAN COWBOY—Soundtrack (Asylum)

BREAKOUTS:

- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- DIRT BAND—Make A Little Magic (UA)

KZEW-FM—Dallas (J. Dolan)

- POCO—Under The Gun (MCA)
- BROKEN HOME—(Atlantic)
- AMERICAN NOISE—(Planet)
- PAUL WARREN & EXPLORER—One Of The Kids (RSO)
- DIRT BAND—Make A Little Magic (UA)
- VIZION—(Future)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- GENESIS—Duke (Atlantic)
- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)

KL0L-FM—Houston (P. Riann)

- HUEY LEWIS & THE NEWS—(Chrysalis)
- SECRET AFFAIR—Glory Boys (Sire)
- DAVE DAVIES—(RCA)
- POCO—Under The Gun (MCA)
- KROKUS—Metal Rendez-vous (Ariola) re-add
- PHILIP LYNOTT—Solo In Soho (WB) re-add
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- GENESIS—Duke (Atlantic)

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

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

KMOD-FM—Tulsa (B. Bruin/C. West)

- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- BLUE OYSTER CULT—Culttosaurs Erectus (Columbia)
- ROXY MUSIC—Flesh And Blood (Atco)
- LE ROUX—Up (Capitol)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- URBAN COWBOY—Soundtrack (Asylum)
- CHRISTOPHER CROSS—(WB)
- BILLY JOEL—Glass Houses (Columbia)

KBBC-FM—Phoenix (L. Thompson)

- MATUMBI—Point Of View (EMI/America)
- HOYT AXTON—Where Did All The Money Go (Jeremiah)
- DIRT BAND—Make A Little Magic (UA)
- JUSTIN HAYWARD—Night Flight (Deram)
- SEALS & CROFTS—The Longest Road (WB)
- TOM BROWNE—Love Approach (Arista/GRP)
- JACKSON BROWNE—Hold Out (Asylum)
- AL JARREAU—This Time (WB)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)

KRST-FM—Albuquerque (S. Cornish)

- DEVO—Freedom Of Choice (WB)
- POCO—Under The Gun (MCA)
- SILENCERS—Rock & Roll Enforcers (Precision)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- VAN HALEN—Women And Children First (WB)
- GRATEFUL DEAD—Go To Heaven (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

Southeast Region

TOP ADD ONS:

- POCO—Under The Gun (MCA)
- DAVE DAVIES—(RCA)
- TIGERS—Savage Music (A&M)
- JUSTIN HAYWARD—Night Flight (Deram)

TOP REQUEST / AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- URBAN COWBOY—Soundtrack (Asylum)

BREAKOUTS:

- RECORDS—Crashes (Virgin)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- DIRT BAND—Make A Little Magic (UA)
- BLACKJACK—Worlds Apart (Polydor)

WRAS-FM—Atlanta (D. Zenable)

- DAVE DAVIES—(RCA)
- JUSTIN HAYWARD—Night Flight (Dream)
- BLACKJACK—Worlds Apart (Polydor)
- PAUL WARREN & EXPLORER—One Of The Kids (RSO)
- RECORDS—Crashes (Virgin)
- TIGERS—Savage Music (A&M)
- GENESIS—Duke (Atlantic)
- DEVO—Freedom Of Choice (WB)
- KINKS—One For The Road (Arista)
- GRAHAM PARKER—The Up Escalator (Arista)

WHFS-FM—Bethesda (D. Einstein)

- RECORDS—Crashes (Virgin)
- DAVE DAVIES—(RCA)
- POCO—Under The Gun (MCA)
- SECRET AFFAIR—Glory Boys (Sire)
- BROKEN HOME—(Atlantic)
- TIGERS—Savage Music (A&M)
- JOAN ARMATRADING—Me Myself I (A&M)
- GRAHAM PARKER—The Up Escalator (Arista)
- ROXY MUSIC—Flesh And Blood (Atco)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

National Breakouts

- HUEY LEWIS & THE NEWS—(Chrysalis)
- DIRT BAND—Make A Little Magic (UA)
- RECORDS—Crashes (Virgin)
- QUEEN—The Game (Elektra)

WSHE-FM—Ft. Lauderdale (N. Mirsky/F. Baum)

- DIRT BAND—Make A Little Magic (UA)
- POCO—Under The Gun (MCA)
- AMERICAN NOISE—(Planet)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROADIE—Soundtrack (WB)

ZETA-7 (WORJ-FM)—Orlando (B. Mims)

- POCO—Under The Gun (MCA)
- DAVE DAVIES—(RCA)
- KINGS—Are Here (Elektra)
- HENRY PAUL BAND—Feel The Heat (Atlantic)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)

WKDF-FM—Nashville (M. Beck)

- HUEY LEWIS & THE NEWS—(Chrysalis)
- JACKSON BROWNE—Hold Out (Asylum)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- URBAN COWBOY—Soundtrack (Asylum)

WQDR-FM—Raleigh (R. Phillips)

- DAVE DAVIES—(RCA)
- POCO—Under The Gun (MCA)
- CARLY SIMON—Come Upstairs (WB)
- RECORDS—Crashes (Virgin)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- GRAHAM PARKER—The Up Escalator (Arista)

Northeast Region

TOP ADD ONS:

- POCO—Under The Gun (MCA)
- DAVE DAVIES—(RCA)
- ENGLISH BEAT—I Just Can't Stop It (Sire)
- SILICON TEENS—Music For Parties (Sire)

TOP REQUEST / AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PETE TOWNSHEND—Empty Glass (Atco)
- JACKSON BROWNE—Hold Out (Asylum)
- GENESIS—Duke (Atlantic)

BREAKOUTS:

- HUEY LEWIS & THE NEWS—(Chrysalis)
- CAROLYN MAS—Hold On (Mercury)
- KINGS—Are Here (Elektra)
- RECORDS—Crashes (Virgin)

WNEW-FM—New York (M. McIntyre)

- SILICON TEENS—Music For Parties (Sire)
- ENGLISH BEAT—I Just Can't Stop It (Sire)
- SEAN TYLA—Just Popped Out (Polydor)
- POCO—Under The Gun (MCA)
- DAVE DAVIES—(RCA)
- CAROLYN MAS—Hold On (Mercury)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- SOUTHSIDE JOHNNY & THE ASSBURY JUKES—Love Is A Sacrifice (Mercury)
- PETE TOWNSHEND—Empty Glass (Atco)

WRNW-FM—Briarcliff Manor (G. Azelbank/D. Matheson)

- POCO—Under The Gun (MCA)
- ANDY FAIRWEATHERLOW—Mega Shebang (WB)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- BLUES BROTHERS—Soundtrack (Atlantic)
- GENESIS—Duke (Atlantic)

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

- CHIPMUNK PUNK—(Excelsior)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- BLACK SABBATH—Heaven And Hell (WB)
- ENGLISH BEAT—I Just Can't Stop It (Sire)
- DAVE DAVIES—(RCA)
- KINGS—Are Here (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- PINK FLOYD—The Wall (Columbia)
- JUDAS PRIEST—British Steel (Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)

WOUR-FM—Utica (D. Edwards)

- POCO—Under The Gun (MCA)
- DAVE DAVIES—(RCA)
- LE ROUX—Up (Capitol)
- RECORDS—Crashes (Virgin)
- PAUL WARREN & EXPLORER—One Of The Kids (RSO)
- TORONTO—(A&M)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETER GABRIEL—(Mercury)

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

- POCO—Under The Gun (MCA)
- TOMMY TUTONE—(Columbia)
- GARY STEWART—Cactus And A Rose (RCA)
- DAVE DAVIES—(RCA)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- NEW ADVENTURES—(Polydor)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)

WBNC-FM—Boston (R. Woodward)

- DAVE DAVIES—(RCA)
- DIRT BAND—Make A Little Magic (UA)
- CAROLYN MAS—Hold On (Mercury)
- POCO—Under The Gun (MCA)
- SECRET AFFAIR—Glory Boys (Sire)
- SILICON TEENS—Music For Parties (Sire)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- J. GEILS BAND—Love Stinks (EMI/America)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- PRETENDERS—(Sire)

WMMR-FM—Philadelphia (J. Bonadonna)

- MOTELS—Careful (Capitol)
- KINGS—Are Here (Elektra)
- DAVE DAVIES—(RCA)
- POCO—Under The Gun (MCA)
- NATIONAL LAMPOON—White Album (Label 21)
- HUEY LEWIS & THE NEWS—(Chrysalis)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- KINKS—One For The Road (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)

WBRU-FM—Providence (C. Berman)

- SILENCERS—Rock & Roll Enforcers (Precision)
- DAVE DAVIES—(RCA)
- SECRET AFFAIR—Glory Boys (Sire)
- ENGLISH BEAT—I Just Can't Stop It (Sire)
- CLARK KENT—Music Madness From The Kintec Kid (IRS/A&M)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- KINKS—One For The Road (Arista)
- PRETENDERS—(Sire)
- PETE TOWNSHEND—Empty Glass (Atco)
- GENESIS—Duke (Atlantic)

WHCN-FM—Hartford (E. O'Connell)

- POCO—Under The Gun (MCA)
- KERRY LINGREN—Seeds Of Chance (Kirschner)
- DAVE DAVIES—(RCA)
- HEATERS—Energy Transfer (Columbia)
- AMERICAN NOISE—(Planet)
- ROLLING STONES—Emotional Rescue (Rolling Stones)
- JACKSON BROWNE—Hold Out (Asylum)
- ROSSINGTON COLLINS BAND—Anytime Anyplace Anywhere (MCA)
- JEFF BECK—There And Back (Epic)

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KDAN-AM All-Jazz Now, Cuts Live LP

MINNEAPOLIS — KDAN-AM, which bills itself as "the 500-watt station with a 50,000-watt sound," began programming jazz exclusively May 12. Now the Minneapolis-St. Paul outlet is hosting a day-long jazz festival Sunday (20), and it intends to broadcast the entire event live, and then press 25,000 copies of the concert into an LP that will become a promotional tool.

"We're getting tremendous response from listeners, particularly among executives and professionals from the business community around here," reports KDAN sales director John Bredman, who credits general manager David Perkins and music director Joel Himmel with the format change. KDAN had been an MOR outlet.

The playlist ranges from the Crusaders, Miles Davis and Sonny Stitt through the Jeff Lorber Fusion

and an occasional Duke Ellington track.

The station, owned by Dick Darby, is affiliated with the Sheridan Broadcasting chain. Darby also owns WRDN-AM/FM in Durand, Wis., and KOWO-AM and KQDE-FM in Waseca, Minn.

Bredman and the other KDAN staffers firmly believe in promoting the new sound, and have invested considerable time and money in preparing a sophisticated television commercial that will bow in August. The spot emphasizes the jazz format, features live players, and is being produced in New York.

The station is also presenting in conjunction with promoter Ron Scott, a series of concerts at the River View Supper Club, beginning with Stanley Turrentine and the Jeff Lorber Fusion.

(Continued on page 26)

BROWN POLLS 600 CAMPUSES

College Survey Shows LP Illicit Taping Commonplace

• Continued from page 6

Brown has teamed with two other veteran music men: John Rosica, who has held promotion and marketing positions with RCA, A&M and Creed Taylor, and Bill Mulhern, a former general manager of A&M's New York office and who has also held marketing positions at RCA and Casablanca.

Brown, who has worked in college promotions for more than 20 years, says that because of his close ties with college radio, many companies have asked him over the years to research the college market.

Brown has done limited surveys in

the past on college station playlists, but "I've always been reluctant to get deeply into it," Brown explains. "But now that I'll be working with Rosica and Mulhern and a young researcher named Neil Orzek, I feel we can give it the full attention it needs."

Brown's survey also covers radio listening, income levels of both students and their parents, and details as to how they spend their money on entertainment.

He also has asked what kind and amount of taping equipment these

(Continued on page 26)

KBBC-FM To Promote Concerts Program Director Freeman Aims For AOR Features

By AL SENIA

PHOENIX—"This is the first time we've ever done this," says KBBC-FM program director J.D. Freeman about the station's concert series. "The reason we've waited is because it seems the word 'copromotion' in Phoenix has become so diluted that it doesn't mean anything."

"The Phoenix market has been over-hyped for quite awhile. Radio stations here put their name on everything from X-rated movies to flashlight batteries.

"I think when a radio station is going to do something special, it better be something special."

That "special something" at KBBC is going to be a series of concerts at venues throughout the Phoenix area. Freeman's station is the latest here to enter the concert promotion sweepstakes.

Hard rock stations KUPD-FM and KDKB-FM are the two stations that are most visibly copromoting rock concerts here. KUPD is copromoting an entire series of rock shows at Compton Terrace, an outdoor amphitheater in Phoenix. KDKB also copromotes regularly at venues like Celebrity Theatre in Phoenix and Dooley's night club in Tempe.

Freeman says KBBC will aim for a softer show—and for older demographics. That seems to be the competitive plan the three contemporary music stations follow during

the never-ending series of FM ratings wars that erupt in this highly volatile radio market.

"Essentially, our appeal is to the people to whom music was a big part of their life in college 10 years ago," Freeman says. "Now they've assumed different roles in the mainstream of the society and their musical tastes have expanded, too."

Freeman characterizes his station as "having taken the edge off the music."

Initially, KBBC is using Tempe-based promoter Dan Zelisko for most of the station concerts. But Freeman says the agreement with Zelisko is not an exclusive one—and, indeed, Zelisko has produced many hard rock shows with both KDKB and KUPD.

Freeman says his station has also had discussions with Phoenix promoter Doug Clark and George Ghiz, a promoter based in Los Angeles.

The first concert sponsored by KBBC was an Angela Bofill date June 19 at Zelisko's Dooley's night club in Tempe. A July 31 Michael Franks date at the Scottsdale Center for the Arts also is on tap. So is an Aug. 14 concert by George Benson at Arizona State Univ. and a Sept. 9 appearance at Dooley's by B.B. King.

"I think it's about time they did this," Zelisko says. "There have been



STATION CONCERT—In a WRQX-FM Washington cosponsored Fourth of July concert, the Beach Boys do one of their numbers for what might be the largest group ever assembled to hear a single act. The free concert took place on the Washington Monument Mall and was reportedly attended by nearly 500,000. ABC's WRQX not only broadcast the concert live, but fed the program to ABC sister stations WABC-AM New York and WLS-AM Chicago. The concert was put together by WRQX's promotion man, Gerry Downey, who read an item in a local paper that Mike Love of the Beach Boys had suggested such a concert.

ARBITRON 'REPORT CARDS'

WBLS-FM Hikes Superiority In N.Y.; L.A. KMET-FM Tumbles

NEW YORK—Top markets New York and Los Angeles have received their Arbitron "report cards."

There were no significant surprises in New York. Dance-oriented WBLS-FM increased its lead in first place, moving up from 6.4 a year ago and 7.5 in the winter to a 8.1 share.

The former disco leader, WKTU-FM, which now identifies with a "progressive urban" format, danced into second place with a 6.7 share as talk WOR-AM continues its decline to 5.2. WKTU is up from a 6.0 in the winter, but down from 7.6 a year ago.

The once-proud leader of this market, contemporary WABC-AM,

seems to have leveled its decline at a 4.5 share, the same as it held in the winter. A year ago the station held a 5.9.

Contemporary WNBC-AM continues its gradual growth, up to 4.1, a slight gain over the 4.0 it held in the winter, but up solidly from the 2.7 of a year ago.

ABC's AOR WPLJ-FM has its best share in a year with 3.9, up from 3.5 a year ago and 3.7 in the winter. Its rival WNEW-FM is off to 2.3, down from the 2.5 in winter and 2.8 a year ago.

Sister station WNEW-AM is holding at 3.1 with a nostalgic MOR format. Country-formatted WHN-AM is hurting with a 2.5 share, down from the 3.5 in the winter and 3.0 a year ago.

★ ★ ★

LOS ANGELES—Metromedia's high flying AOR outlet KMET-FM took a tumble in the new Arbitron. The station fell from the 5.8 share it held last winter and a year ago to 4.9. ABC's KLOS-FM apparently took away a few listeners, moving up from a 2.2 to a 2.4, but this is still not back to the 2.6 the station had a year ago.

Talk and beautiful music continue to dominate this market with talk KABC-AM continuing as market leader with a 7.0 share and Bonneville's beautiful KBIG-FM following with a 5.7. Country KLAC-AM continues to grow in strength as the station moves to a 4.2 share, up from a 3.8 in the winter and a 2.8 a year ago.

Contemporary KRLA-AM and contemporary KFI-AM both showed growth; the first going to a 3.8 share from a 3.3 in the winter and a 3.5 a year ago and the latter moving to a 3.1, up from 2.6 in the winter and 2.1 a year ago. But contemporary KHJ-AM slipped from 3.0 in the winter to 2.2, almost to the 2.1 level it held a year ago. Dance-oriented KIIS-FM lost listeners with a broadened format. The station is down from 3.6 in the winter to 3.3, but this is better than the 2.2 it held a year ago.

★ ★ ★

SAN DIEGO—Contemporary KFMB-AM recovered from a two-book slump to score a 7.1 share, up from the 4.6 it held in winter, but not quite up to the 8.0 it enjoyed a year ago. This puts the station in second

place behind beautiful KJQY-FM, which has an 8.4 share.

Mellow-formatted KGB-AM dropped from a 6.4 in winter to a 4.4, which is still much better than the 1.7 the station held a year ago. Also down is oldies KBZT-FM, which stands at 2.8, almost equal to a year ago, but down from its 5.1 of winter.

Disco-formatted KITT-FM is up from 2.4 to the 3.1 it held in the winter, but this is down from the 4.2 the station had a year ago. AOR KPRI-FM slipped from 6.7 in the winter to 5.6 but showed a gain over the 4.1 it held a year ago. Country KSON-FM fell from 3.0 in the winter to 1.9. A year ago the station had a 2.1 share.

★ ★ ★

ANAHEIM, Calif.—KEZY-AM becomes the leader in the Orange (Continued on page 26)

N.Y. WABC WILL AIR 4 BY YANKEES

NEW YORK—In what could be interpreted by some as a first step toward a new format involving sports, WABC-AM has agreed to carry four New York Yankees baseball games in play-by-play coverage as WINS-AM, the Yankees' station, goes to gavel-to-gavel coverage of the Republican National Convention, July 14 to 17.

A spokesman for WABC says that the coverage of the four games was "a public service," but he also disclosed ABC management is looking at the possibility of becoming a Yankee station.

However he says the broadcast of the four games did not constitute a break with the station's all music format, which used to keep the ABC flagship on top of the ratings. WABC is currently in seventh place in the new Arbitron (see Arbitron story, this page).

The ABC spokesman says WABC is not now in negotiations to take over the Yankee broadcasts. The Yankee contract is up with WINS the end of this season and Arthur Adler of Adler Communications, which is handling the Yankee contract, says several stations are in the running.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/10/80)

TOP ADD ONS - NATIONAL

AMBROSIA—You're The Only Woman (WB)
ROBBIE DUPREE—Hot Rod Hearts (Elektra)
GEORGE BENSON—Give Me The Night (WB)

PRIME MOVERS - NATIONAL

CHRISTOPHER CROSS—Sailing (WB)
THE S.O.S. BAND—Take Your Time (Tabu)
OLIVIA NEWTON-JOHN—Magic (MCA)

BREAKOUTS - NATIONAL

ROBERT JOHN—Hey There Lonely Girl (EMI)
JOHNNY LEE—Lookin' For Love (Asylum)
JACKSON BROWNE—Boulevard (Elektra)

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**
- SAMMY HAGAR—20th Century Man (Capitol)
 - PAT BENATAR—You Better Run (Chrysalis)
 - ★ FOGHAT—Dead End Street (Bearsville) 21-15
 - ★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 10-7
- KOPA—Phoenix**
- GEORGE BENSON—Give Me The Night (WB)
 - AMBROSIA—You're The Only Woman (WB)
 - ★ MICKEY GILLEY—Stand By Me (Asylum) 16-11
 - ★ GENESIS—Misunderstanding (Atlantic) 19-15
- KTKT—Tucson**
- GEORGE BENSON—Give Me The Night (WB/Q-West)
 - DR. HOOK—Years (Capitol)
 - ★ BOZ SCAGGS—Jo Jo (Columbia) 16-6
 - ★ COMMODORES—Old Fashion Love (Motown) 22-15
- KQEO—Albuquerque**
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
 - THE DIRTY BAND—Make A Little Magic (United Artists)
 - ★ KENNY ROGERS—Love The World Away (United Artists) 8-5
 - ★ KIM CARNES—More Love (EMI-America) 9-6
- KENO—Las Vegas**
- JACKSON BROWNE—Boulevard (Elektra)
 - MICKEY GILLEY—Stand By Me (Asylum)
 - ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 22-16
 - ★ CHRISTOPHER CROSS—Sailing (WB) 6-2
- KFMB—San Diego**
- NATALIE COLE—Someone That I Used To Love (Capitol)
 - PAUL DAVIS—Cry Just A Little (Bang)
 - ★ KIM CARNES—More Love (EMI) 10-6
 - ★ BOZ SCAGGS—Jo Jo (Columbia) 19-14

- 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**
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
 - AMBROSIA—You're The Only Woman (WB)
 - ★ KIM CARNES—More Love (EMI) 14-10
 - ★ CHRISTOPHER CROSS—Sailing (WB) 20-15
- KING—Seattle**
- PAUL DAVIS—Cry Just A Little (Bang)
 - FRANKIE VALLI—Where Did We Go Wrong (MCA)
 - ★ ALI THOMSON—Take A Little Rhythm (A&M) 26-20
 - ★ CHRISTOPHER CROSS—Sailing (WB) 15-11
- KJRB—Spokane**
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 25-11
 - ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 24-17
- KTAC—Tacoma**
- JACKSON BROWNE—Boulevard (Elektra)
 - JOHNNY LEE—Lookin' For Love (Asylum)
 - ★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 17-13
 - ★ KENNY ROGERS—Love The World Away (UA) 16-12
- KCPX—Salt Lake City**
- JACKSON BROWNE—Boulevard (Elektra)
 - THE KINGBEEs—My Mistake (RSO)
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 25-17
 - ★ BENNY MARDONES—Into The Night (Polydor) 24-19
- KRSP—Salt Lake City**
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
 - FOGHAT—Stranger In My Home Town (Bearsville)
 - ★ JOURNEY—Walks Like A Lady (Columbia) 13-4
 - ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 14-5
- KTLK—Denver**
- IRENE CARA—Fame (RSO)
 - ROBBIE DUPREE—Hot Rod Hearts (Elektra)
 - THE S.O.S. BAND—Take Your Time (Tabu) 17-10
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 36-24
- KIMN—Denver**
- ROLLING STONES—Emotional Rescue (Rolling Stones)
 - RUSS BALLARD—On The Rebound (Epic)
 - ★ GENESIS—Misunderstanding (Atlantic) 15-10
 - ★ CHRISTOPHER CROSS—Sailing (WB) 22-15
- KJR—Seattle**
- IRENE CARA—Fame (RSO)
 - JOHNNY LEE—Lookin' For Love (Asylum)
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 23-18
 - ★ GENESIS—Misunderstanding (Atlantic) 20-14
- KYYX—Seattle**
- IRENE CARA—Fame (RSO)
 - ROBBIE DUPREE—Hot Rod Hearts (Elektra)
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) AD-21
 - ★ RODNEY CROWELL—Ashes By Now (WB) Ad-27

- KCBN—Reno**
- JACKSON BROWNE—Boulevard (Elektra)
 - ERIC CLAPTON—Tulsa Time (RSO)
 - ★ CHRISTOPHER CROSS—Sailing (WB) 32-20
 - ★ BOZ SCAGGS—Jo Jo (Columbia) 20-15

- WNCI—Columbus**
- MICKEY GILLEY—Stand By Me (Asylum)
 - CHRISTOPHER CROSS—Sailing (WB)
 - ★ THE S.O.S. BAND—Take Your Time (Tabu) 23-16
 - ★ OLIVIA NEWTON-JOHN—Magic (MCA) 15-10
- WCUE—Akron**
- EDDIE RABBITT—Drivin' My Life Away (Elektra)
 - ERIC CLAPTON—Tulsa Time (RSO)
 - ★ CHRISTOPHER CROSS—Sailing (WB) 29-22
 - ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 23-18
- 13-Q (WKTV)—Pittsburgh**
- GEORGE BENSON—Give Me The Night (WB)
 - CHRISTOPHER CROSS—Sailing (WB)
 - ★ MANHATTANS—Shining Star (Columbia) 16-9
 - ★ AMBROSIA—You're The Only Woman (WB) 7-4
- WPEZ—Pittsburgh**
- BOZ SCAGGS—Look What You've Done To Me (Columbia)
 - FOGHAT—Stranger In My Home Town (Bearsville)
 - ★ KIM CARNES—More Love (EMI) 20-15
 - ★ BENNY MARDONES—Into The Night (Polydor) 17-12

- KTSA—San Antonio**
- ROLLING STONES—Emotional Rescue (Rolling Stones)
 - RICK PINETTE & OAK—King Of The Hill (Mercury)
 - ★ PAUL McCARTNEY—Coming Up (Columbia) 2-1
 - ★ MANHATTANS—Shining Star (Columbia) 6-2
- KELI—Tulsa**
- BOZ SCAGGS—Jo Jo (Columbia)
 - MICKEY GILLEY—Stand By Me (Asylum)
 - ★ THE CHARLIE DANIELS BAND—In America (Epic) 12-9
 - ★ KIM CARNES—More Love (EMI-America) 16-10
- WTIX—New Orleans**
- MICKEY GILLEY—Stand By Me (Asylum)
 - FRED KNOBLOCK—Why Not Me (Scotti Bros.)
 - ★ KENNY ROGERS—Love The World Away (United Artists) 26-8
 - ★ OLIVIA NEWTON-JOHN—Magic (MCA) 12-2
- WNOE—New Orleans**
- RICK PINETTE & OAK—King Of The Hill (Mercury)
 - AVERAGE WHITE BAND—Let's Go Round Again (Arista)
 - ★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 13-9
 - ★ OLIVIA NEWTON-JOHN—Magic (MCA) 9-5
- KEEL—Shreveport**
- IRENE CARA—Fame (RSO)
 - ★ LINDA RONSTADT—I Can't Let Go (Asylum)
 - ★ JOE WALSH—All Night Long (Asylum) 19-15
 - ★ MICKEY GILLEY—Stand By Me (Asylum) 18-11

Pacific Southwest Region

• **TOP ADD ONS:**

NATALIE COLE—Someone That I Used To Love (Capitol)
 ROLLING STONES—Emotional Rescue (Rolling Stones)
 AMBROSIA—You're The Only Woman (Warner Bros.)

★ **PRIME MOVERS:**

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

BREAKOUTS:

ROBBIE DUPREE—Hot Rod Hearts (Elektra)
 JOHNNY LEE—Lookin' For Love (Asylum)
 ROBERT JOHN—Hey There Lonely Girl (EMI)

- KFI—LA.**
- ROBERT JOHN—Hey There Lonely Girl (EMI)
 - JOHNNY LEE—Lookin' For Love (Asylum)
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 26-20
 - ★ MECO—Empire Strikes Back (RSO) 9-6
- KHJ—LA.**
- JACKSON BROWNE—Boulevard (Elektra)
 - NATALIE COLE—Someone That I Used To Love (Capitol)
 - ★ CHANGE—A Lover's Holiday (RFC) 14-8
 - ★ ELTON JOHN—Little Jeannie (MCA)

- KRTH (FM)—LA.**
- ROBBIE DUPREE—Hot Rod Heart (Elektra)
 - AMBROSIA—You're The Only Woman (WB)
 - ★ IRENE CARA—Fame (RSO) 27-13
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 24-12
- KCBQ—San Diego**
- KIM CARNES—More Love (EMI)
 - KENNY ROGERS—Love The World Away (UA)
 - ★ SPINNERS—Cupid (Atlantic) 27-8
 - ★ ELTON JOHN—Little Jeannie (MCA) 20-2

- KFXM—San Bernardino**
- CHRISTOPHER CROSS—Sailing (WB)
 - THE S.O.S. BAND—Take Your Time (Tabu)
 - ★ LINDA RONSTADT—I Can't Let Go (Elektra) 24-19
 - ★ KIM CARNES—More Love (EMI) 14-11
- KERN—Bakersfield**
- AIR SUPPLY—All Out Of Love (Arista)
 - BENNY MARDONES—Into The Night (Polydor)
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 26-16
 - ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 13-8

Pacific Northwest Region

• **TOP ADD ONS:**

ROBBIE DUPREE—Hot Rod Hearts (Elektra)
 IRENE CARA—Fame (RSO)
 JACKSON BROWNE—Boulevard (Elektra)

★ **PRIME MOVERS:**

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

BREAKOUTS:

JOHNNY LEE—Lookin' For Love (Asylum)
 ALI THOMSON—Take A Little Rhythm (A&M)
 AMBROSIA—You're The Only Woman (WB)

- KFRS—San Francisco**
- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
 - ROBERT JOHN—Hey There Lonely Girl (EMI)
 - ★ THE S.O.S. BAND—Take Your Time (Tabu) 19-14
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 29-18
- KYA—San Francisco**
- GORDON LIGHTFOOT—Dream Street Rose (WB)
 - ALI THOMSON—Take A Little Rhythm (A&M)
 - ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 10-4
 - ★ MANHATTANS—Shining Star (Columbia) 18-13
- KROY—Sacramento**
- TERI DeSARIO w/ K.C.—Dancin' In The Streets (Casablanca)
 - ROGER DALTRY—Free Me (Polydor)
 - ★ CHRISTOPHER CROSS—Sailing (WB) 23-14
 - ★ CHARLIE DANIELS BAND—In America (Epic) 17-13

- KRSP—Salt Lake City**
- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
 - FOGHAT—Stranger In My Home Town (Bearsville)
 - ★ JOURNEY—Walks Like A Lady (Columbia) 13-4
 - ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 14-5
- KTLK—Denver**
- IRENE CARA—Fame (RSO)
 - ROBBIE DUPREE—Hot Rod Hearts (Elektra)
 - THE S.O.S. BAND—Take Your Time (Tabu) 17-10
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 36-24
- KIMN—Denver**
- ROLLING STONES—Emotional Rescue (Rolling Stones)
 - RUSS BALLARD—On The Rebound (Epic)
 - ★ GENESIS—Misunderstanding (Atlantic) 15-10
 - ★ CHRISTOPHER CROSS—Sailing (WB) 22-15

- KJR—Seattle**
- IRENE CARA—Fame (RSO)
 - JOHNNY LEE—Lookin' For Love (Asylum)
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 23-18
 - ★ GENESIS—Misunderstanding (Atlantic) 20-14
- KYYX—Seattle**
- IRENE CARA—Fame (RSO)
 - ROBBIE DUPREE—Hot Rod Hearts (Elektra)
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) AD-21
 - ★ RODNEY CROWELL—Ashes By Now (WB) Ad-27

North Central Region

• **TOP ADD ONS:**

COMMODORES—Old Fashion Love (Motown)
 AMBROSIA—You're The Only Woman (WB)
 CHRISTOPHER CROSS—Sailing (WB)

★ **PRIME MOVERS:**

GENESIS—Misunderstanding (Atlantic)
 CAROLE KING—One Fine Day (Capitol)
 PETE TOWNSHEND—Let My Love Open The Door (Atco)

BREAKOUTS:

HERB ALPERT—Beyond (A&M)
 BENNY MARDONES—Into The Night (Polydor)
 GEORGE BENSON—Give Me The Night (WB)

- CKLW—Detroit**
- AMBROSIA—You're The Only Woman (WB)
 - ★ CHRISTOPHER CROSS—Sailing (WB) 25-13
 - ★ CAROLE KING—One Fine Day (Capitol) 26-14
- WDRQ—Detroit**
- IRENE CARA—Fame (RSO)
 - BOB SEGER—You'll Accompany Me (Capitol)
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 29-21
 - ★ CAROLE KING—One Fine Day (Capitol) 19-15
- WTAC—Flint**
- FIREFALL—Love That Got Away (Atlantic)
 - RANDY VANWARMER—Whatever You Decide (Bearsville)
 - ★ QUEEN—Play The Game (Elektra) 17-11
 - ★ CHRISTOPHER CROSS—Sailing (WB) 27-19
- Z-96 (WZZR-FM)—Grand Rapids**
- COMMODORES—Old Fashion Love (Motown)
 - FRED KNOBLOCK—Why Not Me (Atlantic)
 - ★ CHRISTOPHER CROSS—Sailing (WB) 25-15
 - ★ BOZ SCAGGS—Jo Jo (Columbia) 26-20

- WAKY—Louisville**
- ROLLING STONES—Emotional Rescue (Rolling Stones)
 - ★ ALI THOMSON—Take A Little Rhythm (A&M) 23-17
 - ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 18-14
- WBGN—Bowling Green**
- JOHNNY LEE—Lookin' For Love (Asylum)
 - AMBROSIA—You're The Only Woman (WB)
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 24-18
 - ★ KIM CARNES—More Love (EMI) 10-17
- WGCL—Cleveland**
- HERB ALPERT—Beyond (A&M)
 - COMMODORES—Old Fashion Love (Motown)
 - ★ OLIVIA NEWTON-JOHN—Magic (MCA) 24-17
 - ★ BOZ SCAGGS—Jo Jo (Columbia) 26-21
- WZZP—Cleveland**
- COMMODORES—Old Fashion Love (Motown)
 - ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
 - ★ GENESIS—Misunderstanding (Atlantic) 19-15
 - ★ KIM CARNES—More Love (EMI) 10-7

- WXGT—Columbus**
- THE DIRTY BAND—Make A Little Magic (UA)
 - BENNY MARDONES—Into The Night (Polydor)
 - ★ GENESIS—Misunderstanding (Atlantic) 18-10
 - ★ MANHATTANS—Shining Star (Columbia) 19-11
- Q-102 (WKQR-FM)—Cincinnati**
- ★ GENESIS—Misunderstanding (Atlantic) 25-18
 - ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 21-14

Southwest Region

• **TOP ADD ONS:**

FRED KNOBLOCK—Why Not Me (Scotti Bros.)
 MICKEY GILLEY—Stand By Me (Asylum)
 ROBBIE DUPREE—Hot Rod Hearts (Elektra)

★ **PRIME MOVERS:**

OLIVIA NEWTON-JOHN—Magic (MCA)
 JOHNNY LEE—Lookin' For Love (Asylum)
 JOE WALSH—All Night Long (Asylum)

BREAKOUTS:

ROBERT JOHN—Hey There Lonely Girl (EMI-America)
 KENNY LOGGINS—I'm Alright (Columbia)
 GENESIS—Misunderstanding (Atlantic)

- KILT—Houston**
- FRED KNOBLOCK—Why Not Me (Scotti Bros.)
 - ROBBIE DUPREE—Hot Rod Hearts (Elektra)
 - ★ JOHNNY LEE—Lookin' For Love (Asylum) 24-4
 - ★ CAROLE KING—One Fine Day (Capitol) 11-7
- KRBE—Houston**
- KENNY LOGGINS—I'm Alright (Columbia)
 - GENESIS—Misunderstanding (Atlantic)
 - ★ ELTON JOHN—Little Jeannie (MCA) 6-3
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 23-12
- KLIF—Dallas**
- HOTEL—Half Moon Silver (MCA/Scotti Bros.)
 - ROBERT JOHN—Hey There Lonely Girl (EMI-America)
 - ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 23-19
 - ★ MECO—Empire Strikes Back (RSO) 22-17

- KNUS-FM—Dallas**
- MECO—Empire Strikes Back (RSO)
 - THE S.O.S. BAND—Take Your Time (Tabu)
 - ★ JOE WALSH—All Night Long (Asylum) 22-17
 - ★ THE CHARLIE DANIELS BAND—In America (Epic) 31-24
- KFJZ-FM (2-97)—Ft. Worth**
- GRATEFUL DEAD—Alabama Getaway (Arista)
 - LINDA RONSTADT—Hurt So Bad (Asylum)
 - ★ OLIVIA NEWTON-JOHN—Magic (MCA) 26-18
 - ★ ERIC CLAPTON—Tulsa Time (RSO) 23-15

- KNWS-FM—Dallas**
- MECO—Empire Strikes Back (RSO)
 - THE S.O.S. BAND—Take Your Time (Tabu)
 - ★ JOE WALSH—All Night Long (Asylum) 22-17
 - ★ THE CHARLIE DANIELS BAND—In America (Epic) 31-24
- KFJZ-FM (2-97)—Ft. Worth**
- GRATEFUL DEAD—Alabama Getaway (Arista)
 - LINDA RONSTADT—Hurt So Bad (Asylum)
 - ★ OLIVIA NEWTON-JOHN—Magic (MCA) 26-18
 - ★ ERIC CLAPTON—Tulsa Time (RSO) 23-15

Midwest Region

• **TOP ADD ONS:**

PETE TOWNSHEND—Let My Love Open The Door (Atco)
 BENNY MARDONES—Into The Night (Polydor)
 FIREFALL—Love That Got Away (Atlantic)

★ **PRIME MOVERS:**

OLIVIA NEWTON-JOHN—Magic (MCA)
 MANHATTANS—Shining Star (Columbia)
 CHRISTOPHER CROSS—Sailing (WB)

BREAKOUTS:

AIR SUPPLY—All Out Of Love (Arista)
 BILLY JOEL—Don't Ask Me Why (Columbia)
 JOHNNY LEE—Lookin' For Love (Asylum)

- WLS—Chicago**
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
 - ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 15-9
 - ★ OLIVIA NEWTON-JOHN—Magic (MCA) 34-24
- WEFM—Chicago**
- FIREFALL—Love That Got Away (Atlantic)
 - PAT BENATAR—You Better Run (Chrysalis)
 - ★ ELTON JOHN—Little Jeannie (MCA) 12-7
 - ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 20-17
- WROK—Rockford**
- BENNY MARDONES—Into The Night (Polydor)
 - AMBROSIA—You're The Only Woman (WB)
 - ★ GENESIS—Misunderstanding (Atlantic) 9-4
 - ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 13-7

- KERN—Bakersfield**
- AIR SUPPLY—All Out Of Love (Arista)
 - BENNY MARDONES—Into The Night (Polydor)
 - ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 26-16
 - ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 13-8

(Continued on page 22)

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From Michigan To Alaska: P.D. Tom Rivers

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

By **TOM RIVERS**
Program director,
KFQD-AM Anchorage, Alaska

ANCHORAGE—I started my radio career in my hometown, Newberry, Mich., when I applied for a janitorial job at WNBX-AM-FM. They didn't need a janitor, but they did need announcers, so after reading something from the newspaper aloud, they hired me as an announcer and that was the start of my broadcasting career.

Since then, I've moved up through WKNR-AM Battle Creek, Mich., WIBG-AM Philadelphia, CKLW-AM Detroit, where in 1971, I was the highest rated disk jockey they ever had; CHUM-AM Toronto, KIQQ-FM Los Angeles, KIMN-AM Denver, KFRC-AM and KYA-AM San Francisco and now KFRC-AM and KYA-AM San Francisco and now KFQD-AM. It's a good thing I like to travel.

The main problem I observed at all the major stations I've worked has been a refusal to change and grow with the station's target audience. Most of my program directors have been into stale time and temp tightly-formatted radio. I believe in "real people" radio, where there is a good balance of music and personalities, so that they blend. The days of hype, hype, hype are gone.

them, or lose them. Also, if you want to keep your target audience as they age from one demographic to the next, you'll have to adjust your music, promotions, and jock/news delivery to suit the new attitudes of that audience.

A number of programmers are now living and dying by research and I think that's asinine. It can help, like a college degree, but it can't replace a good ear, and the knowledge that comes from being an active, involved member of your community.

That's hard to do when you move around as much as we do, but it's important to know your market. Research is a tool, like record charts, request lists and sales charts. But it's not the only criterion for music and programming decisions, and never will be.

A good recent example is a song called "Bomb Iran" written by my wife, Dana and I, and sung to the tune of "Barbara Ann" by four other KFQD folks with us. We recorded it as a spur-of-the-moment reaction to the aborted rescue mission in Iran. When I first played it for KFQD general manager, Roy Robinson, he didn't want to air it, saying it was too controversial and would make us look like war advocates. (As a 50,000-watt clear channel we transmit well into the U.S.S.R., and have been picked up in Iran).

But he listened to it again, and said, "Okay, do it." We played it in P.M. drive, that same day, and the phones lit up like a Christmas tree. We logged more than 20,000 calls in



fects in the background. We got together with the Dept. of Natural Resources to receive permission to name a mountain here as a promotion.

Another recent promotion was the "First Annual KFQD Cruise," tied in with the Midnight Sun St. Road Assn.'s classic car show. Memorial Day weekend. We invited listeners to meet us at the car show, for a '50's style car cruise through town, led by myself and morning man Mark Lewis.

Simultaneously, we aired the "KFQD 500 Weekend," which consisted of the 500 top oldies of 1955 to 1970. The cruise was so successful that Saturday night we hit the highway and cruised up to Eagle River, about 20 miles out of Anchorage. The tv camera crew that filmed it said we had some three miles of cars, bumper to bumper, on the highway. They made a film short of it, which was shown on Visions, the local CATV outlet here.

We also have "Scotty's Class Reunion," an oldies show by Jim Scott, every Wednesday from 6 to 10 p.m. Each week Scotty features music from a different year, with about four songs per hour from that year, and the rest mostly by request.

KFQD's air talent starts with "Marcus In The Morning" at 6 a.m. Marcus uses lots of characters. He is a super talent and the best morning man I've heard or worked with.

I follow Marcus at 10 a.m., with a slightly more intellectual patter, fewer jokes, more conversation and more music. I do a parody of tv game shows, called "Trivia Time" after the 11 a.m. news, with news director Bob Dorn playing the beleaguered contestant. After he loses, I give the trivia question again to listeners who win theatre tickets with correct answers.

From 2 to 6 p.m. John Rode continues what I've started, and does some pretty off-the-wall bits, like "Captain Science," a "Mr. Wizard"-type bit. Rode brings a long background of experience both as a jock and as programmer with such credits as WIBG, WRKO-AM Boston, CHUM and KTNO-AM Los Angeles. Jim Scott, our resident oldies freak, continues with more music from 6 to 10 p.m. and "Scotty's Class Reunion" on Wednesdays.

From 10 p.m. to midnight it's Herb Shindlin's "Public Opinion Hotline," a talk show. Herb is a 30-year media veteran, and does a nightly commentary on the ABC-TV affiliate's news show. Ed Riley



Just Cruisin': When KFQD-AM Anchorage suggested a 1950's car cruise the traffic lined up for three miles, pictured at top. Lower photo show listeners gathered at the meet and displaying the station call letters in a car window.

rounds out the full-time airstaff with the all-night show, a combination of music and talk. We're on a five-day week, thanks to military personnel from nearby Elmendorf Air Force Base who cover weekends.

We do a five-minute newscast at the top of each hour, with the jock handing off to the newscaster, to make a smooth transition.

Our main product, of course, is music, and I don't care whether a new song is on the pop/adult, Top 40, country, jazz, or AOR chart. The important thing to me is the basic sound of the record. If it fits into the feel of KFQD, we play it. If not, we don't. We're addressing ourselves to the 18 plus demographic group, and according to Arbitron, we've got them, with a 20.1 share in the total survey area (October, November 1979).

I can't understand why so many former market-dominating giants have sat on their laurels and let themselves drop from the number one position. A lot of p.d.s are afraid to try new things, or play new songs, for fear that a listener might not like it, and sample another station. So they stagnate, the listener doesn't like that, and samples the other station anyway. I worked for one p.d. who wouldn't play a new record until the competition had already played it to death. As a result, the station died in the ratings.

I'm more concerned that a song isn't racist or sexist or in some other way blatantly offensive. In order to stay on top, you've got to take the

ball and run with it. I'll never become passive, and let my competition catch up with me, just because I'm number one now.

Let your competitors react to you, not you to them. Be consistent: don't join the "format of the month club," changing your whole sound every couple of months.

Any ratings service will tell you that it takes time for listeners to react to changes. If you make an adjustment in your music, unless it's drastic, it may take four to six months for the public to realize it, and react. I also believe strongly in using the newspapers and television to advertise any major positive changes or promotions. If you only promote things on your own station, then you won't attract any new listeners: they'll never hear it. I also like billboards, but they're illegal here.

If you're intending to be a program director, be sure to prepare yourself for the job, by learning every aspect of station operations, from sales to traffic to engineering. Hang around and observe: ask questions: be the p.d.s assistant, whether you're given the title or not. Be there to file records, type schedules, work on promotional ideas. Learn from your p.d.'s mistakes as well as your own, and be sure to remember the successful actions for future reference. Prepare yourself fully; I did, for 13 years.

Like Ted Turner says you've only got three choices: lead, follow, or get out of the way. I chose to lead, and I'm loving every minute of it.



In Front: KFQD-AM program director Tom Rivers pauses in front of the station's facilities heralded by its call letters.

The Federal Communications Commission tells us we're in business to serve the public and I agree to the extent that we've got to heed the needs of our listeners, or we're going to lose them to a competitor.

I think one of the worst things I've ever been told by a p.d. is, "You can't play that; housewives don't like that." Which is why there is often a ratings drop in middays. Too many p.d.s are stereotyping homemakers (and assuming that they're the only ones listening). That old-line dayparting that stereotypes any segment of the audience can hurt more than it helps.

The songs themselves change in status as time passes. For instance, in the '60s, the Stones "Can't Get No Satisfaction" was considered pretty heavy stuff. But now, you can play it anytime, and it's not likely to be a tune-out.

People and societies grow and change constantly, and the media have got to grow and change with

three days (in a city of only 200,000) and they were 97% positive.

Those few who didn't like it just didn't understand that it was a way of releasing our hostilities and many changed their minds when explained what it was really about. We and the song got front page newspaper coverage twice, and it was an undisputed local hit. Now imagine if we had had to do passive research on it before playing it? By the time it was aired, it would've gone over like a lead balloon, since the timing would've been lost by then.

Anchorage is a 14-station market, with two country, two rock, two beautiful musics, two non-commercial, one top-40, one religious and four adult contemporary stations of which KFQD is one. While our competitors are hyping themselves, we're actively promoting the state, the community, and life in "Alaska—The last Frontier." Our current logo is "KFQD, The Spirit of Alaska," with varying wilderness sound ef-

Billboard Singles Radio Action

Playlist Top Add Ons
 Playlist Prime Movers ★

Based on station playlists through Thursday (7/10/80)

Continued from page 20

WIFE—Indianapolis

- FIREFALL—Love That Got Away (Atlantic)
- ALI THOMSON—Take A Little Rhythm (A&M)

WNDE—Indianapolis

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

WOKY—Milwaukee

- FIREFALL—Love That Got Away (Atlantic)
- ROGER DALTRY—Free Me (Polydor)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 11-6
- ★ MANHATTANS—Shining Star (Columbia) 15-8

WZUU-FM—Milwaukee

- BENNY MARDONES—Into The Night (Polydor)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ★ CHRISTOPHER CROSS—Sailing (WB) 16-13
- ★ MANHATTANS—Shining Star (Columbia) 11-8

KSLQ-FM—St. Louis

- JOHNNY LEE—Lookin' For Love (Asylum)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ KENNY ROGERS—Love The World Away (UA) 13-9
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 11-7

KXOK—St. Louis

- AIR SUPPLY—All Out Of Love (Arista)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ CAROLE KING—One Fine Day (Capitol) 5-4
- ★ KIM CARNES—More Love (EMI-America) 7-6

KIOA—Des Moines

- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 13-8
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 6-3

KDWB—Minneapolis

- BENNY MARDONES—Into The Night (Polydor)
- ★ GENESIS—Misunderstanding (Atlantic) 8-4
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-15

KSTP—Minneapolis

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

WHB—Kansas City

- GENESIS—Misunderstanding (Atlantic)
- JON & VANGELIS—I Hear You Now (Polydor)
- ★ FRED KNOBLOCK—Why Not Me (Atlantic) 23-14
- ★ MICKEY GILLEY—Stand By Me (Asylum) 12-7

KBEQ—Kansas City

- POCO—Under The Gun (MCA)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ QUEEN—Play The Game (Elektra) 12-2
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 15-3

KKLS—Rapid City

- GERRY RAFFERTY—Royal Mile (UA)
- POCO—Under The Gun (MCA)
- ★ KIM CARNES—More Love (EMI) 13-8
- ★ GENESIS—Misunderstanding (Atlantic) 7-5

KQWB—Fargo

- ALI THOMSON—Take A Little Rhythm (A&M)
- AIR SUPPLY—All Out Of Love (Arista)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 17-12
- ★ MANHATTANS—Shining Star (Columbia) 12-6

KLEO—Wichita

- JACKSON BROWNE—Boulevard (Elektra)
- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- ★ COMMODORES—Old Fashion Love (Motown) 26-19
- ★ CHARLIE DANIELS BAND—In America (Epic) 11-7

Northeast Region

TOP ADD ONS:

- GEORGE BENSON—Give Me The Night (WB)
- AIR SUPPLY—All Out Of Love (Arista)
- LINDA RONSTADT—I Can't Let Go (Elektra)

PRIME MOVERS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- MICHAEL JACKSON—She's Out Of My Life (Epic)

BREAKOUTS:

- CHRISTOPHER CROSS—Sailing (WB)
- IRENE CARA—Fame (RSO)
- THE DIRT BAND—Make A Little Magic (UA)

WABC—New York

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- GEORGE BENSON—Give Me The Night (WB)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 29-18
- ★ ROBBIE DUPREE—Steal Away (Elektra) 11-6

WXLO—New York

- COMMODORES—Old Fashion Love (Motown)
- ALI THOMSON—Take A Little Rhythm (A&M)
- ★ MANHATTANS—Shining Star (Columbia) 13-5
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 10-4

WPTR—Albany

- PHILADELPHIA LOVE ENSEMBLE—Love Fantasy (Pavillion)
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 24-15
- ★ FIREFALL—Love That Got Away (Atlantic) 25-17

WTRY—Albany

- IRENE CARA—Fame (RSO)
- JOHNNY LEE—Lookin' For Love (EMI)
- ★ MECO—Empire Strikes Back (RSO) 15-10
- ★ JACKSON BROWNE—Boulevard (Elektra) 29-23

WKBW—Buffalo

- FRED KNOBLOCK—Why Not Me (Atlantic)
- GEORGE BENSON—Give Me The Night (WB)
- ★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 20-16
- ★ MECO—Empire Strikes Back (RSO) 15-10

WYSL—Buffalo

- PAUL DAVIS—Cry Just A Little (Bang)
- AL MARTINO—Almost Gone (Capitol)
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-14
- ★ KIM CARNES—More Love (EMI) 11-6

WBBF—Rochester

- AIR SUPPLY—All Out Of Love (Arista)
- THE S.O.S. BAND—Take Your Time (Tabu)
- ★ KIM CARNES—More Love (EMI) 23-17
- ★ MANHATTANS—Shining Star (Columbia) 19-14

WRKO—Boston

- GEORGE BENSON—Give Me The Night (WB)
- LINDA RONSTADT—I Can't Let Go (Elektra)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 29-17
- ★ NATALIE COLE—Someone That I Used To Love (Capitol) 19-13

WBZ-FM—Boston

- AIR SUPPLY—All Out Of Love (Arista)
- THE DIRT BAND—Make A Little Magic (United Artists)
- ★ SPINNERS—Cupid (Atlantic) 21-12
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 18-13

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

- CHRISTOPHER CROSS—Sailing (WB)
- AIR SUPPLY—All Out Of Love (Arista)
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 6-3
- ★ KENNY ROGERS—Love The World Away (UA) 12-9

WPRO (AM)—Providence

- ERIC TROYER—Mirage (Chrysalis)
- LENORE O'MALLEY—First Be A Woman (Polydor)
- ★ COMMODORES—Old Fashion Love (Motown) 21-16
- ★ ALI THOMSON—Take A Little Rhythm (A&M) 25-21

WPRO-FM—Providence

- RODGER DALTRY—Free Me (Polydor)
- J. GEILS BAND—Just Can't Wait (EMI)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 15-12
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 13-10

WICC—Bridgeport

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- DAVE MASON—Save Me (Columbia)
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 23-18
- ★ GENESIS—Misunderstanding (Atlantic) 17-10

WBEN—Buffalo

- GEORGE BENSON—Give Me The Night (WB/Q-West)
- AMBROSIA—You're The Only Woman (WB)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 12-1
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 11-9

Mid-Atlantic Region

TOP ADD ONS:

- GEORGE BENSON—Give Me The Night (Warner Bros./Q-West)
- AMBROSIA—You're The Only Woman (Warner Bros.)
- CHRISTOPHER CROSS—Sailing (Warner Bros.)

PRIME MOVERS:

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- LARRY GRAHAM—One In A Million You (Warner Bros.)
- MANHATTANS—Shining Star (Columbia)

BREAKOUTS:

- POINTER SISTERS—He's So Shy (Planet)
- DIANA ROSS—Upside Down (Motown)
- GLADYS KNIGHT & THE PIPS—Landlord (Columbia)

WFIL—Philadelphia

- GEORGE BENSON—Give Me The Night (WB/Q-West)
- GLADYS KNIGHT & THE PIPS—Landlord (Columbia)
- ★ MANHATTANS—Shining Star (Columbia) 6-3
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 11-7

WIFI-FM—Philadelphia

- THE SILENCERS—Shiver And Shake (Precision)
- PAT BENATAR—You Better Run (Chrysalis)
- ★ THE CHARLIE DANIELS BAND—In America (Epic) 12-8
- ★ JOURNEY—Walks Like A Lady (Columbia) 16-12

WPGC—Washington

- POINTER SISTERS—He's So Shy (Planet)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ LARRY GRAHAM—One In A Million You (WB) 14-5
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 12-8

WGH—Norfolk

- BENNY MARDONES—Into The Night (Polydor)
- HALL & OATES—How Does It Feel (RCA)
- ★ AIR SUPPLY—All Out Of Love (Arista) 14-8
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 9-5

WCAO—Baltimore

- ROCKIE ROBBINS—You And Me (A&M)
- AMBROSIA—You're The Only Woman (WB)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 13-9
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 18-12

WYRE—Annapolis

- DIANA ROSS—Upside Down (Motown)
- JOHNNY LEE—Lookin' For Love (Asylum)
- ★ LARRY GRAHAM—One In A Million You (WB) 11-7
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 15-10

WLEE—Richmond

- JOHNNY LEE—Lookin' For Love (Asylum)
- COMMODORES—Old Fashion Love (Motown)
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-14
- ★ MANHATTANS—Shining Star (Columbia) 9-5

WRVQ—Richmond

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 7-2
- ★ AVERAGE WHITE BAND—Let's Go Around Again (Arista) 13-7

WAEB—Allentown

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- AMBROSIA—You're The Only Woman (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 10-6
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 17-7

WKBO—Harrisburg

- GEORGE BENSON—Give Me The Night (WB/Q-West)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ MECO—Empire Strikes Back (RSO) 21-13
- ★ KENNY ROGERS—Love The World Away (United Artists) 16-9

WFBR—Baltimore

- LINDA RONSTADT—I Can't Let Go (Asylum)
- DIANA ROSS—Upside Down (Motown)
- ★ LARRY GRAHAM—One In A Million You (WB) 14-4
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 7-2

Southeast Region

TOP ADD ONS:

- AMBROSIA—You're The Only Woman (Warner Bros.)
- GERRY RAFFERTY—The Royal Mile (UA)
- LARRY GRAHAM—One In A Million You (WB)

PRIME MOVERS:

- CHRISTOPHER CROSS—Sailing (WB)
- THE S.O.S. BAND—Take Your Time (Tabu)
- BOZ SCAGGS—Jo Jo (Columbia)

BREAKOUTS:

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ROBERT JOHN—Hey There Lonely Girl (EMI)
- JACKSON BROWNE—Boulevard (Elektra)

WQXI—Atlanta

- GERRY RAFFERTY—The Royal Mile (UA)
- LARRY GRAHAM—One In A Million You (WB)
- ★ AMBROSIA—You're The Only Woman (WB) 23-17
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)

Z-93 (WZGC-FM)—Atlanta

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

WBBQ—Augusta

- HERB ALPERT—Beyond (A&M)
- AMBROSIA—You're The Only Woman (WB)
- ★ CHRISTOPHER CROSS—Sailing (WB) 26-16
- ★ BOZ SCAGGS—Jo Jo (Columbia) 24-19

WFOM—Atlanta

- JACKSON BROWNE—Boulevard (Elektra)
- ROBERT JOHN—Hey There Lonely Girl (EMI)
- ★ AIR SUPPLY—All Out Of Love (Arista) 14-8
- ★ FRED KNOBLOCK—Why Not Me (Atlantic) 22-13
- ★ ERIC CLAPTON—Tulsa Time (RSO) 21-10

WWSA—Savannah

- IRENE CARA—Fame (RSO)
- ★ GENESIS—Misunderstanding (Atlantic) 22-14
- ★ MECO—Empire Strikes Back (RSO) 14-9

WFLB—Fayetteville

- FRED KNOBLOCK—Why Not Me (Atlantic)
- LARRY GRAHAM—One In A Million You (WB)
- ★ COMMODORES—Old Fashion Love (Motown) 25-16
- ★ ERIC CLAPTON—Tulsa Time (RSO) 24-19

WMJX (96X)—Miami

- ★ THE S.O.S. BAND—Take Your Time (Tabu) 10-1
- ★ STEPHANIE MILLS—Sweet Sensation (20th Century) 27-18

Y-100 (WHYI-FM)—Miami

- KIM CARNES—More Love (EMI)
- ALI THOMSON—Take A Little Rhythm (A&M)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 10-1
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 30-23

WLOF—Orlando

- KENNY LOGGINS—I'm Alright (Columbia)
- ROBBIE DUPREE—Hot Rod Heart (Elektra)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 15-17
- ★ MECO—Empire Strikes Back (RSO) 19-12

Q-105 (WRBQ-FM)—Tampa

- CLOUT—Portable Radio (Epic)
- GARY BURBANK—Who Shot J.R. (Ovation)
- ★ CHRISTOPHER CROSS—Sailing (WB) 16-9
- ★ GENESIS—Misunderstanding (Atlantic) 27-19

BJ-105 (WBJW-FM)—Orlando

- AMBROSIA—You're The Only Woman (WB)
- MANHATTANS—Shining Star (Columbia)
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-16
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 10-7

WQXQ—Daytona Beach

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHANGE—A Lover's Holiday (RFC)
- ★ FIREFALL—Love That Got Away (Atlantic) 35-27
- ★ COMMODORES—Old Fashion Love (Motown) 26-25

WAPE—Jacksonville

- HERB ALPERT—Beyond (A&M)
- LINDA CLIFFORD—Red Light (RSO)
- ★ MECO—Empire Strikes Back (RSO) 23-19
- ★ BENNY MARDONES—Into The Night (Polydor) 25-22

WAYS—Charlotte

- COMMODORES—Old Fashion Love (Motown)
- AMBROSIA—You're The Only Woman (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 17-13
- ★ BOZ SCAGGS—Jo Jo (Columbia) 27-14

WKIX—Raleigh

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- FRED KNOBLOCK—Why Not Me (Atlantic)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 14-5
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 10-4

WZDQ—Chattanooga

- POCO—Under The Gun (MCA)
- HALL & OATES—How Does It Feel To Be Back (RCA)
- ★ BENNY MARDONES—Into The Night (Polydor) 17-12
- ★ JACKSON BROWNE—Boulevard (Asylum) 23-19

WTMA—Charleston

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- AMBROSIA—You're The Only Woman (WB)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 19-15
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 25-19

WORD—Spartanburg

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- AMBROSIA—You're The Only Woman (WB)
- ★ CHRISTOPHER CROSS—Sailing (WB) 17-14
- ★ ERIC CLAPTON—Tulsa Time (RSO) 30-26

WLAC—Nashville

- GERRY RAFFERTY—The Royal Mile (UA)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 15-9
- ★ KIM CARNES—More Love (EMI) 13-6

(WBYY) 92-Q—Nashville

From Michigan To Alaska: P.D. Tom Rivers

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

By **TOM RIVERS**
Program director,
KFQD-AM Anchorage, Alaska

ANCHORAGE—I started my radio career in my hometown, Newberry, Mich., when I applied for a janitorial job at WNBX-AM-FM. They didn't need a janitor, but they did need announcers, so after reading something from the newspaper aloud, they hired me as an announcer and that was the start of my broadcasting career.

Since then, I've moved up through WKNR-AM Battle Creek, Mich., WIBG-AM Philadelphia, CKLW-AM Detroit, where in 1971, I was the highest rated disk jockey they ever had; CHUM-AM Toronto, KIQQ-FM Los Angeles, KIMN-AM Denver, KFRC-AM and KYA-AM San Francisco and now KFRC-AM and KYA-AM San Francisco and now KFQD-AM. It's a good thing I like to travel.

The main problem I observed at all the major stations I've worked has been a refusal to change and grow with the station's target audience. Most of my program directors have been into stale time and temp tightly-formatted radio. I believe in "real people" radio, where there is a good balance of music and personalities, so that they blend. The days of hype, hype, hype are gone.



In Front: KFQD-AM program director Tom Rivers pauses in front of the station's facilities heralded by its call letters.

The Federal Communications Commission tells us we're in business to serve the public and I agree to the extent that we've got to heed the needs of our listeners, or we're going to lose them to a competitor.

I think one of the worst things I've ever been told by a p.d. is, "You can't play that; housewives don't like that." Which is why there is often a ratings drop in middays. Too many p.d.s are stereotyping homemakers (and assuming that they're the only ones listening). That old-line dayparting that stereotypes any segment of the audience can hurt more than it helps.

The songs themselves change in status as time passes. For instance, in the '60s, the Stones "Can't Get No Satisfaction" was considered pretty heavy stuff. But now, you can play it anytime, and it's not likely to be a tune-out.

People and societies grow and change constantly, and the media have got to grow and change with

them, or lose them. Also, if you want to keep your target audience as they age from one demographic to the next, you'll have to adjust your music, promotions, and jock/news delivery to suit the new attitudes of that audience.

A number of programmers are now living and dying by research and I think that's asinine. It can help, like a college degree, but it can't replace a good ear, and the knowledge that comes from being an active, involved member of your community.

That's hard to do when you move around as much as we do, but it's important to know your market. Research is a tool, like record charts, request lists and sales charts. But it's not the only criterion for music and programming decisions, and never will be.

A good recent example is a song called "Bomb Iran" written by my wife, Dana and I, and sung to the tune of "Barbara Ann" by four other KFQD folks with us. We recorded it as a spur-of-the-moment reaction to the aborted rescue mission in Iran. When I first played it for KFQD general manager, Roy Robinson, he didn't want to air it, saying it was too controversial and would make us look like war advocates. (As a 50,000-watt clear channel we transmit well into the U.S.S.R., and have been picked up in Iran).

But he listened to it again, and said, "Okay, do it." We played it in P.M. drive, that same day, and the phones lit up like a Christmas tree. We logged more than 20,000 calls in



fects in the background. We got together with the Dept. of Natural Resources to receive permission to name a mountain here as a promotion.

Another recent promotion was the "First Annual KFQD Cruise," tied in with the Midnight Sun St. Road Assn.'s classic car show. Memorial Day weekend. We invited listeners to meet us at the car show, for a '50's style car cruise through town, led by myself and morning man Mark Lewis.

Simultaneously, we aired the "KFQD 500 Weekend," which consisted of the 500 top oldies of 1955 to 1970. The cruise was so successful that Saturday night we hit the highway and cruised up to Eagle River, about 20 miles out of Anchorage. The tv camera crew that filmed it said we had some three miles of cars, bumper to bumper, on the highway. They made a film short of it, which was shown on Visions, the local CATV outlet here.

We also have "Scotty's Class Reunion," an oldies show by Jim Scott, every Wednesday from 6 to 10 p.m. Each week Scotty features music from a different year, with about four songs per hour from that year, and the rest mostly by request.

KFQD's air talent starts with "Marcus In The Morning" at 6 a.m. Marcus uses lots of characters. He is a super talent and the best morning man I've heard or worked with.

I follow Marcus at 10 a.m., with a slightly more intellectual patter, fewer jokes, more conversation and more music. I do a parody of tv game shows, called "Trivia Time" after the 11 a.m. news, with news director Bob Dorn playing the beleaguered contestant. After he loses, I give the trivia question again to listeners who win theatre tickets with correct answers.

From 2 to 6 p.m. John Rode continues what I've started, and does some pretty off-the-wall bits, like "Captain Science," a "Mr. Wizard"-type bit. Rode brings a long background of experience both as a jock and as programmer with such credits as WIBG, WRKO-AM Boston, CHUM and KTNO-AM Los Angeles. Jim Scott, our resident oldies freak, continues with more music from 6 to 10 p.m. and "Scotty's Class Reunion" on Wednesdays.

From 10 p.m. to midnight it's Herb Shindlin's "Public Opinion Hotline," a talk show. Herb is a 30-year media veteran, and does a nightly commentary on the ABC-TV affiliate's news show. Ed Riley



Just Cruisin': When KFQD-AM Anchorage suggested a 1950's car cruise the traffic lined up for three miles, pictured at top. Lower photo show listeners gathered at the meet and displaying the station call letters in a car window.

rounds out the full-time airstaff with the all-night show, a combination of music and talk. We're on a five-day week, thanks to military personnel from nearby Elmendorf Air Force Base who cover weekends.

We do a five-minute newscast at the top of each hour, with the jock handing off to the newscaster, to make a smooth transition.

Our main product, of course, is music, and I don't care whether a new song is on the pop/adult, Top 40, country, jazz, or AOR chart. The important thing to me is the basic sound of the record. If it fits into the feel of KFQD, we play it. If not, we don't. We're addressing ourselves to the 18 plus demographic group, and according to Arbitron, we've got them, with a 20.1 share in the total survey area (October, November 1979).

I can't understand why so many former market-dominating giants have sat on their laurels and let themselves drop from the number one position. A lot of p.d.s are afraid to try new things, or play new songs, for fear that a listener might not like it, and sample another station. So they stagnate, the listener doesn't like that, and samples the other station anyway. I worked for one p.d. who wouldn't play a new record until the competition had already played it to death. As a result, the station died in the ratings.

I'm more concerned that a song isn't racist or sexist or in some other way blatantly offensive. In order to stay on top, you've got to take the

ball and run with it. I'll never become passive, and let my competition catch up with me, just because I'm number one now.

Let your competitors react to you, not you to them. Be consistent: don't join the "format of the month club," changing your whole sound every couple of months.

Any ratings service will tell you that it takes time for listeners to react to changes. If you make an adjustment in your music, unless it's drastic, it may take four to six months for the public to realize it, and react. I also believe strongly in using the newspapers and television to advertise any major positive changes or promotions. If you only promote things on your own station, then you won't attract any new listeners; they'll never hear it. I also like billboards, but they're illegal here.

If you're intending to be a program director, be sure to prepare yourself for the job, by learning every aspect of station operations, from sales to traffic to engineering. Hang around and observe; ask questions; be the p.d.s assistant, whether you're given the title or not. Be there to file records, type schedules, work on promotional ideas. Learn from your p.d.'s mistakes as well as your own, and be sure to remember the successful actions for future reference. Prepare yourself fully; I did, for 13 years.

Like Ted Turner says you've only got three choices: lead, follow, or get out of the way. I chose to lead, and I'm loving every minute of it.

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (7/10/80)

● Continued from page 20

WIFE—Indianapolis

- FIREFALL—Love That Got Away (Atlantic)
- ALI THOMSON—Take A Little Rhythm (A&M)

WNDE—Indianapolis

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

WOKY—Milwaukee

- FIREFALL—Love That Got Away (Atlantic)
- ROGER DALTRY—Free Me (Polydor)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 11-6
- ★ MANHATTANS—Shining Star (Columbia) 15-8

WZUU—Milwaukee

- BENNY MARDONES—Into The Night (Polydor)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ★ CHRISTOPHER CROSS—Sailing (WB) 16-13
- ★ MANHATTANS—Shining Star (Columbia) 11-8

KSLQ—St. Louis

- JOHNNY LEE—Lookin' For Love (Asylum)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ KENNY ROGERS—Love The World Away (UA) 13-9
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 11-7

KXOK—St. Louis

- AIR SUPPLY—All Out Of Love (Arista)
- MICKEY GILLEY—Stand By Me (Asylum)
- ★ CAROLE KING—One Fine Day (Capitol) 5-4
- ★ KIM CARNES—More Love (EMI-America) 7-6

KIOA—Des Moines

- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 13-8
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 6-3

KDWB—Minneapolis

- BENNY MARDONES—Into The Night (Polydor)
- ★ GENESIS—Misunderstanding (Atlantic) 8-4
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-15

KSTP—Minneapolis

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

WHB—Kansas City

- GENESIS—Misunderstanding (Atlantic)
- JON & VANGELIS—I Hear You Now (Polydor)
- ★ FRED KNOBLOCK—Why Not Me (Atlantic) 23-14
- ★ MICKEY GILLEY—Stand By Me (Asylum) 12-7

KBEQ—Kansas City

- POCO—Under The Gun (MCA)
- BILLY JOEL—Don't Ask Me Why (Columbia)
- ★ QUEEN—Play The Game (Elektra) 12-2
- ★ LINDA RONSTADT—I Can't Let Go (Asylum) 15-3

KKLS—Rapid City

- GERRY RAFFERTY—Royal Mile (UA)
- POCO—Under The Gun (MCA)
- ★ KIM CARNES—More Love (EMI) 13-8
- ★ GENESIS—Misunderstanding (Atlantic) 7-5

KQWB—Fargo

- ALI THOMSON—Take A Little Rhythm (A&M)
- AIR SUPPLY—All Out Of Love (Arista)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 17-12
- ★ MANHATTANS—Shining Star (Columbia) 12-6

KLEO—Wichita

- JACKSON BROWNE—Boulevard (Elektra)
- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- ★ COMMODORES—Old Fashion Love (Motown) 26-19
- ★ CHARLIE DANIELS BAND—In America (Epic) 11-7

Northeast Region

TOP ADD ONS:

- GEORGE BENSON—Give Me The Night (WB)
- AIR SUPPLY—All Out Of Love (Arista)
- LINDA RONSTADT—I Can't Let Go (Elektra)

PRIME MOVERS:

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- MICHAEL JACKSON—She's Out Of My Life (Epic)

BREAKOUTS:

- CHRISTOPHER CROSS—Sailing (WB)
- IRENE CARA—Fame (RSO)
- THE DIRT BAND—Make A Little Magic (UA)

WABC—New York

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- GEORGE BENSON—Give Me The Night (WB)
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 29-18
- ★ ROBBIE DUPREE—Steal Away (Elektra) 11-6

WXLO—New York

- COMMODORES—Old Fashion Love (Motown)
- ALI THOMSON—Take A Little Rhythm (A&M)
- ★ MANHATTANS—Shining Star (Columbia) 13-5
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 10-4

WPTR—Albany

- PHILADELPHIA LOVE ENSEMBLE—Love Fantasy (Pavillion)
- ★ EDDIE RABBITT—Drivin' My Life Away (Elektra) 24-15
- ★ FIREFALL—Love That Got Away (Atlantic) 25-17

WTRY—Albany

- IRENE CARA—Fame (RSO)
- JOHNNY LEE—Lookin' For Love (EMI)
- ★ MECO—Empire Strikes Back (RSO) 15-10
- ★ JACKSON BROWNE—Boulevard (Elektra) 29-23

WKBW—Buffalo

- FRED KNOBLOCK—Why Not Me (Atlantic)
- GEORGE BENSON—Give Me The Night (WB)
- ★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 20-16
- ★ MECO—Empire Strikes Back (RSO) 15-10

WYSL—Buffalo

- PAUL DAVIS—Cry Just A Little (Bang)
- AL MARTINO—Almost Gone (Capitol)
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-14
- ★ KIM CARNES—More Love (EMI) 11-6

WBFB—Rochester

- AIR SUPPLY—All Out Of Love (Arista)
- THE S.O.S. BAND—Take Your Time (Tabu)
- ★ KIM CARNES—More Love (EMI) 23-17
- ★ MANHATTANS—Shining Star (Columbia) 19-14

WRKO—Boston

- GEORGE BENSON—Give Me The Night (WB)
- LINDA RONSTADT—I Can't Let Go (Elektra)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 29-17
- ★ NATALIE COLE—Someone That I Used To Love (Capitol) 19-13

WBZ-FM—Boston

- AIR SUPPLY—All Out Of Love (Arista)
- THE DIRT BAND—Make A Little Magic (United Artists)
- ★ SPINNERS—Cupid (Atlantic) 21-12
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 18-13

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

- CHRISTOPHER CROSS—Sailing (WB)
- AIR SUPPLY—All Out Of Love (Arista)
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 6-3
- ★ KENNY ROGERS—Love The World Away (UA) 12-9

WPRO (AM)—Providence

- ERIC TROYER—Mirage (Chrysalis)
- LENORE O'MALLEY—First Be A Woman (Polydor)
- ★ COMMODORES—Old Fashion Love (Motown) 21-16
- ★ ALI THOMSON—Take A Little Rhythm (A&M) 25-21

WPRO-FM—Providence

- RODGER DALTRY—Free Me (Polydor)
- J. GEILS BAND—Just Can't Wait (EMI)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 15-12
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 13-10

WICC—Bridgeport

- ELECTRIC LIGHT ORCHESTRA—All Over The World (MCA)
- DAVE MASON—Save Me (Columbia)
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 23-18
- ★ GENESIS—Misunderstanding (Atlantic) 17-10

WBEN—Buffalo

- GEORGE BENSON—Give Me The Night (WB/Q-West)
- AMBROSIA—You're The Only Woman (WB)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 12-1
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 11-9

Mid-Atlantic Region

TOP ADD ONS:

- GEORGE BENSON—Give Me The Night (Warner Bros./Q-West)
- AMBROSIA—You're The Only Woman (Warner Bros.)
- CHRISTOPHER CROSS—Sailing (Warner Bros.)

PRIME MOVERS:

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- LARRY GRAHAM—One In A Million You (Warner Bros.)
- MANHATTANS—Shining Star (Columbia)

BREAKOUTS:

- POINTER SISTERS—He's So Shy (Planet)
- DIANA ROSS—Upside Down (Motown)
- GLADYS KNIGHT & THE PIPS—Landlord (Columbia)

WFIL—Philadelphia

- GEORGE BENSON—Give Me The Night (WB/Q-West)
- GLADYS KNIGHT & THE PIPS—Landlord (Columbia)
- ★ MANHATTANS—Shining Star (Columbia) 6-3
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 11-7

WIFI-FM—Philadelphia

- THE SILENCERS—Shiver And Shake (Precision)
- PAT BENATAR—You Better Run (Chrysalis)
- ★ THE CHARLIE DANIELS BAND—In America (Epic) 12-8
- ★ JOURNEY—Walks Like A Lady (Columbia) 16-12

WPGC—Washington

- POINTER SISTERS—He's So Shy (Planet)
- CHRISTOPHER CROSS—Sailing (WB)
- ★ LARRY GRAHAM—One In A Million You (WB) 14-5
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 12-8

WGH—Norfolk

- BENNY MARDONES—Into The Night (Polydor)
- HALL & OATES—How Does It Feel (RCA)
- ★ AIR SUPPLY—All Out Of Love (Arista) 14-8
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 9-5

WCAO—Baltimore

- ROCKIE ROBBINS—You And Me (A&M)
- AMBROSIA—You're The Only Woman (WB)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 13-9
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 18-12

WYRE—Annapolis

- DIANA ROSS—Upside Down (Motown)
- JOHNNY LEE—Lookin' For Love (Asylum)
- ★ LARRY GRAHAM—One In A Million You (WB) 11-7
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 15-10

WLEE—Richmond

- JOHNNY LEE—Lookin' For Love (Asylum)
- COMMODORES—Old Fashion Love (Motown)
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-14
- ★ MANHATTANS—Shining Star (Columbia) 9-5

WRVQ—Richmond

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 7-2
- ★ AVERAGE WHITE BAND—Let's Go Around Again (Arista) 13-7

WAEB—Allentown

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- AMBROSIA—You're The Only Woman (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 10-6
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 17-7

WKBO—Harrisburg

- GEORGE BENSON—Give Me The Night (WB/Q-West)
- NATALIE COLE—Someone That I Used To Love (Capitol)
- ★ MECO—Empire Strikes Back (RSO) 21-13
- ★ KENNY ROGERS—Love The World Away (United Artists) 16-9

WFBR—Baltimore

- LINDA RONSTADT—I Can't Let Go (Asylum)
- DIANA ROSS—Upside Down (Motown)
- ★ LARRY GRAHAM—One In A Million You (WB) 14-4
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America) 7-2

Southeast Region

TOP ADD ONS:

- AMBROSIA—You're The Only Woman (Warner Bros.)
- GERRY RAFFERTY—The Royal Mile (UA)
- LARRY GRAHAM—One In A Million You (WB)

PRIME MOVERS:

- CHRISTOPHER CROSS—Sailing (WB)
- THE S.O.S. BAND—Take Your Time (Tabu)
- BOZ SCAGGS—Jo Jo (Columbia)

BREAKOUTS:

- ROBBIE DUPREE—Hot Rod Hearts (Elektra)
- ROBERT JOHN—Hey There Lonely Girl (EMI)
- JACKSON BROWNE—Boulevard (Elektra)

WQXI—Atlanta

- GERRY RAFFERTY—The Royal Mile (UA)
- LARRY GRAHAM—One In A Million You (WB)
- ★ AMBROSIA—You're The Only Woman (WB) 23-17
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones)

Z-93 (WZGC-FM)—Atlanta

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

WBQQ—Augusta

- HERB ALPERT—Beyond (A&M)
- AMBROSIA—You're The Only Woman (WB)
- ★ CHRISTOPHER CROSS—Sailing (WB) 26-16
- ★ BOZ SCAGGS—Jo Jo (Columbia) 24-19

WFOM—Atlanta

- JACKSON BROWNE—Boulevard (Elektra)
- ROBERT JOHN—Hey There Lonely Girl (EMI)
- ★ FRED KNOBLOCK—Why Not Me (Atlantic) 22-13
- ★ ERIC CLAPTON—Tulsa Time (RSO) 21-10

WWSA—Savannah

- IRENE CARA—Fame (RSO)
- ★ GENESIS—Misunderstanding (Atlantic) 22-14
- ★ MECO—Empire Strikes Back (RSO) 14-9

WFLB—Fayetteville

- FRED KNOBLOCK—Why Not Me (Atlantic)
- LARRY GRAHAM—One In A Million You (WB)
- ★ COMMODORES—Old Fashion Love (Motown) 25-16
- ★ ERIC CLAPTON—Tulsa Time (RSO) 24-19

WMJX (96X)—Miami

- ★ THE S.O.S. BAND—Take Your Time (Tabu) 10-1
- ★ STEPHANIE MILLS—Sweet Sensation (20th Century) 27-18

Y-100 (WHYI-FM)—Miami

- KIM CARNES—More Love (EMI)
- ALI THOMSON—Take A Little Rhythm (A&M)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 10-1
- ★ ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 30-23

WLOF—Orlando

- KENNY LOGGINS—I'm Alright (Columbia)
- ROBBIE DUPREE—Hot Rod Heart (Elektra)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 15-17
- ★ MECO—Empire Strikes Back (RSO) 19-12

Q-105 (WRBQ-FM)—Tampa

- CLOUT—Portable Radio (Epic)
- GARY BURBANK—Who Shot J.R. (Ovation)
- ★ CHRISTOPHER CROSS—Sailing (WB) 16-9
- ★ GENESIS—Misunderstanding (Atlantic) 27-19

BJ-105 (WBWJ-FM)—Orlando

- AMBROSIA—You're The Only Woman (WB)
- MANHATTANS—Shining Star (Columbia)
- ★ CHRISTOPHER CROSS—Sailing (WB) 20-16
- ★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 10-7

WQXQ—Daytona Beach

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- CHANGE—A Lover's Holiday (RFC)
- ★ FIREFALL—Love That Got Away (Atlantic) 35-27
- ★ COMMODORES—Old Fashion Love (Motown) 26-25

WAPE—Jacksonville

- HERB ALPERT—Beyond (A&M)
- LINDA CLIFFORD—Red Light (RSO)
- ★ MECO—Empire Strikes Back (RSO) 23-19
- ★ BENNY MARDONES—Into The Night (Polydor) 25-22

WAYS—Charlotte

- COMMODORES—Old Fashion Love (Motown)
- AMBROSIA—You're The Only Woman (WB)
- ★ GENESIS—Misunderstanding (Atlantic) 17-13
- ★ BOZ SCAGGS—Jo Jo (Columbia) 27-14

WKIX—Raleigh

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- FRED KNOBLOCK—Why Not Me (Atlantic)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 14-5
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 10-4

WZDQ—Chattanooga

- POCO—Under The Gun (MCA)
- HALL & OATES—How Does It Feel To Be Back (RCA)
- ★ BENNY MARDONES—Into The Night (Polydor) 17-12
- ★ JACKSON BROWNE—Boulevard (Asylum) 23-19

WTMA—Charleston

- EDDIE RABBITT—Drivin' My Life Away (Elektra)
- AMBROSIA—You're The Only Woman (WB)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 19-15
- ★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 25-19

WORD—Spartanburg

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- AMBROSIA—You're The Only Woman (WB)
- ★ CHRISTOPHER CROSS—Sailing (WB) 17-14
- ★ ERIC CLAPTON—Tulsa Time (RSO) 30-26

WLAC—Nashville

- GERRY RAFFERTY—The Royal Mile (UA)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 15-9
- ★ KIM CARNES—More Love (EMI) 13-6

(WBVQ) 92-Q—Nashville

- JOHNNY LEE—Lookin' For Love (Asylum)
- THE S.O.S. BAND—Take Your Time (Tabu)
- ★ MANHATTANS—Shining Star (Columbia) 14-9
- ★ OLIVIA NEWTON-JOHN—Magic (MCA) 18-14

WHBQ—Memphis

- ROBERT JOHN—Hey There Lonely Girl (EMI)
- ROBBIE DUPREE—Hot Rod Heart (Elektra)
- ★ THE S.O.S. BAND—Take Your Time (Tabu) 20-13
- ★ ROLLING STONES—Emotional Rescue (Rolling Stones) 24-11

WFLI—Chattanooga

- AIR SUPPLY—All Out Of Love (Arista)
- ★ CHRISTOPHER CROSS—Sailing (WB) 15-11
- ★ MICKEY GILLEY—Stand By Me (Asylum) 17-13

WRIZ—Knoxville

- ROLLING STONES—Emotional Rescue (Rolling Stones)
- FRED KNOBLOCK—Why Not Me (Atlantic)
- ★ MICKEY GILLEY—Stand By Me (Asylum) 10-14
- ★ CHRISTOPHER CROSS—Sailing (WB) 16-9

WGOW—Chattanooga

- ROBBIE DUPREE—Hot Rod Heart (Elektra)
- LARRY GRAHAM—One In A Million You (WB)
- ★ BOZ SCAGGS—Jo Jo (Columbia) 24-16

Vox Jox

By DOUG HALL

NEW YORK—The long hand of Arbitron has apparently struck again. **Jimmy Fink**, for 10 years a personality on ABC's WPLJ-FM and most recently in the 10 a.m. to 2 p.m. slot, has been fired.

Fink says he was fired because his ratings were the lowest on the station, a 3.0 share in the April/May Arbitron and he is the only DJ to show a decline. Fink's time slot is down from a 3.2 in January/February, but he was up from 2.8 a year ago.

Fink says there has been a lot of corporate pressure to get the station to an overall share of 4.0. The station did score a 3.9 and if Fink's share had not slipped the station probably would have reached a 4.0 share.

Tony Pigg, who scored a 4.4 and a 5.9 share in parts of his 6 to 10 p.m. slot moves into succeed Fink. **Carol Miller**, who holds down the 10 p.m. to 2 a.m. position, which for the most part has a 5.9 share, moves up to Pigg's old time position. **Davey Charity** takes over Miller's old post.

Morning man **Jim Kerr**, who has a 3.5 share, and **Pat St. John**, in the 2 to 6 p.m. slot with mostly a 4.4 share, continue unchanged. **Bob Marrone** is the overnight man. Program director **Larry Berger** had no comment on the changes.

Frank Holler has succeeded **Dick Hughes** as program director of WWWW-FM (W-4) Detroit. Holler comes from WKLS-FM Atlanta where he was also p.d. . . . **Tim Kelly** has been named music director of WLS-AM Chicago. Kelly moves over from the ABC sister station, WRCK-FM Chicago, where he was air personality in the 7:30 p.m. to 12:30 a.m. slot. Kelly succeeds **Steve Casey**, who left to become oper-

ations director of KKKQ-AM/KUPD-FM Phoenix.

KSTT-AM Davenport, Iowa, p.d. **Jim O'Hara** is looking for a morning man who has "true personality." O'Hara promises "excellent salary and fringe benefits." Tapes and resumes should be sent to O'Hara at P.O. Box 3788, Davenport, Iowa 52808. . . . **Bill Shaughnessy** has been appointed to the newly created position of commercial library manager at TM Productions in Dallas. Shaughnessy returns to TM after a short stint at a Cincinnati ad agency.

KRLA-AM Los Angeles marked the Fourth of July with a 57-hour countdown of the top 100 recording artists of the rock era. . . . **Ian Silva** has left weekend work at WMZQ-FM Washington to join WPRW-AM Manassas, Va. . . . **Al Lobeck**, general manager of Stauffer's KRNT-AM/KRNQ-FM Des Moines, has been given the added duties of director of Stauffer radio properties.

Jim Roberts, program director of WDIF-FM Marion, Ohio, is looking for "a pop/adult personality with a year or two of experience." Tapes and resumes should be sent to Roberts at P.O. Box 10000, Marion, Ohio 43302. He will not accept phone calls. . . . **Bob Sirott** hosted a special summer celebration on the Fourth of July on WRCK-FM Chicago featuring pop songs of past summers. Sirott will host other special programs for the summer and will become the station's morning man in the fall.

WIXE-AM Monroe, N.C., p.d. **Duane Stegall** has a new on-air lineup for the fall. **Gary Underwood** will be doing the "Great Awakening Program" for 6 to 9 a.m.. **Ray Atkins** will continue in his 9:30 a.m. to 12:30 p.m. slot. **John Griffin** will hold down the 12:30 to 3 p.m. position and **Jerry Ammons**, from WSOC-AM Charlotte, N.C., will take over the afternoon drive shift from 3 to 6 p.m. **Stegall**, **Doug Weeks** and **David Overton** will work weekends.

W. Lawrence Patrick has been named senior vice president for research for the National Assn. of Broadcasters. He joined the organization last June as director of research and was promoted to vice president in November. . . . The Boston Record Pool has presented WBCN-FM Boston with a special achievement award "for helping to promote dance music in the New England area."

WGBS-AM Miami is adding a live jazz show from the local club.

Fearing, Fox Links With Larry Yurdin

LOS ANGELES—The executive search firm of Fearing, Fox & Associates has joined with veteran radio programmer Larry Yurdin's Radio Talent Bank to assist stations in recruitment of air talent and program directors for all formats.

The new unit will charge client stations a flat fee for candidates hired who have been referred by the service.

Yurdin in his 17 years in radio has created and produced several radio shows, consulted ABC-owned FM stations, as well as managed and programmed stations.

Bob Shelley and will feature such artists as **Ahmad Jamal**, **Arthur Prysock**, **George Shearing** and **Eddie "Lockjaw" Davis**.

WYNY-FM New York marked the Fourth of July with the inauguration of Friday night dance parties. The four-hour special was hosted by "Cousin Brucie" **Morrow** and had guests including **Neil Sedaka** and the **Commodores**. . . . WFAI-AM Fayetteville, N.C., general manager **Danny Highsmith** has been named station manager of the year of the Beasley Group, of which WFAI is a member.

Dick Purtan of CKLW-AM Detroit has been elected president of the Society of Radio Personalities (Continued on page 26)

R&B Programming Hides Extinct Disco

By DOUG HALL

NEW YORK—While a number of radio programmers are wary of disco or anything that closely resembles it, after the format quickly burned out across the dial, there are some program directors who are charting new courses for variations of dance music.

Basically former disco radio program directors (there are no programmers who admit they are currently disco p.d.s) fall into three categories:

- 1) Those who gave up on disco.
- 2) Those who have broadened it into r&b and now run basically black stations.
- 3) Those who have broadened it into including rock in a new type of fusion music.

Whatever their stripe, no one is

being so bold as to call his station anything beyond a safe contemporary or Top 40 outlet.

One of the most successful transitions to make the transition is KRLY-FM in Houston, which is programmed by **Michael Jones**.

Jones argues that the birth and death of disco was concocted by the media, but dance music continues. "It's just a variation of rock'n'roll," he says.

He agrees that there are a lot of r&b elements in the current programming of his station, owned by SJR Communications, which also owns WKTU-FM New York, now calling itself "progressive urban."

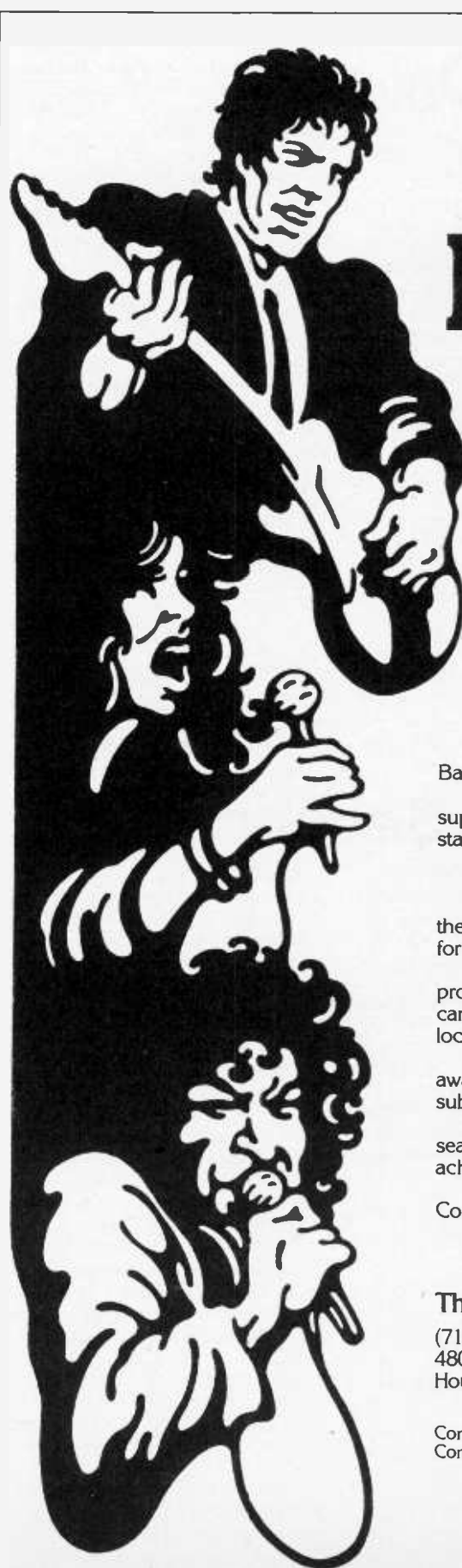
Jones explains there's a lot of r&b in his market. He also notes that "a (Continued on page 57)

Bubbling Under The HOT 100

- 101—DOES SHE HAVE A FRIEND, Gene Chandler, 20th Century 2451 (RCA)
- 102—SITTING IN THE PARK, G.Q., Arista 0510
- 103—CLYDE, Waylon Jennings, RCA 12007
- 104—CAN'T WE TRY, Teddy Pendergrass, P.I.R. 9-3107 (CBS)
- 105—NEVER GIVIN' UP, Al Jarreau, Warner Bros. 49234
- 106—ROCK BRIGADE, Def Leppard, Mercury 76064
- 107—CRACKERS, Barbara Mandrell, MCA 41263
- 108—THE WAY YOU PLAY, Glass Moon, Radio Records 420
- 109—WHEN A SPIRIT MOVES YOU, Touch, Atco 7222 (Atlantic)
- 110—WHATEVER YOU DECIDE, Randy VanWarmer, Bearsville 49258 (Warner Bros.)

Bubbling Under The Top LPs

- 101—BEST OF STYX, Styx, RCA AFL1-3597
- 102—MIKE OLDFIELD, Airborn, Virgin VA 13143 (Atlantic)
- 103—KROKUS, Metal Rendezvous, Ariola OL 1502 (Arista)
- 104—BRAND X, Do They Hurt, Passport PB-9845 (Jem)
- 105—HENRY PAUL BAND, Feel The Heat, SD 19273 (Atlantic)
- 106—THE NIGHTHAWKS, The Nighthawks, Mercury SRM-1-3833
- 107—VARIOUS ARTISTS, Empire Jazz, RSO RS-1-3085
- 108—PATTI AUSTIN, Body Language, CTI JZ-36503 (CBS)
- 109—STANLEY TURRENTINE, Inflation, Elektra 6E-269
- 110—CAROLYNE MAS, Hold On, Mercury SRM-1-3841



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Billboard photo by Chuck Pulin
BIKE BREAK—WNEW-FM program director and air personality Scott Muni, wearing baseball cap, chats with participants in the Cerebral Palsy Bikeathon in New York's Central Park. The station supported the event.

PROGRAM REVIEW

Genesis Special On NBC a Bell-Ringer

"Genesis In Concert," NBC Source Radio Network. July 18-20. 90 minutes. Recorded live in London at the Drury Lane Theatre by Capital Radio.

NEW YORK—Call them art rockers or symphonic rockers, Genesis has been one of the stalwarts of those British musical idioms since 1966, when Peter Gabriel formed what was initially a songwriters' "collective."

The band, a trio since Gabriels' solo flight some years ago, has gone on to fame and fortune since those years, but its initial idealism remains, as does its sometimes mythical, always imaginative approach to music.

This concert provides a broad look at the band's output over the years, offering 15 songs that will appeal to Genesis fans and provide an introduction to those who aren't quite familiar with the group.

"Selling England By The Pound"

launches the set, and the audience's responsive roar of recognition proves the vitality of that song, and another reason for the band's continuing popularity.

In fact, while Genesis has survived personnel changes and fluctuating trends in pop music, it has gotten more popular, attracting younger listeners.

The music is accessible, for one thing, despite the fact the themes of many of the songs are rather sophisticated.

The concert features songs from the group's current LP, "Duke," as well as chestnuts from its past successes, such as "Afterglow," "I Know What I Like," "Ripples" and the closing number, "The Knife."

A thoroughly entertaining show, characterized by flawless musicianship and a well documented aural history of an important group.

RICHARD M. NUSSER

N.Y. WKTU-FM In Second Spot

• Continued from page 21

County Los Angeles suburbs of Anaheim-Santa Ana-Garden Grove as its AOR format climbs from 2.0 in the fall and 1.7 a year ago to 2.3. Out of top position is contemporary KWIZ-AM, down from 2.6 in the fall to 2.0.

Third Sinatra Series On L.A. KMPC-AM

LOS ANGELES—KMPC-AM here joins KKGO-FM and KGIL AM-FM in presenting weekly Frank Sinatra features (Billboard, June 28, 1980). In fact, according to KMPC program director Jim Davis, KMPC began airing its Sinatra special on Sunday evenings from 6 p.m.-7 p.m. a few months prior to the programs on KKGO and KGIL, both local stations.

During the past several months, the program, hosted by Pete Smith, has featured Sinatra associates Gordon Jenkins, Billy May, Johnny Mandel, Don Costa, Neil Hefti and Dave Cavanaugh.

KMPC also featured a lengthy interview with producer Sonny Burke last March 18, the morning of the release of Sinatra's "Trilogy."

BAKERSFIELD, Calif.—Country KUZZ-AM is the solid leader in this market with a 15.6 share, up from 12.8 a year ago. AOR KKXX-FM is a strong second with a 13.4 share, up from 13.2 a year ago. Country KGFM-AM slipped from 7.1 a year ago to 5.0 MOR KLYD-FM fell from 5.1 to 4.1.

BRIDGEPORT, Conn.—Beautiful WEZN-FM has taken away the market leadership of contemporary WICC-AM. WEZN climbed from a 13.7 a year ago to 16.2 while WICC fell from 16.7 to 15.1 MOR WDJZ-AM gained from 6.4 a year ago to 7.1.

NASSAU-SUFFOLK — AOR WBLI-FM holds first place in the Nassau-Suffolk Arbitron book, which covers most of Long Island. The station moved up from a 4.2 share a year ago to a 4.5, while progressive WLIR-FM Garden City slipped from 3.4 a year ago to 1.9. Nostalgic MOR WHLI-AM Hempstead moves into second place in this market as its share grows from 1.5 to 3.6. Contemporary WBAB-FM Babylon inches up from 1.5 a year ago to 1.8.

• Continued from page 25

and Programmers. J. J. Johnson of KDAY-AM Los Angeles has been voted a vice president. ... WKTU-FM New York sponsored waterfront disco dancing in conjunction with the South St. Seaport Museum for the Fourth of July weekend.

WMMR-FM morning man Michael Picozzi did his show from the local Bijou Cafe in Philadelphia and gave out cookies and milk July 9. ... Radio Luxembourg, which claims to be the world's most listened to radio station, has acquired a jingle package from Tuesday Productions. ... Bam Magazine and KMEL-FM San Francisco cosponsored a Huey Lewis and the News noon free concert at a local plaza in the Bay City on July 11.

Dennis Gilliam has joined the on-air staff of KDEX-AM-FM Dexter, Mo. He comes from KWRE-AM Warrenton, Mo. ... Paul Meacham has resigned as vice president and general sales manager of TM Productions to handle an assignment from O'Connor Creative Services. ... WMMR-FM Philadelphia public relations director Marcia Hrichson has resigned to manage Independent Ventures in Los Angeles. ... Steve Fugett is the new director of advertising and promotion at KQFM-FM Portland, Ore. He joins from a position with a theatre chain.

KYA-FM 93/AM 1260 in San Francisco welcomed "WKRIP In Cincinnati's" Tim "Venus Flytrap" Reid, Frank "Herb Tarlek" Bonner and Richard "Les Nessman" Sanders to their airwaves. Venus joined air personalities Noah Griffin and Ron Castro while Bonner in his Herb Tarlek style added to the morning madness with jokes and WKRIPish anecdotes.

Candi Chamberlain is the new 10 p.m.-2 a.m. air personality at KFRC-AM San Francisco. She was previously midday air personality at KYA-AM where she created and

Vox Jox

produced "The Golden Gate Greats," a free form oldies program. ... Richard Byrd and Richard Long have departed their programming positions at WAXY-FM in Miami/Ft. Lauderdale. Kenny Lee assumes the position of music director. ... Bill Bailey, announcer at Houston's KENR-AM, makes his film debut in "Stir Crazy," starring Gene Wilder and Richard Pryor. He portrays a rodeo announcer. ... Tom Roberts joins Pittsburgh's WFFM-FM as anchor man of the 6 a.m.-10 a.m. show. He'll join Rose Rymarz in that shift Monday-Saturday.

Nanette Sauvigne as been appointed promotion director for WBLS-FM New York. She comes from WXLO-FM New York. ... Don Kelly has been named general manager of Metromedia's KLAC-AM Los Angeles. He has been with Metromedia since 1962 and previously programmed and managed the chain's AM outlet in Philadelphia, WIP.

Veteran Denver radio personality Con Schader has been elected to the Colorado Country Music Hall of Fame. He has been with KLAQ-AM since 1962 and is currently music director and news reporter. The station is celebrating its 25th year in country music. ... Tommy Burress, music director of WLBN-AM-FM Lebanon, Ky., reports poor record service and is appealing for rock and country service.

Bob Shafer, p.d. and jock at WOXY-FM Oxford, claims he runs the only daily all-request oldie/Top 40 program in the Cincinnati area. ... KOMO-AM Seattle and the Rainier Brewing Co. have begun to collect food in a joint effort to aid victims of the Mt. St. Helens eruption.

New On The Charts

JOHNNY LEE
 "Lookin' For Love"—★

Johnny Lee's single, "Lookin' For Love," from the "Urban Cowboy Soundtrack" is climbing the charts following its entry at 67 last week, which made it the top new entry of that week. The single is the fourth released from the soundtrack and the third on Asylum.

Lee, a singer, guitarist and sometime drummer began his musical career while still in high school in Texas with a band called Johnny Lee and the Road Runners. The group played in and won several contests and began performing at teen hops in Texas City in the early '60s.

After graduating from high school, Lee spent four years in the Navy, during which time he often got together with other musicians and put on informal shows for the rest of the crew. He returned to Houston following his discharge to actively pursue a career in music. After a stint in the late '60s with a group called the Jesters, he met country singer Mickey Gilley in 1970. Gilley asked Lee to sit in with his group and eventually hired him to perform in his club, Gilley's, in Pasadena, Texas. The club is the principle location of the "Urban Cowboy" film.

Lee cut a record, "Sometimes," for the local JMS label that reached the number one position on the Houston country charts and was subsequently picked up by ABC-Dot for national distribution.

tion. ... Tom Hogan, part-time jock at WRNW-FM Briarcliff Manor, N.Y., is looking for a full-time position. He previously worked at WXLO-FM, WPLJ-FM and WPIX-FM, all New York. He can be reached at 212 582-2600.

WHN-AM New York general manager Nick Verbitsky has been promoted to senior vice president for operations and stations at Mutual Broadcasting. Mutual recently acquired WHN. ... Suzanne Banks is now manager of publicity and promotion for the ABC Radio Network. ... WSB-AM Atlanta is tagged Radio Station Of The Year by the Georgia Assn. of Broadcasters.

College Survey

• Continued from page 21

students own and what plans they have to purchase new equipment.

"After we run the answers through our computer, I think we will have some startling news for the industry," Brown says.

Brown will continue his independent college promotion, but because of his new operation, he has moved to larger quarters in Long Island City. He had been located in Manhattan.

KDAN-AM All-Jazz

• Continued from page 21

The "Summer Break" day-long jazz fete will run from 1 to 8 p.m. It features seven acts, including former Weather Report drummer Eric Grivad and his group, guitarist Mike Elliott, Eddie Burger & the Jazz All Stars, and the Morris Wilson Connection. All personnel hail from the surrounding area and have followings throughout the Midwest, Bredman says.



In 1976 Lee signed with GRT Records and proceeded to release several singles and a few albums before leaving the label a couple of years ago.

Lee is currently on tour with Mickey Gilley. He does not have a recording contract at this time. Lee is managed by Sherwood Cryer in Pasadena, Tex. (713) 941-7990. He is booked by Dick Allen of the William Morris Agency in Los Angeles. (213) 275-8521, and by Sonny Neal and Paul Moore of the same agency in Nashville. (615) 385-0310.

South Central Radio Sees Old-New Conflict

• Continued from page 1

Jeannie Pruett, John Anderson and Moe Bandy.

WPOC is careful about playing "new untried artists" and some of the more traditional veteran acts such as Johnny Cash and Tammy Wynette. "Both can run hot and cold," claims Clark.

Clark's station has been "doing very well" with LP cuts, and he expects play from albums to increase. Bluegrass music is also on the upswing and is receiving increased attention from the station which also is promoting its growing full service reputation.

Clark reports a steady increase in the rating spiral, with the station gaining the top spot in the 25-49 age group in the last book. He attributes the growing popularity of country music to "the publicity and wide acceptance of country in movies and on television. The old barriers are falling by the wayside—it's now cool to accept country music."

Carol Parker, program director at WMZQ-FM in Washington, D.C., sees such movie and fashion trends as those spawned by "Urban Cowboy" to be beneficial to the thrust of country music radio. "If this happens, people will be more open-minded, and it'll be chic to listen to country music," he says. "If John Travolta keeps wearing cowboy hats and Mickey Gilley keeps appearing on the 'Merv Griffin Show,' that's great for me."

For a major metropolitan market, WMZQ leans surprisingly toward traditional material. George Jones and Merle Haggard "do extremely well," as do Jeannie Pruett and Porter Wagoner/Dolly Parton. The station's 40-song playlist (plus LP cuts) is aimed at the 25-49 age demographic and also features such acts as Roseanne Cash, Ricky Skaggs/Emmylou Harris, John Conlee, Conway Twitty and Loretta Lynn.

Parker is dubious about the validity of some of the crossover music coming from Nashville. "A lot of crossover isn't worth it. There are few Kenny Rogers around."

The emphasis is in the other direction at WCOS-FM in Columbia, S.C., where a "very uptown, very adult contemporary" approach is utilized.

When Ken Martin, program director, took over four years ago, he went after the white collar listener. "We maintain the blue collar base, and seek the white collar listener, and it has worked tremendously for us," says Martin.

WCOS is one of those "country" stations that never uses the word "country" on the air. Martin sensed a "hillbilly" image at the station and directed a carefully designed music policy to counter it.

Conway Twitty and Loretta Lynn

are in, but the station doesn't play the likes of Ernest Tubbs, Slim Whitman and Kitty Wells. It has played Tom Jones and the Carpenters, but drew the line on Elton John.

"Radio has been the reason country music has been held back so long," charges Martin. "It has talked down to the listeners."

The playlist runs about 60 songs,

including LP cuts, aimed at the 25-49 age base that seems to be the standard for country radio. Kenny Rogers is the hottest act, with competition from Dottie West, Eddie

Rabbitt, Crystal Gayle, Gail Davies, Don Williams, Moe Bandy, Hank Williams Jr. and Gene Watson.

"We try to have a good mix," says (Continued on page 35)

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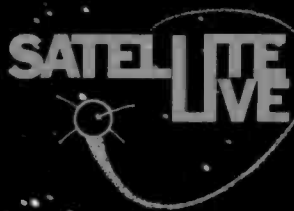
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'Top 30' Special On Anniversary

LOS ANGELES — Drake-Chenault, which syndicates "The Weekly Top 30" countdown, put together a special "All-Time Top 30" for the Fourth of July weekend to mark the show's first anniversary.

Number one on the playlist was "Stairway To Heaven" by Led Zepelin. This was followed by Barry Manilow's "Mandy," Blondie's "Call Me" the Beatles' "Hey, Jude," and "Another Brick In The Wall," part two by Pink Floyd.

The rest of the list ranged from Debby Boone's "You Light Up My Life" to Don McLean's "American Pie" and Bread's "If."

1980 Newport a Great Success, Says Wein

• Continued from page 4

for this institution of the American jazz scene is assured.

Here are capsule reviews of the key concerts by Billboard reviewers Radcliffe Joe, Doug Hall, Arnold Jay Smith and Bob Riedinger Jr.:



Billboard photo by Arnold J. Smith

Ensemble Cooks: Lester Bowie of the Art Ensemble Of Chicago adds a touch of comedy to his performance at a midnight concert during the Newport Jazz Festival.

JAKI BYARD Carnegie Recital Hall

"It's hard work up there," Jaki Byard said outside Carnegie Recital Hall, having just finished his Festival-opening performance. During the 65-minute solo piano spot, only the frequent sight of Byard's blue handkerchief hinted at the work behind his agile keyboard maneuvers.

during a variation on "Caravan" with a well-timed "glad that's over!" was right on target, and left them laughing as he immediately returned to the rhythmic melee.

An effective interpreter, Byard added intriguingly dark shadows to Dave Brubeck's "In Your Own Sweet Way," while Stevie Wonder's "Send One Your Love" surfaced with lavish new implications. Brightly and densely chorded, the latter turned gracefully to Coltrane's "Giant Steps," which soon blossomed into the exotic "Naima."
BOB RIEDINGER JR.

CHARLIE PARKER TRIBUTE Avery Fisher Hall

From somewhere in that great Birdland in the sky, Charles Christopher Parker (Charlie or "Bird"), must be looking down on his friends, colleagues and admirers with a heart full to bustle in with pride and gratitude. And he would have every reason to be euphoric. The tribute, in commemoration of his 60th birthday, or 25th anniversary of his death, will go down as one of the most outstanding festival concerts ever staged.

The four-hour tribute, staged by Ira Gitler and George Wein and presented simultaneously to packed houses at both Avery Fisher and Carnegie halls, brought together one of the most dazzling arrays of jazz musicians ever to perform together under one roof.

The lineup, all performers who either played with "Bird," admired his talents, emulated his styles, or shared his ambitions, included Dizzy Gillespie, Max Roach, Tommy Potter, Roy Haynes, Al Haig, Dexter Gordon, James Moody, Phil Woods, Zoot Sims, Slam Stewart, Clark Terry, Lee Konitz, Stan Getz, Jimmy Heath, Tommy Flanagan, Budd Johnson, Curtis Fuller, Al Cohn, Walter Bishop, Barry Harris, Joe Albany, Percy Heath, Jon Hendricks, Philly Joe Jones, Clifford Jordan, Gus Johnson, Jimmy Raney, Sam Jones, John Lewis, Howard McGhee, Jay McShann, Billy Mitchell, Gerry Mulligan, Red Rodney, Charles Rouse and Chuck Wayne.

Mastering the ticklish maneuver of shuttling between Avery Fisher and Carnegie Halls, the group not only managed to get the concert started on schedule, but, with the help of narrator Dan Morgenstern, who deftly threaded the story of Bird's musical life through the musical tapestry that was offered, managed to keep the concert going at a brisk clip throughout its four hours.

This remarkable jam session which brought tumultuous ovations from the packed houses,

featured such Parker favorites as, "Yardbird Suite," "Boogie Blues," "Star Rise," "Lady Be Good," "Jumpin' Blues," and "Billy's Bounce."
RADCLIFFE JOE

ART ENSEMBLE OF CHICAGO Town Hall

This show was among the highlights of the Festival. In full regalia, the Art Ensemble of Chicago looks primitive, yet the group's music is quite contemporary. Dubbed "The Kiss Of Jazz" because of their facial makeup, the members of the band are Lester Bowie, trumpet; Roscoe Mitchell and Joseph Jarman, reeds; Malachi Favors, bass and percussion; and Don Moye, drums and percussion. For a better picture of their musicianship, one only need glance at their instruments: from soprano to bass sax, and from piccolo to large African wood flutes.

That these are thorough musicians was proven at the outset with Bowie intoning darkly with tiny percussion things noddling from behind. The group then moved into a blues with obvious Charles Mingus chordal and harmonic patterns. This was their tribute to the late bassist. Eventually, the tone shifted to an African mode with the trumpet remaining in the New Orleans funereal feeling.

Added musical colors included melodica, a clarinet with a missing barrel, a shepherd's clarion and miscellaneous percussion. There were moments where one observer felt as though the instruments were arguing among themselves. The sheer energy of it moved the audience to cheers.

The group has a personality. Besides the makeup and costumes, the band threw confetti at the audience and Bowie playfully blew bugle calls. Moye exchanged whistles with members of the audience. When one leaves a concert by the group one feels a sense of having participated and of being constantly surprised by the goings on.
ARNOLD JAY SMITH

FRED ASTAIRE TRIBUTE Carnegie Hall

The Fred Astaire Tribute at Carnegie Hall was a moving testimonial for one of the popular song and dance legends in the U.S. Coproduced by Richard Sudhalter, George Wein and Joel Siegel, it brought together such greats as Mel Torme, George Shearing, Stan Getz, Garry Mulligan, Sylvia Syms, Clark Terry, Ruby Braff, Lee Konitz, Dick Hyman, George Duvivier, Brian Torff and Al Cohn.

In a series of solo performances, led by Torme, the group sung and instrumentalized its way through a number of tunes popularized by Astaire, including, "Puttin' On The Ritz," "It's Just Like Looking For A Needle In A Haystack," "Flyin' Down To Rio," "Funny Face," "One For My Baby," "Dance To The Piccolino," "Top Hat, White Tie And Tails," "Let's Face The Music And Dance," "Nice Work If You Can Get It," "They Can't Take That Away From Me," "Dance The Carioca," "I'd Rather Lead A Band," "My Shining Hour" and "I Just Want To Sing & Dance Like Fred Astaire," a number written by Mulligan especially for the tribute.

The two hours of almost non-stop entertain-



Billboard photo by Festival Productions
Gillespie Blows: Dizzy Gillespie pays a musical tribute to the late Charlie "Yardbird" Parker during Newport in New York.

ment featured Shearing on piano and vocals, accompanied by Brian Torff on bass, Lee Konitz and Clark Terry in a duet of trumpet and saxophone, Ruby Braff on cornet, Torme on piano and vocals and in a duet with Shearing with Mulligan on sax and Syms in a captivating vocal tribute. The finale was a rousing rendition of "Puttin' On The Ritz," by the entire company.
RADCLIFFE JOE

ANGELA BOFILL RODNEY FRANKLIN Avery Fisher Hall

Arista/GRP vocalist Angela Bofill has the showmanship of an experienced star, the stature to carry trendy attire and the voice to bring it all off. Her guests at this concert included Steve Khan, guitar and Eddie Daniels, tenor sax and flute.

The flavor of her tunes, Latin throughout, sometimes subtly so, were aided by a nine-piece band including two backup vocalists. On the last tune, "Children Of The World," she was supported by a 24-voice chorale.

The interesting thing about this comparatively young talent is that she uses sophisticated dynamic techniques far beyond her years to grab her audience. She'll sing softly, then build to a cry. The audience was on its feet by the third tune, the popular "Have Faith In Me."

The 13-tune set drew cheers after almost every selection. Her musical director is the ubiquitous keyboardist Onaje Allen Gumbs with Sammy Figueroa adding just the right amount of percussive background.

Pianist Rodney Franklin shared the stage, and that's being kind. He doesn't hold a candle
(Continued on page 76)

Byard delivered eight songs with strong lyrical direction, but generously allowed for sudden rhythmic asides (if not outright detours), handfuls of stride a la Fats Waller, and his own earthy grunts and growls as accompaniment. Whether covering other artists' materials or serving up his own, such as the whimsical "European Episodes," Byard made all the pieces fit. Amusing anecdotes lined the talk transitions between songs. Also typical of his musical puckishness, Byard's abrupt half of furious striding

Halsey & Conn Firm \$2 Mil Talent Sale

By ELLIS WIDNER

TULSA—Music impresarios Jim Halsey and Mervyn Conn are affiliated in a \$2 million personal appearance contract, the largest ever signed for a country music talent package outside the U.S.

The joint venture between the Tulsa-based Halsey Co. and the London-based Mervyn Conn Organisation will involve five artists—Don Williams, Tammy Wynette, Hank Thompson, Joe Sun and George Lindsey.

Don Williams, who this year was named Britain's country music star of the decade, has agreed to a major concert tour of Great Britain in November to be produced by Conn. Williams and Conn are also in negotiation for other concert dates for England and the European continent.

Sun, Wynette, Thompson and Lindsey will make concert appearances in 1981 in Great Britain and Europe, including Conn's 10th annual Wembley Country Music Festival in London during Easter of next year, and on his five caravan festivals in Amsterdam, Munich, Paris, Stockholm and Zurich.

Halsey's operation will now expand to a London base through an agreement between Halsey and Conn to exchange office space. Halsey's company will use the facilities

of Conn's London offices, while the Conn staff will use Halsey's Los Angeles offices.

Additionally, the Halsey firm will represent and market Conn's television productions in the U.S., which include his annual Wembley festivals. Dick Howard, Halsey senior vice president in charge of tv, will supervise all tv projects and work as a direct liaison with Conn.

Halsey, who represents such artists as Mel Tillis, Michael Murphey, Roy Clark, Minnie Pearl, Jana Jae and Jim Stafford, has just signed RCA act Dave Rowland & Sugar for booking.

70,000 At Jersey Meadowlands Event

EAST RUTHERFORD, N.J.—The three-band rock concert promoted June 15 at the Meadowlands sports stadium here attracted the largest attendance for a musical event at the state-operated sports complex, according to John Scher, whose Monarch Entertainment Bureau based in New Brunswick, N.J., promoted the event.

The seven-hour program attracted a crowd of 70,000 to hear the Eagles, Heart and Australia's Little River Band. The concert went off without incident.

Fans Storm Police Post At Nugent Florida Concert

By SARA LANE

HOLLYWOOD, Fla.—A rock and bottle throwing crowd of 500 concertgoers took over a police command post, trapping 35 Broward County sheriff deputies for an hour July 5 during a concert headlined by Ted Nugent, Pat Travers and Scorpion at the Hollywood Sportatorium.

Deputies patrolling parking lots, restrooms, front doors and the hall arrested 15 persons on various charges of drugs before and during the concert as Nugent was performing before an audience of 15,400.

Twenty deputies were injured, one seriously, and scores of fans and guards were slightly injured when the concertgoers attacked a large trailer used as a police command post.

Some 25 persons were treated on the scene for injuries from drug overdoses to bruises, cuts and other

injuries. A number of others were treated at two area hospitals.

According to Sportatorium manager Mike Oliver, "The kids were pretty high." He adds that while he was getting used to the situation, "It seems to be getting worse and worse."

Broward officials say they expected a "rough crowd" for the Nugent concert.

A total of 59 deputies were hired for the event—a third more than ordinarily used at Sportatorium rock concerts, and an additional 70 private security guards were hired.

Although the Sportatorium has been considered a "no-man's land" due to its off the main stream location, since Broward County officials have beefed up police patrols and cracked down on drug pushers, complaints have been greatly reduced.

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WALD FACES COURT IN GUN INCIDENT

STATELINE, Nev.—Jeff Wald, manager/husband of Helen Reddy, will appear in court here Friday (18) on charges of threatening pickets with a shotgun at the Sahara-Tahoe Casino Hotel.

Reddy, who's been appearing at the hotel for about four years, was near the end of her one-week engagement June 30 when the confrontation occurred, sources claim.

Two strikers claim Wald pointed a 12-gauge weapon at them and tried to run them down with his car in the hotel's parking lot. Wald, 36, reportedly admitted displaying the gun but denied he pointed it at anyone, and charged the pickets harassed his family and taunted his wife.

According to Wald, the strikers, part of the Culinary Union who walked off their jobs in mid-May seeking a formal contract, hassled them with signs reading "I Am Woman, I Am Scab" and "Helen, Hop on Home."

Officials are investigating Wald's charges, although hotel spokesmen say this was the only serious incident so far during this labor dispute which involves only 20% of the union members.

Wald, who was released on \$250 bail July 1, will be arraigned in Tahoe Township Justice Court in Round Hill. If convicted on the charge of drawing a deadly weapon in a threatening manner, Wald faces a maximum penalty of six months in jail and a \$500 fine.



Billboard photo by Chuck Pulin
ROB & MERLE—Country artist Merle Haggard is visited in his bus by fellow MCA artist Rob Stoner after Haggard's appearance at the Lone Star Cafe in New York recently.

Delaware Action

WILMINGTON, Del.—The Grand Opera House, which presents a full season of pop and classical concerts will continue its promotions throughout the summer with a series of four pop concerts. Although seating only 1,100 persons, the historic and recently restored Opera House has been bringing in top names and orchestras.

Performers and their dates include pianist Carmen Cavallaro, Thursday (26); guitarist Chet Atkins, Saturday (28); Roberta Flack, Saturday (5) and the piano team of Ferrante and Teicher on Aug. 2. The performers will give single shows at 8 p.m., except Flack, who will give two performances, at 7 and 10 p.m.

Perseverance Making Buffalo Club a Hot Summer Attraction

By JIM BAKER

BUFFALO—Due largely to perseverance, Jerry Nathan's Festival East promotions is making Uncle Sam's this area's hottest early summer nightclub.

Ian Hunter's appearance June 14 before some 1,000 enthusiastic followers was the most striking recent example of the club's rise—Hunter being easily the cream of the talent to perform in the Cheektowaga facility.

"Hunter is doing only two or three club dates on his entire 12-week tour, otherwise opening for Heart elsewhere," points out Nancy Nathan, Jerry's daughter and chief aide.

Festival is eager to import more such acts into Uncle Sam's, which began as a disco house, but there is one nagging problem. "We don't have an exclusive arrangement," Nancy Nathan declares.

But the principals are working on the matter. And from Festival's view, there has been tremendous growth already just overcoming a devastating setback since March 1978, when chief competitor Harvey & Corky Productions followed a successful Festival promotion by signing a contract with the club's parent organization, American Avents.

"We were mortified when that happened," Nathan admits. "They (Harvey & Corky) got an exclusive for a year and kept us out while they

did only about four acts, booking most of their club shows into their stage one."

She acknowledges some acts Festival had booked had to be canceled. But they wanted a good relationship with Uncle Sam's manager Lynn Dietz and creative assistant John LoRusse to grow.

"Because of the cancellations, we had to do a sales job," Nathan claims. "So we took them (Dietz and LoRusse) to New York and get their club known. We introduced them to agents, all the right contacts, and inside a week we had six bookings there. And then we helped them get a radio station's support."

That radio station is WGRQ-FM, or 97-Rock as it's now known in Buffalo after a housecleaning since its days as the "Q." "We've created a concert night at Uncle Sam's and 97-Rock has been promoting it," Nathan says.

As a result, Uncle Sam's has grown to what Nathan labels "the showcase club in the area." After having brought in the Boomtown Rats, the Rockets, Robert Palmer, Joe Perry, David Johnansen and others, Festival went back to Uncle Sam's "for the first time in a year," says Nathan in mid-June with Bill Bruford. And about 1,000 showed up (a sellout).

Pa. Fans Break It Up At Concert

FRANKLIN, Pa.—Rock fans damaged speakers, lights and other stage equipment in the amount of more than \$65,000 June 29 at an outdoor concert by setting fire to the stage as they gave vent to their anger because a rainstorm cut the concert short.

The melee broke out among some 6,000 fans gathered at the Tri-City Speedway here for a rock concert headlining the Atlanta Rhythm Section.

The riot ensued apparently because the musicians didn't play, says Amir Geller, manager of the Atlanta

Rhythm Section. Fortunately, no serious injuries were reported and only two youngsters were taken to the Franklin Hospital here to be treated for cuts and bruises.

Irate fans threw rocks and bottles and set fire to the stage in the grandstand and at a ticket booth. An announcement that the concert was being curtailed because of the weather sparked the disturbance, according to state police.

Seventeen state troopers dressed in riot gear and wielding fire hoses were called to help disperse the crowd, but not before several police cars were damaged by rocks.

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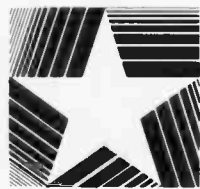
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'IN THE BEST INTEREST OF THE ARTIST'

Washington Tiger Flower Co. Keeping Concert Tickets Down

By JEAN WILLIAMS

WASHINGTON—Tiger Flower & Co. Inc., a locally-based concert promotion firm handling both local and national tours, attempts to keep ticket prices down "by convincing artists and managers that it's in their best interest," says Darryll Brooks, one of the firm's four co-owners.

"We really talk to artists. After all, the act must understand that we're asking a lot of people, many of whom are now out of work, to come to a concert," says Brooks.

"We can't ask them to spend \$30 for an evening," he says. Brooks adds, however, "It's often not the artist but the agent who insists on some of the ridiculous prices. I know personally that there are artists who don't know what the ticket prices are until they're told. I have even had an agent get angry with me because I talked to his artist and that artist's manager about the situation."

Among the acts the three-year-old firm has worked with are Parliament/Funkadelic, Bootsy Collins, the Jacksons, Chic, Sylvester, Weather Report, the Barkays, Michael Henderson, Hiroshima, Tavares, Sister Sledge, Larry Graham, and LTD.

Tiger Flower is currently promoting Natalie Cole's national tour which began June 5. "We're negotiating with the Jacksons for their next tour," Brooks claims.

Brooks points out that in addition to maintaining "some kind of sensible level for ticket pricing," his firm attempts to give the concertgoer more for his dollar.

With such stiff competition and with audiences now more discriminating in their selection of concerts, Brooks claims it's imperative promoters devise creative methods to pull in concertgoers.

For example, he says, "We scheduled on two consecutive Saturdays (June 21 and 28) in conjunction with the Capital Center's 'Summer Fun.' We promoted it as an entire family concept which included a concert."

The Isley Brothers, the Barkays and S.O.S. appeared June 21 while the Gap Band, Cameo, the Fatback Band and a local act played June 28.

A carnival, with all the trimmings, was erected on the grounds of the 20,000-seat Capital Center. "We charged \$12 but people don't seem to mind paying that because we offered them free parking, unlimited rides at the carnival plus a concert. It was planned as an all-day affair."

"We tried to key in on different things," maintains Brooks.

"We have contests coordinated with radio and record retailers across the country where we give away prizes at the concert.

"There also are special things we

do when acts come to town, such as fund-raisers, taking the artists to schools to talk to kids and taking them to cultural events like the museum. This is just another communications line for the artist."

At Tiger Flower Brooks works with Tina Scott and partners Gerald Scott, Carol E. Kirkendall and Gregory Hines. Pablo Scott, a concert promoter based in Columbus, Ohio, has joined the firm to coordinate and market Natalie Cole's tour. Brooks says he is using at least eight promoters around the country for the tour.

As for the duties of other Tiger Flower partners, Hines has moved the firm into the video area through the formation of a video division.

According to Brooks, Gregory Hines now tapes concerts for promotional use. "We recently did it for Natalie." He points out that these tapes are used for television spots among other things.

"We're also in the midst of developing a management wing. Chris Jonz is our West Coast representative." Jonz, who worked with Stevie Wonder for several years, is working with Greg Phillinganes, one of the management company's first artists. Also signed is a local writer/musician/singer Stan Henderson. Brooks is handling the East Coast.

30,000 Country Fans Visit Willie Nelson's 8th Picnic

By GERRY WOOD

AUSTIN, Tex.—Mix 10,000 acres, 12 banner country music acts, 45,000 country music fans, and 101 degrees—and the total is 4.

July 4, that is, the date for Willie Nelson's eighth annual Picnic.

The event, held for the second straight year at Nelson's own Pedernales Country Club and Golf Course 27 miles from Austin, again paraded a wide-ranging blend of traditionally-oriented country music stars across the wide, hot and dusty Texas acreage.

Tieing-in the world premiere of the first motion picture to star Nelson, "Honeysuckle Rose," the giant country music event benefited from the cross promotional ventures of CBS Records and Warner Bros. Films.

The world premiere of the film

inaugurated the Nelson festivities. Held at Austin's Capitol Plaza Cinema, the movie's debut drew Nelson, actress Dyan Cannon, actor Slim Pickens, executive producer Sydney Pollack, director Jerry Schatzberg and other luminaries from the film.

Nelson reveals impressive acting talents, while Cannon and Pickens reach new highs in their illustrious careers.

A reception at the Austin Opry House, where some of the movie's scene's were shot, climaxed the July 3 premiere.

A working press breakfast with the movie principals began July 4 at the Austin Hilton Hotel. Among the items gleaned from the session: Nelson plans to soon get involved in his next film project and has several more on the drawing boards, and Cannon revealed that Nelson helped her over the hump as a singer in the movie (she sings a powerful duet with Nelson) while she soothed the fledgling actor, Nelson, with advice on the acting profession.

Pickens claimed the role was one of his favorites and admitted that some of the most poignant moments came originally as adlibs. And, Schatzberg feels the movie will appeal to much more than country music fans because of the universality of its theme and the solid acting performances.

At high (in more ways than one) noon, the Willie Nelson July 4 Picnic opened with a rousing set from Nelson who had just been helicoptered in from the press breakfast.

His one-hour set, established the jubilant mood that would prevail

(Continued on page 37)

License 'Saves' Resort In Wis.

MILWAUKEE—The future of the Alpine Valley Music Theatre has been solidified by a federal judge's ordering the town of Lafayette to grant a liquor license to the owners of the Alpine Valley Resort, which owns the theatre.

Resort officials had filed a \$12 million damage suit against the town. The town board had voted not to renew the resort's liquor license which expired Monday (30).

Resort directors kept insisting that the entire facility would go bankrupt if the license was not issued.

The theatre has a capacity of 20,000, with the majority of concertgoers coming from the Milwaukee-Northern Illinois-Chicago area. But more and more visitors are coming from as far away as Iowa and Indiana, according to Ted Bender, manager.

The Eagles concerts June 28-29 were soldout, he says, with ticket prices pegged at \$13 for special reserved, \$10.50 for reserved and \$9 for lawn seating.

Concerts earlier this year included the Allman Bros. June 21, with a 13,500 attendance, and a rock marathon June 7 with 10,000. Recent shows included Foghat (4); Doobie Bros., Saturday-Sunday (5-6); REO Speedwagon, July 26-27; Journey, July 31; Marshall Tucker, Aug. 24; and ZZ Top, Aug. 30.

Rock In Boulder

BOULDER, Colo.—Cheap Trick, REO, Blackfoot, Sammy Hagar and April Wine are scheduled to perform at Sun Day #1, Sunday (19). The concert, at the Folsom Field here, is presented by the Univ. of Colorado Program Council and Feyline.

Billboard SPECIAL SURVEY For Week Ending 7/6/80

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	SAMMY HAGAR/BLUE OYSTER CULT/REO SPEEDWAGON/TRIUMPH/RANDY HANSEN—Bill Graham Presents, Oakland Stadium, Oakland, Ca., July 4	43,275	\$12.50-\$15.00	\$545,150
2	SUMMER '80/LITTLE RIVER BAND/SAMMY HAGAR/FIREFALL/RICKY BURNETTE—Isle Of Man Productions, Empire Stadium, Vancouver, B.C., Can., July 5	24,584	\$14.00	\$347,300
3	DEEP PURPLE—Music If Friendship, Aztec Olympia Stadium, Mexico City, Mex., June 28	38,000	\$9.00	\$342,000
Arenas (6,000 To 20,000)				
1	BILLY JOEL—Austin Fagen, The Spectrum Arena, Philadelphia, Pa., July 5 & 6 (2)	35,076	\$9.50-\$11.50	\$379,654*
2	DOOBIE BROTHERS/DIXIE DREGS—Alpine Valley Music, Alpine Valley Music Theatre, East Troy, Wis., July 5 & 6 (2)	36,076	\$9.50-\$12.50	\$355,248
3	THE WHO/WILLIE NILE—Stone City Attractions, Dallas Reunion Arena, Dallas, Tex., July 2	19,012	\$10.50-\$12.50	\$229,753*
4	BILLY JOEL—Belkin Productions, Richfield Colis., Cleveland, Ohio, July 1	17,332	\$11.00	\$190,652*
5	THE WHO/WILLIE NILE—Stone City Attractions, Austin Special Event Center, Austin, Tex., July 3	15,918	\$8.50-\$12.50	\$176,446
6	THE WHO/WILLIE NILE—Feyline Presents, University Activity Center, Tempe, Ariz., June 30	13,709	\$10.50-\$12.50	\$159,665*
7	BILLY JOEL—Entam Presents/Sunshine Promotions, The Rupp Arena, Lexington, Ky., July 2	12,877	\$9.50-\$11.50	\$139,908*
8	SOUTHSIDE JOHNNY & THE ASHBURY DUKES/DARYL HALL & JOHN OATES/WILLIE NILE/THE REST—Monarch Entertainment, Freehold Raceway, Freehold, N.J., July 5	12,248	\$11.50-\$12.50	\$137,824
9	JACKSON BROWNE—Electric Factory Concerts/Concerts West—Riverfront Colis., Cincinnati, Oh., July 1	11,920	\$9.50-\$10.50	\$123,901
10	JACKSON BROWNE—Di Cesare Engler/Electric Factory Concerts, Pittsburgh Civic Center, Pittsburgh, Pa., July 2	11,855	\$8.75-\$9.75	\$114,930
11	QUEEN/THE BLASTERS—Avalon Attractions/Mark Berman Concerts, San Diego Sports Arena, San Diego, Ca., July 5	11,500	\$8.75-\$9.75	\$110,000*
12	LITTLE RIVER BAND/RICKY BURNETTE—Albatross Productions/Double Tee Promotions, The Memorial Colis., Portland, Ore., July 6	10,972	\$9.00-\$10.00	\$98,838*
13	JIMMY BUFFETT/LIVINGSTON TAYLOR—Feyline Presents, Red Rock Amphitheatre, Denver, Colo., July 2	8,500	\$10.50-\$11.50	\$98,072*
14	CHUCK MANGIONE—Feyline Presents, Red Rock Amphitheatre, Denver, Colo., July 5	8,500	\$10.50-\$11.50	\$97,678*
15	PETER GABRIEL/RANDOM HOLD—Concert Productions Int., Mapleleaf Gardens, Toronto, Can., July 3	9,678	\$9.50	\$90,315*
16	TED NUGENT/SCORPIONS/DEF LEPPARD—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., July 2	9,900	\$7.50-\$8.50	\$81,336*
17	JOURNEY—Contemporary Productions/New West Presentations, Tulsa Assembly Center, Tulsa, Okla., July 2	8,992	\$8.00-\$9.00	\$77,988*
18	CHARLIE DANIELS BAND/PURE PRAIRIE LEAGUE—Sound Seventy Productions, Von Braun Civic Center, Huntsville, Ala., July 4	9,500	\$7.00-\$8.00	\$74,197*
19	JOURNEY—Contemporary Productions/New West Presentations, Omaha Civic Aud., Omaha, Neb., July 3	8,318	\$8.00-\$9.00	\$67,740
Auditoriums (Under 6,000)				
1	ALLMAN BROTHERS/HARRY PAUL BAND—Ron Delsener, The Palladium, New York City, N.Y., July 7-9 (3)	9,900	\$10.00-\$12.50	\$117,000*
2	TOM PETTY/TOMMY TUTONE—Ron Delsener, The Palladium, New York City, N.Y., July 4-6 (2)	9,000	\$10.50-\$12.50	\$112,000*
3	CHIC/BOBBY CALDWELL—Steve Ellis Agency Limited, The Front Row Theatre, Cleveland, Oh., July 5 & 6 (3)	9,488	\$8.75	\$83,020*
4	CHARLES AZNAVOUR—Perryscope Concerts, Queen Elizabeth Theatre, Vancouver, B.C., Can., July 4 (2)	5,225	\$8.00-\$12.00	\$60,486*
5	JOURNEY—Contemporary Productions/New West Presentations, Bicentennial Center, Salina, Kans., July 5	6,817	\$8.00-\$9.00	\$56,266*
6	BLUES BROTHERS—Ron Delsener, The Palladium, New York City, N.Y., July 1	3,385	\$15.00	\$50,000*
7	ALLMAN BROTHERS/HENRY PAUL BAND—Monarch Entertainment, Convention Hall, Asbury Park, N.J., July 4	3,961	\$11.00-\$12.50	\$47,677*
8	ALLMAN BROTHERS/HENRY PAUL BAND—Monarch Entertainment, Convention Hall, Asbury Park, N.J., July 2	3,961	\$11.00-\$12.50	\$47,677*
9	JOURNEY—Contemporary Productions/New West Presentations, Hammons Theatre, Springfield, Mo., July 1	5,610	\$7.50-\$8.50	\$43,965
10	CHARLIE DANIELS BAND/PURE PRAIRIE LEAGUE—Sound Seventy Productions, Memorial Aud., Chattanooga, Tenn., July 3	4,900	\$7.50-\$8.50	\$39,309*
11	JUDAS PRIEST/THE MIX—Monarch Entertainment, Convention Hall, Asbury Park, N.J., July 3	3,284	\$7.50-\$8.50	\$26,741
12	TOM PETTY/TOMMY TUTONE—Banzini Brothers Productions, Ocean State Performing Art Center, Providence, R.I., July 1	3,232	\$7.75-\$8.75	\$26,414*

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Talent

Talent In Action

QUEEN

Forum, Inglewood, Calif.
Tickets: \$10.75, \$9.75, \$8.75

If there's a trend in the live talent industry toward modest, scaled-down presentations, you'd never know it from Queen's elaborately staged first of four shows here July 8.

State-of-the-art smoke and fog effects added much to the show's impact, as did lavishly-executed lighting effects, designed by Electro-sound. Seven movable banks of overhead lights backed the four-man group while a number of overhead spotlights scanned the stage and the house.

The effect of the ingenious lighting rig was like having seven floating pods moving around the stage. Coupled with occasional eerie, spacey sound effects, it suggested the alien spaceships scene in "Close Encounters."

The group performed about seven songs from its past two LPs, concentrating instead on past hits. It did all but two of the songs expected to comprise its first greatest hits set later this year, omitting "Somebody To Love" and "Bicycle Race."

The hard rock texture of much of the group's material was offset by the inclusion of softer tunes like guitarist Brian May's acoustic spot, "Love Of My Life" and a fairly faithful rendering of Elvis Presley's 1957 hit "Jailhouse Rock."

Freddie Mercury continues to be the visual focal point of the act, strutting around the stage with considerable dramatic flair. The showman—and the ham—in Mercury had its fullest expression when he returned for the second encore dressed in short shorts, sitting on the shoulders of Darth Vader and singing "We Will Rock You."

Mercury also doubled on piano a bit more than he has in past L.A. shows. Drummer Roger Taylor, bassist John Deacon and guitarist May all provided solid support.

The show's momentum flagged two-thirds of the way into the set with some rambling synthesized sound effects and individual jamming which demonstrated the members' instrumental virtuosity but not the group's compositional skills.

While this lengthy spot was rambling and sluggish, the set quickly regained its focus on "Crazy Little Thing Called Love," the charming rockabilly-flavored track which became Queen's first U.S. No. 1 hit in March.

It may be that the massive size of the hall discourages non-musical communication with

the audience, but a bit more personality and humor would further help humanize the show.

There were, however, a number of welcome touches of irony. The piped-in music preceding Queen's arrival was vintage Beatles and Stones albums, first issued when most of the high schoolers in the soldout house were still toddlers.

And the group, which rose to fame with epic, grand-scale productions like "Bohemian Rhapsody" and "We Are The Champions," selected as its opening act the Blasters, a four-man L.A. rockabilly group which offered a brief, invigorating set.

The act, which had an LP issued recently on the local Rollin' Rock label, earned the plum spot after Queen had seen it perform in a local club and came away impressed. **PAUL GREIN**

WARREN ZEVON

Old Waldorf, San Francisco
Admission: \$8.50

A totally rejuvenated Zevon, back after a long drying-out spell, stood the packed house (600-plus) on its ear June 26 with a joyous, stunning performance that proved once again that high literacy and pure rock fire are not mutually exclusive.

As he had in Santa Barbara two nights earlier, Zevon earned three encores here from a crowd that was on its feet intermittently until the final tune, a sweet solo version of "Hasten Down The Wind," which fittingly culminated a blistering 75-minute, 15-song set.

Backed by a nail-spitting band that featured Zevon veteran David Landau on lead guitar, Roberto Pinon on bass and three players from former Elektra band Boulder (Bob Harris, keyboard; Zeke Zingiebel, second guitar; Marty Stinger, drums), Zevon kept the focus on his most diabolic upbeat songs, culminating the main set with a fine segue of "Poor, Poor Pitiful Me" ("a song that's been verra, verra good to me") with "I'll Sleep When I'm Dead."

High point of the set was the back-to-back renditions of "Werewolves Of London" (with San Francisco references added), "Jeannie Needs A Shooter" and "A Certain Girl," with zesty vocal backup from Pinon and Zingiebel. As breathers Zevon added the slower tunes "Mohammed's Radio" and "Carmelita."

The star alternately played 12-string, grand piano and Gibson Explorer, while on several songs he eschewed an instrument in favor of an energetic front vocal.

Throughout Zevon radiated a newfound sense of physical and spiritual strength. He danced, did splits, flexed temporarily shirtless muscles, sang with total abandon, was magnanimous with his band, and captured the crowd with alternately sincere, satiric and genuinely humorous remarks. **JACK McDONOUGH**

PETER GABRIEL RANDOM HOLD

Greek Theatre, Los Angeles
Admission: \$10.50, \$8.50, \$7.50

Gabriel is something like mercury—hard to pin down and constantly moving. Just when it seems he has been pegged, Gabriel shifts gears and moves in the opposite direction.

He proved this June 19 in a 95-minute, 17-song set that raised as many questions as it answered. The former Genesis lead singer has gone beyond the simple minded "complexities" of progressive rock to return to a new simplicity.

However, unlike the standard new wavers—of which there were quite a few in attendance—he doesn't shout to make his point.

With the help of Larry Fast's synthesizers, Tony Levin's stick and bass, Jerry Marotta's drums and Jon Ellis' guitar, he creates an eerie, layered sound that has reference points in the classical works of Steve Reich and the pop compositions of Brian Eno.

Gabriel hasn't forsaken lyrical content as his set, comprised of mostly material from his new album, included "Family Snapshot" (concerning the John Kennedy assassination), "Milgrim 37" (about a controversial psychological test) and "Biko" dedicated to Steven Biko, the black South African leader allegedly murdered by police.

The problem with Gabriel is that isolated moments come off as cartoon caricatures and his slight physical stature contradicts the menacing characters he portrays. Also, for whatever reasons, he chose not to do some of his best known material such as "D.I.Y." and "Games Without Frontiers."

Still, shortcomings and all, his show contained moments of brilliance that put him several steps ahead of most of what is being done in the progressive rock camp these days. Working in the same mold was Random Hold, the opening act. In a club, the Talking Heads/Wire-influenced progressive art rock may take shape, but its 30-minute, seven-song set at the 4,500-seat Greek rolled from the stage in a formless mass and quietly died. **CARY MARLING**

Talent Talk

The Who's cool-headed response to an unforeseen circumstance averted what might have been a calamitous concert June 30 at Arizona State Univ. in Phoenix. There was a power brownout during the group's sellout show at the school's 13,815-capacity Activity Center. The result of heatwave-induced power overloading in the Southwest. Obviously there was no powered public address system to tell the crowd, not to panic, but Pete Townshend saved the day by doing a stagey mime routine with a broom, while Roger Daltrey signed upwards of 1,000 auto-

graphs. The show, promoted by Feyline Presents, then resumed without incident.

The Rolling Stones threw a press party at New York's Danceteria rock disco in conjunction with the release of the "Emotional Rescue" LP. The party had a medical motif, with waitresses and bartenders dressed in white.

Later that night the Stones hosted a showcase performance by new Rolling Stone artist Jim Carroll. Carroll's drug and violence music/poetry went over well with the invited crowd, though Carroll has

taken some lumps on the road. Opening for Bill Bruford recently at the Toad Place in New Haven, Conn., he was booed and heckled throughout his show, the club reports. It was not his crowd.

Paterson, N.J., 12 miles from New York, is looking for "rock through classical" performers for its Great Falls Festival on Labor Day. Contact Tippiie Krugman (201) 881-3838. ... Ted Nugent won the Off Road Celebrity Challenge at Mickey Thompson's Off Road Championship Grand Prix in Bradbury, Calif. ... James Taylor played a five-hour (no-kidding) impromptu concert at J.P.'s in New York recently, starting his set about 2 a.m.

Foreigner's Rick Wills spoke to students at Jerico High School on Long Island. He was invited by teacher Alex Brooks, who wanted to "expose students to a lifestyle quite different from their own," says an Atlantic rep. ... Tom Robinson and his new band S-27 touring U.S. minus record deal. He has left Capitol. ... Timothy B. Schmit of the Eagles will write and perform a song for "Harnessing The Sun," a two-hour television special on solar energy to be aired this fall. ... Cheap Trick, REO Speedwagon, Blackfoot, Sammy Hagar and April Wine share the bill of the first Colorado Sun Day of the '80s at Folsom Field in Boulder Saturday (19). The event is presented by Feyline Presents with the cosponsorship of the Colorado Univ. program council and KBPI-FM.

Signings

Jean-Luc Ponty to the Robert Light Agency for representation in the film and television areas. ... Capitol artist Billy Squier to Sound Management, a Barnett and Associates corporation. ... A&M recording group LTD to Grif-Co Management. ... Polyrock to RCA. The group's debut self-titled LP is scheduled for an August release. ... Motown group Dr. Strut to Regency Artists, Ltd. ... Status Quo to Riva Records for U.S. and Canada. First LP, "Now Hear This," to be released in mid-August. ... Willy DeVille, leader of Mink DeVille to Stevens/McGhee Entertainment for management. ... John Schneider to Scotti Brothers Records. He is in the cast of the CBS-TV series "The

Dukes Of Hazzard." ... The Electrics, a New York-based rock'n'roll group to Capitol. ... The Voices Supreme and Mattie Johnson and the Stars of Faith to Savoy. ... Rock group Soldier to Mike Jacobs Management. ... Gary Revel to Artists Representative Agency, L.A. ... The Big Fat Pet Clams and the Colors to Hilly Kristal, owner of CBGB's in New York, for management. ... The Hits, Thundertrain, Debby & the Molesters and Sandra & the Problems to Popular Records. ... The Dells to 20th Century-Fox Records.

Darrell McCall to RCA Records. ... Warner Bros. artist John Anderson to Joe Taylor Artist Agency in Nashville for exclusive booking.

Billboard® Adult Contemporary

Billboard SPECIAL SURVEY For Week Ending 7/19/80

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These are best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	8	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)	
2	1	10	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)	
3	5	10	MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI)	
4	2	11	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)	
5	6	12	STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)	
6	3	17	THE ROSE Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)	
7	11	8	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)	
8	8	13	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)	
9	10	5	LOVE THE WORLD AWAY Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP)	
10	14	8	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)	
11	12	9	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI)	
12	19	5	WHERE DID WE GO WRONG Frankie Valli, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)	
13	16	5	I'M HAPPY JUST TO DANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI)	
14	23	4	SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)	
15	27	3	TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP)	
16	20	3	ALL OUT OF LOVE Air Supply, Arista 0520 (Carista, ASCAP)	
17	13	15	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)	
18	7	15	SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)	
19	17	10	THE BLUE SIDE Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)	
20	32	3	THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI)	
21	15	10	AGAINST THE WIND Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)	
22	34	3	MAKE A LITTLE MAGIC The Dirt Band, United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP)	
23	28	3	LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/EI Sueno, BMI)	
24	29	9	LOVE FANTASY The Philadelphia Luv Ensemble, Pavilion/CBS 6404 (United Artists/Fischhoff, ASCAP)	
25	9	15	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubicon, BMI)	
26	24	9	SHINING STAR Manhattans, Columbia (Content, BMI)	
27	21	17	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)	
28	25	10	DREAM STREET ROSE Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)	
29	NEW ENTRY		WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	
30	26	17	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)	
31	35	3	YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI)	
32	18	11	ANSWERING MACHINE Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)	
33	36	3	JO JO Boyz Scaggs, Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Faster Frees/Irving, BMI)	
34	30	18	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)	
35	33	16	HEART HOTELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)	
36	44	2	DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (DebDave/Briarpatch, BMI)	
37	37	9	BLAME IT ON THE NIGHT Terry Williams, International Artists 504 (I've Got The Music, ASCAP)	
38	22	12	THEME FROM NEW YORK, NEW YORK Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)	
39	49	3	MISUNDERSTANDING Genesis, Atlantic 3662 (Hit & Run/Pun, ASCAP)	
40	45	2	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems-EMI/Prince Street, ASCAP/Arista, BMI)	
41	38	6	TIRED OF TOEIN' THE LINE Rockey Burnette, EMI-America 8043 (TRO-Cheshire, BMI)	
42	NEW ENTRY		YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)	
43	43	6	GOOD TO HAVE LOVE BACK Felix Cavaliere, Epic 960880 (KI, ASCAP)	
44	41	18	AFTER YOU Dionne Warwick, Arista 0498 (Sumac, BMI)	
45	46	2	DOC Earl Klugh, United Artists (Capitol) (United Artists/Earl Klugh, ASCAP)	
46	NEW ENTRY		CRY JUST A LITTLE Paul Davis, Bang 94811 (CBS) (Web IV, BMI)	
47	48	2	ONE MORE TIME FOR LOVE Billy Preston & Syreeta, Tamla 54312 (Motown) (Golden Cornflake, BMI)	
48	47	5	DANCING WITH THE MOUNTAINS John Denver, RCA 12017 (Cherry Lane, ASCAP)	
49	50	3	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)	
50	NEW ENTRY		REGRETS Kenny Rankin, Atlantic 3663 (Intersong, ASCAP)	

Gospel

It's Rock Gospel For Ariel Label

By ROSE CLAYTON

MEMPHIS—When Lindy Hearne's new album, "Diamonds in the Rough," is presented at the Christian Booksellers Assn. Convention in Dallas July 21, it will mark the debut of Ariel Records, a new label from a new company with a new marketing concept.

"Ariel's products will be aimed primarily at a younger audience with an emphasis on rock music," says Steve Lawhead, president of Ariel.

"We intend to go after our listeners as aggressively as we know how. That includes an unwavering commitment to quality in all phases of recording from song selection to mastering."

Lawhead, who for five years was editor of Campus Life Magazine, the nation's largest Christian youth magazine, conducted extensive marketing research in developing his program before leaving to work with Ariel.

"Kids were buying records like crazy," says Lawhead, "and Christian kids were no different. They want Christian music, but they don't know where to get it. My research shows that they would buy Christian records if they knew where to get them."

Ariel's releases will be exclusively distributed by the Zondervan Corp. of Grand Rapids, Mich.

They will be supported by an extensive marketing campaign through Campus Life Magazine, direct mail, and direct marketing through Campus Life clubs nationwide. "Our additional marketing," says Lawhead, "is an attempt to reach those young people who never go into Christian bookstores to buy records."

"The motives behind Ariel is really a continuation of my work at Campus Life," says Lawhead. "However, it is extending it into a completely different medium, music." Ariel remains close to Youth for Christ, the parent organization of Campus Life, in terms of philosophy and style.

"Ariel is more than an in-house label," Lawhead points out. "Ariel is a top-flight professional record company. We want to present ourselves in the marketplace right alongside the best albums produced by any other company."

"I've seen the power of contemporary Christian music," he says. "I know what it can do in a person's life. That is why our commitment to quality is so important. We're making records that will make a difference. They have to be the best."

Lawhead feels Hearne's album will be representative of the quality product one can come to expect from Ariel. It was produced by Mint

Christian Artists Hold Colo. Meet

NASHVILLE—More than 1,500 Christian artists, clinicians and registrants, representing 45 states and many foreign countries, will participate in the sixth annual Christian Artists Music Seminar, July 27-Aug. 2, in Estes Park, Colo.

Feature acts, seen nightly in concert, include Andrus-Blackwood & Co., Reba, the Archers, Wendell Burton, Act One Co., Cynthia Clawson, Jessy Dixon, Amy Grant, Dino and Debby, Kathie Lee Johnson, the Imperials, Barry McGuire, the Jeremiah People, Doug Oldham, Sharalee, Don Francisco and the Pat Terry Group.

Christian music industry leaders will conduct more than 100 seminars and workshops. Prominent gospel music publishers will lead reading sessions and present new and standard materials from their libraries.

Small and large group vocal and instrumental competitions will be held. Prizes include a custom recording for winners of the three vocal solo competition divisions.

Productions, which includes Joe Hardy, Eddie DeGarmo and Dana Key.

DeGarmo and Key's prior credits have been on Lamb & Lion Records. Their first album was picked as the top contemporary Christian album by three national Christian publications, and their "Straight On" release from their second album earned record of the year honors. They have recently done tracks for a David Meece album, and are developing material for Mylon LeFevre's upcoming Mercury release.

Ariel is located at Ardent studios where, in addition to having office space, it has access to three state-of-the-art studios and mastering facilities.

"The coming together of three such influential groups, Campus Life, Zondervan and Ardent, all leaders in their respective fields," says Lawhead, "represents a formidable alliance."

It is this alliance, plus belief in the product he is creating, that gives Lawhead the confidence to embark on an independent venture in spite of the unstable economy.

"Gospel music is different," says Lawhead, who does not see it going through the slump other forms of music are experiencing. "The market is growing," he says. "There is always room for something better, and I feel like we are set up to do that better thing."

Hawkins Contest

NASHVILLE—Light Records "Tramaine's Heart Of Gold Display Contest," open to more than 2,500 retail record outlets and one-stop stores, will run through Friday (25), according to product administrator Vicki Mack.

By calling Mack collect at (805) 496-5721, outlets will receive a Tramaine Hawkins mobile for her first solo LP, "Tramaine," plus 50 board slicks. Mack will head a panel of judges making selections from color photographs supplied by entrants.

First prize is \$500 cash. Three second place winners will receive \$100 and \$50 each goes to six third place winners. In addition to the cash prizes, all entrants are eligible for a special drawing for a box of Hawkins' LPs. All prizes will be awarded by Aug. 25.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	16	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
2	7	16	YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
3	1	16	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
4	8	16	FORGIVEN Don Francisco, New Pax NP 33042
5	9	16	HEED THE CALL The Imperials, Dayspring DST 4011
6	6	16	MUSIC MACHINE Candle, Birdwing BWR 2004
7	10	16	LIVE Dallas Holm & PraiseLive, Greentree R 3441
8	2	16	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
9	5	16	NEVER THE SAME Evie Tornquist, Word 8806
10	14	16	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
11	4	16	ROAR OF LOVE 2nd Chapter Of Acts, Sparrow SPR 1033
12	24	16	AMY GRANT Myrrh MSB 6586
13	18	5	FOR THE BEST B.J. Thomas, Songbird/MCA 3231
14	26	16	HOME WHERE I BELONG B.J. Thomas, Myrrh MSB 6574
15	33	16	MIRROR Evie Tornquist, Word WSB 8735
16	23	16	HAPPY MAN B.J. Thomas, Myrrh MSB 6593
17	31	16	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
18	11	16	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
19	12	16	NO COMPROMISE Keith Green, Sparrow SPR 1024
20	20	5	THE VERY BEST FOR KIDS Bill Gaither, Trio, Word WSB 8835
21	21	5	TRAMAINÉ Tramaine Hawkins, Light LS 5760 (Word)
22			NEW ENTRY NATHANIEL THE GRUBLET Candle, Birdwing BWR 2018
23	32	16	SIR OLIVER'S SONG Candle, Birdwing 2017
24	16	16	COME TO THE QUIET John Michael Talbot, Birdwing BWR 2019
25	30	16	GENTLE MOMENTS Evie Tornquist, Word WST 8714
26	22	16	TOWARD ETERNITY Matthew Ward, Sparrow SPR 1014
27	29	5	THE BUILDER Michael & Stormie Omartia, Myrrh MSB 6636 (Word)
28			NEW ENTRY HIS LAST DAYS Dallas Holm, Greentree R3534
29	19	16	ALL THAT MATTERS Dallas Holm & Praise, Greentree R 3558
30	15	16	PRaise III Marantha Singers, Marantha MM0048
31	34	16	THE LORD'S SUPPER John Michael Talbot, Birdwing BWR 2013
32	27	16	MANSION BUILDER 2nd Chapter Of Love, Sparrow SPR 1020
33	13	16	SLOW TRAIN COMING Bob Dylan, Columbia FC 36120
34	28	5	ENTER IN James Vincent, Sparrow SPR 1032
35	36	5	LOVE ALIVE II Walter Hawkins & The Love, Light LS 5735
36	17	16	HOLD ON TIGHT Sweet Comfort Band, Light LS 5762
37	25	16	WINDBORNE Bob & Joy Cull, Chalice CRT 1030
38	35	16	IN THE AIR Isaac Air Freight, A&S MM0060
39	37	16	PRaise STRINGS III Marantha MM0054
40	38	16	THE MASTER & THE MUSICIAN Phil Kaegy, New Song NS 006

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Country

Stations Blend Old, New; See Problems & Progress

• Continued from page 27

Martin, revealing that one of the most successful ploys has been to play a lot of Elvis Presley music. "During books, we play Elvis every other hour."

WWVA-AM in Wheeling, W. Va., booms 50,000 watts of "modern country" over the airwaves. The station's evolution involved tapering off the use of oldies, three years ago, to incorporate more crossover country.

The plan, to expand the demographics, worked, states Tom Miller, operations manager and director of programming: "Our ratings increased tremendously, and we picked up a lot of 18-35s."

The station is looking to a 18-49 target age, and is programming such singers as Willie Nelson, Waylon Jennings, the Oak Ridge Boys, the Statler Brothers, Kenny Rogers, Crystal Gayle and Reba McEntire.

WWVA has expanded its new product category from a low of four to a high of 12, and is considering reinstating its old policy, discarded last year, of programming one LP cut per hour.

Miller concedes he walks a musical tightrope, but insists. "You can make it appeal to people who like hard country and those who don't."

In Louisville, WINN-AM has been mixing its traditional/progressive blend into a top 40 that's supported by four to five oldies per hour.

"We're trying to devise a rotation that makes both sets of listeners happy," advises Jack Daniel, program director and operations manager. That rotation sees heavy airplay for such diverse acts as Conway Twitty, Charlie Daniels, Loretta Lynn and Emmylou Harris. The new RCA group Alabama is also gaining strong reaction.

Achieving the balance might look easy on paper, but Daniel admits, "It's real hard to program—and it's not getting easier."

WINN's target audience is 25-52, but the 18-25 demographic is showing signs of strength, a fact that pleases Daniel.

Two AM/FM operations offer a showcase on the fast changing world of country music: WCMS, Norfolk, Va., and WAFL, Millford, Del.

WCMS programs its crossover style country music on FM, and leans toward traditional on its AM outlet. "We had to split the stations to satisfy both groups of listeners," explains Russ Cassidy, program director.

King And Willis Squeeze Honors

NASHVILLE—Pee Wee King and Vic Willis have been cited by the American Accordionists Assn. for their contributions in establishing the accordion as a country music instrument. The awards were presented at the group's recent week-long festival which featured contests in several musical categories.

King, coauthor of "Tennessee Waltz," popularized the accordion as leader of the Golden West Cowboys and still performs on the instrument as a single act. Willis is a member of the "Grand Ole Opry." Formerly a part of the Willis Brothers act, he now heads the Vic Willis Trio.

The FM that's liable to be playing Kenny Rogers has a 75-song playlist, while the AM, where Merle Haggard is likely to belt a ballad, is in the 60-65 song range.

The reaction: The last three Arbitron books show the AM going from 1.2 to 1.9 to 4.5, while the FM grew from 5.3 to 7.7 to 10.9.

Why? "Because country music is coming out of the closet," states Cassidy. Younger demographics are combined with the new western trend in song and fashion to help give country music a new respectability, claims Cassidy who cautions, "What scares me is everybody jumping on the crossover bandwagon. I don't want to see country music lose its identity. When Porter Wagoner starts doing disco, you start to worry."

At WAFL, the AM station last

week gave up its adult contemporary/news/info format to go 100% simulcast with the FM country station.

The reason is both economic and the ratings, advises Dennis Hazzard, the program director. He also senses the problems in pleasing two groups of country fans: "It's hard programming country now. You have to take it on a per record basis."

The combined stations are playing such acts as Hank Williams Jr., George Jones and the Charlie Daniels Band, aimed at an age group "that's wider than it would be for a Top 40 station." It begins at 18 and heads up toward 60 (with the primary emphasis on 49).

As part of the change, WTHD-AM is changing its call letters to coincide with WAFL.



STEWART STRATEGY—Gary Stewart chats with journalist Bob Allen, right, during a recent Nashville Radio Workshop interview. The interview, part of RCA's promotional support of Stewart's new LP, "Cactus And A Rose," will be serviced to both radio and press as an open-end feature.

Heavy RCA Promotion On New Alabama 4-Man Unit

NASHVILLE—RCA's newest roster addition, Alabama, is the subject of a marketing push that will involve radio airplay, advertising, merchandising and editorial campaigns culminating in a series of label showcases in key markets.

The coast-to-coast showcase tour begins Saturday (19) and covers regional retail accounts, radio and press personnel in Wheeling, W. Va.; Wichita, Kan.; Denver; Phoenix; Los Angeles; Dallas; Atlanta; Cincinnati and Detroit.

The basic thrust of the strategy is to familiarize industry and public awareness of Alabama, tied into the current success of the group's first RCA single, "Tennessee River," already at a starred 11 on the Billboard Hot Country Singles chart.

RCA has supplied limited-edition Alabama belt buckles and T-shirts designed with the album's cover art for promotional purposes, and is instituting a national radio time buy spotlighting selections from the debut LP.

RCA is employing two-by-two-foot point of purchase materials featuring the "My Home's In Alabama" LP cover along with a logo centerpiece. Also, the label is developing a videotape piece on the band which will be available shortly for use.

Additionally, Alabama held an open-ended interview recently

which is being utilized at radio levels. Television exposure has begun with Alabama's appearances on "Pop Goes The Country" and "That Nashville Music."

Alabama members are Randy Owen, Jeff Cook, Teddy Gentry and Mark Herndon. Prior to its RCA signing, the group was on Dallas-based MDJ Records.



RABBITT RUN—Elektra artist Eddie Rabbitt performs a duet with banjoist Wendy Holcombe on his first network television special, aired on NBC.

Elektra Issuing Williams Songs In 3 Configurations

NASHVILLE—Elektra Records is releasing two Hank Williams Jr. songs in a trio for formats designed to cover all radio and jukebox formats.

The label is shipping a 12-inch disk of "If You Don't Like Hank Williams" from his current LP, "Habits Old And New," which is being serviced to AOR and pop radio stations. One side of the oversized disk contains the bleeped version of the tune, the other is uncensored.

The label is simultaneously shipping an unbleeped just-for-jukeboxes release of "If You Don't Like Hank Williams," backed with "Outlaw Women," a track from Williams' second Elektra album, "Whiskey Bent And Hell Bound."

The third release on the artist will be a brand new single, "Old Habits," from his current LP. Williams is represented on the Billboard Hot Country LP chart with three Elektra LPs, "Family Tradition," "Whiskey Bent And Hell Bound" and "Habits Old And New."

Additionally, the Country Music Assn. will distribute an audio biography on Williams this month, titled "Rocking The Family Tradition." The 50-minute disk special features the singer in conversation about his career, his music and his family history.

It was written and produced by E/A's director of media concepts, Ken Shearer, and marks the first time the

CMA has ever offered a record profile to its 2,300 affiliate stations.

This recorded project is available to country radio and its servicing will be coordinated in Nashville by E/A executives Ewell Roussell and Jimmy Bowen, who is Williams' producer.

The prepackaged programming venture is designed to provide insight into country music history and to focus on Williams' heritage and musical roots.

KIP KIRBY

Kari Will Debut Via 5-Act Roster

NASHVILLE — Kari Records makes its debut with five established artists already on its roster. According to Jerry Foster, in charge of the company's Nashville activities, the new label has signed Narvel Felts, David Rogers, Melba Montgomery, Diana Trask and Foster himself.

Other Kari artists are Roy Claibourne, Debbie Clark and Freddie Waters. Waters, Foster says, is basically an r&b and pop performer.

Felts' first Kari single—"Love the One You're With"/"Where There's a Will There's a Way"—has already been shipped to radio stations. The next one out will be Melba Montgomery's. According to Foster, Kari releases will be handled by 22 distributors and pushed by independent promoters.

JULY 19, 1980 BILLBOARD

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Nashville Scene

By KIP KIRBY

Nashville's infamous heat and humidity did nothing to dampen the spirits of more than 175 music industry guests at the sixth annual House Of Gold picnic on the Fourth of July. The popular yearly event is hosted by House Of Gold's president, Bob Montgomery, on his 15-acre estate out near Mt. Juliet (which is fast becoming known as "the home of Charlie Daniels"). Artists, songwriters, producers and publishers alike were on hand for softball, swimming, volleyball and horseshoes. Spotted in the crowd were Razy Bailey, John Conlee, Lobo, Exile rocker Mark Gray, Kenny O'Dell and songwriters Larry Keith, Larry Henley, Bobby Springfield and Jeff Silbar of the publishing firm's staff.



DYNAMIC DILLON—Dean Dillon performs "What Good Is A Heart" at the recent RCA show at Fan Fair in Nashville.

JULY 19, 1980 BILLBOARD

A little farther south on the same day, Willie Nelson hosted HIS annual fry-in-the-sun event for an estimated 30,000-plus devoted fans. Scene's sources report that Nelson's appearance as a leading man in "Honeysuckle Rose" is a sizzler—and also that the music in the film (due out in August) is handled beautifully. Next for Nelson is a western with Gary Busey, followed by a film about songwriters with Kris Kristofferson. Another project, based on Willie's "Red-Headed Stranger" theme, is tentatively slated for a year or so after these.

One unfortunate mix-up occurred during the Willie Nelson picnic that prevented the Charlie Daniels Band from its scheduled appearance. The group had played the night before, slept only two hours, then packed up all its equipment and chartered a flight down to a local Austin airstrip where it was supposed to be picked up and taken to the concert.

Charlie and his band sat out in the Texas sun for nearly an hour and a half waiting for a ride—which never came. By the time someone called them from the concert site, it was too late for Daniels & crew to perform, since they were due in another part of the country that same evening.

Then they found out that the small airport runway was too short for their plane (loaded with heavy equipment and crew members) to take off again. Fortunately some people enjoying a picnic nearby offered to shuttle Charlie and his group in their vans to another airstrip farther away where they finally were able to leave safely. The Austin crowd's reaction when it was informed that the Daniels Band wouldn't be performing at Willie's picnic proved how immensely disappointed people were, although no official explanation was ever made to explain what had actually happened and many fans ended up thinking mistakenly that Charlie had simply failed to show. Which is certainly not Daniels' style at all.

While Don Everly spends the summer touring in Europe with his new band, his brother Phil will be coming out with a record produced by L.A.-based Michael Lloyd (who's also the producer behind singer Susie Allison's latest release, "While I Was Makin' Love To You"). Country humorist Dick Feller informs scene that he just spent 20 days on tour throughout Southern England where, he says, "audiences are crazy about country music."

Moe Bandy participated recently in the Texas Special Olympics first money-raising event, appearing in a telethon and also two concerts in Houston, which benefited the city's needy children.

Billboard® Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 7/19/80

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.												
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	3	11	TRUE LOVE WAYS—Mickey Gilley (N. Petty, B. Holly), Epic 9-50876, (Wren, BMI/MPL Comm., ASCAP)	★	45	3	MISERY AND GIN—Merle Haggard (J. Durrill, S. Garrett), MCA 41255 (Peco, Bronco, BMI)	★	78	2	HE'S OUT OF MY LIFE—Johnny Ouncan and Janie Fricke (T. Bahler), Columbia 1-11312 (Fiddleback, Peco, Kidada, BMI)	
	2	12	FRIDAY NIGHT BLUES—John Conlee (S. Throckmorton/R. VanHoy), MCA 41233 (Cross Keys/Tree, ASCAP, BMI)	★	40	7	YOU'VE GOT THOSE EYES—Eddy Raven (E. Raven, D. Powelson), Dimension 1007 (Milene, ASCAP)		70	13	LOSING KIND OF LOVE—Lacy J. Dalton (L.J. Dalton, M. Sherrill), Columbia 1-11253 (Algee, BMI)	
★	4	10	BAR ROOM BUDDIES—Merle Haggard and Clint Eastwood (M. Brown, C. Crofford, S. Dorff, S. Garrett), Elektra 46634 (Peco/Warner-Tamerlane/Bronco, BMI)	★	41	5	WHEN YOU'RE UGLY LIKE US—George Jones and Johnny Paycheck (D. Goodman, R. Schulman), Epic 95089 (Pi-Gem, BMI)	★	80	2	LOVE GOES TO HELL WHEN IT DIES—Wayne Kemp (W. Kemp, S. Lyons), Mercury 57023 (Tree, BMI)	
★	7	9	DANCIN' COWBOYS—Bellamy Brothers (D. Bellamy), Warner/Curb 49241 (Famous/Bellamy Bros., ASCAP)		38	19	YOUR BODY IS AN OUTLAW—Mel Tillis (B. Rabin), Elektra 46628 (Sawgrass, BMI)	★	83	2	BRING IT ON HOME—Big Al Downing (A. Downing, W. Burdette, J. Martin), Warner Bros. 49270 (Al Gallico/Metaphor, BMI)	
★	9	11	IT'S TRUE LOVE—Conway Twitty & Loretta Lynn (R. Goodrum), MCA 41232 (Chappell/Sailmaker, ASCAP)	★	39	28	HONKY TONK STUFF—Jerry Lee Lewis (J. Chestnut), Elektra 46642 (Chesnut House, BMI)	★	81	2	THE FRIENDLY FAMILY INN—Jerry Reed (L.G. Likes, B.G. Marsh), RCA 12034 (Guitar Man, BMI)	
	6	11	YOU WIN AGAIN—Charley Pride (H. Williams), RCA 12002 (Fred Rose, BMI)	★	40	5	TRY IT ON—Stephanie Winslow (M. Chapman, N. Chinn), Warner/Curb 49257 (Chinnichap, BMI)	★	84	2	ONE MAN'S TRASH—Marty Robbins (D. Winter, D. Winter Jr.), Columbia 1-11291 (Mariposa, BMI)	
★	7	10	CLYDE—Waylon Jennings (J.J. Cale), RCA 12007 (Johnny Bienenstock, BMI)	★	41	4	THAT'S WHAT I GET FOR LOVING YOU—Eddy Arnold (B. Springfield), RCA 12039 (House of Gold, BMI)	★	86	2	LET ME BE THE ONE—Billy Walker & Barbara Fairchild (J. Hinson), Paid 102 (Goldline, ASCAP)	
	8	11	THE BLUE SIDE—Crystal Gayle (D. Lasley, A. Willis), Columbia 1-11270, (Aimo/ASCAP/Irving, BMI)	★	42	5	A HEART'S BEEN BROKEN—Danny Wood (C. Stewart, D. Wood), RCA 11968 (Hall-Clement, Upstart, BMI)	★	76	NEW ENTRY	LOVE IS ALL AROUND—Sunny Curtis (S. Curtis), Elektra 46663 (Mark Three, BMI)	
★	9	8	TENNESSEE RIVER—Alabama (R. Dwens), RCA 12018 (Buzzeherb, BMI)		43	26	TRYING TO LOVE TWO WOMEN—The Oak Ridge Boys (S. Throckmorton), MCA 41217 (Cross Keys, ASCAP)	★	77	NEW ENTRY	HEART OF MINE—Oak Ridge Boys (M. Foster), MCA 41280 (Silverline, BMI)	
★	10	8	STAND BY ME—Mickey Gilley (J. Lieber, M. Stoller, B.E. King), Asylum 46640 (Rightsong/Trio/ADT, BMI)		44	32	ONE DAY AT A TIME—Cristy Lane (M. Wilkin, K. Kristofferson), United Artists 1342 (Buchhorn, BMI)	★	78	NEW ENTRY	OLD FLAMES CAN'T HOLD A CANDLE TO YOU—Dolly Parton (P. Sebert, H. Moffatt), RCA 12040 (Right Song, BMI)	
★	11	16	WAYFARER—Emmylou Harris (Traditional), Warner Bros. 49239 (Visa, ASCAP)	★	45	58	I'M HAPPY JUST TO DANCE WITH YOU—Anne Murray (J. Lennon, P. McCartney), Capitol 4878 (Maclean, BMI)		79	36	12	LET'S PUT OUR LOVE IN MOTION—Charly McClain (B. Morrison/J. MacRae/L. Rogers), Epic 9-50873 (Southern Nights, ASCAP)
★	12	14	SAVE YOUR HEART FOR ME—Jacky Ward (B. McDill), Mercury 57022 (Hall-Clement, BMI)		46	48	GET A LITTLE DIRT ON YOUR HANDS—David Allan Coe and Bill Anderson (B. Anderson), Columbia 1-11277 (Champion, Tree, BMI)		80	82	3	HOW FAR TO YOU WANT TO GO—Ronnie McDowell (B. Killen, R. McDowell), Epic 9-50895 (Tree, Strawberry Lane, BMI)
★	13	7	IN AMERICA—The Charlie Daniels Band (C. Hayward, J.D. Gregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall), Epic 9-50888 (Hat Band, BMI)	★	47	57	IT'S TOO LATE—Jeanne Pruett (Bourke, Dobbins, Wilson), IBC 10 (Chappell, ASCAP)	★	81	NEW ENTRY	TEXAS TEA—Orion (B. Peters), Sun 1153 (Shelby Singleton, BMI)	
★	14	9	IT'S OVER—Rex Allen Jr. (R. Allen Jr./J. Holcomb/D. Demarco), Warner Bros. 49128 (Boxer, BMI)		48	50	CACTUS AND A ROSE—Gary Stewart (C. Moman, B. Emmons), RCA JH 11960 (Baby Chick, BMI)	★	82	87	2	THERE'LL BE NO TEARDROPS TONIGHT—Vassar Clements (Williams), Flying Fish 4004 (Fred Rose, BMI)
★	15	10	KAW-LIGA—Hank Williams Jr. (H. Williams, F. Rose), Elektra/Curb 46636 (Milene, ASCAP)	★	49	55	NATURAL ATTRACTION—Billie Jo Spears (D. Linde, A. Rush), U.A. 1358 (Combine, BMI)		83	53	9	NO WAY TO DROWN A MEMORY—Stoney Edwards (C. Wayne), Music America 107 (NSD) (Midstate, BMI)
★	16	5	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 46656 (DeeDee/Brianpatch, BMI)	★	50	51	SEA CRUISE—Billy "Crash" Craddock (H.P. Smith, J. Vincent), Capitol 4875 (Cotillion, BMI)	★	84	NEW ENTRY	BEGGIN' FOR MERCY—Louise Mandrell (C. Putnam, M. Kasser), Epic 950896 (Tree, BMI; Cross Keys, ASCAP)	
★	17	7	LEAVIN' FOR UNBELIEVERS—Dottie West (R. Goodrum, B. Maher), United Artists 1352 (Welbeck, Blue Quill, Chappell, Sailmaker, ASCAP)	★	51	52	JUST GIVE ME WHAT YOU THINK IS FAIR—Rex Gosdin and Tommy Jennings (R. Gosdin, V.L. Hayward, J. Twill), Sabre 4520 (Window, BMI)	★	85	NEW ENTRY	MAY I BORROW SOME SUGAR FROM YOU—John Wesley Ryles (C. Moman, B. Emmons), MCA 41278 (Vogue, Baby Chick, BMI)	
★	18	20	SURE THING—Freddie Hart (N. Larkin, E. Conley), Sunbird 7550 (Merilark, Blue Moon, April, ASCAP)	★	52	56	SUE—Tommy Overstreet (A.C. Little), Elektra 46658 (Sea Dog, ASCAP)	★	86	NEW ENTRY	THE LAST FAREWELL—Miki Mori (J. Eagan), NSD 49 (Baby Bun, BMI)	
★	19	8	OVER—Leon Everette (J. Foster, B. Rice), Orlando 107 (PMS) (Jack & Bill, ASCAP)	★	53	59	HAVEN'T I LOVED YOU SOMEWHERE BEFORE—Joe Stampley (J. Hodges, C. Moore, D. Hodges), Epic 960893 (Brandwood, Mullet, BMI)		87	54	7	SONG OF THE PATRIOT—Johnny Cash (M. Robbins, S. Milette), Columbia 1-11283 (Kaysay, SESAC/Mariposa, BMI)
★	20	5	COWBOYS AND CLOWNS/MISERY LOVES COMPANY—Ronnie Milsap (S. Dorff, G. Harju, L. Herbstritt, S. Garrett, J. Reed), RCA 12006 (Lowery, BMI)	★	54	64	GOOD LOVIN' MAN—Gail Davies (G. Davies), Warner Bros. 49263 (Dickerson, Beechwood, Sister John, BMI)		88	91	2	A GOOD LOVE IS LIKE A GOOD SONG—Nancy Ruid (C. Kelly), Calico 16425 (Portofino & Auoyelles, ASCAP)
★	21	4	LOVE THE WORLD AWAY—Kenny Rogers (B. Morrison, J. Wilson), U.A. 1359 (Southern Nights, ASCAP)	★	55	63	THE LAST COWBOY SONG—Ed Bruce (E. Bruce, R. Peterson), MCA 41273 (Tree, BMI/Gingham, ASCAP)		89	89	2	IT'LL COME BACK—Red Sovine (G. Martin), Gusto 9030 (Tree, BMI)
★	22	7	I'M GONNA LOVE YOU TONIGHT (In My Dreams)—Johnny Duncan (W. Holyfield), Columbia 1-11280 (Maplehill, Vogue, BMI)	★	56	65	THANK YOU EVER-LOVIN'—Kenny Dale (K. O'Dell), Capitol 4882 (Hungry Mountain, BMI)		90	88	3	THERE'S NOBODY LIKE YOU—Kin Vassy (R. Miller), I.A. 505 (C.M.S.) (Roger Miller, BMI)
★	23	6	WE'RE NUMBER ONE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11282 (Larry Gatlin, BMI)	★	57	79	CHARLOTTE'S WEB—The Staller Brothers (C. Crofford, J. Durrill, S. Garrett), Mercury 7031 (Peco, Dutchess, BMI)		91	46	15	TAKE ME IN YOUR ARMS AND HOLD ME—Jim Reeves & Deborah Allen (C. Walker), RCA 11946 (Rightsong, BMI)
★	24	6	(YOU LIFT ME) UP TO HEAVEN—Reba McEntire (B. Zerface, J. Zerface, B. Morrison, J. MacRae), Mercury 57025 (Southern Nights, ASCAP/Combine, BMI)	★	58	66	EVEN COWGIRLS GET THE BLUES—Lynn Anderson (R. Crowell), Columbia 111296 (Visa, ASCAP)		92	68	14	HE WAS THERE (When I Needed You)—Tammy Wynette (S. Richards), Epic 9-50868 (First Lady/Muscle Shoals, BMI)
★	25	5	HE STOPPED LOVING HER TODAY—George Jones (B. Braddock, C. Putnam), Epic 9-50867 (Tree, BMI)	★	59	60	WE'RE BACK IN LOVE AGAIN—Johnny Russell (G. Martin, S. Throckmorton), Mercury 57026 (Tree, BMI)		93	93	2	WHY DON'T YOU GO TO DALLAS—Peggy Sue (B. Landon, J. Landon), Door Knob 80131 (Chip 'N' Dale, Janis, ASCAP)
★	26	8	TAKE ME, TAKE ME—Roseanne Cash (K. Sykes), Columbia 111268 (Serendipity, BMI)	★	60	69	LONG DROP—Roy Head (P. Pickford), Elektra 46653 (Warner Bros., ASCAP)		94	94	2	THE GREATEST LOVE AFFAIR—Chuck Woolery (B. Sherrill, M. David), Epic 9-50897 (Algee, Mack David, BMI; ASCAP)
★	27	5	CRACKERS—Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41263 (Pi-Gem, BMI)	★	61	75	LET'S KEEP IT THAT WAY—Mac Davis (C. Putnam, R. VanHoy), Casablanca 2286 (Tree, BMI)		95	61	15	MY HEART/SILENT NIGHT (After The Fight)—Ronnie Milsap (J. Schwers, C. Quillen, D. Primmer), RCA 11952 (Chess, ASCAP/Pi-Gem, BMI)
★	28	4	I'VE NEVER SEEN THE LIKES OF YOU—Conway Twitty (B. McDill, W. Holyfield), MCA 41271 (Hall-Clement, Maplehill, Vogue, BMI)	★	62	72	THE EASY PART'S OVER—Steve Wariner (J. Foster, B. Rice), RCA 12029 (Jack and Bill, ASCAP)		96	62	15	TELL OLE I AIN'T HERE—Moe Bandy & Joe Stampley (W. Kemp), Columbia 1-11244 (Tree, BMI)
★	29	6	MIDNIGHT RIDER—Willie Nelson (G. Allman), Columbia 1-11257 (No Exit, BMI)	★	63	73	MY GUY—Margo Smith (W. Robinson), Warner Bros. 49250 (Jobete, ASCAP)		97	67	7	THIS IS TRUE—Steve Douglas (M. McGill), Demon 1954 (NSD) (Fifty One, BMI)
★	30	7	NAKED IN THE RAIN—Loretta Lynn (B. Cannon, K. Starr), MCA 41250 (Sabal, Sawgrass, ASCAP, BMI)	★	64	74	HELLO DADDY, GOOD MORNING DARLING—Mel McDaniel (Dunn, Anders, Linard, Murrar, Stegall), Capitol 4886 (Blackwood, Magic Castle, Con Bro, Wiley, BMI, ASCAP)		98	76	14	TOO OLD TO PLAY COWBOY—Razy Bailey (D. Morrison, D. Kirby), RCA 11954 (House Of Gold/Cross Keys, BMI; ASCAP)
★	31	8	WHAT GOOD IS A HEART—Dean Dillon (D. Dillon), RCA 12003 (Pi-Gem, BMI)	★	65	NEW ENTRY	THE BEDROOM—Jim Ed Brown & Helen Cornelius (R. Allison, R. Muir), RCA 12037 (Raindance, BMI, Ron Muir, ASCAP)		99	42	16	SMOOTH SAILIN'—T.G. Sheppard (S. Throckmorton, C. Putnam), Warner/Curb 49214 (Tree, BMI)
★	32	33	HERE COMES THAT FEELING AGAIN—Don King (R.K. Stegall/S. Harris), Epic 9-50877 (Blackwood/Vector, BMI)	★	66	NEW ENTRY	LOOKIN' FOR LOVE—Johnny Lee (W. Mallett, P. Ryan, B. Morrison), Asylum 47004 (Southern Nights, ASCAP)		100	70	6	THE STORES ARE FULL OF ROSES—"Blackjack" Jack Grayson (T. Purvin, J. Grayson), Hitbound HB 4503 (Temar, ASCAP/Hinsdale, BMI)
★	33	5	MAKING PLANS—Porter Wagoner and Dolly Parton (J. Russell, B. Morrison), RCA 11983 (Sure-Fire, BMI)	★	67	77	DON'T PROMISE ME ANYTHING—Brenda Lee (J. Hinson), MCA 41270 (Goldline, ASCAP)					
★	34	4	THAT LOVING YOU FEELING AGAIN—Roy Orbison & Emmylou Harris (R. Orbison, C. Price), Warner Bros. 49262 (Acuff-Rose, BMI)	★	68	71	COWBOYS ARE COMMON AS SIN—Max D. Barnes (M.D. Barnes), Ovalton 1149 (Plum Creek, Blue Lake, BMI)					

Willie Nelson's July 4 Picnic Attracts 30,000

Continued from page 32

until he closed the show near midnight. Moreso than at any previous Nelson picnic—that has ranged in sites from Dripping Springs to Bryan—Nelson gave himself to his fans, staying onstage act, after act, after act, often making himself available for instrumental backup or vocal duets and background vocalizing.

Among those that followed the Moses of Texas Music were Ray Price, Asleep At The Wheel, Merle Haggard, Delbert McLinton, Ernest Tubbs, Faron Young, Don Bowman, Hank Cochran, Leon Russell (sporting a new shorter hairstyle and old rock'n'blues vocal stylings), fiddlin' Frenchie Burke, Johnny Paycheck and the Geezinslaws.

Tickets at \$12.50 for advance and \$15 for day-of-show, resulted in advance sales of some \$17,000. The high costs of security and staging usually result in a nonprofit situation for the Nelson fests, but the healthy crowd could turn the red ink black this year.

With brains baked by beer, bad sun and drugs, the crowd soon was mellowed out, rising sporadically to its feet to applaud, yell or meet neighbors, many of them in tents, and many of them from as far away as California, Florida and New England. Texas, United States and Confederate flags ruled the turf, but an occasional maple leaf flag indicated that Canada had come to Texas for what could be the last Nelson picnic.

More than 12 hours of redhot music under scorching skies produced overdoes of all types: booze, drugs, sun, music. Some 300 persons bit the Texas dust and required medical treatment, with ailments ranging from heat exhaustion to cardiacs. Security and first aid were swift, efficient, and, perhaps, life saving. It was a credit to the organization of this event that had been so disorganized in many of the previous years.

Some skirmishes, usually prodded by the dropouts of the drug society, occasionally marred the proceedings, but for a crowd of this magnitude, the overall mood was one of predominant pleasure.

The picnic produced an audio/visual overdose that is comprehensible in positive terms only to Willie Nelson and/or country music devotees.



DANIELS JAMS—Charlie Daniels and Roy Acuff team to perform the veteran "Grand Ole Opry" host's theme song, "The Wabash Cannonball" during a recent broadcast.

And the state of Texas was crammed with this growing breed that included many Lone Star stagers and fellow music travelers that migrated here from, literally, across the world.

The breed should be breeding again soon, due to the success of Nelson's burgeoning movie career that began with an appearance in "The Electric Horseman" with Robert Redford and Jane Fonda, and gets a mainline shot with "Honey-suckle Rose."

The festival again underscored the growing favor toward country music by the younger demographic group. The median age was less than 21, with extremes ranging from prepuberty to golden oldies.

"These picnics won't be held on an annual basis any more," com-

mented Nelson in an interview. "It just takes too much time," he admits, leaving the door open for sporadic picnics that have become a Texas tradition.

This grand Texas waltz that was so ragged in the beginning, so ratty in the mid-years, and so right at the end, may go the way of other lost Texas traditions.

Yet, Nelson is prodded not by reason—but by music—and the music that will be missing July 4, 1981, just might be so silent that it deafens Nelson, prodding him to schedule a 1982 picnic.

Otherwise, the lyrics of the Ed Bruce record, "The Last Cowboy Song," (on which Nelson sings) could be paraphrased to carve the epitaph of something bad that finally became good:

"This is the last cowboy song/the end of an eight-year waltz/the voices sound sad as they're singing along/ another piece of America's lost."

Chart Fax

By SHARON ALLEN

Mickey Gilley not only has the No. 1 single on this week's chart, but has the distinction of having two separate singles in the top 10 at the same time on Billboard's Hot Country Singles chart. One record—"True Love Ways"—holds the No. 1 position while "Stand By Me," the single released from the "Urban Cowboy" soundtrack, is starred 10. An interesting factor is that both records were produced by Jim Ed Norman, though released on separate labels.

"Bar Room Buddies" by Merle Haggard and Clint Eastwood is a potential No. 1 candidate, now at starred 3 after 10 weeks on the charts.

RCA's hot new act, Alabama, breaks the top 10 with "Tennessee River." For the first time in his career, Leon Everette is breaking the top 20 with his latest single "Over."

Jumping the longest span, from 79 to 57, is the Statler Brothers—other big jumps are by Mac Davis, from 75 to 61, and Anne Murray, from 58 to 45. Moving 10 notches each are Conway Twitty, Roy Orbison & Emmylou Harris, Merle Haggard, Jeanne Pruett, Gail Davies, Steve Wariner, Margo Smith and Mel McDaniel. As the title proves, "It'll Come Back," after six years, the single by Red Sovine reappears on Billboard's singles chart at 89. The song reached 16 in 1974.

Highest debut this week at starred 65 is Jim Ed Brown & Helen Cornelius with "The Bedroom." Johnny Lee entered the chart at starred 66, having been added by a whopping number of stations across the country.

KLAK-AM was recently honored for 25 years

of service to the country music industry when the Country Music Foundation of Colorado presented it with an award for maintaining the same format for 25 years.

Not to be easily disturbed, Waylon Jennings holds the No. 1 position on Billboard's Hot Country LP chart. After 50 weeks of chart action, "3/4 Lonely" by T.G. Sheppard still takes the biggest jump—14 notches—this week. Other prime movers are—Hank Williams Jr., Alabama and Don Williams. It's interesting to note that Kenny Rogers' "Ten Years Of Gold" is still holding a strong 23 position after 130 weeks of chart action. New entries include Eddie Rabbitt at starred 42, Mickey Gilley at starred 43, and joining Larry Gatlin's two current Hot Country LPs is his latest, "The Pilgrim," entering the chart at starred 53.

Award To Walker

NASHVILLE—Jo Walker, executive director of the Country Music Assn. is the recipient of the seventh annual International Fan Club Organization Tex Ritter Award.

At the award presentation, Lourdilla Johnson, organization copresident, commended Walker for her contribution to CMA and Fan Fair.

Tex Ritter's wife, Dorothy, and son, Tom, were among those in attendance.

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 7/19/80

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	7	1	MUSIC MAN Waylon Jennings, RCA AHL1-3602	39	33	55	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
★ 2	3	9	URBAN COWBOY Soundtrack, Asylum DP 90002	40	48	6	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606
3	5	8	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	41	38	85	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642
4	4	20	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	★ 42	NEW ENTRY	★	HORIZON Eddie Rabbitt, Elektra 6E-276
5	2	14	GIDEON Kenny Rogers, United Artists LOO 1935	★ 43	NEW ENTRY	★	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
6	6	64	GREATEST HITS Waylon Jennings, RCA AHL1-3378	44	40	63	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318
★ 11	4	4	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	45	29	20	HEART & SOUL Conway Twitty, MCA 3210
8	8	17	COAL MINER'S DAUGHTER Soundtrack, MCA 5107	46	54	19	SPECIAL DELIVERY Dottie West, United Artists LT 1000
9	9	5	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	47	46	36	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982
10	7	16	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	48	56	8	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
11	10	14	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	49	45	8	HEART OF THE MATTER The Kendalls, Ovation OV 1746
12	12	17	LACY J. DALTON Columbia NJC 36322	50	52	8	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096
★ 13	19	6	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	51	59	7	ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562
14	14	6	BRONCO BILLY Soundtrack, Elektra 5E-512	52	47	4	WAYLON AND WILLIE RCA AFL1-2686
15	16	13	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	★ 53	NEW ENTRY	★	THE PILGRIM Larry Gatlin, Columbia PC 36541
16	13	84	THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H	54	41	42	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203
17	15	43	KENNY Kenny Rogers, United Artists LWAK 979	55	42	41	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202
18	17	11	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546	56	44	11	LOVELINE Eddie Rabbitt, Elektra 6E-181
19	18	41	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	57	61	2	THE CHAMP Moe Bandy, Columbia JC 36487
20	22	115	STARDUST Willie Nelson, Columbia JC 35305	58	63	36	WHAT GOES AROUND COMES AROUND Waylon Jennings, RCA AHL1-3493
21	24	10	SOMEBODY'S WAITING Anne Murray, Capitol SOO 12064	59	49	20	SHRINER'S CONVENTION Ray Stevens, RCA AHL1-3574
22	21	20	TOGETHER The Oak Ridge Boys, MCA 3220	60	69	26	ENCORE! Jeanne Pruett, IBC 1001
23	20	130	TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H	61	65	21	CRYING Stephanie Winslow, Warner/Curb BSK 3406
24	25	36	THE BEST OF EDDIE RABBITT Elektra 6E 235	62	66	20	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS RCA AHL1-3549
★ 25	34	36	PORTRAIT Don Williams, MCA 3192	63	53	25	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II Mercury SRM 15024
★ 26	39	4	FRIDAY NIGHT BLUES John Conlee, MCA 3246	64	60	15	LOVE HAS NO REASON Debbi Boone, Warner/Curb BSK 3403
27	26	12	THE WAY I AM Merle Haggard, MCA 2339	65	67	5	NEW YORK WINE AND TENNESSEE SHINE Dave Rowland and Sugar, RCA AHL1-3623
28	32	67	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135	66	68	2	I'VE SOMETHING TO SAY David Allan Coe, Columbia JC 36489
29	23	27	THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327	67	51	35	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
30	27	36	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	68	55	13	FAVORITES Crystal Gayle, United Artists LOO 1034
31	31	2	LARRY GATLIN AND THE GATLIN BROTHERS BAND Columbia JC 36488	69	57	3	THE BEST OF JERRY JEFF WALKER MCA 5123
32	28	6	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271	70	58	17	LORETTA Loretta Lynn, MCA 3217
33	36	4	OUTLAWS Waylon Jennings, RCA AFL1-1321	71	62	8	THE BEST OF THE STATLER BROTHERS The Statler Brothers, Mercury SRM 1-1037
34	30	21	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408	72	64	38	I'LL ALWAYS LOVE YOU Anne Murray, Capitol SOO 12112
35	43	9	DALLAS Floyd Cramer, RCA AHL1-3613	73	71	18	AUTOGRAPH John Denver, RCA AQL1-3449
★ 36	50	50	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353	74	72	8	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155
37	37	2	ONLY LONELY SOMETIMES Tammy Wynette, Epic JE 36485	75	70	8	DON'T LET ME CROSS OVER Jim Reeves, RCA AHL1-3454
38	35	16	DOWN & DIRTY Bobby Bare, Columbia JC 36323				

Sound Business/Video

Committee Of Video Music Execs

• Continued from page 6

• John Weaver, a partner in Keef & Co., a London and Los Angeles-based independent video production company.

• Roger Pryor, general manager, Sony Digital Audio, San Francisco.

• Don Biederman, music industry attorney, Mitchell, Silberberg & Knupp, Los Angeles.

• Paul Flattery, producer, GFF Video, Los Angeles.

Additional advisors will be added shortly. They will be working with Jim McCullaugh, Billboard Sound Business/Video editor and conference chairman.

Among some of the expected agenda topics are: how record labels are specifically taking a more active

role in video music programming; an update on current and future audio/video technologies; global video programming and distribution updates; the legal issues facing the video entertainment industry in the U.S., the U.K. and other world markets; video piracy; the interaction of producers, technical experts and other creators of the medium; and how artist managers and artists, themselves, are taking a more active role in shaping their own video futures.

One new element at the conference this year will be an exhibit area geared towards manufacturers and suppliers of hardware and software.

Evening video showcases—a representative sampling of the most re-

cent work of video music productions from record labels, independent producers and managers—are expected to also be repeated.

Media Home Entertainment 1st In Europe

By GEORGE KOPP

LOS ANGELES—Media Home Entertainment, recently the first American home video software supplier to duplicate its Canadian product in Canada, is now the first in Western Europe.

Media has contracted with Kays Labs of London to duplicate its masters there for distribution of cassettes to the Common Market countries.

By the end of July, says Media president Ron Safinick, his firm will have a similar arrangement in Australia, and within the next 60 days in South American and Japan as well.

The Japanese deal, unlike those arranged in the other parts of the world, will be a joint venture with "a major Japanese corporation," Safinick says. "We're negotiating with three companies, each doing business in the hundreds of millions of dollars a year."

"The Japanese market is the biggest in the world," Safinick says. "You're talking about 1.5 million VCRs, about 100,000 more than the U.S."

The duplication deals have meant big sales increases to Media, according to Safinick. "Since we opened the Canadian operation in April we've seen our business there go up 50%. Overall we've had a 30% increase this year."

Media Home Entertainment is one of the biggest suppliers of music-oriented video programming. Safinick claims that half of all foreign sales are music tapes rather than feature films. Media has such artists as Rod Stewart, Jimi Hendrix and Alice Cooper in its catalog.

"We're moving even more heavily into rock," says Safinick. "It's perfect for the foreign market. They love it and there's no language problem."

Media's foreign duplication deals mean that the company no longer has to pay duty on its end product cassettes.

The savings here are reflected in the retail prices of cassettes in foreign markets. Media's biggest seller in Canada, feature film "Halloween," lists there for \$39.95. The average price for a feature film in Canada is about \$65, says Safinick.

(Continued on page 44)

Electro-Voice Links To Journey On Tour

CHICAGO—Popular Columbia Records group Journey and sound reinforcement firm Electro-Voice are involved in a joint promotion built around the rock group's upcoming tour.

Almost all the equipment used by the band is supplied by Electro-Voice.

According to Chuck Gring, music product sales manager for E-V, Journey concert tickets will be available to select E-V dealers located near tour stops. Plans also have been made for group members to appear at in-store drawings for ticket prizes.



NEW SPEAKER—Tie-clad Dr. Sidney Harman chats with JBL employees at company festivities in Northridge, Calif., to celebrate his re-acquisition of the speaker manufacturer and various distribution companies from Beatrice Foods. Audio pioneer Harman had been negotiating with Beatrice for several months. Effective Aug. 4, Jerry Kalov, president of Jensen Sound, becomes the new president of JBL. Herbert Paige, president of JBL for the last year, resumes his duties as president of Harman International Industries.

HOME VIDEO FIELD

London Groups Set Up Antipiracy Organization

LONDON—In an effort to counter and police the piracy building within the home video industry, the British Broadcasting Corp., the Independent Television Authority and the film industry here are setting up a joint protective organization.

The move reflects the growing fears of video copyright holders about the international buildup of black market and piracy activity in videotapes.

At a recent meeting here, Bryon Parkin, managing director of BBC Enterprises, spoke of a corporation alarm at an offer of cassettes of any BBC program being available at a day's notice in Tunisia at a cost of approximately \$30 a tape. The seller

was said to be ignorant of copyright laws and to be based in the north of England.

Parkin emphasized the problems of establishing a "proper market" in video because scales of royalties were not being settled officially.

He is willing, he indicated, to offer an initial two-year deal to the various unions, so the market can be tested.

In that event, the BBC is negotiating with 3M to make and distribute BBC programs on a world level.

"I maintain that the only way of combatting pirates is to put out a legitimate product so that people can buy it," he states.

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JULY 19, 1980 BILLBOARD



HAWAII BOUND—Richard Kandefer, middle, salesman for Sight & Sound, Buffalo, N.Y., looks at his airline ticket after winning a two week, all-expense paid vacation to Hawaii in the 3M/Time-Life Video Club sweepstakes. The salesman became eligible for the sweepstakes after signing up buyers of Scotch videocassettes as members of the Time-Life Video Club. Joe Williams, 3M magnetic audio video products division national sales manager, and Meryl Moskowitz, assistant marketing manager, look on.

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SPECIAL DESIGNS ON REQUEST

Audiophile Recordings

SUNKEN CATHEDRAL—Jackson Berkey, piano, American Gramophone Records AG361, distributed by Precision Sound Marketing, \$12.98 list.

"Fresh Aire" super-analog rock-classical fusion albums from this company have featured Berkey's keyboard work and now he debuts as a solo classical recitalist in this cleanly processed direct disk. Familiar Debussy and Rachmaninoff pieces are played reasonably well, but it is Vincent Persichetti's compact, modernistic Piano Sonata No. 9, in what appears to be a world premiere recording, that steals the show. Berkey has studied this piece with the composer and the spiky, percussive writing best shows off the transient handling capability of the direct disk process.

★ ★ ★

STRICTLY FOR THE BIRDS—Yehudi Menuhin & Stephane Grappelli, Angel Digital, DS37710, distributed by Capitol, \$10.98 list.

The listener has to fight his way through a dense electronic haze created by artificial reverberation to enjoy this music. The "enhancement" is poured in an extra thick dosage over the performers we most eagerly wish to hear, and serves to remove the violin sound from remotely anything approximating a real instrument. The album title says it all about this production.

S/T Duping Corp. Now Expanding

NEW YORK—Expansion of services and facilities are underway at S/T Videocassette Duplicating Corp., a division of Video Corp. of America, and jointly owned by Sony Corp. of America.

The expansion program, according to William Follet, general manager, includes a new in-house printing service, including the installation of a compugraphic system and a modified Xerox 9200 to accommodate their printing needs.

Also, a "duplication center" includes new equipment. The present capacity of 400 machines will be almost doubled when the additions have been completed. An enlarged "hub" will be comprised of all video duplication and playback equipment, including VHS, Beta and U-Matic.

Increased production has also necessitated plans for a new building on the present S/T site in Leonia, N.J. The new plant will double the existing space capacity of 32,000 square feet. This undertaking is expected to be completed in a year and will house a storage unit, a full-film service section, a printing facility and a packaging department.

24 Tracks On Truck Rolling In California

SANTA BARBARA—Western Audio-Visual Entertainment Services here has developed a 24-track mobile recording unit housed completely in a sound-proofed 28-foot semi-truck.

Equipment in the truck includes: a 32 in/32 out Neve console, Studer tape machines, 24 channels of Dolby, Altec Super Red/Mastering Lab monitors, two AKG BX20 reverb units, UREI, Eventide and Orban outboard equipment, CCTV system with 25-inch color monitor and air conditioning.

BEETHOVEN: PIANO CONCERTOS NOS. 1 & 2—Lupu, Israel Philharmonic, Mehta London Digital LDR10006, distributed by PolyGram, \$9.98 list.

A forward-thrusting and three-dimensional piano is this digital album's biggest sonic excitement, providing an intimate, highly detailed picture of the instrument. It's there-

fore somewhat disconcerting that the orchestral pickup is remote and rather one-dimensional, and that one is regularly aware of this disparity. Romanian pianist Radu Lupu

plays well, but not with the highly cultivated style that distinguishes the great Beethovenians. Recommended mostly for robust, exceptionally clear piano reproduction.



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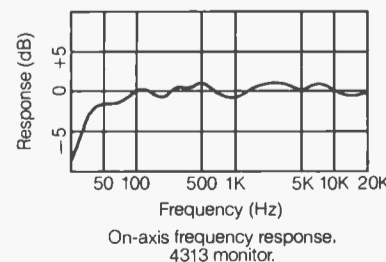
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sion. A large 1" voice coil gives it the ruggedness needed in professional use.

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Outer Ear Out With Dichotic Stereo Enhancer

By GEORGE KOPP

LOS ANGELES—A device to restore stereo imaging that works on the brain—not on the sound—is due for mastering houses next month.

The product, from Outer Bar Inc. of New Orleans, combines an earful with a mouthful. It's called the E5 Dichotic Position Recovery Integra-

tor and is supposed to produce the depth of stereo sound often lost in playback listening.

"Dichotic" means "with both

ears," says Outer Ear marketing director Chris Braiwick, "and the rest of the name just describes what it does. These are terms that come

from hearing research, which was the basis of the E5."

According to Braiwick, the E5 does not use time delay, phase shift or frequency tailoring. "There is no electrical information added by the E5 that changes a reading on the oscilloscope," he says, "and we've tested it with many oscilloscopes."

The device works according to the principles of psychoacoustics. An existing professional recording studio device—the Aphex Aural Exciter—also claims to use psychoacoustic techniques.

"All the sound differences you hear with the device are subjective," says Braiwick. "It subjectively increases dynamic range, extends frequency response at both ends of the spectrum and increases clarity. It also allows for much wider stereo separation."

According to its inventors, the E5 restores the same information to the sound provided by the human outer ear.

"It's the activity of the outer ear that allows you to pinpoint the location of a sound," Braiwick explains. "Psychoacoustics is the branch of science that studies that phenomenon."

Outer Ear took a prototype of the E5 to some major recording studios last May to demonstrate it and "basically get the opinions of mastering engineers as to what they wanted from it," says Braiwick.

Says disk cutting specialist John Golden of Kendun Recorders in Los Angeles: "I was a little skeptical at first, but their approach is quite fresh. It could really give you the feeling of sitting in the middle of a 40-piece orchestra."

Outer Ear has been honing down its image recovery technique for a couple of years. The company was at the 1980 Winter CES with a prototype of a consumer version—a "black box" which interfaced with a home stereo system.

"The pro version is incomparably better than the 'black box,'" says Braiwick. "We've put the consumer version on hold until we get our marketing underway for the pro unit."

Distribution is set to begin in August and the firm should be able to produce 10 units a week, according to Braiwick. The first unit is designed for the mastering phase of the recording process but a recording studio version is underway as well.

"I feel strongly that the device will filter down to all kinds of recording, that it will not be confined to audiophile disks," says Braiwick. "It may alter miking and mixing techniques for the future."

Price for the unit has not been firmed up, but Braiwick suggests that it will be in the \$7,000 to \$10,000 range.

Alan Greenspan At ITA's Conference

NEW YORK—Economist Dr. Alan Greenspan will keynote the International Tape Assn. industry sponsored "Home Video Programming—8" conference Oct. 21-23 at the New York Sheraton Hotel.

Also scheduled are presentations and demonstrations of the latest developments in tape and disk equipment in workshops and ITA members will display products, demonstrate programs and discuss services in hospitality suites.

Registration information can be obtained from Diane DiMella, ITA, 10 W. 66th St., New York. Telephone: (212) 787-0910.

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7,000-Session Engineer Rips Today's Sounds

CHICAGO — Today's younger generation of sound recording engineers is presented with the opportunity to create better sound than its predecessors, but has failed to do so, claims a respected veteran of more than 7,000 recording dates.

Instead of mastery of the basics of the craft, today's engineer relies heavily on "black box" and "fix it in the mix" insists Bill Porter, veteran studio and sound reinforcement engineer.

Porter was a speaker here at the recent National Assn. of Music Merchants convention where he advised engineers that there are no shortcuts and only mastery of the fundamentals will assure a natural and musical sound.

"You could take prize winning pictures with a box camera," Porter metaphorically related.

"It's the application of the equipment that counts," he explained. "There is not a magic in this business. The black box only takes the basics and applies it in different ways."

Porter spent years handling sound reinforcement and mixing for Elvis Presley tours and founded his reputation as an RCA staff engineer in Nashville. He also operated his own studio in Las Vegas. Today he is a Univ. of Miami faculty member, teaching in the school's degree program in music business.

Porter's two-hour presentation on miking, mixing and sound reinforcement was sponsored by the Creative Audio and Music Electronic Assn. (CAMEO).

Porter views too-close miking as a major shortcoming today, both in record production and sound reinforcement. And he also casts a critical eye on multi-track production technique and the increased amount of signal processing that is employed today.

Insisted the engineer, "You're not creating better sound today because you're bypassing the basics. You people have the opportunity to make better sound, but you're not doing it."

Microphones are located within a foot of the instrument today, often producing ugly and unnatural sounds, Porter says.

"Most miking is to close today. We do not hear instruments with our heads inside them."

On another topic: "We're losing the ability to do simultaneous two-track stereo mixes. Some of the direct-to-disk recordings I've heard the mix is atrocious. Most people don't know how to get a simultaneous mix."

Termining multi-track technique "music by jig-saw puzzle," Porter said, "Nobody knows what the finished thing will sound like until they get it done."

The industry is leaning toward a "more compressed commercial sound today," he also noted.

Liberally injected in the talk were practical tips on solving instrument and voice pickup problems, which Porter illustrated with a slide presentation.

The first time Porter recorded Elvis was the singer's first session upon discharge from the army, and Chet Atkins, Col. Parker and a host of RCA brass jammed the control room. Porter recounted the story to illustrate that an engineer's ability to handle pressure is crucial and he noted that artists often will try to gain the upper hand over the engineer.

"The point is that personality clashes are an important part of the business," he emphasized. "I'm a firm believer that anyone can turn

knobs but interaction with people is another matter."

Porter feels many of his early 60s RCA Nashville efforts have a better sound than productions today, and

By ALAN PENCHANSKY

he lent support to the audio purists' belief that tube electronics produce a more musical sound than transistor equipment.

Says the engineer, "The tube sound has a certain amount of vagueness. It sound more like we hear acoustically."

In today's digital recordings—

which he has heard only on analog disk—Porter says he senses the high frequency distortions that some audio buffs have claimed to experience.

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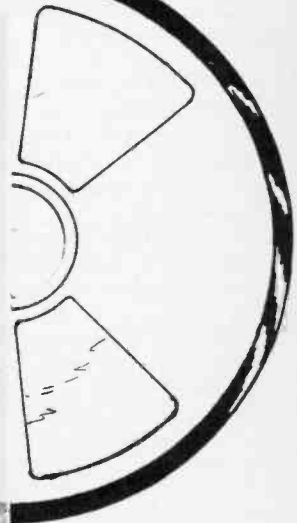


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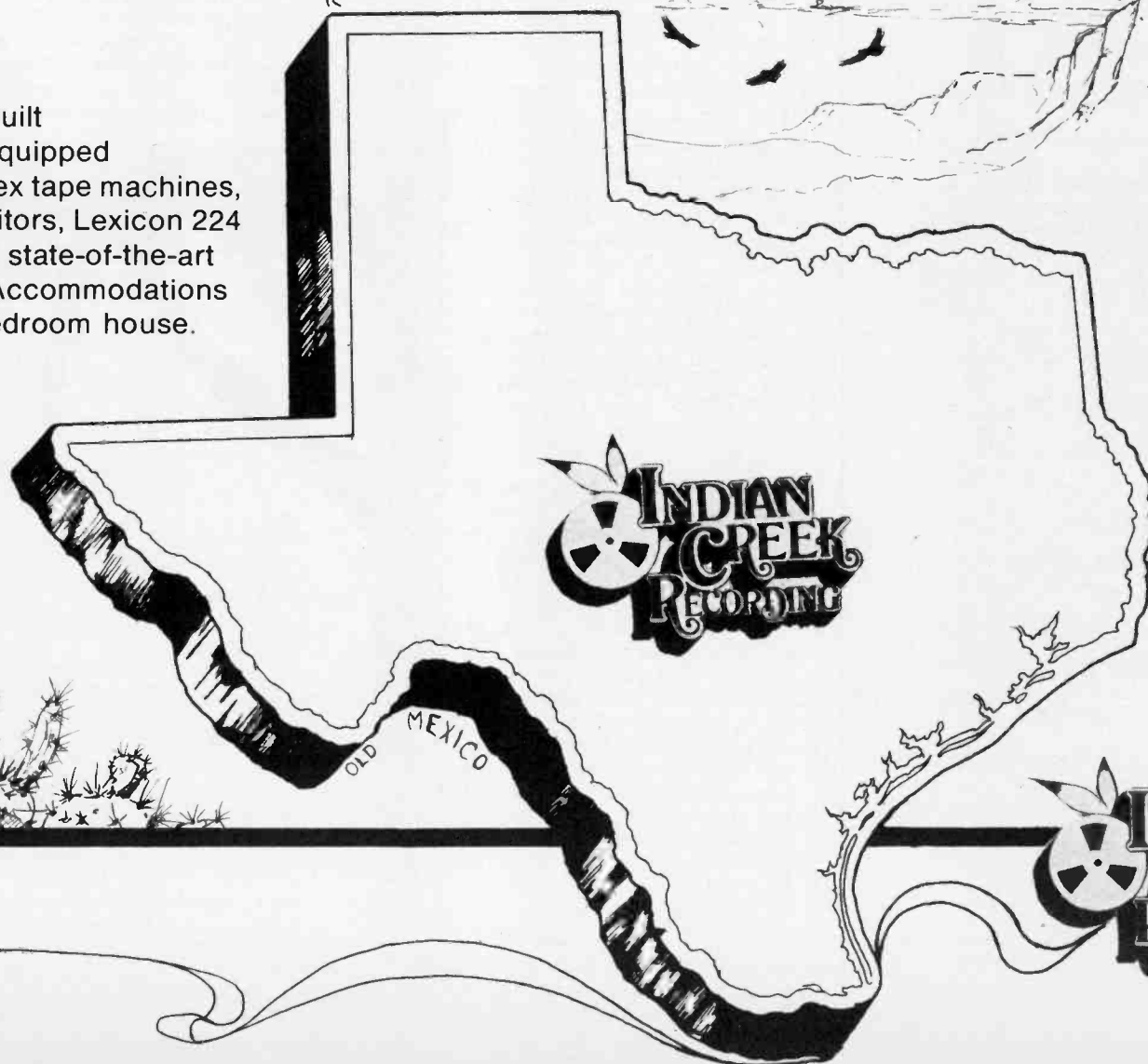
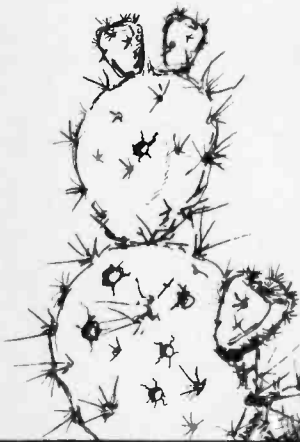
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Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	17	3	ALIEN (R)	20th Century-Fox Films, Magnetic Video 1090
2	1	15	"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
3	6	7	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
4	2	23	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
5	10	7	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
6	14	7	THE ELECTRIC HORSEMAN (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
7	15	7	THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
8	12	23	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
9	8	17	HALLOWEEN (PG)	Falcoln International Prod., Media Home Entertainment, M131
10	28	7	1941 (PG)	Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
11	4	23	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
12	5	36	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
13	18	11	EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
14	20	7	JAWS (PG)	Universal Pictures, MCA Distributing Corporation, 66001
15	NEW ENTRY		A STAR IS BORN (R)	Barwood Films, WCI Home Video, WB-1020
16	3	7	NORMA RAE (PG)	20th Century-Fox Films, Magnetic Video, CL 1082
17	16	7	SMOKEY AND THE BANDIT (PG)	Universal Pictures, MCA Distribution Corporation, 66003
18	7	36	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
19	9	7	(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
20	27	9	THE WARRIORS (R)	Paramount Pictures, Paramount Home Video, 1122
21	32	23	SILVER STREAK (NR)	20th Century-Fox Films, Magnetic Video, CL-1080
22	24	36	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
23	25	36	PATTON (M)	20th Century-Fox Films, Magnetic Video, CL-1005
24	NEW ENTRY		ANIMAL CRACKERS (G)	Paramount Publix, MCA Distributing Corporation, 55000
25	11	13	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
26	NEW ENTRY		WHICH WAY IS UP? (R)	Universal City Studios Inc., MCA Distributing Corporation, 66014
27	13	23	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
28	21	36	M*A*S*H (PG)	20th Century-Fox Films, Magnetic Video, CL-1038
29	39	5	SLAP SHOT (R)	Universal City Studios, Inc., MCA Distributing Corporation 66012
30	NEW ENTRY		DELIVERANCE (R)	Warner Bros. Inc., WCI Home Video, WB 1004
31	29	7	JAWS 2 (PG)	Universal City Studios, Inc., MCA Distributing Corporation, 66002
32	38	23	THE OMEN (R)	20th Century-Fox Films, Magnetic Video, CL-1079
33	NEW ENTRY		CATCH 22 (R)	Paramount Pictures, Paramount Home Video, 8924
34	30	7	PSYCHO (M)	Shamley Productions Inc., MCA Distributing Corporation, 55001
35	35	7	DRACULA (1979) (R)	Universal City Studios, MCA Distributing Corporation, 66004
36	23	23	DIRTY HARRY (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1019
37	19	23	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
38	26	5	BREAKING AWAY (PG)	20th Century-Fox, Magnetic Video CL-1081
39	36	5	BATTLESTAR GALACTICA (PG)	Universal City Studios, Inc., MCA Distributing Corporation 66011
40	22	36	THE SOUND OF MUSIC (G)	20th Century-Fox Films, Magnetic Video, CL-1051

JULY 19, 1980 BILLBOARD

Sound Business/Video

Expands

• Continued from page 38

"In Europe," he continues, "prices range between \$80 and \$250 a cassette industrywide. Our top retail price in Europe is \$90 including VAT."

Safinick says his company will do \$5 million in sales this year, but expects to see \$8 to \$10 million in the next 18 months. As for titles, he says he is shooting for 50 to 60 new ones a year.

"There's a limit to what the market will bear," he says. "Dealers don't have space on their shelves, consumers can be overwhelmed with choices, so you can't rush things. We watch for trends, we don't try to start them."

When a videodisk market develops Safinick says his company will be there in any and all formats.

"The key in this business is getting the rights," he explains. "We have exclusive disk rights to all our material. There will be a market but it may not materialize until 1985. We'll just wait until it's there."

Video Takes

Keefco, the Los Angeles and London-based television production company has completed video productions for Paul McCartney's "Waterfalls" single and Graham Parker & the Rumour's "Stupefaction" and "Love Without Greed." "Waterfalls" is Keefco's second video production from the "McCartney II" LP. The Parker videos were shot on location on Hollywood Blvd. and in East Los Angeles and were directed by Kim Paul Friedman. On another note, Keefco's video LP of Paul McCartney's "Back To The Egg" will be broadcast in Los Angeles Thursday (17) on KTTV at 6:30 p.m. Currently Keefco is in pre-production for two songs from Hall & Oates' upcoming "Voices" LP and Kate Bush's new single "Babooska."

★ ★ ★

MCA Videocassette of Canada will enter the home video market there this month, according to the company's vice president William Soady. There will 24 initial titles, including "Jaws," "The Jerk," "The Deer Hunter" and "National Lampoon's Animal House." Distribution of the videotapes to retail outlets will be handled by MCA Distributing of Canada and duping from the master tapes will be done in Toronto by V.T.R. Productions.

★ ★ ★

Selections from Toto's "Hydra" videotape earned three Monitor awards, including best production in the home entertainment category, at the Video Tape Production Assn.'s award presentations in New York May 30. The "Hydra" video was directed by Bruce Flowers and produced by Paul Flattery and Simon Fields. The two other awards were for best editing and best camera work. Flowers, Flattery and Fields, who recently departed Jon Roseman Productions to form GFF Video, in Los Angeles, also won first prize at the recent Chicago Filmfest for its production of Blondie's "Eat To The Beat" videocassette LP.

★ ★ ★

Kramer-Rocklen Studios, Los Angeles, completing films on Lazy Racer, Larry Graham and Rockie Robbins, and are working on special effects television spots for Natalie Cole and Sammy Hager summer tours.

VIDCASSETTE REVIEW

Kinks' 'Road' Film Is Likely To Please Fans

LOS ANGELES—In terms of marketing and merchandising, Time-Life Video's "One For The Road" is as history making as the advertisements suggest. Those who are looking for something away from conventional television style video, however, may be disappointed in this 60-minute documentary of a Providence Kinks concert held earlier this year.

"One For The Road" was shown at the Roxy here July 7, which usually features live acts, and this is only one of the unusual aspects on the campaign for the videocassette of this Arista act. After Los Angeles, the tape was screened at New York City's Bottom Line and in rock clubs in Boston, Philadelphia, Cleveland, Washington, Atlanta, Chicago, Dallas, Houston, St. Louis and San Francisco. Audiences consist of radio contest winners and industry personnel.

Also, for this first videocassette to be simultaneously released with an album (a two-disk set bearing the same title), color order forms featuring live shots of the band are included with each LP. An in-store campaign is also being launched for the \$39.95 videocassette.

"One For The Road" itself, stripped of all the hoopla, is an entertaining, well made concert documentary that catches the excitement of the legendary British band but doesn't pretend to stretch the language of the medium in any fundamental way. Closeups and medium shots (mostly of frontman/wildman Ray Davies and guitarist Dave Davies) form the bulk of this 13-song set.

Artistic touches, in terms of taking the viewer's attention away from the stage, come in small doses. Random shots of the quintet fooling around backstage are interspersed periodically. During the ballad "Celluloid Heroes," which has as its message that everyone is a star, pre-concert

footage is shown of fans filing into the arena, throwing frisbees, etc. While such an idea may sound hackneyed, it actually works well here.

Fittingly, during "Where Have All The Good Times Gone," scenes from the 1960s black-and-white "shindig" television show are edited in which the current stage show. It makes for quite a contrast and a good laugh.

As a diary of an evening's entertainment, Kinks fans may argue with the pacing of "One For The Road." With only an hour to work with, the makers chose to omit Ray Davies' humorous between-song patter and many of the slower moments of a Kinks show.

The result (12 of the compositions are rockers) is that the group is shown in too frenetic a light. However, with the bulk of the 20 songs on the LP being uptempo as well, it should be noted that this seems to be the direction the Kinks are headed, anyway.

Audience response to the tape was enthusiastic but not overwhelming. Some seemed disappointed that they had come out just for an hour's worth of entertainment with none of the group members appearing in person.

It remains to be seen whether rock fans will buy this slice of memorabilia when their budgets are being slashed to the quick.

However, with such screenings as the ones currently taking place and all the other marketing efforts, it can't be said that Time-Life and Arista aren't trying.

CARY DARLING

10 Federated Stores

LOS ANGELES—The Federated chain has opened its 10th stereo/video superstore in nearby Mission Viejo.

The opening also coincided with Federated's 10th anniversary in the Southern California market.



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Studio Track

LOS ANGELES—Action at **Sunset Sound**: **Edie Rabbitt** is mixing a new Elektra LP, **David Malloy** producing, **Peter Granet** engineering, **David Leonard** assisting; **Rita Coolidge** laying down tracks for A&M, **David Anderle** producing, **Peggy McCreary** engineering, assisted by **Steve McManus**; **Al Kooper** producing the **Austin Nichols** band, **Bob Edwards** engineering, **McCreary** assisting; and **Marty Lewis** and **Doug Feiger** (of the **Knack**) coproducing the **Rubber City Rebels**, **Lewis** engineering with **Richard McKernan** assisting.

Sound Labs activity: **David Foster** producing **Peter Allen**, **Umberto Gatica** behind the console; **Taka** producing **Ryo**, **John Mills** producing; and **Arif Mardin** producing **Aretha Franklin**.

Les Dudek coproducing his new LP for Epic with **Lee DeCarlo** at **Record Plant**, **DeCarlo** sharing engineering duties with **Kevin Eddy**. Also there: **Tom Werman** producing, **Gary Ladinsky** and **Cary Pritkin** engineering, for **Molly Hatchett**; **John Boylan** producing Boston's **Barry Goudreau**; and **Barry Fasman** producing **John Paul Vignon**. At **Stevie Wonder's Wonderland**, **Gary Olazaboi** is engineering a remote with the Plant's mobile for **Stevie Wonder** who's producing himself.

Steely Dan at **Jennifudy Recording Studios**, mixing its new LP, **Gary Katz** producing, **Roger Nichols** and **Elliot Shriner** engineering, assisted by **Barb Isaak**. Other action there: **Michael Omartian** producing the **Imperials'** new LP with **John Guess** at the board; **Dennis Dragon**, assisted by **Bob Bullock**, engineering **Johnny Rivers'** latest LP; rock group **Christopher** finishing

a new LP, **John Madara** producing, **Gary Goodman** engineering; **Lee Young Sr.** producing, **Gary Goodman** engineering, a Motown **Jon Hendrix** LP; **Tommy Kaye** producing new artist **Robby Romero**, **Gary Goodman** at the board; and **Neil Norman** and his **Cosmic Orchestra** working on "Greatest Science Fiction Hits II" LP, **Phil Kaye** and **John Banuelos** engineering.

Action at **Westlake Audio**: **Seawind** mixing its latest A&M LP, **George Duke** producing, **Tom Vicari** engineering, assisted by **Erik Zobler**; "Looking For Love" from "Urban Cowboy" being remixed, **John Boylan** producing and engineering along with **Ed Cherney**; **Mick Guzauski** engineering, assisted by **Paul Ray**, for **Lani Hall's** new album; and executive producer **Keith Holzman**, producer **Erik Salzman**, engineer **Roger Mayer**

and his assistant **Brian Reeves** are doing digital mixing and editing of the **New York City Opera's** Nonesuch recording of "Silverlake."

Engineer **Brian Gardner** at **Allen Zaentz Recording** is mastering a reissue of **Donna Summer's** "Could It Be Magic" single, as well as "Play The Game," the first single release from "The Game" album by **Queen**. Also there, engineer **Chris Bellman** mastering **Rick James'** new self-produced LP and the debut LP by English group **Ultravox**, produced by the group and **Conny Plank** for **Chrysalis**.

★ ★ ★

Head East wrapping up a new A&M LP at **Long View Farm**, North Brookfield, Mass., **Jesse Henderson** at the console, the band producing itself.



STUDIO DISCUSSION—America's Dewey Bunnell and Gerry Beckley take part in creative discussions around the console at **Sunset Sound** as they wrap up a new **Capitol** LP. Shown, left to right, are Eagle **Tim Schmit**, lending backup support; producer **Matthew McCauley**; **Bunnell and Beckley**, and producer **Fred Mollin**.

There is a Delay at Long View Farm... by DeltaLab

New 24-Track Studio Opens In Honolulu

HONOLULU — **STUDIO HAWAII** has opened here as a new 24-track recording studio.

The studio, according to **Fred Woodruff**, assistant manager, was formerly **Broad Studio** and has undergone an extensive facelift.

Equipment includes an **Amek** model 2000 28-in console, **Ampex MM1200** 24-track, **Ampex ATR** 2-track, **JBL 4311** studio monitors and **UREI 838 Time-Align**, **JBL 4311**, **Auratone** and **ADS 810s** for the control room and **Dolby** noise reduction.

Also included now is an extensive array of outboard equipment.

The control room measures 22 feet by 15 feet, while the studio measures 55 feet by 22 feet and the control room 9 feet by 9 feet.

Management includes **Al Harrington**, owner and president; **Jim Linker**, general manager; **Woodruff**; **Keith Mattingly**, head technician; engineer **John Chang** and assistant engineer **Leann Woodward**.

Alan Selby Now Running N.Y. Electric Lady

NEW YORK—**Alan Selby** has taken over sole management responsibilities for **Electric Lady Studios** here. He is president and owner of the facility.

Hal Selby, formerly involved in the management of **Electric Lady**, has resigned to pursue outside interests.

Newly appointed studio manager is **Dory Lanier**, formerly of **Full Tilt Studios**, assisted by **Andi Ostrowe**. The technical staff is headed by **Michael Frondelli** as director of operations.

The expansion of the facility since opening in 1970 includes the addition of **Studio C**, opened in February of last year, a **Neve NECAM** computerized console and **Westlake** 4-way speaker system.



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Randall Barbera
Studio Manager



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Staff

Gil Markle - Owner (Pictured)
Randall Barbera - Studio Manager
Jesse Henderson - Chief Engineer



DeltaLab Research, Inc.

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Disco Business

'Come To Grips' Forum 8 Underway In N.Y.

• Continued from page 1

They will also be seeking reassurance that the changing styles of the music to which people are dancing in no way implies that the business is being jeopardized.

Among the people that will be hitting the panelists with questions are light and sound system manufacturers who argue their business is hurting because prospective clients are perceiving the disco business, especially in the U.S., as being on the decline.

They will be demanding that the industry emphasize that disco is an industry incorporating an entire entertainment concept, and not just a sound that loses popularity as the moods of a vascilating public change.

The conferees are also expected to present a unified front in stating their convictions that the long term

effects of current changes in the industry can only be positive.

Underscoring this positive attitude for the future of the industry in this country, and indeed wherever else in the world discotheques are popular, will be Forum director Bill Wardlow's opening remarks.

In his speech he points out that the dance music sounds of the 1980s have become the "catalyst or bridge which brought r&b over into pop and fused rock with disco." He sees the sound, incorporating these fusion elements, as "continuing to be the most volatile music of the 1980s."

Responding to critics who charge that disco has sold out to rock and new wave, Wardlow asks, "What's in a name?" He continues, "Call it new wave, rock-fusion or r&b/pop, it all boils down to dance music, and that's just another five letter word for disco."

He reminds that record labels are still producing disco music, and claims that "it still remains a big part of their volume."

Wardlow states that "far from decrying this infusion of other styles into traditional disco sounds, the industry should welcome it."

"It is this combination of r&b, pop and rock fusion which affords radio its variety programming today."

Wardlow also has no qualms about people using other terms in referring to disco. "Just as long as we all understand that disco music is still being played on radio."

He adds: "Disco deejays and astute radio programmers continue to program disco, whether it's done under the guise of r&b, pop or rock-fusion."

Wardlow's claim that radio is still supporting disco through the fusion sounds it programs, will be sup-

ported by Frankie Crocker, the Forum's keynote speaker, and program and music director of Innerscity Broadcasting Co., and WBLS-FM in New York.

Many of the sessions at the Forum will be structured to emphasize the importance of the fusion sound in the continued viability of the disco industry. Among them will be a session for producers which will address itself to the interweaving of r&b, rock, country and jazz into today's dance music.

That panel will feature such established producers as Tom Moulton, John Luongo, Michael Zager, Jerry Love, Steve Greenberg, John Fred Petrus, Boris Midney, James Mtume, Reggie Lucas, Gino Soccio, Norman Harris, Jimmy Simpson, Jerry Goldstein, Vince Aletti, Norman Connors, Tom Cossie and Hamilton Bohannon.

Another panel will deal with the importance of record label r&b and disco departments working together to maximize the crossover from r&b to pop.

Among those scheduled to appear on this panel are Ray Harris, RCA; Vince Pellegrino, CBS; Ken Cayre, Salsoul; Ray Caviano, RFC; Michelle Hart, Casablanca; Tom Ray, TAR; Keith Carlos, De-Lite; Tom Draper, Warner Bros.; Jerry Wexler, Warner Bros.; Bob Felden, Arista; Bill Heywood, Phonogram/Mercury; and Rick Stevens, Stevens McGee Entertainment Corp.

The marketing, promotion, disco deejay and radio panels will also seek to come to grips with problems dealing with the new trends in fusion dance music as it affects their specific areas of responsibility.

Panelists for the seminar on marketing will include, Tom Cossie, Record Logic; Paul Cooper, Atlantic Records; Arnie Smith, RSO; Steve Stoff, RCA; Jim Streight, Sound

Warehouse; Dick Carter, Salsoul Records; Nick de Krechewo, Downstairs Records; Eddie Gilreath, Warner Bros. Records; Dee Joseph, Prism Records; Miller London, Motown Records; and Michele Clarenbeek from Sweden.

Panelists for the session on promoting the new fusion music include: Jane Brinton, Pavillion Records; Patrick Jenkins, AVI; Mark Murphy, Prelude; Roxy Myzal, Record Logic; Dan Joseph, TK; Tom Hayden; Tom Hayden & Associates; Alan Michael Mamber, Fantasy Records; Billy Smith, Salsoul; Cortez Thompson, Warner Bros. Records; Skip Miller, Motown; Alan Wolmark, Atlantic; Bob Shaw, Warner/RFC; Vince Pellegrino, CBS.

On the deejay panel are Ray Velasquez, Sara Salir, Paul Drake, Steve Stoff, Bill Mayrande, Angelo Solar, Steve Nader, Bob Anderson, Mike Lewis, and John Benitez. The panel will be comoderated by Ray Gaviano, Warner/RFC Records; and Michelle Hart, Casablanca.

Frankie Crocker will moderate the radio panel which will feature Jimmy Mack, WBCN-FM; Butterball, WDAS-FM; Sonny Joe White, WXKS-FM; Paul Zarcone, WKTU-FM; Roy Lawrence, WCAU-FM; Linda Haynes, WWRL-FM; Freddie James, WDMT-FM; Scotty Andrews, WVEE-FM; and Don Kelly, WXLO-FM.

Other panels scheduled include:

- The growing popularity of mobile disco operations globally.
- Record pools and associations.
- An ASCAP BMI and SESAC update of club and roller rink licensing.

- The development of live talent in clubs, auditoriums and arenas.
- Disco operations in hotels.
- Disco operations in restaurants.
- Closed door discussions of problem areas facing club managers.
- Discussions of problem areas facing club owners.

Two seminars geared to the needs of lighting equipment manufacturers and distributors.

- Two seminars geared to the needs of sound equipment manufacturers and distributors.

- Two seminars slanted to the needs of disco accessory product manufacturers and distributors.

- Entertainment programming in today's discotheques, including programming formats, live performances, special events, and the utilization of video and dance contests as customer attractions.

- Disco deejays and radio programmers and the feasibility of coordination of their efforts to concentrate on fusion disco/dance music.

- The packaging of shows by artists promoters for arenas, auditoriums, stadiums, and special events including fund raising concerts for presidential candidates.

- The effect of media reports on record sales generally, and disco record sales in particular.

- The importance of independent record labels in the changing disco music field.

- The importance of imported records is the disco marketplace today.

- A mixing techniques panel.
- The traditional Hot Seat session.

There will be more than 40 exhibitors taking part in the exposition segment of the Forum. Among those confirmed are Disco Motion, Disconet, Electronic Designers, Lights

(Continued on page 55)

Music Now More Flexible; It's No Longer 'In a Box'

By RADCLIFFE JOE

NEW YORK—Drawing heavily on elements of pop, rock, new wave, r&b, jazz and country, the new dance music of the discotheques of the 1980s, is exhibiting a much greater flexibility than its predecessor.

The disco sound of the 1970s found itself boxed into a restrictive format which impeded its ability to gain airplay on radio stations, other than those programming a disco music format, and to crossover from the disco to the Top 100 singles chart.

The absence, except in a few instances of chart crossover capabilities, were grim indicators of disco music's inability to excite music lovers enough to make them want to support the sales of the records.

The new dance music of the 1980s is having no such problem. A cur-

sory glance at Billboard's music charts in the issue dated July 5, 1980 reveals that an increasing number of the records appearing on the Disco Top 100 are also crossing over to the Hot 100 and to the Hot Soul Singles charts.

Among these are Jermaine Jackson's "Let's Get Serious," Lipps, Inc.'s "Funky Town," Change's "Glow Of Love," the Temptations' "Power," Stephanie Mills' "Sweet Sensation," and The Brothers Johnson's "Stomp."

In addition, more than one third of the tunes on the Disco Top 100 chart are also on the Hot Soul Singles chart. These include "The Breaks" by Kurtis Blow; "Spacer" by Sheila & B. Devotion; "All Night Thing," The Invisible Man Band; "Clouds," Chaka Khan; "Give Me A Break," The Ritchie Family; "I Ain't Never," Isaac Hayes; "It's Time To Party Now/For Those Who Like To Groove," Ray Parker Jr. & Raydio; and "Cupid," The Spinners.

Further underscoring the viability of the new music is the increasing number of rock and new wave music selections being programmed by club operators and disco deejays who, only recently, would have scorned to be associated with anything outside the realm of the accepted 128 beats-per-minute disco fare.

Appearing on the current Billboard Disco Top 100 chart are such rock and new wave releases as "Come Back," J. Geils Band; "Run Like Hell/Don't Leave Me Now/The Wall," Pink Floyd; "It's Still Rock'n'Roll To Me," Billy Joel; "Clones," Alice Cooper; "Whip It/Gates Of Steel," Devo; "Cars," Gary Numan; "American Gigolo," Blondie; "London Calling" backed with "Train In Vain," Clash; Brass In Pocket/Mystery Achievement/Precious," Pretenders; "Spacer," Sheila & B. Devotion; and "What's On Your Mind/Don't Let Your Chance Go Bye/Breakaway," Watson Beasley.

Even Grace Jones—once the darling of the conventional disco crowd—has moved away from the disco sound of the 1970s and into the new music of the 1980s with her new release, "Warm Leatherette" backed with "Bullshit."

The new music of the discos has

also attracted the talents of such pop, rock, country, jazz and easy listening performers as Cheryl Ladd, Wet Willie, Dolly Parton, Shirley Bassey, Stephen Stills, Helen Reddy, Pointer Sisters, Cheap Trick, Roger Miller, Andy Williams, Ethel Merman, Barbra Streisand, Cher, Rod Stewart, Herbie Mann and Count Basie.

Out on Fire Island, N.Y., the cradle of the American disco movement, one of the hottest tunes today is Cab Calloway's discoized version of his ever popular hit, "Minnie The Moocher." Over the years this tune

(Continued on page 58)



BUNNY HOP—A Playboy bunny does her version of the bunny hop, while her dancing companion in collar, chains and leopard suit does the leopard crawl at a recent disco contest in Florida.



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Clubs a Part Of Many Nations' Social Fabric

NEW YORK—Though disco has evolved, changed and given way to new trends in music, the clubs themselves remain very much part of the social fabric of many countries.

People haven't stopped dancing, even though they undoubtedly prefer their dance floor diet with more musical spice, more variety than it offered during disco's 1978-79 peak.

Discotheques also continue to play a key role in exposing and developing new talent in many nations, especially those where the radio industry (and all the pro-

motional opportunities it offers to record companies) is less well developed than in the U.S.

And the new wave of disco music, embracing rock and other stylistic influences, is popular with record buyers everywhere, exemplified by Steve Greenberg's Lipps Inc. success with "Funkytown," which has hit chart heights in Canada, Britain, Germany, Italy, the Benelux territories, France and Spain, as well as Mexico and other Latin American markets.

Other disco-oriented inter-

By ADAM WHITE

national hits? Michael Jackson's "Don't Stop 'Til You Get Enough" is a global smash, the Spinners' "Working My Way Back To You" has proved to be their most successful release in years in many markets, and Dr. Hook's rhythmic "Sexy Eyes" has scored strongly in countries as far apart as Germany and New Zealand.

Foreign disco producers continue to have an impact on the U.S. market, too, with Italy's Jacques Fred Petrus (Billboard, March 22, 1980) as the most topical example. His "Glow Of Love" album by Change is high on disco playlists throughout the country, with virtually every cut commanding the sort of exposure domestic producers dream about.

But the most significant disco development in many foreign territories, as in the U.S., has been the way in which playlists have opened up to include dance-oriented rock, new wave and even reggae repertoire.

In Italy, for example, rock names like Supertramp, Patti Smith, Kiss and Bob Marley are being aired in clubs alongside more traditional disco practitioners such as Donna Summer, Village People, Carrone and Gino Soccio.

On the other side of the world, new wave rock (domestic and imported) is firmly entrenched on club playlists in Tokyo, where operators see discos only gaining in popularity as gathering points for young people.

"The housing situation in Japan has a lot to do with discos continuing to be popular," says Shozo Tanimoto of the nine-club Daisho/Nasa chain. "Houses are so small that they've been called 'rabbit hutches' by a European Economic Community report." Young people can't hold parties at home for this reason, he says, so they flock to discos.

But Tokyo disco operators are not simply relying upon this to keep their clubs full. They're installing sushi bars and buffet service to keep the customers satisfied, and coming back for more.

Meanwhile, in Britain, deejays are drawing customers by spinning the latest in jazz-funk and fusion music, which people have little opportunity to hear on the airwaves of the country's only national pop network, Radio One.

Club playlists feature the likes of George Duke, the Crusaders, Tom

Browne, Stanley Turrentine, Lonnie Liston Smith, Herbie Hancock and Japan's Yellow Magic Orchestra.

The U.K. also continues to have a predilection for U.S. imports, especially—it often seems—for obscure items from independent labels on America's East Coast, and for major label, but long deleted, jazz-funk items.

Nothing better illustrates the latter phenomenon than the current popularity in London clubs of the three-year-old "Live At The Roxy" double album on Blue Note (the hit track is Donald Byrd's "Dominoes") and of John Handy's "Hard Work" album on Impulse, of similar vintage.

Import dealers have been bringing U.S. cutouts of these and other titles into the country, and selling them for top prices.

In Latin America, there has been much investment in disco locations—

with the latest in sound and light equipment—and the Latin appetite for dancing has fueled the trend.

Radio stations throughout the continent have been programming domestic and foreign-produced disco sounds. Indeed, many club deejays listen to the radio and make up playlists based on what they hear. At discos themselves, the emphasis is often on playing the hits, not making them.

About the only major world market to hold out against the disco movement, at least in terms of record sales, has been Australia. But then soul music has never been able to gain a solid market footing there, unlike neighboring New Zealand, where disks by the Brothers Johnson, Peaches & Herb, Smokey Robinson, Shalamar, the Whispers and Ray, Goodman & Brown are crowding the charts. Australians prefer rock'n'roll, it seems.

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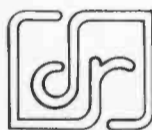
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Kool & Gang At Skating Contest

LOS ANGELES—Kool & the Gang were the headliners at a roller disco championship contest June 13 at the Forum in nearby Inglewood.

Jeff Cheen and Bobby Paris, vice presidents of Forum Talent Enterprises, served as executive producers of the event, along with David Salzman, former group chairman of Group W Productions.

The championship was taped by Showtime for pay television distribution. Producer of the special was Louis J. Horvitz, a veteran tv director. Phillip Squyres directed.

TRG Communications furnished a reported \$50,000 worth of prizes. Comedians Jeff Altman and Skip Stephenson cohosted the show, in which five couples from U.S. cities completed with five couples from overseas.

The contest, sanctioned by the U.S. Indoor/Outdoor Rollerskaters Assn., fell on the only Friday the 13th of the year.

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Dealer Inquiry Foreign and Domestic Invited

Steady Gain Posted By Clubs Spinning Rock

By ROMAN KOZAK

NEW YORK—While in the last year virtually all elements of the music industry have faced slowdowns, cutbacks and closings, the rock-disco hybrid, often disdained by both rock and disco music purists, has posted a steady gain.

While many discos still persist in feeding their clientele a steady diet of the old thump-thump, push-push music, many others are turning to a mixture of hot r&b, rock'n'roll oldies, old ballads, and new rock to provide an eclectic mix of danceable sounds.

In many respects this is a return to the roots of discos. The early record hops, the first discos, were mainly rock'n'roll, and when the first modern discotheques opened in the '60s, they, too, played rock and soul records.

But it is in the pure rock discos of the late '70s and now the '80s that the real musical excitement lies. Beginning with La Mere Viper in 1977 in Chicago, and then Hurrah in New York the following year, the rock disco/rock dance hall phenomenon has spread across the country with 1,500 and 2,000 capacity dance halls not uncommon.

"It used to be that I would have to go into a city and have to dig out a club where I could play my acts, but now they come to me," says Ian Copeland, president of Frontier Booking International, which developed a circuit of clubs, dance halls and rock discos where new wave music can be heard live on records.

"The kids want that new wave. Our biggest nights are the audition nights, when they don't even know who will be playing, but they know that it will be new wave," says Patrick Foster, owner of the '80s in New York which has booked various types of acts.

In fact, the U.S. acceptance of new wave (and after three years it is not new any more) and the growth of rock discos has become a symbiotic relationship. With radio still deathly afraid of even the new wave name, the only place to hear good new music is in the clubs and discos.

Conversely, with traditional rock bands frequently locked into formula or overblown "symphonic" music, the only danceable alternative was, and is, being provided by the new underground.

This has worked to the advantage of both. Blondie now plays Madison Square Garden, the Clash is at least commercially acceptable, and, as an indication of what the market is like, when the Dr. Pepper Festival in New York's Central Park was announced this summer, with a roster of 25 different types of pop acts, the first three concerts to sellout immediately were by the Pretenders, the B-52s and the Talking Heads.

And where two years ago there were a small handful of rock discos in New York, there are now about 20 in the city alone, and more opening all the time. According to Billboard's 1980 Disco Source Book, 11% of all discos now regularly program rock music, while another 9% program oldies. The movement is strongest in the big cities.

Generally, rock discos are easier on the pocketbook than traditional discos and live concerts and they offer a variety of entertainment.

"As long as the economy stays bad these clubs will flourish," says Jim Furratt, one of the owners of Danceteria, a chic New York rock disco. "People like to dance, and beyond that we are multilevel here, so there is a choice of video, or pinball, or making out or watching a live band. And with rock'n'roll it is more par-

ticipatory. It is not the same old hypnotic beat."

It is expected that the biggest new growth in the rock dance field will

be seen on college campuses this fall. College radio already is much more willing to play the new music than commercial radio. Rock Pool, for in-

stance, which services 75 rock disco DJs around the country, also services 50 college stations.

"A lot of the seniors who were

booking acts before were conservative in their choices, but they have graduated, and the new kids coming

(Continued on page 56)

Billboard

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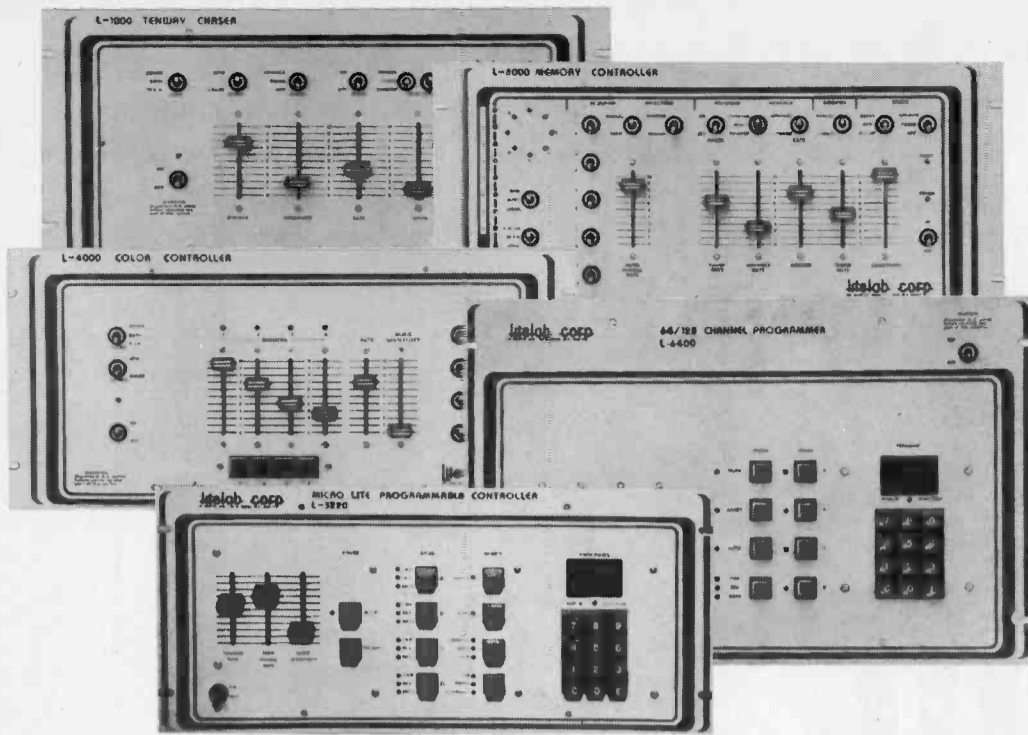
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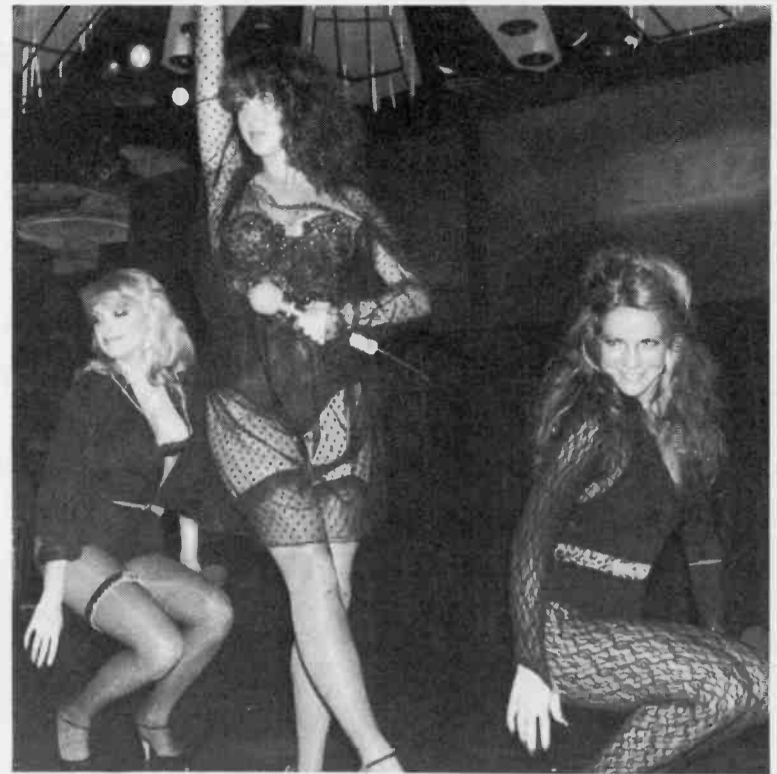
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SEXY SAINTS—Butterfly Records artists, Saint Tropez, often referred to as disco's sexiest imports, perform at a recent New York concert.

ED CHALPIN'S VIEW

Varied Fare Key To Rink Survival

By PAUL GREIN

LOS ANGELES—While the roller disco fad is still riding high, it's inevitable that the craze will peak, says Ed Chalpin, long-time liaison between the record industry and the Roller Skating Rink Operators Assn.

As a result, he says, rink owners should look to playing more rock, r&b and new wave music, as have programmers of formerly all-disco radio stations; and by so doing expand the concept of dance music.

"Instead of following trends," says Chalpin, "rink operators should start introducing new records like a radio station does. Discotheques were able to guide what stations played and so should roller rinks—which have a much bigger weekly audience.

"Roller rinks should have a great power in the record industry," says Chalpin. "They have more record buyers under one roof than any other venue. You've got 2,000 kids twice a day, seven days a week, for three hours at a time."

Chalpin believes that it's risky for roller rinks to stick to traditional disco rather than broadening their focus to encompass a wide spectrum of pop sounds.

"Roller rinks were doing fine before the disco craze came along," says Chalpin. "This is the first time roller skating became attached to a musical fad—and you know what happens to musical fads. Nobody wants to be associated with yesterday's styles, particularly the teenage kids who set these trends."

Chalpin notes that roller rinks now program three types of music: disco, old-fashioned organ music and rock.

"None of the new rinks that spring up are involved in the organ style," he says. "but the older rinks—which constitute a majority of the rinks in the country, have all three styles, usually on alternating nights."

Chalpin notes that the big Montvale Roller Rink in Montvale, N.J., is doubling its success with classical music, as the old-style organ music is also called.

But the big surprise at Montvale, he says, is that country roller programming is a huge hit. He reports that country was tried on Monday

nights—normally the slowest rink night of the week—and scored heavily in this New York suburb.

The Roller Skating Assn. has been in existence for 42 years, but has only in the past three years linked up with the music industry on any kind of formal basis.

Still, Chalpin acknowledges that record servicing to rinks has remained spotty. "Labels started going directly to one rink operator at a time," he says. "It was done in a haphazard way without any organization."

At present, patrons of roller rinks want only to hear the top 10 hits, Chalpin notes. "The kids are programmed for the top 10 and not to view rink operators as if they're record trend setters."

Chalpin, owner of the 24-track
(Continued on page 53)

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Rap Records Inducing Listener Participation

By SHAWN HANLEY

LOS ANGELES—Rap Records' distinct appeal is found in their ability to induce listener participation. As rap product proliferates, this unique lure may be finding its way to a larger audience.

This is the observation of industry principals, who note that rap disks can cause more stir on the dance floor than conventional dance records. "The rapper and the audience often exchange the jive talk," says Robert Ford, coproducer of popular rap artist Kurtis Blow.

"Whatever catches the rapper's eye could be his next topic, and this stimulates good crowd interaction and excitement. During recordings the same involvement can happen. But a straight disco record usually doesn't generate this type of participation."

"Or sometimes a rapper will call out dance steps," he continues. "It's like a square dance."

Alan Peralta, music director and deejay at Osko's in Los Angeles, observes that in discos where deejays don't rap, i.e., the white clubs, "there's a real place for rap records. This is total entertainment because it really gets the crowd involved."

Peralta, who also spins records for Zelda's in Palm Springs, points out that Blow's latest Mercury single, "The Breaks," is requested regularly.

"Rap gives the listener something extra to grab onto," comments John Stainze, Mercury's director of West Coast a&r. "It's got real down-to-earth street appeal."

Gaining notoriety some six months ago after the Sugar Hill Gang and Blow cracked open the international pop charts with "Rapper's Delight" and "Christmas Rappin'" rap singles have multiplied.

The market has been flooded with rap product, reports Jerome Gasper, director of progressive music at Epic, which signed rap pioneer Deejay Hollywood three months ago.

Forging its way into crossover markets, Blow's latest single "will be this year's rap disk," projects Mike Wilkinson, president of the Upper Manhattan Disco Assn. programming service, which services approximately 800 discos and deejays.

"Kurtis' songs have crossed over into some white radio and gay discos," says producer Robert Ford. "Admittedly, we're working to make crossover music, as we realize this type of recording tends to be limited." Ford recalls that when "Christmas Rappin'" was released, it received little or no airplay. But the current "The Breaks" is being programmed into some black music formats, he informs.

"If white stations would play it (rap), it could be a monster," asserts Bill Spitalksy, vice president at Spring Records, the Polydor-distributed label that released the Fatback Band's "King Tim III." That disk, which reportedly sold about 500,000 copies, is also considered a landmark release for the genre.

"The lack of white radio play is the only reason it's not crossing over now," Spitalksy adds.

Becoming a permanent entity in crossover markets can only be achieved through consistent release of topnotch recordings, observers agree, as a rap record loses its novelty and grows old faster than a vocal-tracked or instrumental disk.

"They (rap records) should tell a funny story," Epic's Gasper advises. Concur's Osko's Peralta: "They've got to have a sense of humor to maintain an audience interest."

"A good rap disk must have a strong storyline," Peralta adds.

A quality rap recording has a sim-

plified rhythm track, asserts Ford. "The rhythm should be natural; not too busy."

Major labels are just beginning to move into the rap arena, the largest

to date being Epic. Other record companies with rap product are Mercury, Philadelphia International, Salsoul and Spring.

The bulk of the disks have been

released on small labels often specializing in disco product. Some of these are Sugar Hill, self-named label of the Sugar Hill Gang (distributed by Roulette); P&P, distributed

by Queen Constance Records, which released Spoonin' Gee's "Spoonin' Rap" and local deejay Eddie Cheba's "Lookin' Goooc (Shake (Continued on page 53)



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An Art Unto Itself: Programming Of Mobiles

By ALAN PENCHANSKY

CHICAGO—Put one of today's top club disco spinners on a mobile disco engagement, where variety in music is demanded and outgoing personality and ability to relate to a diversity of crowd types are required, and you may wind up with a fish out of water.

That seems to be the opinion held by leading U.S. mobile disco operators who point to increasingly sharp distinctions between their brand of traveling entertainment and the high-energy nightclub experience of pure disco.

Responding to the disco "backlash," many mobile operators today are laying increased emphasis on musical diversity, and some are even dropping the "disco" monicker altogether, factors that have begun to widen the gap between clubs and mobiles.

"Your music has to be right. If you don't have a good variety of repertoire of music it won't make it," comments Atlanta mobile operator Steve C. Hill, head of American Dream Disco Co.

According to the operator, the highly refined musical skills of club spinner, including mixing, beat-to-beat and overlays, "don't mean a thing" before the typical mobile audience.

Hill's company averages about \$500 per booking, playing mostly college dates throughout the Southeast, sometimes lining up more than a dozen engagements and heading out on tour. Hill also spins records for Atlanta area radio stations, which

he views as a means of building promotional leverage for additional disco bookings.

Competition is keen in Atlanta and profit margins are harder to maintain. For Hill, business was at its peak in 1978.

"There are so many guys in the business and many of the mobile disco jobs go directly to the radio stations," explains Hill. "The radio stations have been doing this for years; mobile disco is nothing more than a sock hop."

Hill stresses the distinction between club and mobile entertainment. "You can take any club disco jock in America," he insists. "Put him on a mobile gig and watch him die."

One of the New York metro area's top mobile spinners is Ted Fass, owner of Ted's Disco On Wheels. Comments Fass, "I'm more of an entertainer rather than a spinner. We do a lot of talking over the microphone and programming of music is very important."

Fass' strongest areas are bar mitzvah's, bas mitzvahs and sweet sixteens. The company's average mobile gig is in the \$400 to \$500 range, he says.

Fass, who is less active in spinning and more involved in overseeing other jocks today, says pure disco still is provided when both a mobile deejay and a live band are booked for parties, as is often the case.

Party Particulars, Fass' new party decoration and floral arrangements firm, will work in conjunction with

Disco On Wheels in complete party packaging, explains Fass.

Although Fass claims to be one of a handful of major mobiles serving the New York area he sees plenty of competition bubbling up from the streets.

"There are a lot of kids calling themselves disk jockeys," the mobile operator explains.

Business reportedly is booming for Chicago-area mobile operator Arthur J., president of Arthur J. And Friends. The company is reporting some 1981 bookings already firmed.

"We do not specialize in disco music," explains Arthur J. "We're not disco spinners."

He adds: "We're very versatile. We're into ethnic music, polkas,

country, rock new wave. We're entertainers."

Arthur J.'s spinners—12 including part-time—are kept busy with weddings and large corporate parties primarily, claims Arthur J. The firm charges a base rate of \$300 for four hours and has many options to offer.

Arthur J. also is a music consultant for a restaurant chain in the Midwest and has worked in radio.

December already is booked solid with Christmas parties. "Business has been absolutely terrific," continues Arthur J. "Even the economic situation hasn't hurt us too bad."

He adds: "Our deejays do a lot of talking, we try to include the audience in a lot of our music and we

run dance contests and other activities."

Another top Chicago-area mobile, Jay Calandra of Pro-Sound, has disassociated himself almost entirely from "disco," and is reporting a healthy increase in mobile dates over last year.

States Calandra: "I don't want to call our shows disco anymore. When people see us do a show it's much different than when people go into a club and see a guy spinning records."

"When people see us perform the whole set gets more alive."

Calandra feels mobile disco is permanently established as an entertainment form, despite increased work for live acts today caused by the disco "backlash."

"The idea of programmed entertainment music is much more economically feasible than live entertainment," he insists.

Calandra, whose firm recently added a \$15,000 electronic robot to its special effects arsenal, sees untapped potential for "mobile programmed music entertainment," has plans to explore new markets in the coming year.

Calandra claims revenue from mobile bookings is up 20% over 1979. He estimates the firm's average engagement is put on at a cost of \$325.

Bay Area DJs Add Survey Import Chart

By PAUL GREIN

SAN FRANCISCO—The 75-member Bay Area Disco DJs Assn. is adding an import chart for disco and rock product to its pool surveys, which already include domestic disco, rock and r&b tallies.

"We're expanding into a wider plane of influence within the total community," says Nick Lygizos, president of the organization since this past February. "We're looking to deal with clubs and radio stations more closely too."

The label liaisons with KSFY-FM on a weekly basis and also has close contact with KDIA-AM in Oakland and KSOL-FM in San Mateo.

Each week 35 DJs in the Bay Area pool fill out KSFY point sheets which are then compiled by Hessimah Hissah, an employe of the station who doubles as music research chief for the pool. If the points are strong enough on a given title, it is added to the station's playlist.

The Bay Area pool recently dropped a threatened lawsuit against the crosstown pool, T.O.P. 25 (short for The Original Pool) in the wake of the death of Jon Randazzo, cofounder of both organizations.

The two pools are now attempting to coexist in the same market by taking different approaches. T.O.P. 25 is more club-oriented, says its cofounder George Ferren, while the original Bay Area organization places more emphasis on radio.

"Communication has opened up again," says Ferren. "There's room for both pools."

Lygizos notes that his pool's survey sheet, which contained an unfortunately-timed item criticizing Randazzo the week of his death, recently dedicated a playlist in his memory.

The pool has shrunk from 125 to 75 members over the course of the past several months, due first to the exodus of the T.O.P. 25 membership and then to the paring of its DJ representation in the outlying areas of Sacramento and San Jose.

At present, 13 of the pool's 75 members spin more than 45% rock, as do 12 members of the Western Assn. of Rock DJs, with which it recently merged.

The copresidents of the Western DJs group—Larry LaRue Holloway, spinner at the Stud, and Alan Robinson, spinner at I-Beam—were recently added as rock reporters for the combined pool, as was Johnny Walker, spinner at the City disco.

Lygizos says that servicing on rock

product has been best on Warner Bros., Atlantic and CBS titles as well as product from smaller labels.

The Bay Area pool has lined up several live entertainment events recently: Tower of Power played at Studio 47 (formerly Tiffany's), with Lygizos spinning; Odyssey headlined at the Oz with Fiona Stuart spinning; and Jermaine Jackson and Michael Jackson were set to appear at Silk's in Oakland Sunday, (13) with Adrian Santos spinning.

Santos handles the black chart for the Bay Area group and is part of its office personnel. That group also includes Lygizos, Bob Miro and Mickey Karp, spinners at Studio West and Larry Francis, spinner at CBS disco.

Miro and Karp are both on the board of the organization, as were Randazzo and Ferren until they resigned in the wake of Lygizos' defeat of Randazzo for the pool presidency last Feb. 28.

Lygizos reports that an election is upcoming to fill those two vacant seats.

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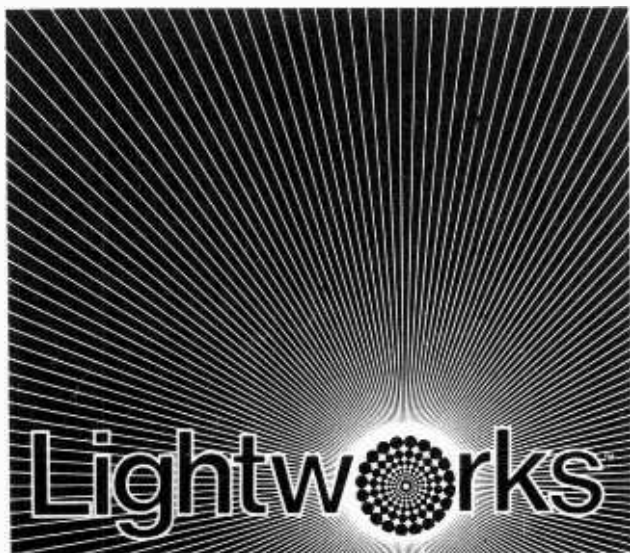
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Disco Mix

By BARRY LEDERER

Disco is viewed today not only as music with a 4/4 beat, but music that incorporates rock, soul and jazz. There are fewer remixes coming out as producers put forethought into the creation of their works. And what is most important is that this year's Disco Forum 8 sees the participation of heads of major labels for whom a specific panel has been created.

It is important that not only promotional personnel be involved in the disco industry but those executives who can back their artists with the proper promotion and marketing of their product.

For deejays attending the convention, much new material has been released. Columbia has 33 1/2 r.p.m. 12-inchers "Helpless" by Jackie Moore, "Missing Love" by Google and Tom Coppola, "I've Got My Second Wind" by Al Johnson and "Jo Jo" by Boz Scaggs.

From the Sire family and those deejays into rock there is the Silicon Teens with "Memphis, Tennessee," "Chip 'N' Roll" and "Judy In Disguise" all on one 12-inch 33 1/2 r.p.m. as well as "Hands Off, She's Mine," "Twist & Crawl" and "Tears Of A Clown" by the English Beats.

Motown has released a 12-inch 33 1/2 r.p.m. of "Upside Down," from Diana Ross from her latest album, and Rick James' "Big Time" from his "Garden Of Love" album. The Commodores have proved to be a commercial group capable of taking funk from its uptown setting and incorporating it in music that appeals to all types of clubs. Highlighting its latest LP is "Got To Be Together," "Celebrate" and "All The Way Down." The group's nitty gritty harmonies and tight production is plainly evident on all cuts. The artists co-produced and arranged this album with James Anthony Carmichael.

Heading one of the major record pools in New York City is Judy Weinstein of For The Record. For the past three years she has been involved in booking live entertainment in such major clubs as Paradise Garage, Fun House, the Underground in New York and Zanzibar's in New Jersey. Weinstein believes that disco music mixed with live performances will continue to grow in the near future and she is pleased to have been one of the first to promote such policies.

Highlighting her pool's playlist are "Give Me The Night," George Benson, Warner Bros.; "Love Doesn't Always Make It Right," Ashford & Simpson, Warner Bros.; "Emotional Rescue," Rolling Stones, Rolling Stone Records and "I Love It" by the Trussell on Elektra. Also after having been located in one office for three years, the pool has found a new location.

This season has been an interesting one for the deejays playing Fire Island. Two new clubs have opened up, causing much concern and conversation. In the Pines, the Pavillion deejays are Richie Rivera and Alan Dodd, with guest deejays playing the other nights. In the Grove, the Copa has opened in the space formerly occupied by the Sea Shack. George Cadenas from Key West headlines at the club. Roy Thode of the Ice Palace still holds top honors at this Saturday night club.

Rink Survival

• Continued from page 50

Dimensional Sound and Echo Sound studios in New York, notes that there are 5,000 rinks in the U.S., 1,800 of which are represented in the Roller Skating Assn.

He estimates that there are 28 million roller skaters in the U.S. "If the rinks can convince one skater in 28 to buy a record, they can set the trends," says Chalpin.

"All they need to do is get together on this the way they've gotten together on other things, like a drive for muscular dystrophy which raised \$2 1/2 million dollars."

Rap Records

• Continued from page 51

Your Body" among others; and Enjoy, the home of such disks as "Super Rappin'" by Grand Master Flash & the Furious Five.

Epic's Gasper says his label is "not looking to get involved with any additional rap artists" at this time. Mercury's Stainze, however, says "if there's a good record out, whether it's rap or just r&b, we'll sign the set."

Thode reports the following records are doing well in the club: "Minnie The Moocher" by Cab Calloway from the Blues Brothers album; "Was That All It Was" by Jean Carne (PIR); "Looking

For Love" by Candi Staton (Warner Bros.) and "Sweet Sensation" by Stephanie Mills (20th Century-Fox).

Richard Brezner, former deejay of High Roll-

ers and the Blue Parrot in Manhattan, has caught the Island off guard with his avant-garde yet commercial approach to music. He is playing at John Whyte's Dunes & Pines Yacht Club bet-

ter know as the Botel. Brezner plays at tea time (afternoon dancing) which the Botel claims responsibility for establishing almost 15 years ago (as tete-a-tete and dancing).



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54 Disco Business Decision By Dictionary

BELLEVILLE, N.J.—As a rule, judges turn to their law books as a source of authority in handing down legal opinions. However, in deciding the difference between a restaurant and a discotheque—a legal matter which occupied the attention of judges at the State Supreme Court here recently—the jurists turned to Webster's Third New International Dictionary.

The case involved Parrillo's, an establishment which maintained it was a restaurant and as such should be allowed to operate as an exception to local residential zoning laws. Nonetheless, the Belleville zoning board held that Parrillo's was in fact a discotheque, and therefore not in compliance with the zoning regulations.

The court, in a 7-0 ruling written by Justice Robert L. Clifford, agreed that Parrillo's had indeed violated local zoning regulations.

In his opinion, Judge Clifford wrote, "We readily acknowledge that included among those for whom the term discotheque has not, at least until this case, found its way into their common parlance are some members of this court. On the assumption that there may be others whose experience has denied them an intimate familiarity with the term and milieu to which it applies, we pause to extend the benefit of definition.

"Webster's Third New International dictionary informs us that a discotheque is a small intimate nightclub for dancing to recorded music."

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- ### ATLANTA
- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S. O. S. Band—Tabu (12-inch)
 - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 4 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 5 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 6 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 7 I'M O.K., YOU'RE O.K.—American Gypsy—Imports 12 (MAXI 33)
 - 8 HELPLESS—Jackie Moore—Columbia (LP/12-inch)
 - 9 I'LL CRY FOR YOU—Kumano—Prelude (LP)
 - 10 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 11 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)
 - 12 RED LIGHT/FAME—(Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 13 I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP)
 - 14 I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP)
 - 15 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)

- ### BALT./WASHINGTON
- This Week**
- 1 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 2 STRETCH'N 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 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 7 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 8 BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 9 POWER—The Temptations—Gordy (LP)
 - 10 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 11 QUE SERA MI VIDA—Gibson Brothers—Mango (12-inch)
 - 12 TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP)
 - 13 I LIKE (WHAT YOU'RE DOING TO ME)—Young & Company—Brunswick (12-inch)
 - 14 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP)
 - 15 HOOKED ON YOUR LOVE—The Fantastic Aleems—Panorama (12-inch)

- ### 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 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 7 I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD—Gino Soccio—Warner/RFC (LP)
 - 8 DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP)
 - 9 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 10 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 11 PARTY ON—Pure Energy—Prism (12-inch)
 - 12 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavilion (LP)
 - 13 RED LIGHT/FAME—(Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 14 STRETCH'N IN OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 15 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)

- ### CHICAGO
- 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 THE BREAKS—Kurtis Blow—Mercury (12-inch)
 - 4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 5 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 7 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP)
 - 8 CLOUDS—Chaka Khan—Warner (12-inch)
 - 9 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 10 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 11 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 12 LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul—(LP)
 - 13 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 14 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 15 PARTY ON—Pure Energy—Prism—(12-inch)

- ### DALLAS/HOUSTON
- 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 BREAKAWAY/DON'T LET YOUR CHANCE GO BY/BODY FREE—Watson Beasley—Warner (LP/12-inch)
 - 4 I'M READY—Kano—Emergency (12-inch)
 - 5 USE IT UP, WEAR IT OUT/DON'T TELL ME TELL HER—Odyssey—RCA (LP/12-inch)
 - 6 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 7 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 8 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 9 I WANNA TAKE YOU THERE NOW/RHYTHM OF THE WORLD—Gino Soccio—Warner (LP)
 - 10 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 11 YOU'RE THE FIRE—Cissy Houston—Columbia (12-inch)
 - 12 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 13 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 14 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 15 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)

- ### DETROIT
- 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 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 4 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 5 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 6 I AIN'T NEVER—Isaac Hayes—Polydor (12-inch)
 - 7 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 8 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 9 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 10 TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 11 POWER—The Temptations—Gordy (LP)
 - 12 PARTY ON—Pure Energy—Prism (12-inch)
 - 13 I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP)
 - 14 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)
 - 15 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)

- ### LOS ANGELES
- This Week**
- 1 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 2 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 3 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 4 I'M READY—Kano—Emergency (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 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 9 PARTY ON—Pure Energy—Prism (12-inch)
 - 10 DANCE IN YOUR PANTS/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 11 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
 - 12 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 13 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 14 I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 15 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)

- ### MIAMI
- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 2 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 3 HANG TOGETHER/USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch)
 - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 5 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 6 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 7 FAME/RED LIGHT (Fame Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 8 I'M READY—Kano—Emergency (12-inch)
 - 9 BODY FREE/BREAKAWAY/WHAT'S ON YOUR MIND—Watson Beasley—Warner (LP/12-inch)
 - 10 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 11 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 12 SWEET SENSATION/DANCIN'—Stephanie Mills—20th Century (LP/12-inch)
 - 13 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 14 LOOKING FOR LOVE—Candi Staton—Warner (LP/12-inch)
 - 15 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)

- ### NEW ORLEANS
- This Week**
- 1 FILL ME UP/YOU MADE ME DO IT AGAIN—Elaine & Ellen—Ovation (12-inch)
 - 2 PLAIN OUTTA LUCK/STRETCH'N OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 3 I'M READY—Kano—Emergency (12-inch)
 - 4 I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 5 TRY ME LOVE/I'M SO HOT—Deniece LaSalle—MCA (LP)
 - 6 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 7 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 8 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 9 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 10 PARTY ON—Pure Energy—Prism (12-inch)
 - 11 BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)
 - 12 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 13 WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP)
 - 14 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 15 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)

- ### NEW YORK
- This Week**
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 2 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 3 UPSIDE DOWN—Diana Ross—Motown (LP)
 - 4 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 5 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 6 I'M READY—Kano—Emergency (12-inch)
 - 7 STRETCH'N IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 8 BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 9 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 10 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
 - 11 USE IT UP, WEAR IT OUT/HANG TOGETHER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch)
 - 12 PARTY ON—Pure Energy—Prism (12-inch)
 - 13 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 14 SHAKE IT UP/DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 15 GIVE ME THE NIGHT—George Benson—Warner (7-inch)

- ### 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'N 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 Disk (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/HEARTBREAKERS—Gino Soccio—Warner/RFC (LP)
 - 15 FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSO (LP)

- ### PHOENIX
- This Week**
- 1 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 2 BREAKAWAY/BODY FREE/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY—Watson Beasley—Warner (LP/12-inch)
 - 3 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 4 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 5 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 6 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 7 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 8 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVIN'—Poussez—Vanguard (12-inch)
 - 9 BEATS WORKIN'—all cuts—Jimmy Maelen—Pavilion (LP)
 - 10 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 11 RED LIGHT/FAME—(Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 12 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 13 PARTY ON—Pure Energy—Prism (12-inch)
 - 14 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 15 WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP)

- ### 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 LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch)
 - 5 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 6 I'M READY—Kano—Emergency (12-inch)
 - 7 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 8 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
 - 9 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 10 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 11 LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (12-inch)
 - 12 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/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 BACK TOGETHER/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)

- ### SAN FRANCISCO
- This Week**
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
 - 2 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
 - 3 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
 - 4 IN THE FOREST—Baby O'—Baby O' Records (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 WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 9 I'M READY—Kano—Emergency (12-inch)
 - 10 I AIN'T NEVER—Isaac Hayes—Polydor (LP)
 - 11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 12 PARTY ON—Pure Energy—Prism (12-inch)
 - 13 I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP)
 - 14 I'LL CRY FOR YOU—Kumano—Prelude (LP)
 - 15 RED LIGHT/FAME (Soundtrack, Fame)—Various Artists—RSO (LP/12-inch)

- ### SEATTLE/PORTLAND
- 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 KEEP SMILIN'—Carrie Lucas—Solar (12-inch)
 - 5 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 6 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
 - 7 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)
 - 8 I AIN'T NEVER—Isaac Hayes—Polydor (LP/12-inch)
 - 9 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 10 I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP)
 - 11 LEAVE THAT BOY ALONE—Poussez—Vanguard (LP/12-inch)
 - 12 SPACER—Sheila B. Devotion—Carrere (12-inch)
 - 13 I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33)
 - 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 SHES ROCKIN'—Jerry Knight—A&M (12-inch)
 - 2 GLOW OF LOVE/LOVERS HOLIDAY—Change—WEA (LP)
 - 3 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
 - 4 STOMP—Brother Johnson—A&M (LP)
 - 5 PARADISE GARAGE/RAZOR GIRL—The Zebras—Downstairs (LP/12-inch)
 - 6 CUPID—Spinners—WEA (LP)
 - 7 MIDNIGHT MESSAGE—Ann Margret—MCA (LP)
 - 8 CALL ME—Blondie/Moroder—Polydor (LP)
 - 9 ECHO BEACH/MARTHA—The Muffins—Polydor (LP)
 - 10 S-BEAT—Gino Soccio—Quality (LP)
 - 11 I'M READY—Kano—Uniwave (12-inch)
 - 12 I CAN'T CONTROL MYSELF—Various Artists—Alta (12-inch)
 - 13 CAN'T FAKE THE FEELING—Geraldine Hunt—Uniwave (LP)
 - 14 I ONLY WANNA ME WITH YOU—The Tourists—CBS (LP)
 - 15 COMING UP—Paul McCartney—CBS (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Global Gathering Of Disco Experts Starts

• Continued from page 46

Fantastic, Times Square Theatrical, Rosco Labs, Disco Distribution/Disco Spec, Bump Lighting Techniques, Lance Enterprises, Litelab Corp., Disco Scene, Newth Lighting Co., Electra, Lumina, Inc., Bestek Entertainment Equipment Co., Kremesa, Pioneer Electronics of America, Stanton Magnetics, Body Graphics, Conduyte International, Chic Lighting Corp., Lighting Dimensions Magazine, Farralane Enterprises, QRK Electronics, Audio International, Technics by Panasonic, Lightworks, GLI/Integrated Sound Systems, and Richard Long & Associates.

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The conference will also offer a full schedule of entertainment to be held at the Roseland Ballroom. Among those scheduled to appear are, Loleatta Holloway (Salsoul), Dan Hartman (Blue Sky/Epic), Grace Jones (Island/WB) and the

Skatt Bros. (Casablanca); Monday (14).

Tuesday's (15) entertainers will include Irene Cara (RSO), the Ritchie Family (Casablanca), and Skyy (Salsoul).

On Wednesday (16) Al Hudson (MCA) and Gene Anthony Ray, from the movie "Fame" will entertain.

Among the deejays scheduled to spin between live sets at Roseland are Danae Jacovidis, Tee Scott, John Benitez, Bill Kelly, Larry LeVan, Jonathan Fearing, Frank Liponi, Hubert Charles, Frank Collins, Brian Harkins, Ritchie Kazor.

Conference registration fee is \$315 for club owners, managers, franchisers, record company personnel, equipment manufacturers, exhibitors, promotion and marketing managers and artists and radio personnel.

Disco deejays, Forum panelists, students, members of the military and spouses of convention registrants are being asked to pay \$235 per person.

The four-day confab will be topped off with the popular awards banquet in the grand ballroom of the Sheraton Centre. Awards will be presented to major achievers in every facet of the business.

Further information can be obtained from Nancy Falk or Salpy Tchalekian at the Billboard conference bureau headquarters in the Sheraton Centre.

Disco Business

Music Publishers Respond To Demands of Club Marketplace

By IRV LICHTMAN

NEW YORK—Music publishers are as likely as any other segment of the industry to generate enthusiasm for new trends in pop music, and they've been there during the splurge of disco success.

Yet, they must be responsive to the demands of the industry's internal marketplace, that is the labels, artists, producers and a&r people it seeks out for song exploitation.

"At this point, I'd say that our contacts don't want to categorize songs anymore," declares Irwin Schuster, senior vice president, creative at Chappell Music. "Disco to them and, for that matter, to us is another beat and we're being told 'send us good songs with a good funky beat.'"

This point is echoed, too, by Don Oriolo, vice president and general manager of Intersong, like Chappell a PolyGram-owned company. Heavily involved in disco success, Oriolo says disco, besides the usage of the phrase "dance-oriented" music, is best described today as a "funky record, a good r&b record" and he refers to Lipps Inc.'s "Funky Town" as a recording that transcends a formalized "disco" appellation. Its recent No. 1 singles status, he adds, signifies it's a "great pop record."

Whatever one wants to call the evolution of disco music, it's all part of the mainstream of pop music that realizes classic recordings overcome

a particular time-frame and sound. "The best of recordings always stay around one way or another, no matter how they are categorized," says Barry Bergman, vice president of creative affairs at United Artists Music.

"The best songs of any musical genre are bound to overcome their specific origins, so in the long run you've got to play down the aspect of jumping on bandwagons."

The "song-is-a-song-is-song" philosophy can be seen in the award-laden team of Bernard Edwards and Nile Rodgers, winners of the most (11) BMI performance awards for 1979. The mighty writer/producer team, published through Chic Music (BMI), earned their awards for both disco and pop works.

"They don't say disco anymore," declares Carl Griffin, East Coast operations chief at Jobete Music. "What producers and artists say is, 'I want a song like Michael Jackson's, or Tina Marie or Candi Staton.'"

Griffin himself maintains dance record or no dance record, his approach to new songs is one of strong lyric and melody. "In other words a copyright." "I tell my writers to be careful when they listen to hits on the radio, because it's often the case that when you take away the production, the song itself is of little value."

Ira Jaffe, vice president of creative affairs at Screen-Gems-EMI, has

never concerned himself with the approach with which his songs have been recorded. "Our posture is not how a song is cut so long as it remains basically intact as written. We've had a bunch of songs cut disco, but our writers weren't told to write straight-ahead disco."

At Perrin-Vibes, which had the disco song of the year in 1979 with Gloria Gaynor's "I Will Survive" plus other disco successes by Peaches & Herb and David Norton, the emphasis has basically shifted to the publishing and production of r&b-type material by the multi-faceted L.A. music operation.

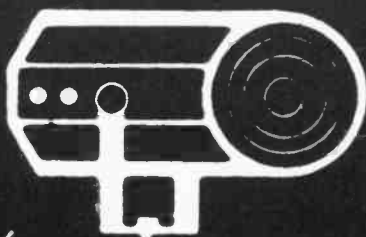
"But, you can't write off disco," says veteran publisher Leonard Hodes, vice president and general manager of the firm. "It's dance music and that's something that goes on. Like rock, disco has been refined. I'd say that the most used expression when we're called for songs today is in the funky groove."

Award To Warners

SEATTLE—The Electric Canary Record Pool here, with 35 members statewide, honored Warner Bros. as top disco label of the year at its annual awards presentation June 29 at the Sanctuary club.

Among the artists winning top awards were Patrick Hernandez, Dan Hartman, Fever, Debbie Jacobs, Shalamar, Lipps Inc. and Michael Jackson.

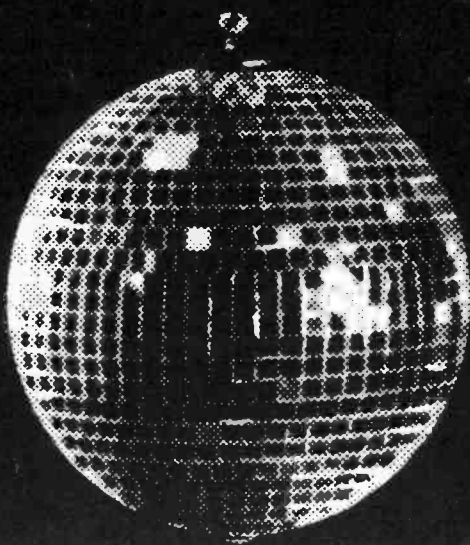
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New Products

Rock Clubs On Upbeat

Continued from page 49

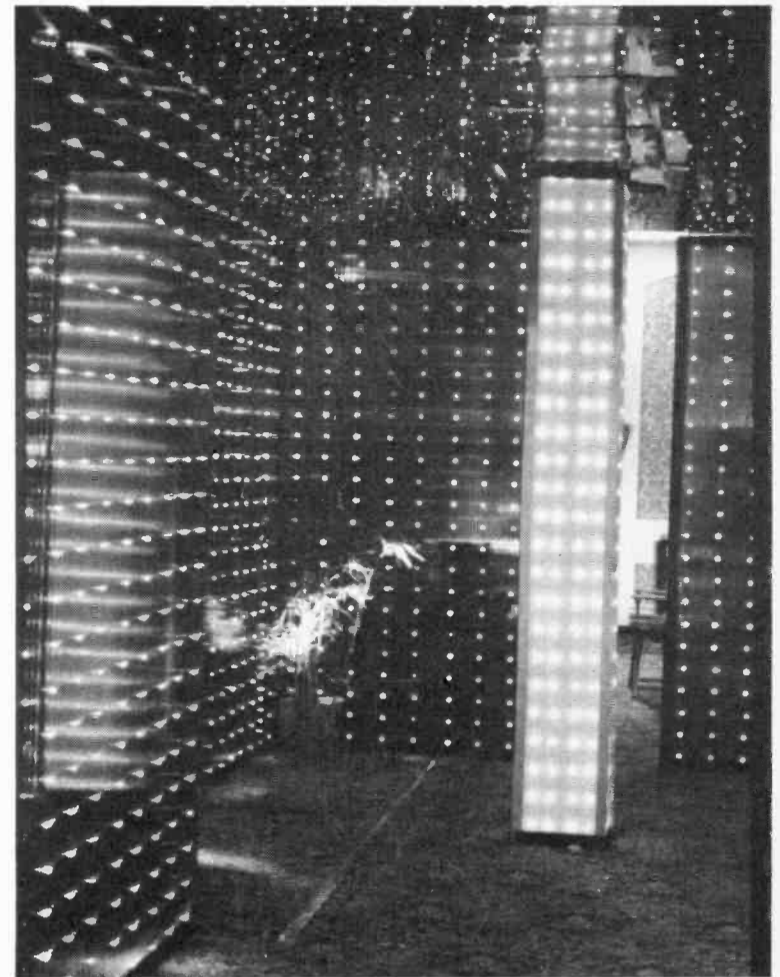
up who are taking their place are a lot more open to the new music," says Copeland.

However, the relative success of the music and new formats has sparked warnings that the new people, like the disco purists before them, may become too hip for their own good.

"There are certain destructive elements, certain people coming in, who are shouting that this is the new music, and that this is going to be the future of music," says Henry Schissler, a veteran club manager. "It is not. The record sales do not equal the hype. Three years ago they were saying that disco would be the future of music. And it was not. The whole world was not Studio 54 then and the whole world is not the Mudd Club now," adds Schissler, the first manager of Hurrah, when it turned rock, and now manager of the Malibu Beach Club in Long Island.

Schissler says his suburban clientele does want the new music, but in commercial, recognizable form. He says his kids do not want some of the strident no wave or import stuff, or endless reggae.

He warns that just as disco programmers lost sight of what the mass audience wanted, and began programming only for their own cliques, so the new rock disco people are in danger of falling into the same trap.



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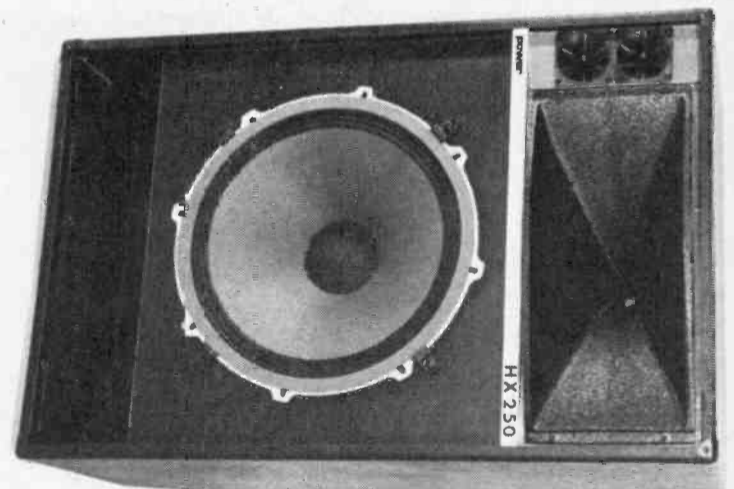
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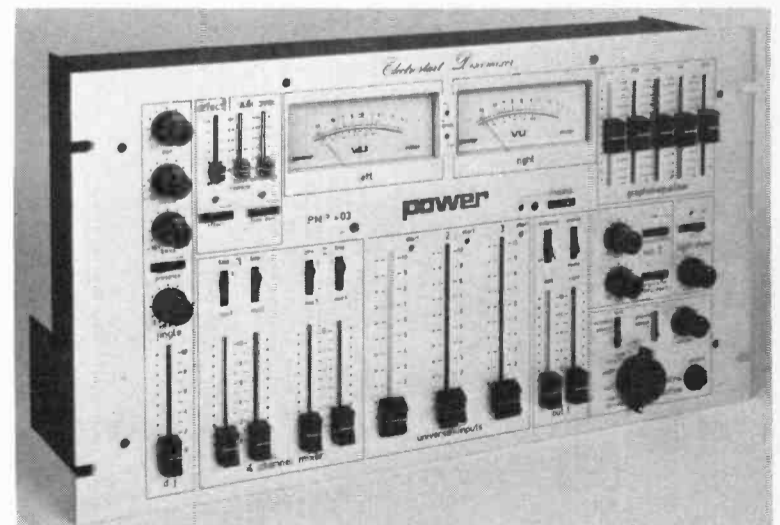


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POWER PMP—Constructions Musicales et Electroacoustiques of France is marketing a disco mixer in this country said to be capable of fulfilling all professional deejay requirements. The unit, model PMP 40 features three stereo phono outputs, a microphone channel which allows the deejay to shape his voice with a three band tone control, a special input for jingle machines, and a beat meter indicator.

Disco Business

B.T.U. & B.P.M. Energy Versus Beats Equals Patrons' Liquor Consumption

By RICHARD M. NUSSER

NEW YORK—Does a disco measure its success in b.t.u.s or b.p.m.s? That's a burning question in disco programming these days.

B.t.u. is the measure of energy required to raise water temperature (British Thermal Units), while b.p.m. is the number of beats-per-minute in a record.

For a disco owner, the ideal correlation between the two standards of measurements is how many beats per minute does it take to raise a customer's b.t.u.s to the point where he wants another drink?

"That's the problem today," says Mike Wilkinson, president of Disconet, the three-year-old syndicated disco programming service. "The rock and r&b music is great, but it's not selling liquor."

At least not as fast as the old 132 beats per minute disco disks burned energy. Today's music averages 106 beats per minute, says Wilkinson.

and while that's certainly danceable, it's not burning up the calories fast enough to suit the liquor salesmen.

"The older disco music made 'em sweat for 20 or 30 minutes," he says, "and when they got off the dance floor they'd guzzle that last half of a scotch and soda and order another one. Every dance is so many b.t.u.s of alcohol."

Many of today's r&b and rock tunes only last for six minutes at the most, Wilkinson points out, not long enough for dancers to develop an adequate thirst.

And while disco DJs still program sets of any duration, the greater variety of music makes it difficult to hypnotize the audience and hold it on the dance floor for extended periods of time.

"The energy music is drying up," is the way Wilkinson explains it.

"The audience now dances for six minutes to a tune it likes and then

you have to segue into another one," he says. This, he adds, breaks the flow that makes them go.

One of the reasons for the dearth of energy music is the record companies' overreaction to disco backlash.

"What has happened is that labels are now passing on anything that has heavy percussion up front no matter how good it is," Wilkinson says. "They're dismissing a lot of it out-of-hand."

So far as Disconet is concerned, the rule-of-thumb for a danceable tune is still its danceability.

"The motivating factor is whether or not it's a good song and can you dance to it? No matter whether it's disco, rock or r&b."

How is Disconet coping with the lack of what Wilkinson calls "energy music?"

For one thing, Disconet is programming more tunes that aren't available anywhere else. In fact, Wilkinson estimates that two-thirds of the current programming is split between imports and acts that are brand new.

The remainder is devoted to special remixes of existing copyrights.

This blend is designed to have wide appeal, says Wilkinson, while supplying club owners with the necessary beats per minute to produce those vital b.t.u.s.

A lot of the new sounds Disconet is programming come from abroad, and they are pegged around 130 beats per minute.

Wilkinson cautions that there is no formula, including his own service, that can insure success on the dance floor—or at the bar.

R&B Programming Hides Extinct Disco

Continued from page 25

lot of r&b groups are releasing dance records, but so are a lot of rock groups."

The black appeal of disco is a frequent consideration of which way a station goes. Lou Kreiger of WKTK-FM in Baltimore explains. "We are faced with a choice. When disco dropped like a rock we either had to stay with dance and become a black station or drop it and become a broad appeal Top 40." WKTK went Top 40.

Kreiger notes although Baltimore's population is more than 25% black, "this is a strongly blue collar town. We play no black music whatever. Dance music is r&b today. Gerrard's, which was the Studio 54 of Baltimore is now a rock club."

Jim Smith, who programs ABC's KSFJ-FM in San Francisco, has had little problem continuing to program "dance or disco records." But radio programmers learned that "disco is not a good format by itself," he adds. "You've either got to move toward black or rock. We're not gun

shy about playing a hit pop disco record. We're playing the hits."

However, Smith notes that ABC's FM Chicago outlet was a victim of an undercurrent movement against disco that swept the Midwest. Noting the shift of WDAI-FM to WRCK-FM, Smith adds. "They just pulled the plug and changed the format."

Mike Wagner of KIIS-FM in Los Angeles also agrees that "an all disco format was too monotonous. We were not as mass appeal as we should have been. We've opened up to rock and r&b and our ratings are better."

Wagner sees a "resurgence of disco. It was overkilled and burned out," he adds. He describes his station as "Top 40, leaning to rhythmic records. We don't play Kenny Rogers or Van Halen."

Roy Lawrence of CBS' WCAU-FM in Philadelphia, continues to promote the station's format as "Fascinatin' Rhythm," and reasons "dance music will continue to be part of the culture by whatever name it's called. There's a desire of people to party and dance," but he doesn't think rock can comfortably fit into this scheme.

Lawrence argues that disco has "widened the scope and broadened the base for black music." He sees jazz growing in importance in this area.

Brent Wilson of WLBS-FM in Detroit says that "dance music is here to stay. It's as strong as ever. Names may come along like disco, but dancing will be strong as long as folks have legs."

Intl Disco Salon In Paris Oct. 27-30

PARIS—The second International Discotheque Salon is to be staged at the Porte de Versailles here, Oct. 27-30, reports organizer Bernard Chevy, commissaire general of MIDEM each year.

It follows the success of the first event in 1979 when the disco event attracted 8,000 visitors from 35 different countries. The followup event will feature special events for hoteliers, because more and more hotels in France are adding disco entertainment.

This year Chevy is promoting the event at the international level and he anticipates at least 10,000 visitors.

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Music More Flexible

• Continued from page 46

has come to be regarded as Calloway's theme from his early affiliation with swing and jazz. Calloway has also created a popular dance step to complement the tune.

The emergence of the new dance music is also giving rise to dance fusion songs from classical and show tune catalogs, and it is expected that there will be more releases in the genre of Vincent Montana and the Salsoul Orchestra's "Salsoul 3001" and "Magic Bird Of Fire."

One of the hottest show tunes on the disco dance floors these days is a discoized version of the title tune from the Broadway musical, "Evita." The release by a group called Festival is on the RSO label.

This was preceded by Cy Coleman's "Chole," and several tunes from "On The 20th Century," his award-winning Broadway musical.

Ethel Merman also released an album of dance-oriented show tunes on the A&M label. It included such tunes as Cole Porter's "I Get A Kick Out Of You;" Irving Berlin's "Something For The Boys;" George Gershwin's "Alexander's Ragtime Band." "I Got Rhythm." "There's No Business Like Show Business." and "Falling In Love With Love Is

Wonderful," from "Annie Get Your Gun;" and "Some People," and "Everything's Coming Up Roses" from Gypsy."

Even as the new dance music is boosting the viability of the disco concept, it is also lending added impetus to the careers of scores of r&b entertainers whose careers stagnated when the boom of conventional disco music was at its peak.

At that time, record labels specializing in the release of r&b product lamented that the sales of conventional r&b records had fallen off by about 50% because of the rise in popularity of the disco sound. There was also the complaint by concert promoters and booking agencies that there was a serious diminution of demand for the talents of r&b and soul acts due mainly to the popularity of the disco sound.

Today, however, the negative trend has been reversed, and the soul and danceable r&b sounds of Isley Bros., Patti LaBelle, Al Hudson, Cameron, the Temptations, Isaac Hayes, Jermaine Jackson, Roberta Flack, and Gladys Knight & The Pips, for example, are enjoying chart success on the Disco Hot 100, the Hot Soul Singles chart and the Hot 100.

JULY 19, 1980 BILLBOARD

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Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★ 3	10	10	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	★ 51	56	8	CUPID—The Spinners—Atlantic (7-inch) 3664
★ 2	13	13	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	52	38	6	A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387
3	1	15	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	★ 53	69	2	I DIG YOU/CULT HERO—Cult Hero—Fiction (7-inch) Import
★ 5	6	6	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	54	52	15	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806
5	4	17	GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	55	66	2	DAMAGED GOODS/I FOUND THAT ESSENCE RARE—Gang of Four—Warner (LP) BSK 3446
★ 6	7	11	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	56	76	2	NERVOUS BREAKDOWN—Brian Briggs—Bearsville (7-inch) BSS 49167
★ 7	13	4	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	57	77	2	CAREERING/MEMORIES—Public Image Ltd.—Warner (LP) 2WX 3288
★ 8	10	7	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269	58	58	10	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122
★ 9	14	5	I WANNA TAKE YOU THERE/HEARTBREAKER/RHYTHMS OF THE WORLD—Gino Soccio—Warner/RFC (LP) RFC 3430	59	59	20	WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103
★ 10	12	9	FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080	60	57	14	OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033
11	8	10	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	61	31	10	POWER—The Temptations—Gordy (LP) G8-994
12	6	16	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	62	41	8	SKYYZOO—Skyy—Salsoul (12-inch) (R) SG 329
13	9	11	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	63	44	23	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6
★ 14	21	4	PARTY ON—Pure Energy—Prism (12-inch) PDS 404	64	64	2	COMING UP—Paul McCartney—Columbia (LP/12-inch*) FC 36511
★ 15	20	6	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123	65	54	7	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch*) VSD 79433
★ 16	19	9	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	★ 66	86	9	CAMEOSIS/SHAKE YOUR PANTS—Cameo—Chocolate City (LP) CCLP 2011
17	17	6	KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	★ 67	NEW ENTRY	NEW ENTRY	A FOREST—The Cure—PVC (LP) Import
18	15	15	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	68	60	4	LOOKING FOR LOVE—Candi Staton—Warner (LP/12-inch) BSK 3428
19	16	11	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	★ 69	NEW ENTRY	NEW ENTRY	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
20	18	10	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235	★ 70	NEW ENTRY	NEW ENTRY	EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015
★ 21	28	4	I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch) YD 12027	71	51	18	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517
22	22	17	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	72	72	2	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523
23	23	10	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515	73	53	10	I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985
24	11	16	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	74	74	2	HE'S NOT SUCH A BAD BOY (After All)—Kid Creole & the Coconuts—Antilles/Ze (12-inch) AN 802
★ 25	45	3	WHIP IT/GATES OF STEEL—Devo—Warner (LP/12-inch*) BSK 3435	75	75	2	CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Variou—Casablanca (LP) NBLP 7220
26	27	10	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223	76	61	4	HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
27	26	14	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	★ 77	85	2	DA-A-ANCE—Lamberttas—Rocket (7-inch) Import
28	24	10	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177	★ 78	90	2	FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102
★ 29	50	4	WARM LEATHERETTE/BULLSHIT—Grace Jones—Island (LP) ILPS 9592	★ 79	94	2	MESSAGES/RED FRAME, WHITE LIGHT—Orchestral Manoeuvres In The Dark—Dindisc (LP) Import
★ 30	40	3	LONDON CALLING/TRAIN IN VAIN—Clash—Epic (LP) E236328	80	84	2	MOSCOW 1980/METRONOME—Manicured Noise—Charisma (7-inch) Import
31	25	16	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013	81	71	3	CLONES—Alice Cooper—Warner (LP/12-inch*) BSK 3436
★ 32	37	8	BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP) NJZ 36319	NEW ENTRY	NEW ENTRY	NEW ENTRY	MEDIA MAN—Flash In Pan—Epic (LP) 9-50882
33	33	8	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239	83	NEW ENTRY	NEW ENTRY	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS-3458
34	34	4	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010	84	NEW ENTRY	NEW ENTRY	SADIE SHE SMOKES—Jo Bataan—Salsoul (12-inch) SG-330
35	35	19	TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) PPL 1005/PDS-402	85	NEW ENTRY	NEW ENTRY	JUDY IN DISGUISE/CHIP N'ROLL—Silicon Teens—Sire (LP/12-inch*) SRK-6092
36	36	20	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	86	NEW ENTRY	NEW ENTRY	LET'S GO DANCING—Rocky Mizell—TK (12-inch) TKD-443
★ 37	43	12	PAPILLON/CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	87	48	4	SUGAR FROSTED LOVER—The Flakes—Magic Disc (12-inch) MD 1980
★ 38	47	4	DO YOUR THANG—Al Hudson & One Way—MCA (LP/12-inch*) 5127	88	89	2	TOO MUCH PRESSURE—The Selecter—Chrysalis (LP) 1274
★ 39	46	16	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	89	91	2	RAT RACE—The Specials—2-Tone (7-inch) Import
★ 40	49	4	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	90	NEW ENTRY	NEW ENTRY	ARGY BARGY—The Squeeze—A&M (LP) SP-4802
41	29	15	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106	91	93	2	BEYOND—Herb Alpert—A&M (LP/12-inch*) 3717
42	42	19	FILL ME UP/YOU MADE ME DO IT AGAIN—Elain & Ellen—Ovation (12-inch) OVD 5004	92	62	4	SPLASHDOWN TIME—Breakwater—Arista (LP) AB 4264
★ 43	63	3	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601	93	78	22	STOMP—Brothers Johnson—A&M (LP) SP-3716
44	32	14	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193	94	95	2	MY MISTAKE—King Bees—RSO (LP) RS-1-3075
45	65	2	GIVE ME THE NIGHT—George Benson—Warner (7-inch) 49505	95	55	11	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605
46	39	14	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333	96	96	6	I WANT TO DANCE WITH YOU—Kwick—EMI (LP) SW 17025
★ 47	67	3	HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293	97	70	2	BOYS DON'T CRY/JUMPING SOMEONE ELSE'S TRAIN—The Cure—PVC (LP)
★ 48	68	2	TURNING JAPANESE—Vapors—United Artists (7-inch) 1364	98	81	10	IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra—Dream (LP) DA 3503
★ 49	73	2	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	99	82	20	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259
50	30	15	HOOKEO ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) YD12025	100	83	3	WAX ATTACK—Wax—RCA (12-inch) (PD)12032

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.



The French Record Industry Salutes The Disco Hit-maker

By HENRY KAHN

The Gerard Gely Organization is setting up new operations in Los Angeles and that means an injection into the industry of high-powered promotional know-how which has made Gely himself something of a legend in the French record business over the past few years.

He is still only 30 but since the end of 1976 he has carved a very important place for himself in the still-growing discotheque and disco music area of the French national scene. Certainly he has built an impressive track record for breaking new releases on the disco circuit.

One of his biggest achievements was the breaking of Corene's "Love In C Minor" through the French discotheque network before the artist had even been signed to a major label—and before the release had been picked up by the various radio organizations.

The sales statistics tell their own story. "Love In C Minor" sold 30,000 units in two months in France. By the time the radio stations had picked up on it, sales topped the 75,000 mark.

He's built, at a speed which has outstripped even his own early ambitions, a reputation for promotional ingenuity and soundness among most of the big record companies in France and neighboring territories, reaping a rich harvest of gold disks for those majors along the way. For him it is a natural progression to open wide the gates of the French market to American record product.

The U.S. build-up is, today, his top priority. He says: "In the U.S., there is plenty of radio action, plenty of air space for records. That has to be the spearhead of any real promotional activity. The fact that the situation is so dramatically different in France is at the root of so many of the record industry hang-ups in our country.

"I've calculated that over a period, say, of seven hours in France, radio—that is comprising Radio Luxembourg, Radio Monte Carlo, Europe No. 1 and the State monopoly system—manage to find air time for around 25 disks each. In the U.S., over the same period, the figure is nearer 80. I'm not saying that is a totally accurate figure, but it's near enough and pinpoints the essential promotional differences between the two countries."

Gely looks for reasons why French radio has fallen so far behind. "One aspect is simple enough," he says. "In recent



years, records have had to give way to a wide range of other programs, including long political talks and debates and panel games and general talk-rather-than-music formats.

"Whatever the merits of that situation, one thing has emerged very clearly for the French record industry and that is that a great many disks, new releases, never get a hearing. There just isn't time to fit them all in."

The result of that has been an enforced switch of direction within the record promotion world of France. It switched to the discotheques. Today, in France, and largely as a result of Gely's inspired and energetic operations, the new material, the pop novelties, are heard first in the discotheques. When interest is created at that level there's a fair chance the product will win air space on radio.

Henry Kahn is Eillboard's correspondent in France.

Now his Los Angeles-based organization will open up new fields. "I have the contacts already established," says Gely. "That means I can ensure a hearing for suitable U.S. record product in the leading discotheques in France. What's more, if necessary I'll find distributors for the American companies."

To spread wings at this kind of international level from France needs a solid mix of confidence and sheer hard experience. Gerard Gely has both. His career so far includes spells with majors and with smaller outfits before he felt the urge to move out on his own.

In 1971, Gely was hired by CBS in France to promote various records in the clubs. He left after just eight months because, he says, "I just couldn't stand the pace. I had to be out all night working in the clubs, pushing the product, and then in to work in the morning, I was lucky to get four hours sleep a night. Obviously I couldn't keep going forever.

"But the work itself was fascinating. I really enjoyed pushing records by international artists like Janis Joplin or Chicago, sometimes concentrating on local material by artists like Gilbert Montagne. In that summer of 1971, I worked flat out on 'The Fool,' which was the big seasonal hit at that time."

Today's French discotheque scene is, predictably, confused and difficult to break down into a series of statistics. However there is no argument that it remains a growth sector of the record industry. There are at least 3,600 disco outlets, and perhaps the figure is as high as 4,000. It is claimed that a new disco club opens up every day of the year, but there is no accurate confirmation of how many close down.

Servicing such a large number of clubs is clearly outside the scope of most record companies. There were problems of cost, manning difficulties, time factors, all added to the day-to-day corporate promotional activity. Some of the companies have, admittedly, set up special disco liaison services, but what was needed was that specialist and intimate knowledge of the club scene. The kind of person sought out had to be as close to the major disc-jockeys as possible.

It soon became apparent that there were few around who could come anywhere near to matching the qualifications of Gerard Gely. Following his stint, short but sharp, with CBS he joined Disc'AZ, under Paul de Senneville, at a salary roughly double what he earned before.

To meet the discotheque explosion head on, Gely decided to

(Continued on page 64)

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Claude Carrere Carrere Records

For Claude Carrere, president and director-general of top French independent record company Carrere, Gerard Gely is: "Highly intelligent and has a complete understanding of disco clubs."

He bases the assessment of four years association with the promotion man. Carrere is another key French industry figure convinced that discotheques are vital international product promotion media.

"Disco resemble each other the world over," says Carrere, "so therefore the feeling for the requirements of clubs means a feeling for international coverage. Gely has that."

Carrere likes talking of "European music." His own corporate catalog is strongly international and includes Sheila B. Devotion, Boney M, Randy Vanwarmer, Ottowan and U.K. team the Saxons.

The company releases around 40 titles annually. Carrere, his disco service in-house and Gely are finally responsible for the release selections. Says Carrere: "We all work closely. Gely always succeeds. After disco promotion, radio picks up the product."



Sheila B. Devotion, on Carrere, is constantly changing her recording style to meet disco needs.



Two talents who made "Love In C Minor" a major, Carrere, left and Gerard Gely.

Cerrone

Cerrone, French musician and composer whose "Love In C Minor" was a tremendous promotional triumph for Gerard Gely, recalls: "The whole operation was risky because virtually all the top companies had already turned the disk down."

"But Gely was sure it would be a great success and this restored my own confidence, so I took the plunge. And working with him, I soon learned that he really does have an uncanny gift for picking out what is hot. That, in a nutshell, is the answer to his success."

"He has a kind of feeling for the people, an affinity with the kind of people who will listen to the disk and then go out and buy it. It really is of the greatest importance. Gely knows his public, and to my mind that is half the battle."

Like many another industry notable, Cerrone indulges in trying to predict the future. There are doubts and problems. For him, the future is very much tied up with the way the discotheque scene goes. He says: "There will be troubles ahead, but I'm sure it will not be at the expense of discos. Not in France. This means our industry will always have a need for Gely's particular gifts."

Cerrone agrees there will be modifications within the discotheque business but that the basic essentials will remain. "By that I mean the music essence of rhythm and beat. So long as the music remains danceable, then there will be discotheques opening up for the public to go and dance, have a drink and play around. These clubs will always need the right kind of record."

Arielle Pandrea Chapuis RCA France

Arielle Pandrea Chapuis, RCA France's international chief, says: "We have no special discotheque service, but we do have one great offsetting advantage. Gerard Gely has his office just across the road."

"And this means he can just pop over into our office, hear what we have to offer and make his decision. We don't like handing out exact sales figures, but I can assure you they are most impressive and Gerard Gely plays a tremendous part in the success."

"But then I guess the figures have to be impressive. A company like RCA will not pay Gely's kind of money, and give away maybe 800 records, unless it is sure it is all worthwhile."

This summer Gely has worked on such RCA product as Joe Bataan's "Sadie," the Whispers' "The Beat Goes On" and another Bataan title, "Rapo-Clapo."

Stanislas Witold Disques Motors

Stanislas Witold, international manager of Disques Motors in France, says the company has no in-house disco service but adds: "That's not the reason why we use Gerard Gely."

"We agree wholeheartedly with him that discotheques are very important to record promotion today. Under those circumstances, we decided to go for the best. So we run our disco service through the Gely organization. Promotion in this field needs the services of a real specialist. Our decision was simple. Go for Gely, because he's proved himself the best."

Witold, in common with many others in the French record industry, foresees substantial changes within the disco field. "We have to keep up with those changes and that's where Gerard Gely comes in again."

"But the accent will remain on dancing and the best music to provide that. The product played in the discos and clubs need not, necessarily, be what is generally known as disco music. It could be more in the pure rock'n'roll field. But it is essential that it meets the requirements of the dancing patrons."

"Therefore, no matter how dramatic the changes may be, there will always be a need for someone like Gerard Gely. Quite honestly, I can only see him becoming more and more useful to the record companies."

"His trump card, of course, is that feeling for selectivity within so many new releases. But he's no yes man. He may listen to a number of tapes to which we, as a record company, have given much time and consideration. But if he doesn't see them in the way we see them, then he says so and we respect his opinion."

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62 **Jean Noel Bourdier**
Vogue Records



Space, a Vogue group linked with Group I had a big international hit with "Magic Fly."

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"When we feel we need the special talents of Gerard Gely, and despite the fact that we now have our own disco service, then we call on him." So says Jean Noel Bourdier, international director of Vogue in Paris.

He also assesses Gely's service as "expensive." "We expect results." But obviously for Vogue the end justifies the means.

Says Bourdier: "Gely did particularly well recently with two records for us. There was an eventual gold disk award for 'Oh Susie' by the group Secret Service and then the Sugarhill Gang did exceptionally well with 'Rappers Delight.'

"So with that kind of result, the high cost is obviously well worthwhile." He adds that apart from actual promotion Gely also distributes the records, something else which would take up much record company time.

Jean Philippe Ilesco French Independent Producer

Jean Philippe Ilesco of Group No. 1 is a French independent producer who works mainly on his own, but is also linked in product with Vogue Records.

He says: "I prefer to use the label of the distributor. Then I can use whichever distributor suits me for any specific disk."



But despite the general switching-around, one man, Gerard Gely, is always on hand to help Ilesco, whose top success was "Magic Fly" by the group Space, an international hit with sales topping the three million mark.

Says Ilesco: "This was also an example of Gely's ability to pick out the right track. I always take the tapes of new product to him. It wouldn't be honest to claim he falls for my material every time. Sometimes he says that he's not keen on it himself, but it could have real hopes in certain kinds of clubs. Generally speaking, that is how it works out.

"I can't be certain just how many sizeable successes he's engineered for me but if they add up to less than 80% of the total he selects, I'd be very surprised.

"His contribution to the record business is that he did exactly what had to be done. He turned disco clubs into a real promotion media. The word 'discotheque' from now on won't be directly related to what we call disco music.

"And I have to say that that could only have been done by a man who really knows his job."

Jacques Fred Petrus Goody Music, Italy

In Milan, Italy, Goody Music chief Jacques Fred Petrus, of French origin though he has been working in the Italian industry for a decade, is still in constant touch with the French music scene and Gerard Gely is among his closest friends.

"Every time a Goody Music record is released in France, I ask the record company involved to entrust Gely with the disco promotion, because I know his organization will do a good job.

"As I'm anyway in constant contact with him, I get a continuous feedback on any promotion move and on consumer reaction and disk jockey acceptance."

Petrus sees Gely as "highly effective." He adds: "Besides being specialist in the disco scene, he has a remarkably constant link with the leading disk jockeys. In particular he worked on our album 'Fire Night Dance,' by the Peter Jacques Band, issued by Ariola in France, and his promotional push produced quite remarkable results."

Alain Pugliat Flarenasch Records

Distributed in France by WEA and produced by Alain Pugliat, Flarenasch Records has worked with Gerard Gely from the start, the links forged back in the days Gely was contracted to Disc'AZ.

His first success for Flarenasch Records was a 40,000 seller "Have A Cigar," by the disco group Rosebud. Says Pugliat: "His selections make money for us. I reckon we can count on him to pull out at least a 70% success rate.

"When he started on his own, disco was strong, just like its basic rhythmic beat. Radio, what there was of it in France, took a relatively poor view of disco and the music did not get a lot of air time.

"Gerard Gely really took advantage of this weakness in the promotional link. He saw the necessity of giving discotheques a promotional twist in the tail and he made the system work for the first time out.

"Essentially we work as a partnership with Gely. We have to work closely, putting our ideas alongside his experience of the business. And we're all in for a testing time now, because of the move away from the aggressive disco into a newer field. Believe it or not, Gely will only choose a slow number after testing it out under the discotheque lights, just to be sure it gives out the right atmosphere. He really does know all about it.

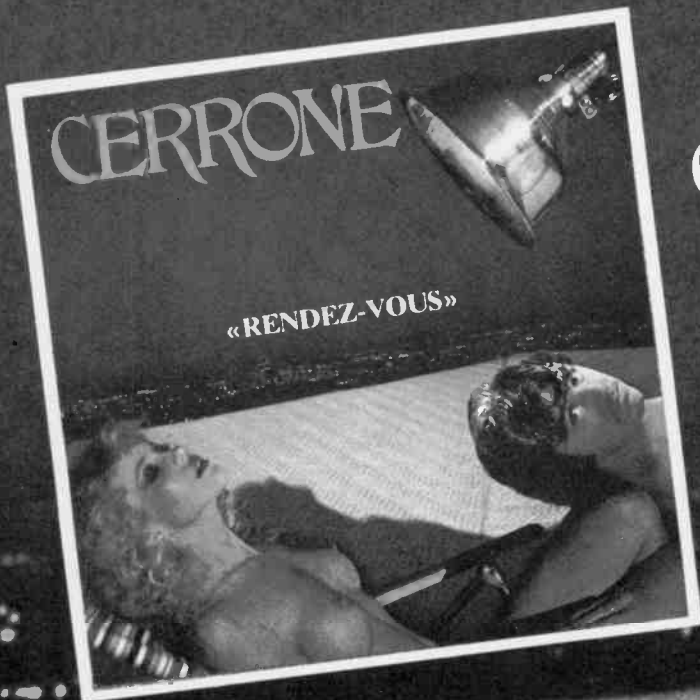
"He pushed 'La Neige de Kilimanjaro,' a slow number which had been written some 15 years earlier. It was difficult to see it as even possible to give a new full life to a slowie of that type in a club. But Gely sensed it was right. A few years before it would have been impossible. Today Gely knew it was possible."



Claudja Barry, one of the leading disco artists in France on Flarenasch, and a Gely favorite.

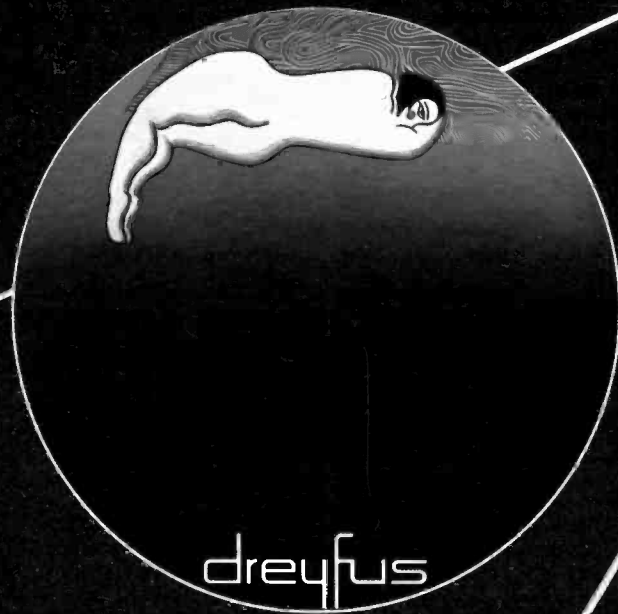
JULY 19, 1980 BILLBOARD

A sure value in 1980 : «GÉRARD GELY»



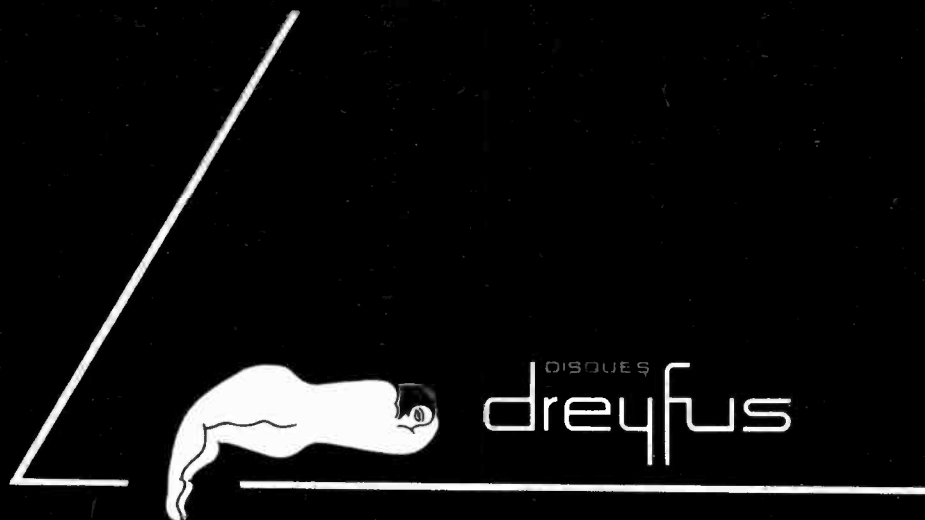
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Exclusive distribution in France by WEA

Disco Hit Maker

• Continued from page 59

set up his own operation Homeric, now the Gerard Gely Organization. He parted company with de Senneville and Disk'AZ on the most amiable of terms in 1976. The only problems for Gely at that point were entirely financial.

Gely recalls: "I didn't have a cent. I just had faith in what I was doing, plus the experience I had acquired and the need for working directly with clubs to promote all the records with reasonable prospects of becoming major national successes.

"And I'd already started off the 'Hit Parade' program on Radio Europe No. 1, from which the club and disco disk jockeys could make a selection of their own favorite records."

Gerard Gely's whole concept is based on the premise that personal relationships are all-important.

He set up an energetic team of on-the-road representatives. First in the field was Lionel Thybaud, and then came Pierre Forgacs (also known as "Juju"), Jean-Pierre Pedezert, Olivier Choumitzky and Gilles Lablack.

When Gely started visiting the discos and clubs, he found "most of them were a bit shabby. There seemed to be no such animal as a professional disk jockey. Mostly what happened was that the owner of the club played the records himself. Even the waitresses put on records, in between serving up trays of drinks. The professional aura that exists today came only after a long, slow haul.

"The gradually emerging breed of quality disk jockeys mostly comprised young men wanting to break eventually into the wider regions of show business. I guess few of them actually went on to success and mere ambition wasn't enough for most. But I could see that the majority knew little about the business and were in urgent need of guidance in musical terms."

Which provided precisely the right openings for Gely to show off the expertise he'd gained at CBS and Disc'AZ.

Simply by being on call to choose the right kind of disks to play to customers, Gely started providing a real service. His efforts were, he found, appreciated, not resented. The up-and-coming disk jockeys got the feeling he was somehow helping to train them.

An example, early in his promotional career, gives Gely particular pride. It was the Umberto Tozzi single "Ti Amo," from Italy, eventually to prove a worldwide multi-million seller. It had been sent around to the key French clubs and discos in the months of June, making very little impression.

Gely recalls: "I liked the record but when I actually joined CBS I had no idea it had already been distributed to the club circuit and had little reaction. I was handed it in the September, and picked out certain clubs where I thought Tozzi would get a fair hearing.

"Those hand-picked venues did the trick. Audiences went for the single in a big way. By the end of November it was top of the disco charts and actually sold 1.2 million units in France alone."

From that point on, Gely was wholehearted in his approach. The disk jockeys had to please their customers, selecting wheat from chaff in the weekly release sheets. If Gely could help them do that, then confidence was built. A Gely selection has become a kind of hallmark within the disco industry. Disco action leads to radio exposure and so to major sales.

In basic terms, the Gerard Gely aim is to get 50% of the records he promotes into the French top 10. "I'd much prefer 80%, of course," he says. And in fact he has sometimes hit that 80% success ratio.

But against that is the essential confusion surrounding the French chart situation. Charts in France are different; they don't reflect exactly what charts in other territories reflect. The national chart was originally run by the Syndicat National de l'Edition Phonographique & Audio-Visuelle, the French industry watch-dog organization. But it was scrapped because it was not considered to reflect accurately what was going on at sales level.

In fact, the syndicate tried many systems over the years, ending with the employment of a specialist marketing agency pledged to get accurate statistics into the chart. But the cost was prohibitive, so that ended, too.

To some extent, Gely has benefitted from this situation. For a start, his success is reflected in the club chart, compiled with the aid of disk jockeys who know at firsthand which records are most in demand. And there are supplementary charts, drawn up by Radio Luxembourg and by Radio Europe No. 1, and these also make their contributions to showing what is selling at national level in France.

Additionally, some of the consumer magazines draw up charts, using whatever checks they think, at editorial level, are most satisfactory.

Gely's job is to get representation in those charts. It is quite a confusing task. But he seems to thrive on the confusion.

Gely has his own varied favorites when it comes to promotional activity. Cerrone, following that initial success, is obviously high on the list.

In fact, it was Gerard Gely who introduced Cerrone to WEA in France, via Bernard de Bosson. The breakthrough action centered on "Love In C Minor," which Cerrone had written and which he was convinced could become a big seller if only someone would give it a chance. He'd already shopped around major record companies and been somewhat hurt at the lack of interest.

Yet Gerard Gely's "trusty" ears latched onto it right away. Just on a hunch, Cerrone went to London and had several thousand copies of the single pressed up and then Gely



started an independent promotion campaign. In the end, WEA took it up and it went on to sell three million units worldwide.

On the record company side, his clients include Vogue, Carrere, Eurodisc, Arista, RCA, WEA, CBS and Pathe.

Today he concentrates on a circuit of around 600 of the French discotheques and invites record companies to send him all disco oriented releases. Then he picks out those he regards as having the greatest hit potential and offers to promote them.

His fees are standard. It costs the record company \$2,000 for a standard single; \$2,400 for a 12-inch single; and \$2,600 for an album. The record company concerned then ships him 600 copies of the selected releases for distribution to his "disco panel."

In Paris, the records are distributed personally to the clubs by Gely's representatives. And under the terms of his contract with the record companies, the Gely Organization is granted exclusive rights for a period of one month. Says Gely: "If the disks become hits in the clubs in that time, they are picked up by the radio and get good airplay. This in turn, of course, leads to big national sales prospects."

Examples of his skilled selection have been many this year alone: 10 of his "picks" in the Radio Luxembourg chart of March 30 and nine in the Europe No. 1 chart the following week.

He remains highly selective about the product on which he will work—despite many producers beating on his door wanting him to take on a new release.

He says firmly: "I won't accept every offer, and I won't do it for the money either. I first of all listen to the recording offered. If I like it, I call in my colleagues. If the final decision is unanimous, we go ahead.

"Sometimes we may take on some new style of music that other people have flatly refused. I'll honestly admit that we've had a few flops on our hands, but that happens to everybody. It's impossible to be right all the time."

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RCA

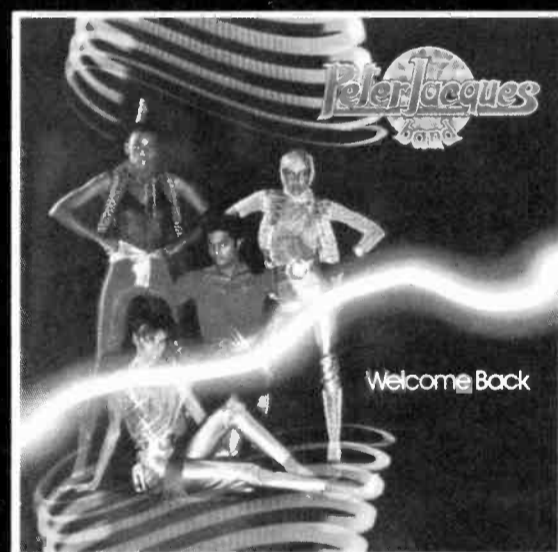
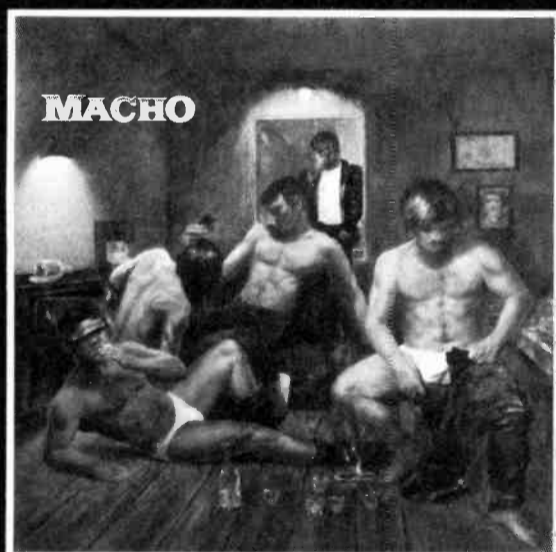
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Top Crowds In Italy For Marley Concerts

By DANIELE CAROLI

MILAN—Bob Marley and the Wailers attracted around 80,000 people to the San Siro football stadium here June 28, making his show the largest music event seen in Italy.

While fan violence has sometimes marred live concerts here, there was no sign of trouble during the six-hour presentation, the first music event staged at the huge, open-air stadium, which seats 100,000.

Featured with Marley were Italian acts Roberto Ciotti (locally signed to the CRAMPS label) and Pino Daniele (EMI), and Britain's Average White Band (RCA).

Marley moved on to Turin June 29, and though the attendance was much lower than in Milan, again there was no problem over crowd behaviour.

Another record set by the San Siro event was the 50,000 tickets sold in advance, an unprecedented figure for Italy, at \$4.50 each.

The two dates of Marley's tour were arranged by Milan's Lo Spettacolo agency and promoter Franco Mamone. The Milan show was sponsored by Radio CITTA, an aggressive newcomer among the dozens of FM radio stations now crowding the city's airwaves.

The hallowed turf of the stadium was protected by a huge jute carpet, and fans came from all over Italy, even Sicily. Roberto Ciotti, a leading figure in the Italian blues revival scene, opened the show as Marley, in the Milan Hilton Hotel, talked to media folk.

Franco Dedevisiis, Island Records product manager at Ricordi here, recalls, "I remember complaining bitterly a few years back that Marley had an obvious strong sales potential, but couldn't get much above the 2,000 unit album mark in Italy."

"It was a ridiculous situation, and we had to work hard to build him,

Eventually, last year, he made the local charts with "Babylon By Bus" and "Survival." And there was heartening action on his back catalog.

"Now this short tour has built him to true superstar status," claims Dedevisiis.

Gold disk presentations in Milan included one to Chris Blackwell, Island Records president, to mark the label's chart success.

In fact, Marley and the Wailers spearheaded the sudden interest in reggae among Italian audiences and record buyers (Billboard, Sept. 8, 1979) last year, boosted by the movie "The Harder They Come." With disco music declining, radio and club disk jockeys turned more to reggae programming.

At the concert in San Siro stadium, fans tried to enter the arena after the Wailers had started playing. The promoters, to avoid rioting and scuffles, opened some of the gates, enabling several thousand people to get in free, so that the actual attendance was more than the paid 80,000 tally.

Marley played his part in a memorable evening, contributing a two-hour set, with one especially moving moment when the whole stadium started chanting the "No woman, no cry" riff.

The two-concert visit was extensively covered by all areas of the media, and paid off immediately in sales action on Marley's "Uprising" album.

Additionally, the success of the trouble-free event means that Milan can now be considered as one of the key centers of the European tour itinerary. Just two weeks prior to Marley's visit, Lou Reed had attracted 40,000 fans to the huge open-air Civic Arena here, another well-behaved pop event.



SURF'S UP—Carl, Brian and Dennis Wilson of the Beach Boys blow out candles on a special birthday cake presented to Brian Wilson by CBS Records U.K. during the group's recent concert tour there. The label also awarded the quintet with a silver disk to mark sales of their Caribou "L.A. (Light Album)."

A&M Chief Hits Out At 'Demo' Tapes Hoax

LONDON—A&M Records chief Derek Green has hit out at a demo tape hoax perpetrated by independent producer and Scottish retail store owner, Jim Mayer.

As a test of the abilities of various U.K. labels' a&r departments, Mayer and colleague Robert Bell sent "demo" tapes of Steely Dan, Neil Young, Miles Davis, Charlie Parker and Wishbone Ash, plus certain tracks from the "Saturday Night Fever" soundtrack.

Fictitious names were substituted for the real artists and titles—and ev-

ery single tape was rejected by the companies concerned.

Says Mayer, "We have a young heavy metal band called Holocaust, but the more we thought about taking them to a major company for a deal, the more we disliked the idea. We've taken what we considered to be excellent acts to the majors many times before, and on all but two occasions, we've had rejections."

"So we decided to let the world see that the major record companies not only cannot spot good talent, but that they don't even know the artists on their own labels."

Mayer and Bell sent Wishbone Ash to WEA and EMI, Steely Dan to A&M, Neil Young to RCA, Miles Davis and Charlie Parker to CBS.

All the tapes were recorded from existing commercially successful records that, together, have sold millions of copies throughout the world.

Derek Green's response? "A cheap publicity stunt aimed at getting exposure for a band nobody has heard of," adding that there was nothing in the least significant about the rejection of the tapes.

"As far as A&M is concerned, the rejection of a Steely Dan track by one of our a&r staff is neither here nor there, because this employee is paid to discover new bands for the company, and he spends night after night touring venues on the lookout for promising groups."

"It doesn't matter at all whether or not he recognizes Steely Dan as far as I am concerned. In any case, they have never really been big in the U.K., so it's quite possible that there would be a track that my a&r man didn't recognize."

Green added that it was totally unfair to suggest, as Mayer did, that the major companies were incapable of spotting new talent. "When acts like Supertramp, Joan Armatrading and Joe Jackson were signed by A&M, for example, they had never recorded before in their lives."

"And the a&r man who sent the Steely Dan tape was responsible for discovering Athletico Spizz 80, a group which has just signed a long-term, worldwide recording deal with A&M."

No Change In Price Maintenance Japanese Industry Claims System Benefits Consumer

By SHIG FUJITA

TOKYO—There's no prospect that Japan's retail price maintenance (RPM) on gramophone records will be abolished in the near future, according to Masakazu Namekata, managing director of the Japan Phonogram Record Assn.

This country's Fair Trade Commission has been conducting an investigation into RPM on records since 1978—an investigation which has alarmed the disk manufacturers, fearing the system's abolition—but Namekata says that it would require legislative action in the Japanese parliament to bring about any change.

"The PRM system, under which retailers are obligated to sell at the price designated by the maker and distributor, has been fixed by law," he emphasizes. "Consequently, in order to change the system, a bill to revise the law would have to be submitted to the Diet."

"It would take at least two or three years for a revision bill to be submitted and approved by parliament. Since there is no talk of such a bill at the present time, the PRM system will remain in effect for the time being."

Japan is the only major music market in the world which still operates retail price maintenance on records. Namekata says that the Japan

Phonograph Record Assn.'s stand is that PRM actually benefits consumers, rather than hurts them.

"The Japanese record companies list in their catalogs of available stock more than 60,000 titles (about half recorded domestically, half recorded overseas) and about 15,000 prerecorded tapes (two-thirds waxed locally, one third overseas). This is in contrast to much smaller catalogs available abroad."

"Japanese record companies often receive orders from foreign countries where the original records were made, but where there's no longer any stock available."

"The RPM system permits Japanese record companies to maintain such huge stocks."

Namekata continues, "Also, if the RPM system did not exist, record companies wouldn't produce many of the classical and esoteric recordings that they currently do."

Furthermore, the association takes the view that PRM is the foundation for the nationwide record supply system. There are approximately 8,000 disk retail stores in Japan, but 80% of them are small and medium-sized outlets which can stay in business only because price maintenance prevents cut-price competition.

The body believes that if RPM is

abolished, consumers will be affected in three ways:

First, record stores will engage in discount wars in order to win customers. As a result, small and medium-sized outlets which lack financial clout and are weak competitively will go out of business.

A reduction in the number of record stores means fewer outlets for records, and inconvenience for consumers who must look for stores farther away from home.

Secondly, as a result of discounting activity, there would be industry-wide confusion over pricing, leading to a deterioration of services to consumers.

Thirdly, as the competition to manufacture only those records which are certain hits intensifies, it will be impossible for record companies to produce the specialist and esoteric repertoire necessary for cultural purposes.

Namekata stresses that the Assn. is not just "sitting complacently atop the RPM system," but is exerting efforts to supply good music which appeals to the nation's record buyers.

"Music is a part of our daily lives," he says, "and we should produce music which enriches those lives."

The only response to this issue (Continued on page 68)

Boost For Chanson At Song Fest

By HENRY KAHN

PARIS—A World Festival of French Song is being staged September 4-6 at Antibes, in the south of France, organized for the first time in an effort to boost French compositions in the "chanson" style and to reduce the impact of U.S. and U.K. imports on the local marketplace.

The problems of countering growing popularity of imported music is being discussed in the French parliament these days. Senator Michel Palmero set the tone of the debates by insisting many things are wrong.

He claimed that French radio today "bludgeons" its listeners with constant repetition of just a handful of pop songs "when there are maybe 50,000 numbers to choose from." Additionally, he said, the disco growth has killed off the traditional weekend balls and dances and gone a long way to opening up what is a musical invasion of France.

But he did urge a reduction in the existing 33% Value Added Tax on records in France, a levy "equal to that imposed on caviare and on pornography."

But his criticisms were part-answered by the announcement in parliament by Philippe Lecat, minister for cultural affairs, of the upcoming festival. It is, he said, being organized by the French Language Committee, attached to the Prime Minister's office; by the municipality of Antibes, already noted for its jazz festival; and by the Societe des Auteurs, Compositeurs & Editeurs de Musique, SACEM, the French copyright society.

There will be pre-festival meetings involving writers of French language songs, discussing how best to get their product across to an international market. One possibility is to run a chain of similar French festivals in foreign territories.

Certainly there is a great sensitivity within the French songwriting business. It is realized that one reason for the success of U.S. and U.K. music is that it meets a distinct demand. Claude Carrere, a key figure in the French record industry, is a keen believer in the true internationalisation of music.

But there is a growing industry demand here for the "rationing" of British and American music on radio, even though the cultural affairs minister has said he is against any imposed limitations.

IFPI Request

LONDON — The International Federation of Producers of Phonograms and Videograms (IFPI) has asked us to correct any mistaken impression which may have been given by the story (Billboard, June 21, 1980) that the French national group has put forward for consideration at the annual Council meeting in October a proposal that a separate body should be formed for videogram producers.

The Federation points out that a separate category already exists for videogram producers and distributors, and that it is welcoming an increasing number of these firms as members.

Georges Meyerstein-Maigret, chairman of the Federation video committee, will be reporting on progress to IFPI board members at the October Council meeting, to be held in New Delhi.

International Briefs

● **PARIS**—The Gaumont company, established in the film world for almost a century, is now moving into record production via Gaumont Musique, helmed by ex-Vogue executive, Jacques Wolfsohn. Initial singles product, distributed through WEA, features mostly new talent, though one established name on the Gaumont roster is Jacques Dutronc. Others are Talkie Walkie, Ketchup Richard, Ici Paris and Les Amants. Wolfsohn says the accent is solely on French talent at this stage, though international names may be added later. Considering its parent, Gaumont Musique is likely to include soundtracks in future activities.

● **BELGRADE**—Though the Yugoslavian record industry hasn't yet produced a real domestic star name in the disco field, the spread of disco clubs throughout the country is something of a phenomenon. Hotels and restaurants are linking up with independent disc jockeys who travel around with their own equipment, light shows and records, much of which is bought in London. These venues leave the entrance fee to the deejay, while revenue from food and drink goes to the hotel. Additionally, there are video-equipped discos emerging in Yugoslavia, which, though the equipment is far from top-class, are attracting considerable custom.

● **KUALA LUMPUR** — Responding to increased demand for imports in the Malaysian market, several labels have been active in shipping in substantial quantities of product by established acts. PolyGram has imported Polydor and A&M titles, the latter including albums by Police, Joe Jackson, Squeeze, the Reds and Joan Armatrading. The Polydor shipment comprises mostly familiar repertoire, including the entire Cream, Eric Clapton, John Mayall, Who and Jimi Hendrix catalogs. Stocks of Clapton's "Layla" and Blind Faith albums were exhausted within days of arrival. Meanwhile, EMI is also looking to import CBS titles, including disks by Dan Fogelberg, Journey and the entire Bob Dylan catalog.

● **HELSINKI**—Finland is fast building a reputation for hosting music festivals. At least 35 events, with 400 local bands, have been scheduled through the summer months. Among the foreign acts booked are the Gibson Brothers, Bad Manners, Crazy Cavan and the Rhythm Rockers, Iron Maiden, the Specials and the Jam. Five years ago, there were barely half a dozen pop or rock festivals in Finland. Today, concert tickets are relatively cheap at \$8 to \$10 for several hours of entertainment, and the festivals at Ruis, Tulivuori and Aulava are expected to attract a minimum 10,000 fans to each.

● **DUBLIN**—When A&M record group Police play Leixlip Castle, County Kildare, on July 27, some 250 security men will be on duty, and all fans will be searched at the entrance to the castle grounds. This follows incidents at Leixlip earlier this year, when the Boomtown Rats, unable to get permission to play a Dublin city venue, gave an open-air show. The Police show, which emphasizes the growth of the live concert scene in Ireland, is promoted by the London-based Asgard agency, which has presented acts like Dire Straits, B.B. King, Gerry Rafferty, Wishbone Ash and Van Morrison during the past year.



BACKSTAGE PAUSE—A&M Records chairman Jerry Moss, left, chats with Dennis De Young of Styx during a reception held after one of the band's recent concert appearances in Europe. Center is Mike von Winterfeldt, senior director of marketing, administration and special projects at CBS Records International, Europe.

Arts Intl Moves To Shake Korean Scene

By JAMES WADE

SEOUL—Airfreighting 10 tons of lighting and sound equipment all the way from Los Angeles to Seoul; transporting, housing, feeding and paying six performers and a crew of five, including teen idol Leif Garrett; arranging a theater, publicizing and staging 12 concerts the week of June 14.

All this was a sizeable undertaking, and set the new South Korean management firm of Arts International back close to \$250,000.

But it was worth the effort, the risk and the grey hairs, according to Arts International president Myung-ja Chun Melton, for the satisfaction of breaking the stranglehold that Japanese managers have held over events booked into Korea; of providing an alternative to the monopoly of bureaucratic, unimaginative newspaper sponsorship of major events; and challenging the arbitrary veto power held by the government over what Koreans can and can't see and

hear in the field of arts and entertainment.

The Garrett show was a trial balloon, and after a slow start, the word-of-mouth generated the momentum to produce an overall average of 60% ticket sales, the last weekend's four shows being sold out.

"We wound up for enough ahead to buy \$35,000 worth of the equipment we brought in," reveals Melton. "If we had had a sellout, we could have bought it all and saved the return shipping charges, which came to \$36,000 for the round trip."

The profit actually came in peripheral income from programs and television rebroadcast rights purchased by the Moonhwa Broadcasting Co.—the latter never exploited to this degree in Korea before.

The big surprise and gamble was the audience reaction, and this paid off, too. The Garrett crew said they had never seen this kind of enthusiasm, even in extrovert Australia and faddish Japan. Which meant that the teenyboppers, a new breed in Korea, were suddenly out in force.

Korean girls in the 13-18 age bracket live in a Confucian society still dominated by males. Though this has been changing, they are traditionally supposed to keep quiet, stay home and behave demurely at all times.

But the Garrett groupies obviously learned other lessons from imported movies, tv shows and fan articles. They were out there shrieking and stampeding with the best of them, throwing flowers and streamers on stage (not to speak of themselves), waving banners and competing with the mind-blasting sonics of a very loud show.

The big mystery in all this is how an authoritarian and puritanical government, under rigorous marital law yet, permitted a show to go on that could only be regarded as decadent, immoral, a threat to the virginity of our innocent daughters, and conducive to public disorder in a time which had seen more of that commodity in circulation than a healthy economy and security system could digest.

The theatre in which the Garrett show played was a new one built by Tongsun Park, of Koreagate influence-buying fame, who is trying to improve his domestic image.

Arts International preferred it to
(Continued on page 68)

Folk Label Is Gaining Ground

MADRID—The Guimbarda label is building a name for itself in the Spanish market, with folk music from various part of the world.

It's already released more than 100 albums of this type of product—with especially strong sales to the student population—and has plans to issue another 300 this year.

Upcoming titles include product by the Tannahill Weavers from Scotland, Hedgehog Pie and the High Level Reaunters from England, Ciaculed Ar Menez and Gerabium from France, Swansea Jack from Wales, and David Grissman and Tony Rice from the U.S.

New recordings from established artists associated with Guimbarda include a live LP from Malicorne, and studio albums from Hazel and Alice, Le Grand Rouge, La Bamboche, the Boys of the Lough, and Stefan Grossman and John Renbourn.

In recent weeks, there has been a series of recitals and concerts featuring label artists in such centers as Madrid, Seville, Zaragoza and San Sebastian. More are planned for August.

Guimbarda is distributed in Spain through Fonografica Espanola.

Hits Packages Down In Sales In Belgium

By JUUL ANTHONISSEN

BRUSSELS—The Belgian record industry has had a rough ride with compilation albums in recent months. With some exceptions, sales of "Greatest Hits" style collections have shown a gradual but steady decline, making companies re-examine release strategies for this kind of product.

Two main reasons are given. First there's the increasing cost of acquisition, royalties and other rights. Second is simply that too many companies have released too many compilations.

Once upon a time K-tel could put together all the current single hits and produce an album that virtually sold itself. But as soon as individual companies started making their own compilations, sales potential fell off. They had fewer hits to draw on, and because they couldn't afford to wait for a whole album's worth to accumulate, the result was compilations with a handful of real pullers padded by less commercial material. Not surprisingly, consumer resistance began to develop.

Among the majors, caution is now the watchword. Phonogram Belgium, which has a 10cc Greatest Hits album in the charts at the moment, says it releases only three or four compilations a year, selling 10 to 15,000 copies of each.

EMI Belgium, which has two compilations in the top 40, is even less enthusiastic. One spokesman de-

scribed hit compilations as a pure waste of time and money, a "collective madness" from which record companies are only now beginning to recover. You do not cater wisely for your back catalog by rushing to throw good singles material cheaply on the market, he says.

The attitude at RCA Belgium is to release compilations only when there is enough strong material to fill them, and how many companies these days score 12 or 16 hits in the space of a couple of months?

Vogue Belgium has three albums in the charts: Abba's "Greatest Hits," Petula Clark's "Coeur Blesse, 16 Plus Grands Succes," and a general compilation titled "Romantic and Music."

The most recent of these was advertised on television last November, and there are no immediate plans in this direction. Costs, says the company, do not permit the release of hit collections, even if one had the hits to collect.

Most companies foresee increasing interest in, and exploitation of, older material from the archives. The midprice Surprise label owned by Sinus Music has shown that there is a strong and steady market for this kind of compilation, moderately priced. Surprise releases half a dozen oldie compilations a year, mostly multi-disk box sets of rock hits from the '50s and '60s.



LAUGHING MATTER—John McCready, general manager of CBS Records New Zealand, second left, shares a joke with members of rock band Lip Service, newly signed to the label. The group's debut album, produced by Graham Myhre, will be released later this month.

WEA Cutting Staff; Fruin Notes U.K. Business Down

By PETER JONES

LONDON—A grim forecast that the British record industry's turnover this year will be only 50% of the figure predicted 12 months ago has been made by WEA's managing director here, John Fruin.

Fruin, who was announcing a severe cutback in staff at the company, estimated that the U.K. industry's turnover would slump to \$470 million (at retail) from the projected figure of \$940 million.

No indication of the total number of WEA staff losing their jobs was forthcoming, although some guesstimates put the figure as high as 100. Certainly upwards of 50 employees are being let go, and they include deputy managing director, Richard Robinson.

Coming after the recent and drastic staff cutbacks at EMI, the WEA is further evidence—though little is

needed—of the contracting state of the U.K. market at present.

Announcing the cuts, Fruin said, "The U.K. recession has forced this position on us as the company has to remain solvent, while at the same time continuing its aggressive posture in the marketplace."

He acknowledged the emotional impact on everybody in the company has been considerable, but said the declining market made the staff cuts inevitable.

Over the past four years, WEA Records U.K. has expanded rapidly, increasing its market share and enjoying considerable success in selling U.S. and local acts. As a result, it was, Fruin commented, physically and mentally difficult to face up not only to a non-expanding general market, but a severely contracting one. (Continued on page 68)

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 7/5/80

This Week	Last Week	
1	3	XANADU, Olivia Newton-John/ Electric Light Orchestra, Jet
2	12	USE IT UP OR WEAR IT OUT, Odyssey, RCA
3	6	JUMP TO THE BEAT, Stacy Lattisaw, Atlantic
4	1	CRYING, Don McLean, EMI
5	16	CUPID/I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners, Atlantic
6	2	FUNKYTOWN, Lipps Inc., Casablanca
7	8	MY WAY OF THINKING, UB40, Graduate
8	5	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto
9	21	COULD YOU BE LOVED, Bob Marley & Wailers, Island
10	7	SIMON TEMPLER/TWO PINTS OF LAGER, Splodgenssabbounds, Deram
11	11	WATERFALLS, Paul McCartney, Parlophone
12	9	TO BE OR NOT TO BE, B.A. Robertson, Asylum
13	4	BACK TOGETHER AGAIN, Roberta Flack & Donny Hathaway, Atlantic
14	19	747, Saxon, Carrere
15	10	BEIND THE GROOVE, Teena Marie, Motown
16	NEW	BABOOSHKA, Kate Bush, EMI
17	14	PLAY THE GAME, Queen, EMI
18	30	LOVE WILL TEAR US APART, Joy Division, Factory
19	13	SUBSTITUTE, Liquid Gold, Polo
20	NEW	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
21	22	CHINATOWN, Thin Lizzy, Vertigo
22	NEW	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
23	23	IF LOVING YOU IS WRONG, Rod Stewart, Riva
24	29	LET'S HANG ON, Darts, Magnet
25	36	THEME FROM THE INVADERS, Yellow Magic Orchestra, A&M
26	24	CHRISTINE, SIOUXSIE & Banshees, Polydor
27	17	MIDNIGHT DYNAMOS, Matchbox, Magnet
28	34	I'M NOT YOUR STEPPIN' STONE, Sex Pistols, Virgin
29	35	A LOVER'S HOLIDAY, Change, WEA
30	NEW	WEDNESDAY WEEK, Undertones, Sire
31	39	ME, MYSELF, I, Joan Armatrading, A&M
32	15	THEME FROM MASH, Mash, CBS
33	37	LIP UP FATTY, Bad Manners, Magnet
34	NEW	NEON KNIGHTS, Black Sabbath, Vertigo
35	NEW	KING'S CALL, Phil Lynett, Vertigo
36	27	YOU GAVE ME LOVE, Crown Heights Affair, Mercury
37	38	WHOLE LOTTA ROSIE, AC/DC, Atlantic
38	18	LET'S GET SERIOUS, Jermaine Jackson, Motown
39	20	MESSAGES, Orchestral Manoeuvres In The Dark, Dindisc
40	NEW	FANTASY, Gerald Kenny, RCA

ALBUMS

1	1	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
2	NEW	THE GAME, Queen, EMI
3	2	FLESH AND BLOOD, Roxy Music, Polydor
4	5	PETER GABRIEL, Peter Gabriel, Charisma
5	20	LIVE AT LAST, Black Sabbath, Nems
6	10	UPRISING, Bob Marley, Island
7	8	ME, MYSELF, I, Joan Armatrading, A&M
8	3	SAVED, Bob Dylan, CBS
9	6	MCCARTNEY II, Paul McCartney, Parlophone
10	7	SKY 2, Sky, Ariola
11	9	THE PHOTOS, Photos, CBS
12	4	HOT WAX, Various, K-tel
13	11	JUST CAN'T STOP, Beat, Go-Foot
14	12	OFF THE WALL, Michael, Epic
15	16	READY AND WILLING, Whitesnake, United Artists
16	13	OUKE, Genesis, Charisma
17	22	SOUNDS SENSATIONAL, Bert Kaempfert, Polydor
18	23	KING OF THE ROAD, Boxcar Willie, Warwick
19	17	SHINE, Average White Band, RCA
20	19	CHAIN LIGHTNING, Don McLean, EMI
21	26	SOMETIMES WHEN WE TOUCH, Cleo Laine/James Galway, RCA
22	21	THE MAGIC OF BONEY M, Atlantic
23	15	REGGATTA DE BLANC, Police, A&M
24	14	MAGIC REGGAE, Various, K-tel
25	18	DEFECTOR, Steve Hackett, Charisma
26	32	WHEELS OF STEEL, Saxon, Carrere
27	24	GREATEST HITS, Rose Royce, Whitfield
28	NEW	BEAT BOYS IN THE JET AGE, Lambrettas, Rocket
29	25	DIANA, Diana Ross, Motown
30	38	THEMES FOR DREAMS, Pierre Belmonde, K-tel
31	34	THE UP ESCALATOR, Graham Parker & Rourmour, Stiff
32	35	GREAT ROCK & ROLL SWINDLE, Soundtrack, Virgin

33	27	CHAMPAGNE & ROSES, Various, Polystar
34	30	ONE STEP BEYOND, Madness, Stiff
35	36	DEMOLITION, Girls School, Bronze
36	31	ORCHESTRAL MANOEUVERS IN THE DARK, Dindisc
37	33	12 GOLD BARS, Status Quo, Vertigo
38	28	OUTLANDOS D'AMOUR, Police, A&M
39	NEW	HEAVEN & HELL, Black Sabbath, Vertigo
40	NEW	INCOMPARABLE ELLA, Ella Fitzgerald, Polydor

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 7/9/80

This Week	Last Week	
1	2	IT'S STILL ROCK 'N' ROLL TO ME, Billy Joel, CBS
2	1	FUNKYTOWN, Lipps Inc., Casablanca
3	3	CARS, Gary Numan, Beggars Banquet
4	4	THE ROSE, Bette Midler, Atlantic
5	6	COMING UP, Paul McCartney, Columbia
6	7	ECHO BEACH, Martha & The Muffins, Virgin
7	19	MAGIC, Olivia Newton-John, MCA
8	5	CALL ME, Blondie, Chrysalis
9	8	LITTLE JEANNIE, Elton John, MCA
10	13	FINE STATE OF AFFAIRS, Burton Cummings, CBS
11	10	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
12	9	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
13	NEW	STEAL AWAY, Robbie Dupree, Elektra
14	16	SHE'S OUT OF MY LIFE, Michael Jackson, Epic
15	12	WE LIVE FOR LOVE, Pat Banatar, Chrysalis
16	11	I'M ALIVE, Electric Light Orchestra, MCA
17	17	TIRED OF TOEIN' THE LINE, Rocky Burnette, Capitol
18	20	SEDUCTION, James Last Band, Polydor
19	NEW	TOO BAD, Doug & The Slugs, Ritdonc
20	15	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers & Kim Carnes, United Artists

ALBUMS

1	8	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
2	1	GLASS HOUSES, Billy Joel, Columbia
3	4	DUKE, Genesis, Atlantic
4	3	PETER GABRIEL, Peter Gabriel, Charisma
5	7	THE WALL, Pink Floyd, Columbia
6	2	AGAINST THE WIND, Bob Seger, Capitol
7	5	EMPTY GLASS, Peter Dinklage, Atco
8	NEW	THE GAME, Queen, Elektra
9	12	FLESH AND BLOOD, Roxy Music, Atco
10	6	MCCARTNEY II, Paul McCartney, CBS
11	18	JUST ONE NIGHT, Eric Clapton, RSO
12	11	THE ROSE, Soundtrack, Atlantic
13	NEW	BAD HABITS, The Monks, Capitol
14	10	IN THE HEAT OF THE NIGHT, Pat Banatar, Chrysalis
15	9	WOMAN LOVE, Burton Cummings, Epic
16	13	UNMASKED, Lipps Inc., Casablanca
17	14	MOUTH TO MOUTH, Lipps Inc., Casablanca
18	15	YOUNG AND RESTLESS, Prism, Capitol
19	NEW	OFF THE WALL, Michael Jackson, Epic
20	16	FLUSH THE FASHION, Alice Cooper, Warner Bros.

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/14/80

This Week	Last Week	
1	1	FUNKYTOWN, Lipps Inc., Casablanca
2	2	D.I.S.C.O., Ottawa, Polydor
3	3	DER NIPPEL, Mike Kruger, EMI
4	7	NO DOUBT ABOUT IT, Hot Chocolate, Rak
5	5	SEXY EYES, Dr. Hook, Capitol
6	4	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
7	9	BOBBY BROWN, Frank Zappa, CBS
8	10	BOAT ON THE RIVER, Styx, A&M
9	6	ALOHA-OE, UNTIL WE MEET AGAIN, Goombay Dance Band, CBS
10	8	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
11	11	GO JOHNNY GO, Eruption, Ariola
12	17	JANUARY FEBRUARY, Barbara Dickson, CBS
13	16	I SEE A BOAT, Boney M, Hansa
14	14	CALL ME, Blondie, Chrysalis
15	NEW	MARIANA, Gibson Brothers, Polydor
16	12	ROM, Dschinghis Khan, Jupiter
17	22	WORKING MY WAY BACK TO YOU, Spinners, Atlantic

18	NEW	FREU DICH BLOSS NICHT ZU FRUEH, Gitta, Global
19	18	TOCCATA, Sky, Ariola
20	15	YOU'RE ALL I NEED, Peter Kent, EMI
21	26	YOU AND ME, Spargo, EMI
22	13	SUN OF JAMAICA, Goombay Dance Band, CBS
23	NEW	BUZZ BUZZ A DIDDLE IT, Matchbox, Magnet
24	30	COMING UP, Paul McCartney, Parlophone
25	NEW	YOU'RE O.K., Ottawa, Carrere
26	23	WE ARE THE POPKINGS, Chilly, Polydor
27	NEW	MATADOR, Garland Jeffreys, A&M
28	20	DER WILDE WILDE WESIEN, Truck Stop, Metronome
29	25	DO WAH DIDDY DIDDY, A La Carte, Hansa
30	NEW	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet

ALBUMS

1	1	DIE SCHOENSTEN MELDIEN DER WELT, Anthony Ventura Orchestra, Arcade
2	2	VIVA ITALIA, Adriano Celentano, Ariola
3	4	THE WALL, Pink Floyd, Harvest
4	5	ZAUBER DER KARIBIK, Goombay Dance Band, CBS
5	3	DER NIPPEL, Mike Kruger, EMI
6	7	TRAUMEREIEN, Richard Clayderman, Telefunken
7	9	UNMASKED, Kiss, Casablanca
8	10	CORNERSTONE, Styx, A&M
9	13	FLESH AND BLOOD, Roxy Music, Polydor
10	15	SKY 2, Sky, Ariola
11	8	THE MAGIC OF BONEY M, Hansa
12	NEW	MOUTH TO MOUTH, Lipps Inc., Casablanca
13	6	HIT SOMMER '80, Various, Polystar
14	18	ANIMAL MAGNETISM, Scorpions, EMI
15	NEW	SURVIVAL, Bob Marley & The Wailers, Island
16	11	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
17	14	PETER GABRIEL, Charisma
18	12	HIGHWAY TO HELL, AC/DC, Atlantic
19	NEW	LITTLE DREAMER, Peter Green, Teldec
20	NEW	BROKEN ENGLISH, Marianne Faithfull, Island

ITALY

(Cortesy Germano Ruscitto)
As of 7/9/80

This Week	Last Week	
1	3	NON SO CHE DAREI, Alan Sorrenti, EMI
2	2	IL TEMPO SE NA VA, Adriano Celentano, Clan/CGD-MM
3	10	LUNA, Gianni Togni, Paradiso/CGD- MM
4	12	OLYMPIC GAMES, Miguel Bose, CBS/CGD-MM
5	5	MONKEY CHOP, Dan-I, Island/ Ricordi
6	8	FUNKYTOWN, Lipps Inc., Casablanca/Durium
7	6	L'APEMANIA, Katia Svizzera, Cetra/ Fonit Cetra
8	1	VIDEO KILLED THE RADIO STAR, Buggles, Island/Ricordi
9	9	SPACER, Sheila & B. Devotion, Carrere/Fonit Cetra
10	15	COBRA, D. Rettore, Ariston/Ricordi
11	4	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest/EMI
12	7	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA
13	11	SU DI NOI, Pupo, Baby/CGD-MM
14	14	MESSAGE IN A BOTTLE, Police, A&M/CGD-MM
15	18	CANDY CANDY, Rocking Horse, RCA
16	NEW	STELLA STAI, Umberto Tozzi, CGD- MM
17	NEW	CALL ME, Blondie, Chrysalis
18	NEW	GELOSIA, Bobby Solo, EMI
19	NEW	CANTERO PER TE, I Pooh, CGD-MM
20	NEW	COMING UP, Paul McCartney, EMI

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 7/12/80

This Week	Last Week	
1	1	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
2	2	BRASS IN POCKET, Pretenders, Sire
3	4	CRYING, Don McLean, EMI
4	7	DAY-O/ISLAND IN THE SUN, Richard Jon Smith, Bullet
5	3	SUN OF JAMAICA, Goombay Dance Band, CBS
6	5	TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA
7	6	COMPUTER GAMES, Mi-Sex, CBS
8	NEW	IT'S MY HOUSE, Diana Ross, Motown
9	10	IT HURTS TOO MUCH, Eric Carmen, Arista
10	8	FLY TOO HIGH, Janis Ian, CBS

International

PRS Revenues Rise; Foreign Income Hurt

LONDON—Total revenue collected by Britain's Performing Right Society in 1979 was up 15% at roughly \$76 million over the previous year's tally.

And the surplus of revenue over administration costs last year was up 14% at around \$64 million compared with the 1978 statistics.

These were the salient points spotlighted at the society's annual meeting here July 3, when delegates were told that licensing collections more than kept pace with the rising inflation rate in U.K. terms, but not in receipts from overseas, which were adversely affected by the strength of sterling in comparison with foreign currencies.

In his report, Richard Toeman, general council chairman, said the highly labor intensive nature of the society's work was recently emphasized by a management study of staff productivity. In 1975, it had 105 employees in the repertoire documentation division, but the total now is only 113, or 7½% more.

"Yet the volume of work handled each year by this section has risen to an astonishing extent," comments Toeman. "Registration of new members has doubled, registration of film and television cue sheets nearly tripled, and catalog control registrations doubled."

The result, he said, is that management has drawn up radical proposals to cope, involving the creation of a computerized database

providing centralized storage and immediate access to the vast volume of information needed about the huge international repertoire administered.

"This will involve extra expenditure at first, but it would bring great benefits inside a few years in terms of space, time and cost saving."

Toeman said that the CBS challenge in the U.S. to the blanket licensing system, having finally been rejected in the courts here, meant that some long-delayed arrears of royalties should be forthcoming before the end of the year.

• The Performing Right Society has installed a 14 Keystation CMC Sovereign multiple processor keying system at a cost of around \$120,000 to speed further collection and distribution of royalties.

WEA Imports

LONDON—WEA Records U.K. is forming its own import operation, to make available U.S. product of limited appeal that would not otherwise be manufactured and released here.

The first 50 titles in the scheme include albums by Sue Saad & The Next, Hank Williams Jr., Cheech & Chong and Donna Fargo.

Distribution will be through the company's Alperston depot, and retailers will be eligible for normal allowances and discounts, including 5% returns.

Garrett Is Hit Of Korea

• Continued from page 67

either the Seoul city or national theatre auditoriums, which are both expensive and refuse to take bookings for pop music events.

Arts International had little help in promoting the Garrett bash. Oasis Records, the local firm that issued the three Garrett albums that formed the basis of his advance reputation here (no dependable sales figures available, but hefty) simply printed up posters and tickets. The Seoul disk jockeys' guild provided 40 brawny bouncers who kept the girls from mobbing the stage.

The new management firm gets along with a handful of permanent staffers and a few temporary gofers. Boss Myung-ja Melton is a sculptress in plexiglass and metal who studied at Berkeley and in Paris, got involved with theatrical setting and design, and decided she would change the arts management scene when she got back to Korea four years ago.

She still has to ask her husband, an official with the American embassy, to translate the Hollywood ar-

got of the international crowd, which can sometimes be a mutually embarrassing experience.

One crisis that called forth such billingsgate occurred when the local CBS-TV crew, prodded by Garrett's manager, sneaked a camera into the hall to film footage without the permission of Arts International.

The police evicted the camera on demand of management, and the matter of film ownership and use (if any—the lighting man tried his best to queer the shooting) may yet come to litigation.

But despite all the excursions and alarms, Melton is not discouraged.

"We brought over the Ventures last October and misjudged our audience," she remarks. "It was a business mistake: live and learn. With the Garrett show as a springboard, I have other projects in mind, some of them in classical music."

"I'm creating Korea's first truly professional, independent management. For example, though Korea is not yet a member of the international copyright convention, we pay royalties voluntarily for pictures and promotional copy we use, to create an atmosphere of good faith."

"Mere short-sighted opportunism won't get you far in this business, as other local managers have learned to their sorrow."

"If we want the best—not just what Japan throws us as discards or under abominable terms—we must be the best. There is no other way."

WEA Staff

• Continued from page 67

"Our new design," the executive continued, "will enable us to run a viable company and provide the base for us to grow again in size when the recession comes to an end—although it would be a brave, or perhaps a foolish, person who would predict at this stage when that will be."

International African Marts Look Locally For Product

Billboard's correspondent in Kenya, Ron Andrews, recently travelled through West African music markets, and he has been filing a series of reports from the region. This is his fourth and final dispatch.

ABIDJAN—The farther North one goes along the West African coast, the less attached the people are to the Nigerian rhythm and trends which dominate the countries under the "bulge" of West Africa.

The Francophone countries are still strongly reliant on France for supplies, and the smaller Anglophone areas, such as the Gambia and Sierra Leone, have tiny markets dominated by music from East Africa which, for some reason, seems to have some affinity with local traditional sounds.

Liberia, formerly very strongly attached to the U.S., was reliant upon its "parent" nation for music, and since it was a free trade area, there was a constant flow of up-to-date sounds. Since the political upheavals in that area, it is by no means certain that the same freedom of trade will continue.

Senegal, split in two by the Gambia, has perhaps the strongest reliance upon its own music. Import duties of around 120% make the cost of records prohibitive, and this leads to much smuggling from Gambia, mostly in African repertoire, with regular imports coming direct from France.

Guinea Bissau and Guinea Conakry are also strongly reliant upon a barter system across their borders for the few records that they require. The obstacles to trade are great; it's little wonder, therefore, that piracy is rampant.

The ambition of the largest dealer in the Gambia is to purchase a sound system and duplicate his records onto cassette to great financial advantage. There can be no concept of the illegality of such a move, nor would the International Federation

of Producers of Phonograms and Videograms be able to spend the time and effort fighting the problem in a market where annual sales amount to about 100 albums and 4,000 singles.

The other tiny markets, such as Sierra Leone and Guinea Bissau, have a similar problem, and that of Senegal is more along the lines of the Ivory Coast (Billboard, July 12, 1980) and Cameroun.

The one hope on the horizon, however, is the prospect of a free trade area in the Economic Community of West African States. Should this concept become a reality, the West African market—combining the purchasing power of well over 100 million people, and the economic strength of oil, principally in Nigeria and the Ivory Coast—will be one of the largest in the world.

There are clearly two problems which affect the whole of the region, and which should receive the immediate attention of all major record producers and manufacturers.

The first is that of piracy, which has been dealt with at length in the preceding articles of this series, and which may be effectively curbed—certainly not eradicated, given the difficulties of fighting illegal operators in outlying areas—by the current consensus throughout the region.

The second problem is squarely in the laps of the record companies themselves, and, indeed, some have already taken steps to right the situation.

The return to rock and the emergence of the "new wave" as a positive selling concept for the developed markets of Europe, the U.S., Japan and so on, has meant a lack of the more rhythmic and danceable songs that disco represented.

As a result, African countries—particularly those in West Africa—are now looking to themselves and their neighbors for the music they require.

PolyGram Axing List

Continued from page 1

cording to individual requirements.

It's not yet clear how the two PolyGram companies will be handling mechanical royalties, which are usually computed here on the basis of the recommended retail price. It's thought that some type of "national" retail price may be introduced for this purpose.

Polydor and Phonogram therefore follow EMI Records U.K. in the abolition of list pricing, though the latter company's move (Billboard, June 7, 1980) in this direction was rather equivocal, with the creation of "ordinary list prices" as a substitute for recommended retail prices.

The PolyGram announcement, drawn up by Ramon Lopez, managing director of its U.K. record operations, together with Polydor and Phonogram chiefs Tony Morris and Ken Maliphant respectively, says, "This is a bid to keep manufacturers' prices at a level which enables the retailers to face a contracting and highly priced market."

The only surprise in this move is the fact that it has been delayed so long. Tony Morris was making anti-recommended retail price comments at least four years ago, and more recently, he said that abolition was a "certainty" and insisted Polydor was "fully prepared to change to free retail pricing and the practical details

involving all aspects of invoicing and royalty accounting."

Late last year, the chairman of PolyGram U.K., David Fine, also criticized suggested list pricing, calling it "archaic and lunatic" (Billboard, Dec. 15, 1979) and advocated the use only of a wholesale price.

In the official PolyGram statement, Lopez and the management team say, "Over the past two years, retailers have been pricing records and cassettes reflecting existing competitive pressures and the ability of the consumer to pay. They have disregarded the recommended retail price when this was clearly out of step with the realities of the marketplace."

"So a logical reaction by the retailer has led to an increasing variety of retail prices at which records and tapes are being sold. It has made the publication of a recommended retail price both anachronistic and pointless.

"At PolyGram we're determined to keep prices down for a considerable period of time, despite the extremely high levels of inflation in the U.K. Our main job is to keep manufacturers' prices at a level which enables retailers to face up to that contracting and highly priced-sensitive market."

Ken Maliphant's view? The move will "bring some sanity back into the marketplace."

Billboard® Hits Of The World™

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JAPAN (Courtesy Music Labo) As of 7/7/80 SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	6
6	9
7	5
8	10
9	11
10	8
11	13
12	15
13	7
14	18
15	14
16	12
17	NEW
18	17
19	20
20	16

ALBUMS	
This Week	Last Week
1	1
2	2
3	4
4	3
5	5
6	6
7	7
8	7
9	9
10	13
11	NEW
12	10
13	NEW
14	14
15	15
16	16
17	12
18	18
19	17
20	11

AUSTRALIA (Courtesy Kent Music Report) As of 7/7/80 SINGLES	
This Week	Last Week
1	3
2	1
3	10
4	2
5	4
6	5
7	6
8	8
9	9
10	13
11	11
12	12
13	7
14	16
15	NEW
16	NEW
17	15
18	NEW
19	18
20	NEW

ALBUMS	
This Week	Last Week
1	1
2	2
3	3
4	3
5	4
6	NEW
7	3
8	3
9	NEW
10	NEW

HOLLAND (Courtesy BUMA/STEMRA) As of 7/8/80 SINGLES	
This Week	Last Week
1	2
2	1
3	8
4	7
5	6
6	4
7	3
8	10
9	NEW
10	NEW

ALBUMS	
This Week	Last Week
1	NEW
2	NEW
3	NEW
4	2
5	9
6	4
7	6
8	1
9	NEW
10	3

SWEDEN (Courtesy GFL) As of 7/1/80 SINGLES	
This Week	Last Week
1	1
2	2
3	4
4	8
5	7
6	NEW
7	3
8	9
9	5
10	NEW

ALBUMS	
This Week	Last Week
1	2
2	1
3	7
4	NEW
5	9
6	3
7	NEW
8	NEW
9	4
10	10

SPAIN (Courtesy El Gran Musical) As of 7/12/80 SINGLES	
This Week	Last Week
1	1
2	3
3	2
4	8
5	4
6	6
7	7
8	5
9	NEW

BELGIUM (Courtesy Billboard Benelux) As of 7/11/80 SINGLES	
This Week	Last Week
1	2
2	6
3	4
4	3
5	NEW
6	7
7	NEW
8	NEW
9	1
10	NEW

ALBUMS	
This Week	Last Week
1	1
2	2
3	3
4	6
5	4
6	5
7	9
8	NEW
9	10
10	8

DENMARK (Courtesy BT/IFPI) As of 7/1/80 SINGLES	
This Week	Last Week
1	1
2	2
3	5
4	3
5	4
6	8
7	NEW
8	NEW
9	9
10	6

ALBUMS	
This Week	Last Week
1	1
2	8
3	2
4	3
5	4
6	NEW
7	6
8	5
9	9
10	7

Edison Awards

AMSTERDAM — Stevie Wonder's "Journey Through The Secret Life Of Plants" is among the pop section winners of this year's Edison awards, announced here by the Dutch national group of the International Federation of Producers of Phonograms and Videograms. Altogether, there are 16 pop winners and 11 classical successes, and the awards will be made at a special ceremony in October.

JULY 19, 1980 BILLBOARD

RIO To Handle Indie Labels Canada-Wide

By DAVID FARRELL

TORONTO—A major distribution company has been assembled under the umbrella title of RIO Records, a company that will qualitatively perform the same function as IRS Records in the U.S.

RIO is helmed by former CBS Canada employees Dominique Zgarka and John Bennett, based out of this city but employing a&r ears in most major markets in Canada and distributing product through a variety of independent distributors nationally, as well as employing a variety of independent promotion people in major markets from the Maritimes regions through British Columbia.

Zgarka and Bennett describe the new RIO as "a full range record company," explaining that the label will exercise financial responsibilities in producing new product in addition to licensing finished matters. Initial product releases in-

clude buy-sell and license arrangements.

According to a&r chief John Bennett, with the inception of RIO, the company decided against distribution networks through a major label "because we didn't want to be a small frog in a horrendously large pond."

"We wanted to activate the company very quickly, and to have gone through a distribution pact with a major might have taken as long as four months."

Currently operating out of office space in the city core, both partners in the company pointed out that RIO's initial sales for product will likely be in the "5,000 to 10,000 unit mark and frankly major labels won't even consider releasing material that will roll in these kinds of figures," they say.

As a result, RIO's bosses assembled a network of independent distributors nationally "in much the same way Chrysalis works in the U.S.," Zgarka explains.

Initial repertoire runs the spectrum of popular tastes. Downstairs Records in Quebec is A&r'ing disco product for release through RIO, and Zgarka is fully expectant that the dance beat material will realize a profit, despite industry-wide resistance to disco music.

RIO offers a "generous returns policy" the duo says, with list prices for LPs at \$8.98 and singles ranging between \$1.59 and \$1.98, depending on artwork involved in packaging.

The distribution network set up includes DJ's Music Services in British Columbia, Alberta and Saskatchewan; Trend Records and Tapes in Manitoba, Ontario, the Maritimes and the Ottawa valley. Downstairs Records will handle RIO product in the province of Quebec exclusively.

Product released or pegged for release through the new label include the Quebec based Uniwave label, Bomb Records, Avalanche Records, Viergen Records of Quebec, Musicom of Quebec, Panasche Records of France, Ultra Records, plus assorted independent productions including product from artists such as Larry Evoy and Marc Jordan.

U.S. Labels Disinterested?

TORONTO—A little hype and a lot of excitement has pushed a young Vancouver band to the top in Canada, but the leader of the band says American labels just aren't interested in the band's album and are too disinterested to come up here and see the excitement for themselves.

Tom Lavin, leader and co-founder of the Powder Blues band, made the comment shortly before a concert date at Maple Leaf Gardens in the city with the Little River Band.

Ironically the statement prefaced his receiving a gold record from RCA, which distributes the album here, and news that the low-budget studio album had surpassed 100,000 unit mark.

Without sounding bitter, Lavin says that American labels have been rejecting the band's performance and phenomenal sales results as "a fluke." He says he intends to fight back by holding off on starting a second album, "to let this one continue building," and that he is taking the band into the U.S. this summer to play some concert dates.



TEA TIME—Polydor/EG recording artist Robert Fripp responds to questions from an off-camera journalist during his recent tour of Canada. Fripp performed in Quebec City, Montreal, Ottawa and Toronto.

Local Band For Capitol

TORONTO—A local group almost unknown to booking agents, has secured a generous recording contract from Capitol-EMI in Los Angeles that is said to be one of the most favorable offered to a domestic group since the mid-70's.

Kid Rainbow first grouped as a performance band late last year as part of a stage version of the Rocky Horror Show.

Key man member Gary O'Connor is a singer, writer and guitarist with the group, and it was he who was instrumental in attracting major label interest, following a showcase at local downtown club this past winter.

According to manager Steve Glass, initial interest was further sparked when demo tapes were presented to publishers at MIDEM this year.

Bidding took place between CBS, WEA, Hansa and Capitol. Virgin Records U.K. also presented the group a substantial offer, but the final contract was hammered out between Capitol and Kid Rainbow's lawyer, Ed Glinert, for a six-year deal, said to include a total of eight albums. No dollar figures have been divulged by either the record company or management.

Retailers Given Liability Warning

• Continued from page 1

president of NARM and John Cohen, Cal Simpson and George Port, finalized the details of the memorandum at a meeting in Cleveland recently. And it is already gearing for its second major project.

This is an assignment for Joe Cohen, NARM executive vice president, to educate himself in detail about the various detection devices contemplated to determine the legitimacy of recordings.

Cohen's immediate view is that he's concerned that if the merchandiser is not made a party to the implementation of such devices by the manufacturer "it's as if the manufacturer didn't have one at all."

Cohen is also concerned over the possibilities that a number of differing devices may create a good deal of confusion among merchandisers.

"We're also trying to avoid a situation," Cohen explains, "whereby a manufacturer may come to a merchandiser to inform him he's carrying counterfeit recordings and the merchandisers counters with, 'Prove it to me.' Merchandisers want to be involved in the selection process not to keep counterfeits in, but to keep them out."

Cohen's own personal preference is "ideally, a label-base system without the use of computers and scanners, it would involve something on the order of something one can do, but most likely won't, like money or postage stamps. It would be a case of having the government on your side."

As for the memorandum from Charles Rutenberg, NARM's counsel, Cohen views it as a "positive statement" on how NARM members can "exhibit reasonable care in acquiring product" and "exert as much internal control procedures as they can." Much of the document, Cohen adds, is a result of a survey of NARM members.

The following is the section entitled "Steps Merchandisers Can Take To Combat Counterfeiting."

• Merchandisers should adopt a firm policy against dealing in counterfeit recordings. The policy should be set forth in writing and given to all employees. The policy should include mandatory disciplinary action against any employee found to have knowingly or negligently dealt in counterfeit recordings.

New Crop Of Personal Managers

• Continued from page 3

learn all facets of the business. "You've got to pay your dues," he says. "There are no shortcuts."

"It's a tough time for new managers and new acts," Kaplan acknowledges. "Back in the early '70s it would have been much easier be-

'Grease' Cutouts

• Continued from page 1

News of the sell-off comes from cutout wholesalers whose bids for the merchandise proved unsuccessful. They give the number of "Grease" units as about 900,000, and the "Backless" at more than 400,000.

It's expected that shipment of the RSO overstock to Surplus will begin this week. Latter company, headed by Manny Wells and Pete Hyman in the East, and Merrill and Jack Rose in Chicago, is considered the largest cutout wholesaler in the nation.

Normal practice on big buys is to spin off quantities to cutout middlemen as well as to major retail chains.

• The policy should be communicated to all employees on a regular basis. Employees should also be thoroughly educated as to the statutes and penalties applicable to persons who deal in counterfeit recordings and should be instructed in methods for determining whether a recording is a counterfeit.

• Employees should also be instructed to report any suspicious transactions or merchandise to an appropriate officer; merchandisers might consider offering rewards for employees who make such reports.

• Merchandise should only be purchased from a legitimate manufacturer or from an authorized or otherwise reputable distributor. Under no circumstances should recordings be purchased from a person without an established place of business, from an unmarked van or from a person not known to be a legitimate manufacturer or distributor. Management should take appropriate steps to insure that employees responsible for purchasing understand and strictly comply with these guidelines.

• Further investigation is required whenever merchandise is offered at an unusually low price or whenever other terms of sale or circumstances indicate that the merchandise may be counterfeit.

• Further investigation also is called for whenever merchandise is offered at an unusually low price or whenever other terms of sale or circumstances indicate that the merchandise may be counterfeit.

• Further investigation also is called for whenever merchandise deviates from the normal quality standards of legitimate manufacturers. The following may be indicative of a counterfeit recording:

a) Blurred or smudged printing on jackets, sleeves, slicks and labels;

b) Poor reproduction of the original colors in the art work and photographs;

c) Improper affixation of labels and stickers;

d) With respect to tapes, a brand of plastic cartridge other than that normally used by the authorized manufacturer; and e) Different seal folds resulting from the counterfeiter's use of a shrink-wrapping method other than that used by the authorized manufacturer.

• Further investigation should also be made whenever a merchan-

diser is offered a substantial quantity of a record which is known to be out of print.

• Where an investigation is called for, this should include contacting the authorized manufacturer or the Antipiracy Intelligence Bureau (800-223-2328), which is operated by the Recording Industry Assn. of America with the cooperation of NARM. If doubts as to the legitimacy of the recordings are not resolved by the investigation, the merchandise should not be purchased.

• Management should engage in appropriate policing activities to insure that all employees follow the company's counterfeiting policy and procedures. Disciplinary action should be taken against any employee who fails to comply.

• Distributors should establish a surveillance program with respect to returned records and tapes because counterfeits can be inserted at the retailer level and work back up the chain of distribution.

• Because mere possession of counterfeit recordings, with no knowledge of their illegality can result in civil liability and forfeiture of merchandise, merchandisers may wish to seek indemnification from their suppliers.

• Such an agreement would include the supplier's guarantee that the merchandise is not counterfeit and obligate the supplier to reimburse the merchandiser for civil penalties, forfeited merchandise and legal expenses which arise if any of the merchandise is determined to be counterfeit.

• Merchandisers who decide to seek identification from their suppliers should maintain adequate recordkeeping so that they can identify the suppliers from which counterfeit merchandise was obtained. (A model indemnity form is attached to the memorandum.)

The memorandum concludes with the following declaration, "Under present circumstances there is probably no way for a distributor or retailer to fully insure that counterfeit recordings will not come into its possession. However, by adopting a program such as is outlined above, merchandisers can probably eliminate their exposure to criminal liability and substantially reduce their overall exposure to counterfeiting."

cause record companies were more prone to take a chance. Now with the cutback in tour support, you have to be two steps ahead of the game if you want to land a big tour.

Assistance in preparing this story provided by Kip Kirby and Jean Williams.

"A lot of the smaller managers," says Kaplan whose acts are with Elektra, "are being squeezed out of business because they can't stand the cost of running an office. Right now it's tough and you have to be super-selective. You want to sign people who are always working; signing a lot of acts is not the answer."

Steve Greil, partner with Joe Sullivan in Sound Seventy Management in Nashville, believes that the cutback in tour support by major labels is hurting new and mid-level acts and, by extension, newer managers.

"There aren't a lot of managers who can afford to carry their artists for several years without financial

assistance from the record companies," he points out. "It's one reason that we try to look for self-supporting acts."

In most cases country artists seeking to increase their television and film exposure migrate to big management firms in L.A. or New York. But it doesn't always work that way.

Sullivan explains the circumstances under which he took on Charlie Daniels as his first management client: "I met him in 1973 at one of our Sound Seventy concerts and he mentioned he was looking for a Nashville manager. He had one at that time in New York but felt there was a serious communications gap between them."

Sullivan acknowledges that the field of management in Nashville has failed to keep pace with other growing facets of the business. "I wish there were more good managers in town," he says. "But there's no way to train for management—you just have to graduate from the school of hard knocks."

Besides Daniels, Sound Seventy

(Continued on page 90)

Don Everly Pops Out Of The Past

Singer Planning a Comeback With His Dead Cowboys

By KIP KIRBY

NASHVILLE—When singer Don Everly stepped onto the stage to play at a neighborhood Nashville club recently, it marked the first time he had performed in this country in nearly five years.

Now, backed up by his four-piece Dead Cowboys Band and a beltload of newly-earned self-confidence, Everly is in the midst of a summer-long European concert tour and is contemplating a return to recording as well.

Everly, one-half of the legendary Everly Brothers duo until its demise in 1972, admits he's interested in a major label deal but is in no hurry to effect one.

"Remember that I quit having anything to do with the music business for a long time," Everly points out. "There are people with big record companies who have already indicated interest in working with me, but this time I want things to be right. And I think it's just as important for me to put together the right band as it is to find the right label."

His new band, which he has tagged the Dead Cowboys "because it seems everything has a 'cowboy' in the title these days," consists of drummer Tony Newman, a British percussionist formerly with Jeff Beck; Irish lead guitarist Phil Donnelly; keyboardist Lamar Hill; and female bassist Rachel Peer, all of whom he met when he returned to live in Nashville in 1975.

The group left two weeks ago for its European sojourn after polishing up its material in four successive Monday night engagements at the 125-seat J. Austin's. They packed the house every time they were booked.

"Actually it was more like rehearsing live in front of an audience," clarifies Everly with a chuckle. "I'd already been invited to make this tour abroad and I decided that this time I wouldn't go over without my own band. Without my own band, I was limited to singing country songs other musicians could play without rehearsal."

The itinerary calls for Everly and

his Dead Cowboys to play dates in Holland, France and England. Then the rest of the band flies back to the U.S. while Everly, Donnelly and musician Jim Rooney finish out the summer with appearances at acoustic festivals in Ireland, England and Scotland. There is also talk that Everly will be invited to perform again at the annual Buddy Holly Festival sponsored by Paul McCartney in London this fall.

Everly says he quit recording and writing following the failure of two solo ventures (the slick L.A.-produced "Sunset Towers" on Ode Records and his 1976 Hickory release, "Brother Jukebox"), the death of his father, and the fact that "music suddenly wasn't fun any longer."

Although he does not listen to old Everly Brothers recordings, he nonetheless includes in his sets a number of the Everly's biggest hits, including "So Sad" and "Til I Kissed You," which he wrote himself; "When Will I Be Loved," written by his brother Phil, and "Cathy's Clown," which they wrote together.

"A lot has been put in print that I'm bitter about what happened with

the Everly Brothers, and that's not true," says Everly. "It was a period of my life that I'll never forget. I feel that what the Everly Brothers did musically was really good. It wasn't a cheap shot at trying to get his records; it was good music."

Though in unofficial semi-retirement for the past five years, Everly did make annual appearances at the spring Wembley Festival held in London, as well as guesting on record projects singing background harmonies for Emmylou Harris and Albert Lee.

Now the 43-year-old singer is optimistic and excited about the future success of his revitalized career. "I had lunch with someone in the industry recently who told me I was crazy to think about getting a record deal right now because big labels are scared to spend money on a new act."

Everly pauses for emphasis. "Well, I happen to like the direction my music's going in now, the new band, the rock'n'roll sound we're getting. They say you can get too old for rock'n'roll—but I don't think I ever will."

ILLCIT WHO GARB

Court Nixes Suit To Stop T-Shirt Sales

LOS ANGELES—A Federal District Court suit attempting to halt illicit imprinted T-shirt vending at local concerts brought by the Who and Brockum International of New York late last month failed when the judge ruled he lacked jurisdiction.

The British group and its licensed tie-in merchandising entity filed a pleading against a doe corporation and dge defendants June 18 which sought an injunction to thwart the T-shirt poachers.

Local attorneys John Kelley and Ed Siegel of Santa Monica, representing the plaintiffs, wanted the unidentified defendants to be barred from selling allegedly illegal T-shirts from within one mile of the Sports Arena, where five Who gigs took place starting June 23.

The court held off, stating it was difficult to rule when defendants had not had a chance to be heard. The plaintiffs also wanted the court to impound the unlicensed Who material which was being sold.

Eliot Hoffman, president of Entertainment Corp. of America, which owns the services of the Who in America, in a filing noted the

Who sold in excess of 320,000 concert tickets in U.S. 1979 tours.

On June 24, plaintiffs through Andrew Weinrich, vice president of Brockum, informed the court that 150 to 200 unlicensed peddlars were vending 25 different varieties of unauthorized Who shirts from car trunks and portable stands near the Sports Arena June 23.

When the Who worked the Forum the prior night, security guards at the venue halted the vendors. Weinrich reported gross sales of \$69,000 by his vendors. The gross dropped to \$30,000 the first night at the Sports Arena, he stated.

The court was provided with pictures of persons identified as John Davido, Jay Davidson, Bob Kenkins, Joe Small, Mary Sabble and Stan Coleman, all of whom were described as illegally vending Who-associated shirts.

The action was dismissed June 26.

It is understood that similar suits were filed in other cities. Bob Franklin, New York attorney behind the attempt to halt illegal vending of Who goods, was not available for comment.

Pacific Stereo Introduces 'Care Kits'

LOS ANGELES—Pacific Stereo has developed consumer "Care Kits" for hardware and software in conjunction with leading record and tape care product makers.

The kit for turntables and records was developed in conjunction with Discwasher and sells for \$11.95. The kit for tape decks and tapes was developed with Maxell and retails for \$8.95.

Both kits include instruction booklets and more than \$30 worth of coupons on various care products, redeemable at Pacific Stereo locations.

Included in the kit for records and turntables are Discwasher stylus cleaning fluid, a stylus cleaning brush and a Discwasher multi-tip screwdriver set to check cartridge for

alignment or adjust other components.

The kit for tapes and tape decks includes head cleaning solution plus cleaning probes, extensions, pads, brush and mirror to reduce the buildup of dirt and magnetic oxide particles.

The kits are also available free when customers elect to buy Pacific Stereo's extended warranty with their equipment.

Under that plan, for a one-time charge of \$15 to \$45, depending on the equipment purchased, the customer gets a service contract for three years covering labor and five years on parts. The contract also allows patrons to take advantage of free once-a-year adjustment and cleaning of all critical mechanical and electronic parts.



BASES LOADED—Pat Benatar performs on the infield of Philadelphia's Veterans Stadium as the "Phillies Fanatic" looks on prior to a regularly scheduled baseball game between the local Phillies and the San Diego Padres. The pre-game concert is an annual event engineered by WIFI-FM.

Schechtman, Casey Start Rack Operation

NEW YORK—Ralph Schechtman and Dave Casey have established a rack operation, Profit Sales, which will specialize in budget gospel product.

The veteran New Jersey wholesalers have also re-established themselves in the one-stop area with Prime One-Stop, after many years operating under Program One-Stop, currently in Chapter 11. Prime will

continue the pair's servicing of operators in the Northern New Jersey territory.

As for Profit Sales, Schechtman states, "With tight returns policies and margins, there's more money to be made in budget merchandise than with front-line product."

Both companies are located at 155 U.S. 22 E. in Springfield, N.J. Telephone: (201) 379-9640.

Billboard SPECIAL SURVEY For Week Ending 7/19/80

Billboard Special Survey Hot Latin LPs

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MIAMI (Salsa)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LUIS PERICO ORTIZ One of a kind New generation 715	1	JULIO IGLESIAS Hey CBS 50302
2	EL GEAN COMBO Aqui no se sienta nadie Combo 2013	2	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
3	HECTOR LAVOE El sabio Fania 558	3	JUAN GABRIEL Recuerdos Pronto 1076
4	CHARANGA AMERICA Comiendose a N.Y. TH 2088	4	VICENTE FERNANDEZ El tapatio CBS 20388
5	CONJUNTO CLASICO Lo mejor 801	5	ROCIO JURADO Sra. Arcano 3485
6	CHARANGA DE LA CUATRO S.A.R. 1010	6	MANOELLA TORRES Se te fue viva la paloma CBS 288
7	PAPAITO S.A.R. 1008	7	PEDRITO FERNANDEZ La mugrosita CBS 20387
8	OSCAR DE LEON Llego actuo y triunfo TH 2079	8	RAPHAEL Y sigo mi camino AI 60149
9	CHARANGA CASINO Preguntale S.A.R. 1007	9	LOS BUKYS Lo mejor Melody 5634
10	FANIA ALL STARS Fania 564	10	NELSON NED Primavera de una vida AI 10501
11	BOBBY VALENTIN Bronco 111	11	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057
12	JOHNY VENTURA Yo soy el merengue Combo 2016	12	LOS HUMILDES Mas de lo que merecias Fama 595
13	W. COLON & I. MIRANDA Doble energia Fania 559	13	ESTELA NUNEZ Lejania Pronto 1075
14	CHOCOLATE S.A.R. 1009	14	LOS TIGRES DEL NORTE En la plaza, Garibaldi Fama 594
15	GUSTAVO ROJAS CBS 10305	15	RIGO TOVAR El recado Melody 5633
16	TIPICA DOMINICANA Bandera 1001	16	LUPITA DALESIO Inocente pobre amiga Orfeon 044
17	LOS VIRTUOSOS Discolor 8017	17	LUCHA VILLA Vieras que ganas tengo Musart 1783
18	CHEO FELICIANO Vaya 86	18	MERCEDES CASTRO La voz del sentimiento Musart 10788
19	DIMENSION LATINA Velvet 3005	19	LA PEQUENA COMPANIA Boleros y cha cha cha AL 4824
20	CELIA CRUZ & SONORA PONSANA Vaya 84	20	EMANOELLE Al final Arcano 3464
21	Jr. TOLEDO & GUILLO RIVERA Performance 1425	21	LOS HAPPYS La piedrecita Cronos 1130
22	JOSE MANGUAL Velvet 3009	22	CHELO Ya me voy Musart 1775
23	ISMAEL RIVERA Tico 1437	23	ALBERTO CORTEZ Grandes exitos AI 60144
24	JUSTO BETANCOURT Fania 553	24	LOS POTROS Perless 10048
25	ALFREDO DE LA FE Criollo 473	25	ABBA Gracias por la musica CBS 40301

JULY 19, 1980 BILLBOARD

RIAA Certified Records
Singles

Bette Midler's "The Rose" on Atlantic. Disk is her first gold single.

Gold LPs

Ray Parker Jr. And Raydio's "Two Places At The Same Time" on Arista. Disk is their third gold LP.

Soundtrack "The Electric Horseman" on Columbia.

Blue Oyster Cult's "Some Enchanted Evening" on Columbia. Disk is its fourth gold LP.

Con Funk Shun's "Spirit Of Love" on Mercury/Phonogram. Disk is its first gold LP.

Soundtrack "Empire Strikes Back" on RSO.

Platinum LPs

Journey's "Departure" on Columbia. Disk is its third Platinum LP.

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General News

RKO Wins Round In Its Struggle

• Continued from page 1

The 13 remaining broadcast out-
lets include major radio stations in
New York, Boston, Los Angeles, San
Francisco and Washington.

"The condemnation of RKO
General Tire, its parent company,
was so sweeping in the Commis-
sion's original decision," explains
one FCC staffer who helped write
the Broadcast Bureau report, "that
the goal of deterring further
wrongdoing may have already been
effectively achieved by the loss of
the three licenses."

RKO's spinoff plan would distrib-
ute the stock of the newly formed
company to the 45,000 shareholders
of General Tire, RKO's parent com-
pany whose foreign bribery schemes
and close ties with the broadcast
company contributed to RKO's loss
of three tv licenses earlier this year.

The new company, according to

RKO, would be entirely separate
from the existing corporate structure
and past or present members of ei-
ther the RKO or General Tire
boards would be excluded from the
new firm's management.

The National Assn. of Broad-
casters supports the RKO transfer
proposal as a "practical solution."
NAB sees no useful public interest to
be served by extracting "another
pound of flesh" from RKO by for-
bidding the company to transfer its
13 remaining stations to "an inde-
pendent, qualified licensee."

The Broadcast Bureau opinion is
more guarded. "The Commission
must assure itself that all ties with
present and former officers of RKO
and General Tire are severed," the
Bureau's report cautions, adding
that this separation should be ac-
complished by requiring all such
persons to divest themselves of stock

in the new corporation within six
months of the spinoff.

A coalition of six citizens groups
including the National Citizens
Committee for Broadcasting and the
Black Citizens for Fair Media called
the RKO spinoff plan "a sham,"
pointing out that the controlling
shareholders of General Tire and
RKO would still be allowed to profit
from their large holdings of the new
firm's stock.

In contrast, four members of Con-
gress, including two who represent
the Ohio home base of General
Tire—Reps. Ralph Regula (R-Ohio),
Carroll Hubbard (D-Ky), John Sei-
berling (D-Ohio) and Joseph
Adabbo (D-New York)—have asked
the FCC to approve RKO's propos-
al, arguing that any other alter-
natives would result in long FCC
proceedings and would wind up
harming the company's stock-
holders.

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By GEORGE KOPP

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Franco began his career as a stu-
dio violinist in Italy and worked for
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U.S. in the early '60s. He was direc-
tor of a&r at RCA International and
then moved to WEA International.

Franco says his experience gives
him the "sensitivity" needed to find
the right talent for the right picture
at the right price.

"Any producer can call up Henry
Mancini or John Williams," he says.
"but not every picture has a \$20-\$30
million budget. I have the ability to
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in mind for the soundtrack, but I can
present him with alternatives who
might be just as good or better for
the picture."

The increase in recording artists
scoring motion pictures is another
factor making Franco's services
more valuable, he says.

"They've never worked in a movie
studio. They need to be guided
along."

Franco charges a flat fee for his
services as music supervisor depend-
ing on what stage of the production
he's brought in.

"Sometimes I'm in right from the
beginning; sometimes they already
have a composer lined up. The fee
also varies depending on the pic-
ture's total budget. If a producer
wants to spend \$50,000 for music I'll
set up a \$50,000 package."

Ed Rosenblatt

• Continued from page 4

Main Line, an independent distribu-
tor in Cleveland for 11 years. He
then moved to A&M where he was
sales manager for two years and then
joined TA Records, a David Sussk-
ind label, for one year. He has been
with Warner Bros. for the past 9½
years.

The Geffen label (with the official
name) to be announced shortly as
well) is located at 9126 Sunset Blvd.
in Los Angeles where Rosenblatt is
spending time furnishing the office
and listening to "lots of tapes."

And despite Rosenblatt's depart-
ure from Warner Bros. after his
long tenure there, he says the beauty
of the new job is "being able to leave
without going far." Warner Bros.
board chairman and president Mo
Ostin adds: "We're thrilled that we
will still be working closely with Ed
at David's new label."

Classical

DON DANIELS Merchandising Head Of Chicago Suburban Chain Escalates Sales

By ALAN PENCHANSKY

CHICAGO—The Chicago area's Sound Warehouse chain has an aggressive new head of classical music merchandising who is spurring interest in classics throughout the 10-store suburban web.

Recent classical sales increases of up to several hundred percent in chain outlets are attributable to the new classical merchandising post, which is being filled by retail veteran Don Daniels. Daniels, whose passion for classics dates from the stereo boom of the late 1950s, spent 15 years with Korvettes in the Midwest before joining Sound Warehouse this winter.

The individually owned and operated Sound Warehouse outlets are knit into a chain through franchises offered by the Sound Unlimited one-stop. Daniels is based in the Skokie, Ill. warehouse of Sound Unlimited.

As part of the chain's movement into classics, three stores have opened special separate classical listening rooms and a fourth store has a classical area planned. Though the chain still runs far behind established full-line area heavies such as Rose Records and Laury's in attracting the classical customer, Daniels feels the awakening to classics is a significant trend.

Explains Daniels: "It's part of our effort to make these outlets family

oriented stores. We don't just want teens, we want the mothers and fathers.

"We're getting more classical purists everyday."

Daniels functions as classical buyer for the web and coordinates classical promotions and advertising. The chain, which includes Peoria, Ill., and Kenosha, Wis., outlets in addition to eight suburban Chicago locations, operates under an umbrella fixturing and advertising/promotion program coordinated by the one-stop.

Educating store owners, most of whom have highly cultivated rock tastes but little background in classics, is Daniels' biggest challenge and he often holds classical "pop talks" with retail staff, interspersed with recorded examples.

About 20 hours is spent each week at the various locations in meetings with the dealers and talking to customers.

"I've gotten the people in the store to where their concept of classical has changed," Daniels relates. "We're making them realize that there are pop albums in the classical field and we're catching the ears of people who aren't even in the classical area."

Store classical inventories run from 500 to 2,000 pieces, says Daniels, who culls slower moving titles

and regularly injects new releases into the product blend. There's a balance of orchestra, opera and solo recital, with most stock kept alphabetically by composer.

Taking back the existing classical inventories and replanning the product mix was Daniels first task on the job. Daniels relies heavily on proven catalog titles including some 15 and 20 year old releases that are consistent sales leaders.

According to the buyer, stores were overloaded with esoteric operas and chamber music items when he arrived. Today, opera is still present, but Daniels says this is one of the hardest types of product to sell the uninitiated classical buff.

"Basically, what their problem was was they were not aware of catalog," he remembers. "They had no idea of what to buy and what moved."

"I'm putting in the LPs that have been proven sellers from the 20 years I've been in the business."

Special order business in classics also is on the rise. Daniels claims suburban shoppers are willing to wait for special ordering today rather than journey downtown to one of the full line stores.

"The way gas prices are today a trip downtown is \$10 worth of gas round trip," he explains.

Daniels believes the digital recording boom is causing a major influx of new customers into the classical field, and Sound Warehouse stores are having success with audiophile disks which are displayed in special bins and also cross-referenced by composer.

Daniels likens the movement created by the new technology to his own first taste of classical music which resulted from interest in experiencing the then-new stereo technology.

Says Daniels: "A lot of new customers are being created by the digital situation where the only repertoire available is classical."

"Once people get into digital they will eventually come in and start looking for regular records to see how someone else interprets the piece."

Many younger shoppers with a recent big investment in stereo rigs are being lured this way, believes Daniels.

"They're being forced to listen to classical and they find out they like it," Adds Daniels. "I think it's going to be a breakthrough for bringing people over to classical music."

Classical Notes

Former CBS Masterworks topper and Discount Records chain founder Marvin Saines is a good bet to be named executive director of the new Association for Classical Music. Saines is working closely with Moss Music Group's Ira Moss on solidifying the new group and he's open to the appointment if board members tender it and excited about prospects for the organization. Moss and Saines hope to have a board assembled by September.

Digital recordings from Nonesuch Records, which begin appearing this month, will carry a list price of \$8.98 and a new "Silver Series" special designation. The first deluxe release is Morton Subotnick's "After The Butterfly," a piece that combines live performance with electronic sounds, taped with 3M digital machines. Album also includes the composer's all-electronic "A Sky Of Cloudless Silver," which was not created digitally.



PLAYS PEACHES—A free two-hour concert at Peaches Records west side Cleveland store sponsored by WCLV-FM and CBS Records brings 15-year-old violinist Ellen Payne together with the Cleveland Institute of Music Youth Orchestra in a performance of the Mozart Fourth Violin Concerto. Several hundred listeners attended the concert which was keyed to the launch of CBS' Mastersound digital recording series.

First Digital Multi-Track LP Taped In Chi By RCA

CHICAGO—RCA Records will get its first taste of digital multi-track recording this week as it travels here to tape the Chicago Symphony in the Mahler Symphony No. 7. The record is part of conductor James Levine's complete Mahler Symphony cycle for the label.

Symphonies Nos. 1, 3, 4, 5, 6 and 9 already have been released in the Levine Mahler series. The Symphony No. 7 performance will be issued on two records.

According to Thomas Shepard, RCA Red Seal division head, 8-track digital record capability, provided by Soundstream Inc., will be used in capturing the richly woven 90-minute score.

Todate, two-track mastering has been employed for about 90% of classical digital recordings, and some producers believe greater track

flexibility is necessary for opera and larger symphonic works.

According to Soundstream president Tom Stockham, it will be the first commercial session to use the firm's maximum track capability. Three three-hour sessions with the orchestra have been booked.

Producing the multi-track digital recording will be Shepard and RCA staffer Jay David Saks. The orchestra will tape in the Medinah Temple auditorium.

Multi-track digital recordings also have been produced using 3M equipment. A 32-track digital machine is available from 3M.

In the studio, Soundstream equipment usually is seen in single modules offering 4-track capability. According to Stockham, two modules are synchronized and used with one tape recorder to allow the expanded track load.

Billboard SPECIAL SURVEY For Week Ending 7/19/80

(Published Once A Month)

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Classical LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
2	2	36	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
3	11	97	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
4	4	71	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
5	17	32	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
6	13	10	HANOEL: Ariodante Baker, English Chamber Orchestra (Leppard), Philips 6769-025
7	3	19	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
8	19	92	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
9	5	10	DEBUSSY: Images London Symphony Orchestra (Previn), Angel Digital DS-37674
10	15	5	BEETHOVEN: Fidelio Chicago Symphony Orch. & Chorus (Solti), London Digital LDR 10017
11	31	232	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
12	NEW ENTRY		JAPANESE SONGS: James Galway RCA ARL 3534
13	7	10	BOLLING: Guitar & Jazz Concerto Romero & Shearing, Angel Digital DS 37327
14	NEW ENTRY		MOZART: The Symphonies Vol. III Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
15	6	14	THE GREATEST HITS OF 1721 Philharmonia Virtuosi (Kapp), Columbia M 35821
16	20	19	STRAUSS: The Egyptian Helen Jones, Kastu, Hendricks, Detroit Symphony Orchestra (Dorati), London OSA 13135
17	22	5	BERLIOZ: Symphonie Fantastique New York Philharmonic (Mehta), London Digital LDR 10013
18	24	5	BRITTEN: Serenade For Tenor Horn And Strings, Les Illuminations, Chicago Symphony (Giulini), DG 2531 199
19	8	32	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
20	9	10	BARTOK: Piano Concertos Pollini, DG 2530-901
21	25	14	SWITCHED ON BRANDENBERG Wendy Carlos, Columbia M2X35895
22	10	10	MUSIC FROM KRAMER VS. KRAMER Columbia M35873
23	12	32	MUSIC OF TELEMANN: Galway RCA ARL1-3488
24	14	23	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel), Telarc Digital 10041
25	21	27	BRAHMS: Four Symphonies Chicago Symphony (Solti), London CSA 2406
26	NEW ENTRY		BEETHOVEN: Complete Symphonies Vienna Philharmonic (Bernstein), DG 2740 216
27	16	10	BERG & STRAVINSKY: Violin Concertos Perlman, Boston Symphony Orchestra (Ozawa), DG 2531-110
28	18	5	SUTHERLAND SINGS MOZART The National Philharmonic Orchestra, London 526613
29	28	32	BEETHOVEN: Symphonies 8 & 9 Berlin Philharmonic (Karajan), DG 2707 109
30	23	10	DVORAK: Symphony No. 8 Chicago Symphony Orchestra (Giulini), DG 2531-046
31	NEW ENTRY		STRAUSS: Four Last Songs London Symphony Orchestra (Davis), Columbia M25140
32	26	23	RAVEL: Bolero Boston Symphony (Ozawa); DG 2530-475
33	27	62	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
34	NEW ENTRY		WAGNER: Siegfried Idyll Marriner, Angel Digital DS37758
35	29	23	BERG: Lulu Orchestre de l'Opera de Paris (Boulez), DG 4711 024
36	33	106	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
37	32	23	ENCORES: Itzhak Perlman Angel SZ-37560
38	30	19	PUCCINI: Suor Angelica Sutherland, Ludwig, Buchanan, National Philharmonic Orchestra (Bonyngge), London OSA 1173
39	34	79	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
40	35	10	ARIA ALBUM: Frederica Von Stade Philips 9500-716

Publishing

Group Drafts Policy

By IS HOROWITZ

NEW YORK—The National Music Council has formed a special committee to draft a policy statement on the illegal duplication of printed music and recordings for distribution to its 64 member organizations across the country.

The statement, which will stress the morality of observing copyright restrictions and restate guidelines for fair use, will go to educational associations and performing institutions who belong to the council, some of whom may be inadvertent violators of copyright law.

Composer/conductor Gunther Schuller, current president of the council, named Ed Cramer, president of Broadcast Music Inc.; Arnold Broide, president of Theodore Presser; and Walter Wager, board member of the National Academy of Popular Music, to the drafting committee.

The National Music Council numbers among its member associations such industry groups as ASCAP, BMI, the Recording Industry Assn. of America, the American Federation of Musicians and the National Music Publishers Assn.

Ashford, Simpson Top ASCAP Derby

• Continued from page 6

EVERYONE'S A WINNER—Errol Brown (PRS), Finchley Music.

FIRE—Bruce Springsteen, Bruce Springsteen Music.
FIRECRACKER—Ricardo Williams, Two Pepper Music.

FOUND A CURE—Ashford & Simpson, Nick-O-Val.
THE GAMBLER—Don Schlitz, Writer's Night Music.
GLIDE—Nathaniel Phillips, Bruce Smith, Three Hundred Sixty.

GOODNIGHT TONIGHT—Paul McCartney (PRS), MPL Communications.

GOT TO BE REAL—David Paich, Hudmar Publishing Co.

THE GROOVELINE—Rod Temperton (PRS), Tincabell Music, Almo Music Corp.

HALF THE WAY—Ralph Murphy, Murfeezongs.

HEART OF GLASS—Deborah Harry, Chris Stein, Monster Island, Rare Blue.

HEART OF THE NIGHT—Paul Cotton, Tarantula.

HEARTACHE TONIGHT—Don Henley, Glenn Frey, Bob Seger, J.D. Souther, Gear Music, Red Cloud, Cass County, Ice Age Music.

HOLD THE LINE—David Paich, Hudmar Publishing Co.

HONESTY—Billy Joel, April Music, Impulsive Music.

HOT BLOODED—Lou Gramm, Mick Jones, Somerset Music, Evansongs.

I JUST FALL IN LOVE AGAIN—Larry Herbstritt, Cotton Pickin' Songs.

I JUST WANT TO BE—Larry Blackmon, Better Nights.

I NEVER SAID I LOVE YOU—Archie Jordan, Hal David, Chess Music, Casa David Music.

I WANNA BE WITH YOU—Ernest Isley, O'Kelly Isley, Ronald Isley, Rudolph Isley, Chris Jasper, Marvin Isley, Bovina Music.

I WANT TO LIVE—John Denver, Cherry Lane.

I WAS MADE FOR DANCIN'—Michael Lloyd, Michael's Music, Scott-Tone.

I WILL SURVIVE—Dino Fekaris, Freddie Perren, Perren Vibes.

IF EVER I SEE YOU AGAIN—Joe Brooks, Big Hill Music.

IF YOU REMEMBER ME—Marvin Hamlisch, Red Bull.

I'LL COME RUNNING—Livingston Taylor, Morgan Creek, Songs of Bandier Koppelman.

I'M EVERY WOMAN—Ashford & Simpson, Nick-O-Val.

I'M ON MY WAY—Mark Safan, Pinkflower Music.

I'M A SUCKER FOR YOUR LOVE—Rick James, Jobete Music.

IT MUST BE LOVE—John Footman, Spec-O-Lite Music.

IT SEEMS TO HANG ON—Ashford & Simpson, Nick-O-Val.

IT'S ALL THE WAY LIVE—Fred Lewis, Spectrum VII.

IT'S YOU THAT I NEED—Verdell Lanier, Michael Stokes, Skytower Music.

JACK & JILL—Ray Parker Jr., Raydiola.

JUST THE WAY YOU ARE—Billy Joel, Impulsive/April.

JUST WHEN I NEEDED YOU MOST—Randy Van Warmer, Fourth Floor.

LADIES NIGHT—Meekaeel Muhammad, Double F. Music.

LEAD ME ON—David Lasley, Almo Music Corp.

BARRY BERGMAN

Soft Pop Music To Take Over, Says UA Publisher

NEW YORK—It may be a cliché to "give people what they want," but that's just where the music industry is missing the boat.

This overview is expressed by Barry Bergman, vice president of creative affairs at United Artists Music, who claims acts are being signed by the industry on an inner-directed motivation of "hipness and image," rather than a feel of the mass market and what the mass market now relates to. "This is an attitude beyond economic conditions," Bergman adds.

The executive, who joined United Artists Music late last year after a stint at Marks Music, says the "softening" trend of pop music will extend beyond the AM band to FM.

"FM is quickly pumping up ratings with a hard rock sound, but it's scaring away adult listeners and will eventually have to soften its sounds in order to reach the markets advertisers are going after."

Bergman says the industry must be more involved in "hearing" acts on the basis of their song strength, rather than placing too much emphasis on "frantic live shows."

With a background that includes a role in the development of such

groups as AC/DC and Meat Loaf, Bergman maintains that his company's policy is to nurture writer/artists with strong song identity, which he claims is the case with such recent signings of newcomers Rob Friedman and a group, Pictures.

And new talent doesn't scare Bergman away. He points to more recent breakthroughs by such hit makers as Pat Benatar, Christopher Cross and the Pretenders.

The sales of these acts plus those of such consistent sellers as Bob Seger and Billy Joel, among others, means to Bergman that recordings are selling as well as ever. "It's just that the sales of 'Saturday Night Fever' and 'Grease' were exceptions beyond the norm and threw things out of whack."

Nashville NMPA

NEW YORK—The board of directors of the National Music Publishers' Assn. meets in Nashville Oct. 15 for discussions of current programs and problems. To be held during Country Music Week, the meeting is expected to attract publishing executives from New York, Los Angeles, Atlanta and Nashville.

ASCAP INVOLVED Musical Theatre Rates N.Y. Boost

NEW YORK—New projects for the musical theatre will be jointly developed here by the ASCAP Musical Theatre Workshop, the Dramatists Guild Development Program and the Musical Theatre Label.

Under the umbrella tag of Musical Theatre Workshop and Development Program, the organizations will "pool resources and expertise to assist composers, lyricists and librettists in carrying a 'dream project' through the stages from its inception to its production."

Tuition free, the program gets underway Oct. 27 at ASCAP offices, where a series of workshops were hosted by ASCAP last season. As in the latter series, composer Charles Strouse will conduct a three-hour workshop each Monday evening for 10 consecutive weeks.

Concurrently, the Dramatist Guild's Development Program will be in progress at its offices here on Wednesday evenings from 6 to 10 p.m. The faculty, which includes Guild president, composer Stephen Sondheim, among others, will attend the ASCAP projects at the Guild seminars.

When the projects are ready, readings of scenes, acts or the entire work may be scheduled at the

Musical Theatre Lab at its studio in the ANTA Theatre here. The label is a joint project of the Stuart Ostrow Foundation and the Kennedy Center in Washington.

Strouse notes the venture "marks the first time that three such groups are combining efforts to aggressively develop musical theatre in America," while Sondheim declares, "The importance of this program is that it recreates the professional theatre experience from beginning to end, starting with concept, proceeding through writing and concluding with the most significant and valuable process of all: re-writing, between performances in front of an audience. Very few young writers have the privilege of going through that particular kind of hell..."

Composer and lyricists will be selected in advance by submitting a cassette of two songs and a current resume to Bernice Cohen, director of musical theatre activities, Musical Theatre Workshop and Development Program, ASCAP, One Lincoln Plaza, New York, N.Y. 10023.

All entries must be received by Aug. 22. Applicants need not be members of either ASCAP or the Dramatists Guild.

Goldwag Wins \$3,000 Burkan Award

NEW YORK—Celia Goldwag, a 1979 graduate of Columbia Univ. School of Law, is the national first prize winner in the 1979 Nathan Burkan Memorial Competition for outstanding law school essays on Copyright Law.

Goldwag, who receives \$3,000 for her paper, "Copyright Infringement And The First Amendment," is among five other winners, as well as one honorable mention. Total prize money was \$9,500.

The winners were chosen by a panel of judges consisting of Arlin M. Adams, U.S. Court of Appeals for the Third Circuit; Amalya L. Kease of the U.S. Court of Appeals for the Second Circuit, and Patricia M. Wald of the U.S. Court of Appeals of the District of Columbia Circuit.

The national second prize of

\$2,000 went to Phyllis Amarnick, a graduate of Harvard Law School, while three essayists tied for third prizes of \$1,500 each. They are Carol A. Ellington of the Harvard Law School, Jeffrey Liebowitz of the Univ. of Pennsylvania Law School and John Craig Oxman of the Univ. of Virginia Law School. Tom R. Camp, a graduate of Stanford Law School, received Honorable Mention.

NMPA Officers Win New Terms

NEW YORK—All officers of the National Music Publishers Assn. have been reelected to new terms, including president Leonard Feist. Feist has been the chief operating executive of NMPA since 1966.

The NMPA board reelected include vice presidents Ralph Peer II, Wesley Rose, Mike Stewart; Sid Herman and Leon Brettler were voted new terms as treasurer and secretary, respectively. Also, Ernest Farmer was reelected assistant treasurer and Al Brackman was returned as assistant secretary.

Webb Composing 6 'Unicorn' Songs

LOS ANGELES—Jimmy Webb, a winner of two Grammy Awards, will compose the music for "The Last Unicorn," an animated full-length motion picture being produced by Rankin/Bass in association with Marble Arch Productions.

Webb's score will also be recorded as a soundtrack album scheduled to be released prior to the film's opening in late 1981. "The Last Unicorn" is Webb's first work on an animation project.

JOBETE N.Y. OFFICE DARK

NEW YORK—Jobete Music has closed its offices in New York. The Los Angeles-based publishing wing of Motown Records officially shuttered its quarters here July 3, affecting three members of the staff including Carl Griffin, chief of professional activities on the East Coast.

It's also understood that at least three other staffers have left the company on the West Coast, leaving the publisher with a total staff of about 11. This compares to a staff of about 30 last year.

As previously indicated, Jobete has been the focus of sale rumors over the past year, with the Entertainment Company, headed by Charles Koppelman and Martin Bandier, most prominently figuring in a buy situation.

SUMMER NIGHTS—Jim Jacobs, Warren Casey, Edwin H. Morris.

SWEETLIFE—Susan Collins, Chappell & Co.

TAKE A CHANCE ON ME—Bjorn Ulvaeus (STIM), Benny Anderson (STIM), Artwork Music.

TAKE THE LONG WAY HOME—Rick Davies, Roger Hodgson (PRS), Almo Music Corp.

TAKE ME I'M YOURS—Michael Henderson, Electrocord.

TAKE ME TO THE NEXT PHASE—Ernest Isley, Marvin Isley, O'Kelly Isley, Rudolph Isley, Ronald Isley, Chris Jasper, Bovina Music.

THERE'LL NEVER BE—Robert DeBarge, Jobete Music.

THIS IS LOVE—Madaline Sunshine, Robert Tepper, Camerica.

THIS MOMENT IN TIME—Alan Bernstein, Richard Adams, Silver Blue.

THREE TIMES A LADY—Lionel Ritchie, Commodores Entertainment, Jobete Music.

TOOK THE LAST TRAIN—David Gates, Kipahulu Music.

WHAT A FOOL BELIEVES—Kenny Loggins, Michael McDonald, Milk Money Music, Snug Music.

WHAT'S ON YOUR MIND—John Denver, Cherry Lane.

WHENEVER I CALL YOU FRIEND—Kenny Loggins, Milk Money.

WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Jeff Silbar, Sam Lorber, Bobby Goldsboro Music.

WHY LEAVE US ALONE NOW—Ron Banks, Raymond Johnson, Tony Green, At Home Music, Baby Dump Productions.

YOU AND I—Rick James, Jobete Music.

YOU BELONG TO ME—Carly Simon, Michael McDonald, C'est Music, Snug Music.

YOU CAN'T CHANGE THAT—Ray Parker Jr., Raydiola.

YOU DECORATED MY LIFE—Bob Morrison, Debbie Hupp, Music City Music.

YOU DON'T BRING ME FLOWERS—Neil Diamond, Marilyn Bergman, Alan Bergman, Stonebridge Music, Threesome Music.

YOU GOT IT—Jerry Ragavoy, Linda Laurie, Society Hill Music, Brooklyn Music.

YOU NEEDED ME—Randy Goodrum, Chappell & Co., Ironside Music.

YOU TAKE MY BREATH AWAY—Steven Lawrence, Bruce Hart, Laughing Willow.

YOU'RE ALL I NEED TO GET BY—Ashford & Simpson, Jobete Music.

YOU'RE THE LOVE—David Batteau, David Batteau Music.

YOU'RE ONLY LONELY—J.D. Souther, Ice Age Music.

YOU'RE A PART OF ME—Kim Carnes, Brown Shoes Music.

Donna To ASCAP

LOS ANGELES—Donna Summer has signed with ASCAP as a writer and publisher. Her publishing firm is Summer Night Music. Among the hits she has cowritten are "On The Radio," "Bad Girls," "Dim All The Lights," "I Feel Love," and "Love To Love You Baby."

Jazz

Old & New Artists & Songs Spark Festival

• Continued from page 28

to Bofill, dynamically speaking, and didn't offer much beyond his hit on Columbia. He was backed by the John Lee-Gerry Brown band which featured guitarist Rodney Jones.

ARNOLD JAY SMITH

BEAVER HARRIS
DDN PULLEN
ABDULLAH IBRAHIM
JAMES BLOOD ULMER
Town Hall

Opening act, the Beaver Harris-Don Pullen 360 Degree Music Experience, set the pace for this tripartite offering. The pulse was African and the remaining two groups were similarly inclined.

Drummer Harris and pianist Pullen have fashioned a group which includes a steel drum giving some of their tunes a decidedly Caribbean feeling at times. Pullen, whose experience with Charles Mingus first drew attention to him, moved easily in and out of the chord changes bringing sense to what can be cacophonous elements of avant-garde music.

The group as a whole revolves around the rhythmic patterns set down by Harris. He builds

from the simple to the complex as each musician enters. Tenor saxophonist Ricky Ford and baritone saxophonist Hamlet Bluiett shared an a cappella moment in duet just before an African-calypto tempo developed. As the woodwinds slipped into a tight disharmonic moment, the calypso melody returned dramatically sweet.

The African mode continued with Abdullah Ibrahim (Dollar Brand), who plays piano and soprano sax. He sang a hauntingly poignant prayer which was the highlight of his set. Carlos Ward was prominently featured on saxophones.

James Blood Ulmer's harmelodic approach to his music as learned at the hand of his former employer Ornette Coleman, seemed to rush his set. In those brief moments, however, Ulmer gave a clear picture of what he had to say musically. The alto saxophonist Oliver Lake was the featured soloist.

ARNOLD JAY SMITH

BRUBECK & CARMEN
Carnegie Hall

The teaming of Dave Brubeck and his quartet and Carmen McRae and her trio at Carnegie Hall resulted in a tight, fast-paced, diversified and highly entertaining evening of entertainment, which was well worth the \$12.50 top price ticket.



Billboard photos by Festival Productions
Something Special: Octogenarian Sippie Wallace, still active on the blues circuit, holds a special fascination for the youngster beside her during her appearance at a Newport blues concert.

Star of the Brubeck segment of the show (and indeed the entire concert) was French jazz violinist Didier Lockwood. Lockwood is undoubtedly one of the more talented and highly entertaining young musicians to appear on the jazz scene in recent times.

When he first appears onstage he looks deceptively young, shy and unsure of himself, but when he puts bow to fiddle a transformation takes place that is startling in its impact. As he plays Lockwood is innovative and intense. He throws himself into his performance, and is oblivious of everything but his fiddle and bow until his performance ends.

A protege of Brubeck, Lockwood's performance included the ever-popular standard "Take Five" and "September Song."

The Brubeck Quartet today still offers its fans cool, laidback jazz with Brubeck on piano, son Chris Brubeck on bass, Randy Lanes on drums and Gerry Gergati on tenor saxophone.

Carmen McRae is a polished entertainer, sophisticated and stylish. Her program features a repertoire of songs which includes material from the grand old masters of jazz, to today's chart riding pop entertainers. For this performance she selected works by Carole Bayer Sager, for whom she confesses to having a great admiration, Al Jarreau, Stevie Wonder and Michael Franks among others.

Her songs which featured a number of selections from her LP, "Home Again," on Buddah included "Where Were You When I Needed You," "What Would I Be Without You," "I'm Coming Home Again," "I'd Rather Leave While I'm In Love," "Underneath The Apple Tree," "Come In From The Rain," "Sweet Tomorrow Morning," and a couple of old standards including "Old Black Magic" and "Don't Get Around Much Anymore."

RADCLIFFE JOE

CELEBRATION OF SWING
Roseland Ballroom

It might have been 40 years ago at the "Home Of Happy Feet," the long demolished Savoy Ballroom where bands used to battle for dancer's approval.

The clear winner at this newest battle was Panama Francis and his Savoy Sultans. The group which opened the evening swung like a well-oiled gate.

Lionel Hampton's band, which closed out the evening was very good, particularly under the driving drumming of Frankie Dunlop. It was just that the Francis unit was better.

There were a lot of good soloists in the Francis band, particularly tenor saxist George Kelly. And there was an effective blues singer along too: Julia Steele.

Hampton was his usual entertaining self, playing mostly vibes and urging the crowd along through such Hampton war horses as "Hey, Ba-Ba Re-Bop."

Proceedings were diverted for a time while

Hampton sang "Happy Birthday" to Festival chief George Wein's lawyer Eliot Hoffman, who sat in on vibes for a number. Wein sat in briefly on piano and organ.

DOUG HALL

HERBIE HANCOCK & FRIENDS
Avery Fisher Hall

Electronic expert Hancock with his multiple keyboards may have put on one of the flashiest concerts of the Festival. It was also one of the poorest attended. Half empty for the 7:30 p.m. show, the 11:30 show was attended by not much more than a handful of people.

While it didn't have the flash of Hancock, the Arthur Blythe Quartet, which opened the show, provided some particularly thoughtful jazz. A major factor in this group was pianist John Hicks who offered an interesting contrast to the pianists that were later to come from Hancock.



Bryant's Blues: Beulah Bryant, one of the grand dames of American blues, sings and shakes her tambourine during her appearance at the "Blues Is A Woman" show.

Blythe on alto sax appropriately reached back for some Charlie Parker licks, including lines from "Parker's Mood."

Hancock, working with a sextet he called the Monsters, was surrounded by keyboards including one he had strapped over his shoulder like a guitar. He too remembered some roots of his own as he worked in a few licks from "Watermelon Man" in one number.

DOUG HALL

SARAH VAUGHAN
Carnegie Hall

The mere mention of the name Vaughan can move lovers of popular music to orgasms of

delight. And it is small wonder. Vaughan is a consummate artist with an extraordinarily creative and versatile voice. She is the songwriter's dream singer. Her phrasing is meticulous. She curls her velvety voice around each word and caresses it lovingly before relinquishing it reluctantly to its successor.

Vaughan's concert spanned the spectrum of pop, blues, jazz, ballads, traditionals and rock. Her choice of songwriters ranged from the late Erroll Garner and Stephen Sondheim, to Billy Strayhorn and Jon Lucien.

Backed by her trio featuring Butch Lacey on piano, Andy Simpkins on bass and Harold Jones on drums, she took her adoring audience through two hours of such diversified musical fare as, "Ging-i," "East Of The Sun," "Sophisticated Lady," "Lullaby Of Broadway," "Lush Life," "I've Got The World On A String," "On A Clear Day," "The Man I Love," "There Will Never Be Another You," "Summertime," "I Remember April," "Misty," "If You Could See Me Now," "Cherokee," "Send In The Clowns," the old Billie Holiday standard, "Lover Man" and the idealistic "Picture A World," from the "Sesame Street" television series.

RADCLIFFE JOE

MITCHELL FORMAN
MARTIAL SOLAL
Carnegie Recital Hall

This was easily the most exciting of the solo recitals. Mitchell Forman, new to most listeners, has been playing piano with Gerry Mulligan's band and small groups. He moved to Stan Getz's combo as of July 6.

Forman's performance of his own compositions in this recital was in the Keith Jarrett fashion, and it got to be a bit much. Here's a man with excellent technique, articulate execution and a fount of ideas, who should temper and hone himself into an identifiable entity of his own.

On the same program, and doubling the usual one hour's length of the recitals, was French pianist Martial Solal. His impressionistic approach to jazz piano has been called angular. He comes at you from angles least expected often making the titles of his tunes a guessing game because the chords he chooses are nowhere to be found in the normal course of the tunes.

He is Art Tatum in runs with some Bud Powell and Lennie Tristano thrown in. In the true essence of jazz, he is never the same person twice.

Where Forman was deliberate, Solal was more improvisational, where Forman was flawless, Solal approximated. Where Forman played musical unfamiliar compositions in a familiar fashion, Solal played musical friends such as Ellington, Monk, Waller and standards in a manner that made the contrasts stark and intellectually stimulating.

ARNOLD JAY SMITH

TOSHIKO AKIYOSHI & FRIENDS
Carnegie Hall

Pianist Toshiko numbered among her friends for this concert Dizzy Gillespie, Phil Woods, George Duvivier, Curtis Fuller and Jack DeJohnette, but the best friend she had was husband Lew Tabackin.

Tabackin stole the show with his big, commanding solos on his tenor sax. Whether with the small group of allstars that played the first half of the concert, or with the Akiyoshi-Tabackin band that dominated the second half of the program, Tabackin stood out. With the big band his dexterous flute work was also impressive.

Gillespie was in exceptionally fine form for the all star group as he played tasteful trumpet with some effectively scorching passages, something you don't usually hear from Gillespie these days.

If there was a disappointment for the evening it was Toshiko's piano. Perhaps in deference to the National Public Radio live broadcast it was not properly miked for the hall. On top of this her playing at times seemed tentative.

But the 16-piece band was impressive. Playing all originals from the pen of Toshiko, many for the first time, there were unique musical flavorings and voicings that included, for example, three flutes, a clarinet and a bass clarinet.

DOUG HALL

"THE BLUES IS A WOMAN"
Avery Fisher Hall

Like the highly successful "Black Broadway" show last year, George Wein and Rosetta Reitz's tribute to women who helped make the blues famous was another festival coup d'etat for the show's producer.

The show featured the classic blues of Bessie
(Continued on page 77)

Billboard SPECIAL SURVEY For Week Ending 7/19/80

Billboard® Best Selling Jazz LPs

JULY 19, 1980 BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	4	THIS TIME Al Jarreau, Warner Bros. BSK 3434	26	18	27	HIROSHIMA Hiroshima, Arista AB-4252
2	2	17	SPYRO GYRA Catching The Sun, MCA MCA-5108	27	27	37	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241
3	3	10	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	28	26	20	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
4	4	21	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	29	28	14	NUDE ANTS Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)
5	5	6	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	30	37	3	DREGS OF THE EARTH Dixie Dregs, Arista AL 9528
6	23	2	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	31	41	3	DO THEY HURT Brand X, Passport PB-9845 (Jem)
7	29	2	H Bob James, Tappan Zee/Columbia JC 36422	32	33	12	KITTYHAWK Kittyhawk, EMI/America SW 17029
8	8	10	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	33	32	12	NOW APPEARING AT OLE MISS B.B. King, MCA MCA-2-8016
9	7	8	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	34	30	7	AMTRAK BLUES Alberta Hunter, Columbia JC 36430
10	6	14	MONSTER Herbie Hancock, Columbia JC 36415	35	NEW ENTRY		NATURAL INGREDIENTS Richard Tee, Tappan Zee/Columbia JC 36380
11	12	3	SPLENDIDO HOTEL Al DiMeola, Columbia CX 36270	36	31	16	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193
12	9	10	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SO 16013	37	34	8	NIGHT RIDER Count Basie & Oscar Peterson, Pablo 2310-843 (RCA)
13	10	20	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	38	NEW ENTRY		LOVE APPROACH Tom Browne, Arista/GRP 5008
14	13	18	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	39	38	68	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
15	22	4	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421	40	40	34	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
16	11	14	DREAM COME TRUE Earl Klugh, United Artists LT-1026	41	39	6	CABLES' VISION George Cables, Contemporary 14001
17	17	6	DETENTE Brecker Brothers, Arista AB 4272	42	42	8	BARTZ Gary Bartz, Arista AB 4263
18	16	22	EVERY GENERATION Ronnie Laws, United Artists LT-1001	43	43	13	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373
19	15	6	HORIZON McCoy Tyner, Milestone M-9094 (Fantasy)	44	44	13	CRAWFISH FIESTA Professor Longhair, Alligator 4718
20	24	5	INFLATION Stanley Turrentine, Elektra GE-269	45	36	3	SOCIAL CALL Betty Carter, Columbia JC 36425
21	20	8	LIVE FROM NEW YORK Stuff, Warner Bros. BSK 3417	46	49	2	NITE RIDE Dan Segal, John Klemmer, Lee Ritenour, Inner-City IC 1046
22	14	11	TAP STEP Chick Corea, Warner Bros. BSK 3425	47	35	20	A PERFECT MATCH Elta & Basie, Pablo D2312110 (RCA)
23	19	38	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP 5501	48	47	9	UN POCO LOCO Bobby Hutcherson, Columbia FC 36402
24	21	9	SKAGLY Freddie Hubbard, Columbia FC 36418	49	46	16	NOMAD Chico Hamilton, Elektra GE 257
25	25	22	FUN AND GAMES Chuck Mangione, A&M SP-3715	50	48	4	THURSDAY NIGHT AT THE VILLAGE VANGUARD Art Pepper, Contemporary 7642

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MCA's Midline Adds 23 Titles

LOS ANGELES—MCA is adding 23 new titles to its midline series, including product by Cher, Rufus, Conway Twitty, Loretta Lynn, New Riders of the Purple Sage, Chico Hamilton, John Wesley Ryles, Roger Williams, Bill and James Monroe, Narvel Felts, Freddy Fender, Roy Haynes, Al Hudson & the Soul Partners, Barbara Mandrell and Tommy Overstreet.

The series, launched more than two years ago, has brought in \$28 million to date, according to MCA Distributing Corp. The firm claims that the series has produced increased revenues amounting to five or six times the sales of these same LPs at the normal catalog price.

MCA doesn't have suggested list prices on its midline product, though retailers generally price it between \$2.99 and \$3.99. Artists in the series take a 50% royalty reduction on the former \$6.98 list titles. The series is distinct from MCA's \$5.98 Platinum Plus line.

Corea And Burton Score In Poland

WARSAW—A four-hour dash from Warsaw Airport to the Silesian town of Zabrze did not prevent top jazzmen Chick Corea and Gary Burton from turning in what Polish critics are calling the performance of the year recently.

The single concert in Zabrze's 2,000-seat hall was completely sold-out. Organizer Pagart—the Polish artist agency—based in a group of leading music writers from Warsaw, and Polish television made a 40-minute film of the event directed by jazz film specialist Andrzej Wasylewski.

Both musicians, who were snatching a break between London shows, were given prolonged standing ovations. Burton has been to Poland before, for the 1971 Jazz Jamboree Festival, but Corea was making his first ever visit to the country.

Yugoslavian Festival Postponed Until Fall

LJUBLJANA—Yugoslavia's premier jazz event, the Ljubljana Jazz Festival, has been postponed from its usual June dates to later in the year, probably September.

Promoters the Ljubljana Jazz Society have mentioned September 11-14 as likely new dates, and they promise the delay will mean an even higher quality of performers on the program than usual.

In the meantime, jazz fans here are looking forward to the Rock-Blues-Jazz Festival to be held at Zagreb for the first time, organized by the Newport Jazz Festival in the town's Dom Sportova Hall.

The lineup of artists includes B.B. King, Stanley Clarke, Gato Barbieri and the Cannonball Adderley Brotherhood.

Price Rite Closes

NEW YORK—Price Rite, five-year-old one-stop/exporter here, closed operations June 20, according to president Larry Sonin. Sonin cited "irreconcilable differences" with stockholders. "It'll be a normal liquidation and I expect no problems with creditors," Sonin adds. Price Rite's main offices are at 4245 Austin Blvd. in Island Park, N.Y.

All Types Of Jazz Heard At Newport Fest

• Continued from page 76

Smith, Ma Rainey, Ida Cox, Alberta Hunter, Lil Armstrong, Lillian Hardin, Lovie Austin and Ethel Waters.

To sing their songs which ranged from the whimsical to the defiant, Wein assembled a rare collection of female blues entertainers. Among them were the 82-year-old Sippie Wallace, who can still shake a leg and belt a song with the excitement and entertainment of someone half her age; Adelaide Hall, whose career is enjoying another burst of popularity since her appearance in "Black Broadway" last year; Beulah Bryant; Big Mama Thornton, who has lost none of her fire even though she has been partially incapacitated by an automobile accident; Linda Hopkins; Nell Carter; Koko Taylor and Her Blues Machine, and the blues piano of Sharon Freeman.

They were supported by the Classic Jazz Band under the direction of Dick Hyman, with Doc Cheatham, Kenny Davern, Vic Dickenson, Panama Francis and Bill Pemberton. Additional musical support was provided by Jay McShann, accompanying Beulah Bryant and Big Mama Thornton on the piano, and Little Brother Montgomery, also on piano, as support for Sippie Wallace.

The repertoire of tunes, drawn mainly from the 1920s when the blues were in their heyday, included such classics as "Sugar," "St. Louis Blues," "Don't Worry About Me," "I Can't Give You Anything But Love," "Young Woman's Blues," "Dirty No-Gooder's Blues," "Safety Mama," Sippie Wallace risqué, "You Gotta Know How," "Hard Boiled Mama," "Jelly Roll," "Trust No Man," "Wild Women Don't Get The Blues," "Struttin' With Some Barbecue," "You Can Have My Husband, But Please Don't Mess With My Man," and the more recent "Hound Dog," "Fever" and "Watermelon Man." **RADCLIFFE JOE**

STAN & DEXTER Carnegie Hall

Dividing a concert down the middle between tenor men Dexter Gordon and Stan Getz provided a stark contrast in which Getz shone against Gordon's mediocre performance.

Gordon, who opened the almost 2½ hour concert acted strangely and played unevenly. He made exaggerated movements with his hands and introduced the numbers in overly slow pronouncements that includes much of the song's lyrics as well as the title.

He was not at his best and the dazzling work of Getz that followed underscored that Gordon, at his best or not, has not really grown that much in the more than 30 years he's been at the saxophone. He played some nice ballads, but he also hacked his way through a tired "Blues Up And Down."

Getz, by contrast, was in top form; playing as near to perfect as the sax can be played. Getz soared mightily through Wayne Shorter's old "Lester Left Town," making it a brand new piece and several selections written by members of his talented quintet. Getz switched to soprano sax for a few numbers and showed off the acoustics of Carnegie and his ability to project by playing "Lush Life" without a mike. **DOUG HALL**

EDDIE HEYWOOD Carnegie Recital Hall

Heywood offered few surprises in his sold-out program. Relying heavily on evergreens, the set ran a trim 50 minutes and was calculated to stir up memories for this generally older audience.

Heywood has dropped in and out of the public eye sporadically since the 1930s when he first came to prominence. His hit version of "Canadian Sunset" marked his comeback in the 1950s, and it still worked magic when performed for his fans at this festival.

Also included in his baker's dozen of mainstream material were "Begin The Beguine," "Summertime" (with its impending storm feeling), a rhapsodic treatment of "My Funny Valentine," and a new improved version of "Feelings," with the sappy excess of the original undercut by his midtempo bluesy approach.

Playing the debonair piano man to the hilt, Heywood used all the devices that please the MOR ear—midtempo boogie, rich embellishments on the ballads, note ticklings and the classic Nat Cole style glances.

BOB RIEDINGER JR.

CHICK COREA GERRY MULLIGAN Avery Fisher Hall

The touted "Chick Corea Meets Gerry Mulligan" affair did not happen. While the two played separate sets, they never met onstage.

Mulligan, playing baritone sax in front of a sparkling edition of his Concert Jazz Band, moved to soprano sax on some new arrangements of recent tunes and presented two new ones as well. "Forty-Second And Broadway" was a television-sounding piece on which the audience could picture a tough New York private detective on his rounds. "Round About Sundown" was a beautifully written piece conceived for flugelhorn lead over three trombones and two alto saxes. With the leader on piano, the piece was fluidity personified.

The band was on fire with fine solo efforts by Gary Keller, tenor sax; Keith O'Quinn, trombone; and Barry Reis, trumpet. Mitchell Forman did good solo work on piano.

The Corea set left much to be desired. The keyboard whiz perfunctorily ran through some tunes including an interesting approach to the standard "Come Rain Or Come Shine" featuring vocalist Gayle Moran. Moran lands on half and quarter tones too frequently for it to be intentional.

One thing may be said for Corea: he makes more sense of electronic keyboards than anyone else doing it. **ARNOLD JAY SMITH**

JIMMY ROWLES Carnegie Recital Hall

Rowles set a wistful, introspective tone for his sold-out piano recital.

The 70-minute set steered clear of the familiar, and with no titles being announced, the effect was mildly unsettling for those who need a handle. Still, Porter-esque touches and hints of Gershwin cropped up now and then, like old, albeit disguised friends.

Rowles also avoided the obvious in shaping his 12 songs. His choice of delicately placed substitute chords turned ballads into uniquely bittersweet expressions, as did his loping rhythmic restraint on midtempo material.

Recognizable among the unsung offerings were "Don't Blame Me" and a curious inspection of "Jitterbug Waltz," where the melody waltzed blithely around the goose-step rhythms of the left hand. Rowles capped off the program with a gritty vocal on "Don't Quit Now," its wry humor tickling more than a few fancies.

BOB RIEDINGER JR.

MAX ROACH MCCOY TYNER Carnegie Hall

After too many Tyner sound-alikes at the Festival, it was a pleasure to hear the real McCoy. The ultimate percussive pianists brought with him violinist John Blake and reedman Joe Ford to share the solo space with him.

When the group swung into the familiar "Moment's Notice," one suddenly realized how much pianists owe to Art Tatum. Tyner played arpeggiated runs in the manner of that late great pianist. With the added element of power, Tyner makes himself the man to beat in that style. Blake contributed the tune "Mother Land" to the repertoire of the evening.

Max Roach's set was sparked by three capella offerings by the master drummer. He made jocular references about harmony and melody, but both of those elements were evident in his playing.

"July 4, 1980" opened his part of the program and was the longest of the three. The second, "The Drum Also Waltzes," had an underlying "boom-chick" motif played on bass drum and foot cymbal. It was first heard at the near legendary concert given last winter with Cecil Taylor. The final drum piece was an encore on foot cymbal only. With its dedication to "Papa" Jo Jones, Roach played this on the White House lawn in June 1978.

As for his group, the warmth of trumpeter Cecil Bridgewater was sharply contrasted with the efficient but cold Odean Pope on tenor sax. Calvin Hill rounded out the group on bass.

ARNOLD JAY SMITH

JAZZ LATINO Avery Fisher Hall

The Latin jazzers didn't burn the roof off, but the show had enough fire and sass to justify its continued inclusion in the Festival lineup.

In the first of two programs, both Eddie Palmieri and Tito Puente and their bands served up formidable half hour sets, though the bright crisp attack of Puente's large orchestra on its four selections had an edge over the gutsier earthiness in Palmieri's two extended jams.

Mongo Santamaria's six-piece Afro-Cuban band proved to be the crowd's favorite, however.

Santamaria opened the second half of the program with a 55-minute set of the most potent (and equitable) fusion of jazz and Latin/Cuban rhythms in music today.

Backed by a versatile band that included reeds, trumpet and percussion, the pioneer Afro-Cuban conga player led the way through six tunes, including "Sofrito" and "Afro Blue."

Special guest Dizzy Gillespie added to the excitement, of course, joining Santamaria for the last 10 minutes of the 55-minute set.

The much anticipated jam session teamed Gillespie, Santamaria, and his band, along with Palmieri, Puente, and Puente's guest, conga master Patato Valdez. The 20 minutes jam found just the right combination of musicianship and showmanship. **BOB RIEDINGER JR.**

TRIBUTE TO EDDIE JEFFERSON Carnegie Hall

The tribute to the vocalist-composer, Eddie Jefferson, who was murdered in Detroit more than a year ago, was more of a religious observance than a concert. There was much love being passed between artists and audience in this, the best of the major concert offerings of the Festival.

With host Jon Hendricks setting the mood with a rhyming history of vocalese, the art of writing and singing lyrics to improvised solos, a flow of musicians paraded before the sold-out house: James Moody, Dizzy Gillespie, Richie Cole, Ben Sidran, Manhattan Transfer, the Hendricks Family and tap dancer Sandman Sims.

Hendricks offered some inventions from his Lambert, Hendricks and Ross bag and, aside from a concluding excellent Manhattan Transfer set, nothing else was as it seemed.

Individual members of Manhattan Transfer showed their talents. Janis Siegel sang "Moody's Mood For Love," Jefferson's most enduring lyric, with saxophonist James Moody, for whose solo it was named. Allen Paul offered "The Common Touch" with Eddie's personal alto saxophonist, Richie Cole. Cheryl Bentley intoned "Parker's Mood" and Tim Hauser did "Confirmation."

Gillespie's contribution was vocal on a specially written version of "Oo Papa Da" for big band. All of the instruments were voices.

The second half, with singer-pianist Sidran and Cole co-leading a small combo and Sims dancing an overdone routine, coasted to its inevitable conclusion with the love for Jefferson intact. **ARNOLD JAY SMITH**

ROBERT KRAFT CARLA BLEY Town Hall

Kraft is a talented pianist backed by an equally talented quartet featuring Chris Parker, drums; Michael Forman, acoustic and electric bass; John Harrington, guitar; and Ross Levinson, violin.

Kraft plays and sings sophisticated and clear melodies. His music is diverse, sounding like rock'n'roll of the 1960s on one tune and like traditional French saloon music on another, as is evidenced in the effect he creates when he teams with violinist Levinson for "Metropolitan Serenade."

Kraft's best offering was "Carnegie Woogie." When festival producer George Wein put the schedule together for this year's show, Kraft was billed to play Carnegie Hall. He wrote "Carnegie Woogie" for the occasion. Later his venue was changed to the Town Hall, but rather than retitling the song, Kraft decided to keep the original title and dedicate the piece to the festival. It brought the house down.

Sharing the stage was Carla Bley, no stranger to jazz and the avant-garde. Her music is different from Kraft's. Bley was featured at Newport in the new music presentation 15 years ago, and it is a tribute to her that she has been in the forefront of the jazz evolution ever since.

Bley, backed by a large ensemble, began her set with "Reactionary Tango," a piece in three movements. Unfortunately the opening was marred by technical difficulties. "Reactionary Tango" is stirring. It is reminiscent of the tangos of the past but carries Bley's progressive signature.

Bley's own compositions, "Copyright Royalties," "Boo To You, Too," and "Can't Get My Motor Started," create an entire tapestry of sound. They don't all make harmonic sense, but they are all arresting. She conducts some, sings others, plays the piano a little and is full of irreverence and good humor. **GEORGINA CHALLIS**

OREGON PAUL WINTER CONSORT Carnegie Hall

A pleasantly surprising conclusion to the Festival's Carnegie Hall presentations was offered by the Winter Consort. With the aid of whale songs and timber wolf calls, Winter fashioned an altogether friendly gathering of musicians which included oboe, English horn, cello, six and 12-string guitars, piano, soprano and alto sax and Brazilian drums and tympani.

Tapes of the whales' songs and wolves' calls were played over the sound system (the same system which had failed on too many other occasions during the Festival), while the other performers onstage accompanied them, and improvised, after them. The moments were touching, ingenious and improvisational in their annotations.

The new Winter Consort with the unusual instrumentation is colorful and inventive. The percussionist had suspended Brazilian marching drums of varying sizes above his head which contrasted in timbre and tone with the four tympani in front of him.

Also on the program was the group Oregon which played a lyrical set and sat in with its former boss, Winter, on one number concluding each half. **ARNOLD JAY SMITH**

THE NEW MUSIC REMEMBERS THE OLD MASTER—DUKE ELLINGTON Town Hall

This was a remarkable marriage of jazz eras. Codirectors Muhal Richard Abrams, Julius Hemphill, Leroy Jenkins and Oliver Lake each arranged an Ellington classic for a 14-piece band, with the different approaches offering yet another interesting facet to this two-hour rarity.

The most similar arrangements came up, not surprisingly, between colleagues Oliver Lake ("In A Sentimental Mood") and Julius Hemphill ("I Got It Bad"), who represent 50% of the World Saxophone Quartet. Weighted in favor of the "new music" their turbulent performances shared the opening half. Unfortunately, one felt the warmth of Ellington being suppressed, and the ensemble sound was muddy.

It was the second half that radiated brilliantly with the more familiar Ellington sound. Jenkins ("I Let A Song Go Out Of My Heart"—with a humorously blowsy reading), and Abrams (a sophisticated and polished "Melancholia" plus original material) each gave the band a distinctive identity, and modernized the material with new song structures, unexpected rhythmic shifts, and updated voicings.

Soloists came out of the woodwork. Trumpeter Frank Gordon and saxists Marty Ehrlich and Ricky Ford turned out consistently polished solos. And trombonist Ray Anderson blasted an extended, unaccompanied solo that proved to be the evening's peak. **BOB RIEDINGER JR.**

WORLD SAXOPHONE QUARTET ARCHIE SHEPP Town Hall

The appearance by the World Saxophone Quartet lacked some of the spark and much of the fun that made its 1979 Newport debut so memorable, but the concept is still a fascinating proposition and well worth hearing.

The hall was near 75% capacity and the crowd enthusiastic as sax masters Oliver Lake, Julius Hemphill, David Murray and Hamiet Bluiett gave an impressive tour of sax ensemble textures and self-generated rhythms, also making infrequent but effective use of flutes and a bass clarinet.

The 55-minute set was not without flaws. While some of the ensemble improvising worked, a noticeable amount went meandering down dead-end paths.

Also Hemphill and Bluiett were an inventive pairing in one instance and strong guiding forces in several free-form sections, but Murray and Lake generally tread with less inspiration. Still, irresistibly written sections took the edge off the excesses.

Saxophonist Archie Shepp followed with an erratic hour-long performance. Lacking the necessary sensitivity, he should have avoided the ballads, particularly "Lush Life" with its distressing female vocal addition.

Shepp's strength emerged in the uptempo pieces, such as Coltrane's "Giant Steps," where he and drummer Charlie Persip pushed each other into an ecstatic cooker. Undoubtedly, Persip was one of the set's saving graces. Also deserving mention is Terry Jenoure, whose vocals and violin graced a highlight tune.

BOB RIEDINGER JR.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/19/80

Number of LPs reviewed this week 39 Last week 47

Pop

HERB ALPERT—Beyond, A&M SP3717. Produced by Herb Alpert, Randy Badazz, Andy Armer. Alpert's lip is hot; he is blowing strong, melodic lines with some overdubs which links him to his Tijuana Brass roots playing. Ersatz disco rhythms weave their way through some of the nine cuts, but the inclusion of synthesizers played by Andy Armer and Michael Boddicker, add a new ingredient to the supporting sound which surrounds Alpert. Musically, this is quite an adventurous trip for Alpert and his instrumental associates. There are varied rhythms which makes for excellent diversion and a number of top musicians playing on this date including Johnny "Guitar" Watson, Bob Findley, Ernie Watts, Abraham Laboriel and Steve Gadd.

Best cuts: "Red Hot," "Beyond," "Reach For The Stars," "The Continental."

POCO—Under The Gun, MCA MCA5132. Produced by Mike Flicker. With the assistance of producer Flicker (of Heart fame) Poco's music has become more aggressive with the guitars of Paul Cotton and Rusty Young playing more of an integral role in the mix. Poco has been together for almost 11 years and until its last album "Legend" was nearly written off. But with the success of "Crazy Love," "Heart Of The Night" and "Legend," the group is back stronger than ever. This new album, with its well versed lyrics and beautiful melodies should sustain the band's popularity. There is a lot of emotion coming through in Cotton and Young's lyrics and the playing just might be the most potent rock Poco has put on vinyl.

Best cuts: "Under The Gun," "Footsteps Of A Fool (Shaky Ground)," "Reputation," "Down To The Wire."

TIM WEISBERG—Party Of One, MCA MCA5125. Produced by Tim Weisberg, John Hug. Weisberg's latest is a creamy, exceptionally pretty collection of midtempo ballads. Weisberg's flute plays melodic and tuneful notes on all 10 tunes, especially the well-selected Motown gems: Stevie Wonder's "Power Flower" from "Secret Life Of Plants" and Marvin Gaye's "What's Going On." Weisberg plays a flute synthesizer solo on "Katie," which lends a novel and interesting coloration. The summertime ambience is fueled by the crafty backup, which features Neil Larsen on moog solo and electric bass, among other top sessionmen.

Best cuts: those cited plus "Magic Lady," "Page One," "Party Of One," "Amber."

SEALS & CROFTS—The Longest Road, Warner Bros. ESK3365. Produced by Louie Shelton. The patented harmonies of this duo are heard again, and they're as quiet and carefully structured as before. Seals & Crofts haven't strayed at all from the laidback, quasi-religious messages they excel at. The musicianship is superb throughout, with full orchestral accompaniment and a host of distinguished sidemen. The melodies are MOR ballads, and the vocals are pleasant as usual.

Best cuts: "Stars," "Try Your Love," "Egypt, Israel and America."

Soul

JERRY BUTLER—The Best Love, Philadelphia International JZ35413. Various producers. This is Butler's second album for Philadelphia International, and it's another perfect showcase for the man's ice-cool vocal style. Numbers like "The Best Love I Ever Had," "Would You Mind" and a snappy update of Dionne Warwick's "Reach Out For Me" exude sophisticated soul, with the aid of some subtle and sensitive orchestrations. But the highspots here are a couple of duets with Silk's Debra Henry, "Don't Be An Island" and "We've Got This Feeling Again," which find the pair trading vocals with each other, then uniting for the harmony parts in fine style.

Best cuts: Those cited.

Country

GARY STEWART—Cactus And A Rose, RCA AHL13627. Produced by Chips Moman. Moman's gritty Memphis studio production couples well with Stewart's unusual stylizations to make an album that's partly country, partly funk. Stewart's an individualist in his field, and he races the gamut here with a variety of material and some big-name hot players such as Reggie Young, Gregg Allman, Dickey Betts, Mike Lawler, Gary Scruggs and Sonny Garrish. Stewart is traditional country on the title cut, steaming rock on "How Could We Come To This After That," bluesy on "Harlan County Line," and rockabilly on "Roarin'." Electric guitars and strong female background harmonies predominate.

Best cuts: Those cited, plus "Staring Each Other Down."

JOHN STARLING—Long Time Gone, Sugar Hill SH3714. Produced by Audie Ashworth & Lowell George. This is a sleeper gem of an LP with a star-studded cast that includes Emmylou Harris, Ricky Skaggs, Bill Payne and the late Lowell George of Little Feat, the Seldom Scene and the New Grass Revival. A compilation of previously unreleased cuts, the album makes for a delightful solo effort blending clean country

Spotlight

CHIC—Real People, Atlantic SD16016. Produced by Nile Rodgers, Bernard Edwards. Having established an identifiable Chic sound—that spare, spacious instrumentation, the clipped and riffy vocals—Edwards and Rodgers clearly feel confident enough to experiment on this, the group's fifth Atlantic album. The result is a rock-oriented package which allows Rodgers plenty of elbow room for his impressive guitar workouts, underpinned all the time by Edwards' foundational bass patterns and Tony Thompson's powerful percussion. The title cut, "I Got Protection" and "Chip Off The Old Block" exemplify this, while "I Loved You More" and "Can't Do It Alone" are string-filled, sensitive ballads. But the highspot is "26," a perfectly crafted piece of pop-soul, with an amusing lyric ("on a scale of one to 10, my baby's a 26") and a devastating hook. Chic is currently on a nationwide tour, which will help propel this album to chart heights.

Best cuts: "Rebels Are We," "26," "Chip Off The Old Block," "Can't Do It Alone."



and bright bluegrass material in arrangements that really showcase Starling's considerable singing talent.

Best cuts: "Long Time Gone," "Turned You To Stone," "Half A Man," "Last Thing I Needed."



First Time Around

GUS—Convicted, Nemperor NJ236502 (CBS). Produced by Eddie Leonetti. Toronto-born Gus plays a mean brand of rock buoyed by his expressive rock vocal. The songs, all filled with a kind of gutsy street level sensibility, convey a feeling of tension. The music draws upon heavy metal guitar riffs, melodic pop and even a bit of blues all delivered with a sense of immediacy. Backing Gus' vocals and guitar are some of Canada's leading session players.

Best cuts: "Cell Door Slammin'," "Ain't Love A Crime," "Sweet Delight," "She's Not Gonna Come To You."

IN TRANSIT—RCA AFL13607. Various producers. Smack in the middle of the road is where this sextet performs best. There's lots of swirling organ, slapping guitars and dreamy lyrics at large. The group is tight. When it rocks hard,

it rings deep rather than clangs, and when it speaks of love, it's an earnest delivery. In Transit is something like being caught between the Moody Blues and the Eagles. Male teens will dig it. In-store play won't hurt.

Best cuts: "Rock'n'Roll Queen," "Can't Get Over Your Love," "Too High For Heaven," "It's My Way."

SAXON—Wheels Of Steel, Carrere CAR3820. Produced by Saxon, Pete Hinton. Heavy metal has an audience and it won't go away. This U.K. quintet pounds out the blues with all the amperage it can muster. The group's name conjurs up war-like visions and so does the music, which is delivered with the elan of a Saxon swinging a battle ax. This one will blow you away if the neighbors don't call the police first.

Best cuts: "Stand Up And Be Counted," "Wheels Of Steel," "Machine Gun."

GARY McMAHON—Colorado Blue, Tomato TOM7024. Produced by John Simon. Riding in on the wave of the recent onslaught of cowboy theme songs comes wrangler McMahon. The cuts range from the pensive, whimsical "What Does She See" to the jazzy, upbeat "Daydream Cowboy," but the medley has strong country roots. This production offers plenty of original material, enhanced by solid orchestration, with particularly fine steel guitar, electronic mandola and tenor sax work.

Best cuts: Those cited, plus "Dena Rose," "Colorado Blue" and "Real Live Buckaroo."

Billboard's Recommended LPs

pop

BRUCE ROBERTS—Cool Fool, Elektra 6E262. Produced by David Malloy. The ultra-commercial bounce of ditties like "Main Event" and "No More Tears," gold hits last year for Barbra Streisand, doesn't fully suggest the breadth of Roberts' songwriting skills. His latest Elektra album is a more diverse and complete calling card, as it ranges from spicy, frenetic pop numbers to several pretty ballads and even some midtempo material which could get AOR play. The album was produced by the man responsible for Eddie Rabbitt's crafty country pop offerings on Elektra; Tom Dowd had handled Roberts' label debut. **Best cuts:** "Light In The Window," "Cool Fool," "S'Good Enuf."

STAR WARS/THE EMPIRE STRIKES BACK/The Adventures Of Luke Skywalker, RSO RS13081. Produced by Pat Glasser. Yet another release pertaining to "The Empire Strikes Back," this album is a 43-minute dialogue from the film, featuring the voices of the original cast members such as Mark Hamill, Harrison Ford and Carrie Fisher. Music is composed and conducted by John Williams and performed by the London Symphony Orchestra.

JUDIE TZUKE—Sportscar, Rocket PIG3249 (MCA). Produced by Paul Muggleton, Mike Paxman, Judie Tzuke. Tzuke's first album did extremely well in England and garnered some airplay in the U.S. On her second release, the writer/singer continues to show prowess as a songwriter with her lyrics coming off as poetry with vivid images all delivered with originality. Her voice emotes sincerity allowing her to express her songs uniquely. Her five-piece band backs her with precise orchestrations that befit each piece. **Best cuts:** "Sports Car," "Understanding," "The Choices You Made," "The Rise Of Heart."

HEATERS—Energy Transfer, Columbia NJC36486. Produced by Joe Wissert. After about a two year span during which little was heard of the Heaters, the high-energy quintet from L.A. are back with its second album and first for Columbia. The lineup has changed a bit—they have a new drummer and guitarist—but the music is as snappy a collection of pop/rock tunes as ever although they haven't captured on record the energy and excitement they exude live. The music contains a variety of influences, from rockabilly to all-out punkish abandon. Lead singer Mercy Bermudez aptly injects the songs with character. **Best cuts:** "Thunder Rolling," "Fast Love," "Stand Your Ground."

ROB STONER—Patriotic Duty, MCA MCA5118. Produced by Rob Stoner. Stoner recently worked as Bob Dylan's musical director, from the "The Rolling Thunder Review" in 1975 to "Live At Budokan" in 1978. His own record contains primarily uptempo rock'n'roll numbers, mainly in early rock and rockabilly veins. With the jangling, Jerry Lee Lewis-like piano,

walking bass and Stoner's Elvis Presleyish vocals, the music sounds a bit dated and unoriginal. One of the three covers on the album, a speeded up and stripped down version of Dylan's "Seven Days," sounds pale in comparison to Ron Wood's, contained on his "Gimme Some Neck" LP. **Best cuts:** "Your Own Heartbeat," "What Round Is This?," "I Came, I Saw, I Left."

DARRELL MANSFIELD BAND—Get Ready, Polydor PD16288. Produced by Skip Konte. Vocalist Mansfield and his band play a hard biting kind of rock underlined by subtle religious messages similar to what Dylan and other born again Christians are playing. Yet the firebrand rock delivered by the band overshadows the understated lyrical messages so that on initial hearing, the album comes off as a mainstream rock product. Mansfield's harmonica and vocals are backed by guitars, keyboards, drums, bass and synthesizer. **Best cuts:** "Mr. Rock'n'Roll," "Never Be The Same," "Heaven Southwestern."

T-BONE BURNETT—Truth Decay, Takoma TAK7080 (Chrysalis). Burnett's previous work was always on the esoteric side but with this debut Takoma release, he leans more towards the mainstream with a collection of accessible country/pop/rockabilly and folk laced tunes. His voice has an easygoing delivery and guitarist Dave Mansfield, bassist David Miner and drummer David Kemper lend admirable support. **Best cuts:** "Quicksand," "Come Home," "House Of Mirrors."

YACHTS—With Radar, Polydor PD16270. Produced by Martin Rushent. English quartet delivers smooth melodies in the most easily digestible style of the new wave. The group had the Liverpool heritage of the Beatles to dwell upon, and while the Yachts has its own sound, it has learned how to construct a pop song along lines laid down by those former Liverpoolians. **Best cuts:** "March Of The Moderates," "The Lush," "There's A Ghost."

TREFETHEN—Pacific Arts PAC7136. Produced by Trefethen. Trefethen is an L.A. based engineer/mixer who becomes a singer-songwriter on this solo effort. He definitely has a weird sense of humor as the cover, sleeve notes and the music itself indicates. It is a mixture of Steely Dan-like lyrics and offbeat folk, jazz and rock instrumentation. While not new wave in a traditional sense, this could appeal to those with an ear for something slightly different. **Best cuts:** "Do The Tatoo," "Moving Blunders," "The I Don't Want To Go To Work Waltz."

ORIGINAL BROADWAY CAST—A Day In Hollywood/A Night In The Ukraine—DRG SBL 12580. Produced by Hugh Fordin. The show is a late season hit and its revue-type score is captured with spirit by the cast. Three characteristically tuneful songs by Jerry Herman augment the Dick Vosburgh/Frank Lazarus score, which includes an infectious song, "If All Comes Out Of The Piano," part of a sprightly medley of Richard Whiting-

composed melodies. A sprightly cast charmer. **Best cuts:** The above mentioned.

classical

LISZT: SEVEN HUNGARIAN RHAPSODIES—various artists, Arabesque 8011. Large doses of historical material are supplied by this rapidly growing new classical label, and this potpourri of Liszt sides by "golden age" piano virtuosos is currently among the best of the company's reissues. The transfer of 1922-53 vintage material is meticulously done and the recording information and annotation also were handled with great care.

DIGITAL RAGTIME: MUSIC OF SCOTT JOPLIN—Joshua Rifkin, piano, Angel Digital DS37331. Wedding of the syncopated music's proven broad-based appeal to digital sonic cleanliness promises a big audience, although results might have profited more had Rifkin been awake during the recording session. Missing is the demonic drive and rhythmic spark that ignited the pianist's historic Nonesuch albums of this music.

soul

PLEASURE—Special Things, Fantasy F9600. Produced by Nathaniel Phillips, Michael Hepburn, Phil Kaffel. Pleasure proffers what might be termed ethereal funk, a cross between crazy George Clinton and the Blackbyrds. It's a pleasurable outcome, made all the more fascinating by some strange mixing. Sample the jazzy "Take A Chance," the mellow "Living Without You" and the funk-filled "You Are My Star." Guitar work and keyboards are standouts instrumentally. **Best cuts:** Those listed.

BRICK—Waiting On You, Bang JZ36262. Produced by Brick, Phil Benton, James Stroud. Brick delivers an accomplished mix of jazz and funk on this, its latest Bang album. The self-contained quintet is funky on "Free" and "Sweet Lips," sophisticated on "Don't Ever Lose Your Love" and "Let Me Make You Happy," and perfect pop-soul practitioners on "All The Way," a potential hit single. Fat keyboards and beefy brass flesh out the sound, while the group's chant vocals lend a good-time air to the whole affair. **Best cuts:** Those cited.

LOLETTA HOLLOWAY—Love Sensation, Gold Mind GA9506 (Salsoul). Various producers. Holloway is a powerful stylist who pulls no punches on ballads or uptempo affairs. In the latter category, the album's center piece is her six-minute workout of Dan Hartman's "Love Sensation," a powerful piece of contemporary r&b which allows the singer ample room to stretch out her considerable vocal talents. Ballads include a sensitive update of Otis Redding's "I've Been Loving You Too Long." Orchestration is tailored to fit either tempo. **Best cuts:** Those mentioned, plus "Short End Of The Stick," "Two Became A Crowd."

WILLIAM DeVAUGHN—Figures Can't Calculate, TEC TECSA 1200. Produced by Frank Fioravanti, Lou DeLise, Pal Rakes. It's welcome back to DeVaughn, best known for his 1974 hit, "Be Thankful For What You Got." He revises that song for this album, and it sounds as smooth and melodic as ever, alongside similarly subtle outings like "Love Comes Easy With You" and "Hold On To Love." Arrangements are spacious and string-filled, suitable support for DeVaughn's Curtis Mayfield-like vocals. Other memorable moments? Updates of Sam Cooke's "You Send Me" and Eddie Floyd's "I've Never Found Me A Girl." **Best cuts:** Those listed.

country

LA COSTA—Changin' All The Time, Capital ST12090. Produced by Ken Mansfield. The Dick Zimmerman cover photos show a vibrant, saucy La Costa—and that's exactly the mood of the songs within. She sounds brighter and more assured than before, while her material covers more emotions and delves into a more mature vein. Writers like Barry Mann, Nicky Chinn and Mike Chapman provide the fabric for La Costa to strut her stuff, which she does here admirably. Production is cleanly tasteful and imaginative with some easy-rocking overtones. **Best cuts:** "Changin' All The Time," "For No Reason At All," "Houston."

CARL PERKINS—Country Soul, Koala AW14164. No producer listed. In case there is any doubt after all these years, Perkins demonstrates again that if you can feel it, he can interpret it. A fine example is his treatment of inconstant love—ranging from his quietly cautious "I Don't Want To Fall In Love Again" to the mock epic despair of "The Hurt Put On By You." **Best cuts:** "I Don't Want To Fall In Love Again," "The Hurt Put On By You."

jazz

THE COMPLETE BENNY GOODMAN, VOLS. 7 & 8. RCA Bluebird AXM25567-68. Produced by Frank Driggs. These two two-LP packages conclude RCA's laudable reissue program of the memorable Goodman band of the 1930s. Most of the 61 sterling tracks offer vocals by Martha Tilton and Johnny Mercer, but there are generous strictly instrumental tracks which reaffirm the power and the guts of BG's music. Benny on clar-

(Continued on page 80)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Shawn-Hanley, Kip Kirby, Roman Kozak, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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Pop Singles

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RECORD WORLD

52

55

52



ROBERT JOHN—Hey There Lonely Girl (3:08); producer: George Tobias; writer: E. Shuman-L. Carr; publisher: Famous ASCAP. EMI America SW17027. John follows the midchart "Lonely Eyes," a Bee Gees clone attempt, with a pretty remake of the Eddie Holman hit from 1970. Its dreamy arrangement should put John back in the chart's upper reaches; his "Sad Eyes" hit No. 1 last October.

GERRY RAFFERTY—The Royal Mile (Sweet Darlin') (3:52); producer: Hugh Murphy; writer: Gerry Rafferty; publisher: Screen Gems-EMI BMI. United Artists 1366. Rafferty hasn't had an across the board smash since "Baker Street" two years ago, but he has had several solid hits and this mid-tempo rocker is likely to join the list. It's craftsmanlike pop at its most ear-arresting.

PAT BENATAR—You Better Run (3:02); Producer: Keith Olsen; writers: F. Cavaliere/E. Brigate; publisher: Downtown ASCAP. Chrysalis CHS2450. Benatar's remake of the Rascals' hit of 1966 is the first single from her forthcoming album and is also included on the "Roadie" soundtrack. Benatar's full-bodied vocals and Keith Olsen's clean production combine for a standout rocker.

ROSSINGTON COLLINS BAND—Don't Misunderstand Me (3:32); producer: Gary Rossington, Allen Collins, Barry Harwood; writers: Allen Collins, Dale Krantz, Barry Harwood; publisher: Moonpie BMI. MCA41284. First single from this band comprised of the surviving members of Lynrd Skynrd and some new additions features the familiar triple guitar attack upfront. Dale Krantz's vocal adds a new dimension to the revamped sound.

DARYL HALL & JOHN OATES—How Does It Feel to Be Back (3:58); producer: Daryl Hall & John Oates; writer: John Oates; publisher: Six Continents/Hot Cha Music BMI. RCA JH12048. From Hall and Oates' forthcoming album "Voices" comes this midtempo, fairly stripped down sounding pop/soul tune which shows the duo to be in fine form both vocally and musically.

STEPHEN BISHOP & YVONNE ELLIMAN—Your Precious Love (3:28); producer: Bones Howe; writer: Nicolas Ashford/Valerie Simpson; publisher: Jobete ASCAP. Warner Bros. WBS49513. The classic '60s hit is redone as a lazy, loping ballad by Mr. "On And On" and Miss "If I Can't Have You." Both singers shine on this pretty romantic boy-girl valentine.

recommended

ENGLAND DAN SEALS—Late At Night (3:26); producer: Kyle Lehning; writers: Dan Seals, Rafe Van Hoy; publisher: Pink Pig. First Concourse, Van Hoy, Unichappell; BMI. Atlantic 3674.

SOUTHSIDE JOHNNY & THE ASBURY JUKES—On the Beach (2:54); producer: John Lyon, Billy Rush; writer: Billy Rush; publisher: Amundo/Dangerous ASCAP. Mercury 76014.

NICOLETTE LARSON—Back In My Arms (3:48); producer: Ted Templeman; writer: Brian Holland/Eddie Holland/Lamont Dozier; publisher: Jobete ASCAP. Warner Bros. WBS49520.

IAN MATTHEWS—You Don't See Me (3:43); producer: Sandy Robertson; writers: I. Matthews, M. Griffiths, B. Metzger; publisher: Island/Falling Rock EMI. Mushroom M7045.

CLOUT—Portable Radio (3:18); producer: Grahame Beggs; writer: J. Oates, D. Hall; publisher: Six Continents/Hot-Cha BMI. Epic 950900.

B.J. THOMAS—Everything Always Works Out For The Best (3:46); producer: Chris Christian; writers: Lewis Anderson, Chris Christian; publisher: Big Heart/Batsuma/Home Sweet Home BMI. MCA 41281.

ORIGINAL MIRRORS—Reflections (3:30); producer: Alan Winstanley, Ian Broudie, Steve Allen; writer: Holland/Dozier/Holland; publisher: Stone Agate; BMI. Arista A50557.

FCC—Do You Believe In Magic (2:50); producers: Clayton Ivey, Terry Woodford; writer: Jim Evans, Wayne Chaney, Dennis Clifton; publisher: Song Tailors/Alan Cartree BMI. RCA JH12054.

DWAYNE FORD—Roll Me Away (3:06); producers: Ian Robertson, Dwayne Ford; writer: Dwayne Ford; publisher: Dwayne Ford BMI. Hot Vinyl HV1001A.

JOANNE BARNARD—Second Time Around (4:09); producer: Gil Markle; writer: M. Williamson; publisher: S.E. ASCAP. Longview LV8004A.



O'JAYS—Girl, Don't Let It Get You Down (3:36); producer: Kenneth Gamble, Leon Huff; writer: K. Gamble, L. Huff; publisher: Mighty Three BMI. Sound Of Philadelphia ZS94790 (CBS). The first single by the veteran group on the revitalized Sound Of Philadelphia label is a gracefully rendered ballad

that's right in the current r&b/pop groove. The crafty arrangement and smooth vocals could result in another pop hit as well for the O'Jays.

recommended

HAROLD MELVIN & THE BLUE NOTES—I Should Be Your Lover (3:10); producer: Harold Melvin; writers: K. Gamble, L. Huff, H. Melvin; publisher: Assorted BMI. Source S451888 (MCA).

RANDY BROWN—The Next Best Thing To Being There (3:25); producers: Homer Banks, Chuck Brooks; writers: Homer Banks, Chuck Brooks; publisher: Irving BMI. Chocolate City CC3209 (Casablanca).

DELEGATION—Heartache No. 9 (3:38); producer: Ken Gold; writers: Ken Gold, Micky Denne; publisher: Screen Gems BMI. Mercury 76071.

D.J. ROGERS—She Believes In Me (4:22); producers: Jerry Peters, D.J. Rogers; writer: S. Gibb; publisher: Angel Wing ASCAP. ARC Columbia 111324.

HERBIE HANCOCK—Making Love (3:59); producer: David Robinson & Friends; writer: A. Mouzon, J. Hancock; publisher: Mouzon/Hancock BMI. Columbia 111323.

GARY BARTZ—After The Love Has Gone (3:25); producers: James Mtume, Reggie Lucas; writers: D. Foster, J. Graydon, B. Champlin; publisher: Irving/Ninth/Bobette/Garden Rake/Foster Frees BMI. Arista AS0538.

DENISE LASALLE—You'll Never Get Your Hooks In My Man (4:50); producer: Denise LaSalle; writer: Denise LaSalle; publisher: Ordena Music/Warner Tamerlane BMI. MCA S451887.

EDMUND SYLVERS—That Burning Love (3:38); producer: Benjamin F. Wright; writers: R. Moore, A. Winbush; publisher: Aigre/Moore & Moore BMI. Casablanca NB2270.

CHI-LITES—The Only One For Me (One In A Million) (3:59); producer: Jay Kessler; writer: Lu Janis; publisher: Slow Dancing/Lynnal BMI. Inphasion INPX7208.



KENDALLS—Put It Off Until Tomorrow/Gone Away (2:40); producer: Brien Fisher; writers: Dolly Parton, Bill Owens; publisher: Combine BMI. Ovation OV1154A. The Kendalls do a chillingly convincing treatment of this Porter & Dolly weeper with harmony that is at once soulful and doleful. Reinforcing the mood is an effective piano line. The flip side is a catchy gospel-like outing that lets Royce Kendall take a turn at singing melody.

GENE WATSON—Raisin' Cane in Texas (2:41); producer: Russ Reeder; writers: J. Allen, D. Lay; publisher: Joe Allen BMI. Capitol P4898. There's a fine fiddle intro to this egg-on-the-face lament and a hook-line that sounds like it was conceived in the womb of a jukebox. Watson conveys the spirit of less than Olympian resentment superbly.

RAZZY BAILEY—Loving Up A Storm (2:57); producer: Bob Montgomery; writers: Danny Morrison & Johnny Slate; publisher: House Of Gold, BMI. RCA JH12062. A power-packed uptempo number makes for an especially strong outing. Silvery guitar, lilting strings and pounding percussion reinforced by solid background harmonies give the singer all he needs for a super vocal performance.

MOE BANDY—Yesterday Once More (2:58); producer: Ray Baker; writers: J. Mundy, P. White; publishers: Baray BMI/Honeytree ASCAP. Columbia 111305. This essay in resurrection has Bandy invoking the spirits of country giants Williams, Ritter, Horton, Reeves, Foley, Cline, Wills, and Frizzell. Even though the device reels with gimmickry, Bandy manager to yearn believably.

DARRELL McCALL—Long Line of Empties (3:13); producers: Ronnie Milsap, Rob Galbraith; writers: Gene Rowe, Patti Ferguson; publisher: Mad Lad BMI. RCA JH12033. This is honky-tonk grief at its best, anatomized by McCall's great carving voice. A simple arrangement accompanies this age-old foray through the neon-relieved darkness.

KIN VASSY—There's Nobody Like You (3:12); producer: Kenny Rogers; writer: Roger Miller; publisher: Roger Miller, BMI. United Artists X1368. Newcomer Vassy has the benefit of a classic tongue-in-cheek Roger Miller song and an artist-turned-producer to help him launch his career. Vassy proves to be a very good singer, though he receives solid support from an unnamed backup vocalist as well.

LA COSTA—It Was Time (3:29); producer: Ken Mansfield; writers: B. Mann/C. Weil; publishers: ATV/Mann & Weil, BMI. Capitol S96831. Haunting harpsichord strains in intro create the mood for this age-old tale of finding the strength to break off a love affair. La Costa's sultry tones render conviction throughout the ballad.

recommended

HOYT AXTON—Boozers Are Losers (When Benders Don't End) (3:10); producer: Hoyt Axton; writer: Hoyt Axton; publisher: Lady Jane, BMI. Jeremiah JH1006.

NARVEL FELTS—Love The One You're With (2:33); producer: Foster & Rise; writer: Stephen Stills; publisher: Gold Hill, ASCAP. Kari KA110.

RALPH MAY—Together We're Falling Apart (2:57); producer: Robert John Jones; writer: Robert John Jones; publisher: Blue Lake, BMI. Soundwaves SW4608.

SONNY THROCKMORTON—Rosie (3:45); producer: Scotty Turner; writer: Sonny Throckmorton; publisher: Al Rhond, BMI. IBC IBC0011.

GEORGE HAMILTON IV—Catfish Bates (2:51); producer: Allen Reynolds; writer: Alex Harvey; publishers: United Artists/Big Ax, ASCAP. MCA MCA41282.

CHRIS LEDOUX—Ten Seconds In The Saddle (2:26); producers: Bill Harriss/Al LeDoux; writer: Terry Smith; publisher: Prune Danish, BMI. Lucky Man 6834.

BRUCE WALLACE—I Found Love (2:26); producer: Gene Cash; writer: Alan David; publisher: Division, BMI. GRA 0006.

SHERRI JERRICO—Weekends Were Made For Foolin' Around (2:53); producers: Dave Hall/Sherry Jerrico; writers: Dave Hall/Gary Lumpkin; publisher: Kitkit, BMI. Soundwaves SW4609.



FRANK SINATRA—You and Me (We Wanted It All) (4:08); producer: Sonny Burke; writers: Carol Bayer Sager/Peter Allen; publishers: Unichappell/Begonia Melodies/Irving/Woolnough BMI. Reprise. RP549517 (WB). Sinatra's followup to the surprise Top 40 hit "New York, New York" is this Sager-Allen gem. It's a thoughtful, reflective lament along the lines of Sager's "Come In From The Rain" or Neil Sedaka's "The Hungry Years."

JOHNNY MATHIS—Different Kinda Different (2:56); producer: Jack Gold; writers: M. McLeod, P. Sawyer; publisher: John Mat/Jobete ASCAP. Columbia 111313. The title track from Mathis' latest album is a pretty, easy rocker in which the polished, intertwining vocals of Mathis and a singer named Paulette shine.

Billboard's Recommended LPs

• Continued from page 78

inet, Jess Stacy at the piano, Davey Tough and Gene Krupa on drums, Bud Freeman's tenor—this collection has it all. **Best cuts:** too many to single out.

CLIFFORD JORDAN & MAGIC TRIANGLE—Onstage, Steeple-Chase SCS1071. Produced by Nils Winther. Cedar Walton, Sam Jones and Billy Higgins comprise the Magic Triangle backing Jordan's tenor saxophone. The four titles were taped in Amsterdam in 1975, but the efforts of the four participants are nullified by overlong playing. "That Old Devil Moon" runs 13:10; "Highest Mountain" becomes boring at 14:05. While one can't fault the musicianship, the programming is deplorable. **Best cuts:** "The Maestro."

SAHIB SHIHAB—All Star Sextets, Savoy (Arista) 2245. Produced by Ozzie Cadena and Bob Porter. Shihab's tenor and baritone saxophones require a lot of hearing to appreciate. And this two-LP set with its classy packaging and informative Neil Tesser notes gives a buyer the chance to study Shihab's skills in depth. The dozen tunes offer nice variety and top sideman form each of the quintets, all taped in 1957 before the leader became a permanent resident of Denmark. **Best cuts:** "Le Sneak," "Rockaway," "Sugar Daddy."

ERIC SCHNEIDER & EARL HINES—Eric And Earl, Gatemouth



CHANGE—Searching (3:15); producer: Jacques Fred Petrus; writers: M. Malavasi/P. Slade; publisher: Little Macho ASCAP. Warner Bros./RFC RC549512. Group follows its "Lovers Holiday" with a midtempo number highlighted by Luther Vandross' lead vocal. A steady percussive beat propels the track. Last single scored well on the pop charts.

LINDA CLIFFORD—Red Light (3:38); producers: Michael Gore & Gil Askey; writers: M. Gore, D. Pitchford; publisher: MGM Affiliated BMI. RSO RS1041. Culled from the "Rame" soundtrack, Clifford delivers a high energy dance number that races at locomotive speed. The numerous hooks and powerful vocal gives the tune pop potential.



HOLLY PENFIELD—Only His Name (3:08); producer: Mike Chapman; writer: H. Penfield; publisher: Careers BMI. Dreamland DL102 (RSO). Penfield bows on the Dreamland label with a refreshing pop tune highlighted by lyrical and instrumental hooks. Penfield has a dreamy vocal delivery which she utilizes to maximum effectiveness.

VAPORS—Turning Japanese (3:19); producer: Vic Cooper-Smith Heaven; writer: David Fenton; publisher: Glenwood ASCAP. United Artists UA1364. This debut single from the album "New Clear Days" is a romping rocker with Japanese-sounding snatches interspersed now and then. That, coupled with the melodious vocals, make for a very catchy song with a contagious beat.

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.

Belgian Eurovox Extends To U.S.

ANTWERP—While many Belgian record companies are trimming their staffs, relocating to Dutch bases or even closing down, Lou Van Rijmenant's Eurovox Music Group is bucking the trend with steadily increasing turnover and a program of international expansion.

This expansion involves the opening of U.S. offices in Los Angeles and Las Vegas July 1.

The L.A. operation, Intervox Music International Services, will handle representation of U.S. labels and publishers in Europe. Negotiations have already been concluded with four such labels, among them the Smithsonian Institution's archive recording imprint.

Says Van Rijmenant: "Many foreign companies are now realizing

that distribution in Belgium through a relative small company actually gives a much greater output. Our PMP label's turnover has been increasing by an average of 16% over the last three years."

The Las Vegas office of Eurovox will specialize in the exploitation of European library and background music in the U.S.

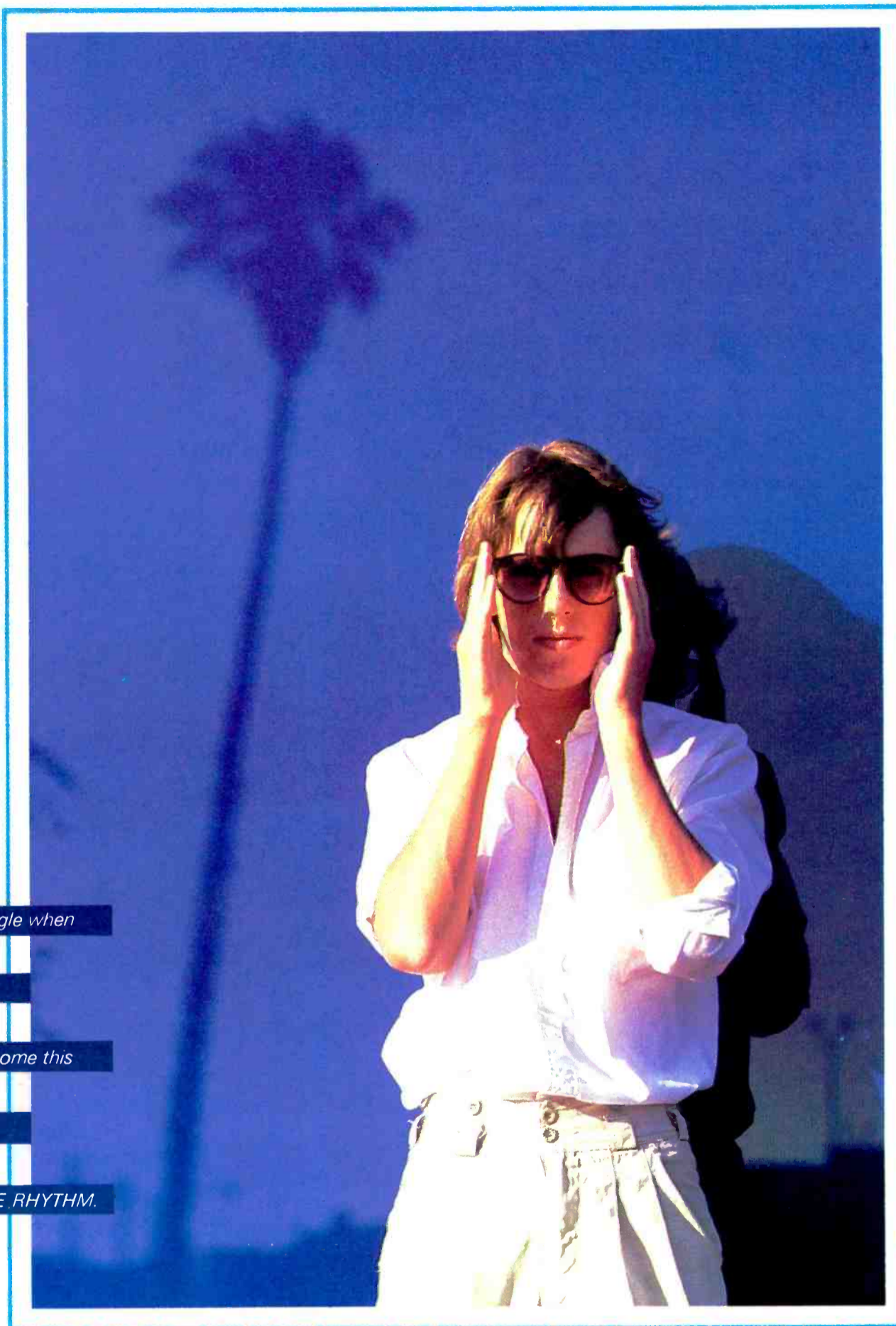
Calif. Reggae Fest

LOS ANGELES—The Cocksos Nest in nearby Costa Mesa has been running a Reggae Festival every weekend.

Among appearing acts are Jack Miller and the Rebel Rockers, Babylon Warriors, Ali Stevens and Breeze.

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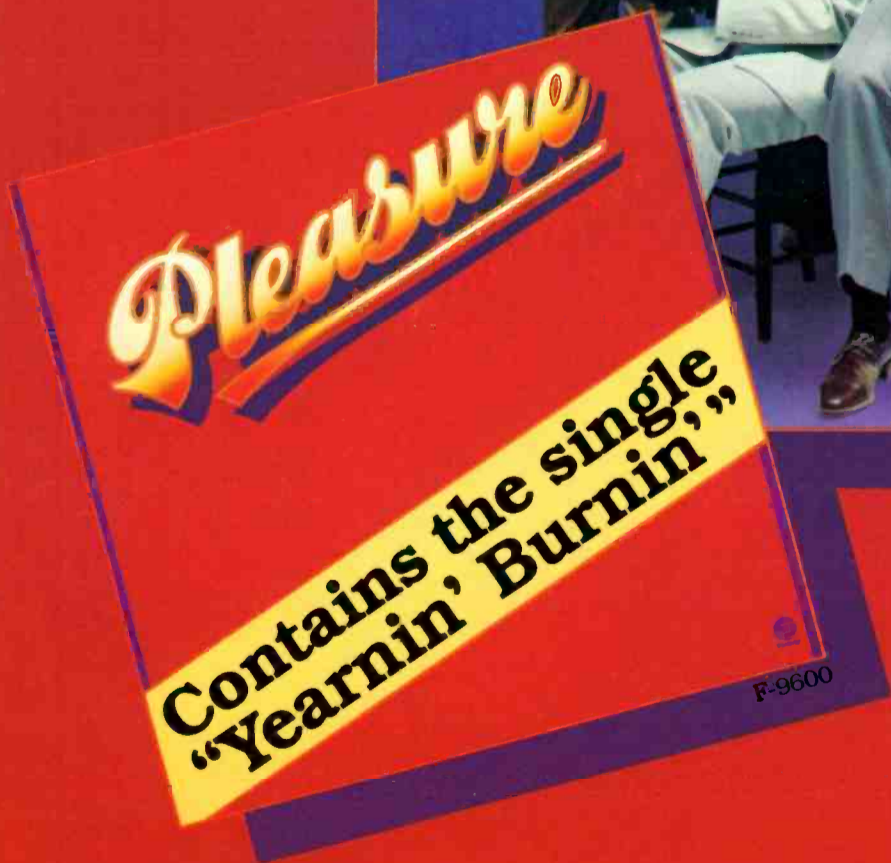
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Feb. 20, 1980	Nürnberg-Neunkirchen	Hemmerleinhalle
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Feb. 24, 1980	München	Basketballhalle
Feb. 28, 1980	Kiel	Ostseehalle
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Closeup

RICHARD LEIGH—United Artists LT1036. Produced by Allen Reynolds. It isn't a secret that in the modernized panoramic sweep that's country music today, nearly every successful Nashville songwriter seems to envision himself as a successful recording artist as well.

Many, unfortunately, lack the key ingredient (honest singing talent) to negotiate the switch. But newcomer Leigh should have little trouble accomplishing his crossover from writer to artist, judging from the smooth and easy professionalism he displays on this debut LP.

First off, Leigh has the advantage of Allen Reynolds as his producer. Reynolds, a product of Memphis music and a graduate of the Jack Clement school of studio technique, cut his teeth producing Don Williams and Crystal Gayle.

He's a classy act behind a control board, favoring predominantly all-acoustic tracks and uncluttered arrangements for his artists. Reynolds' particular style of understatement works well with Leigh's laidback warm tenor; and though Leigh's vocals invite obvious comparisons with Don Williams, the similarity appears to be by chance rather than design.

The liner credits show that only a handful of studio players were enlisted for this project, all Nashville sessionmen skilled at creating the low-keyed ambience that sparkplugs this album. Chris Leuzinger, Crystal's long-time guitarist, provides lead electric parts with acoustic guitar reinforcement from Billy Sanford and Leigh.

Whiz keyboard players Charles Cochran and Bobby Wood handle piano and Fender Rhodes, with Joe Allen on bass and Kenny Malone behind the drums and on percussion. Cochran also arranged all the strings for the album, and his fills are used sparingly and leanly rather than as collective dominant entities in the final mix.

Pebble Daniel, Marcia Routh, Vickie Carrico, Garth Fundis, Sandy Mason and Reynolds himself contribute background vocals for all the tracks.

Highlights of the LP would have to be "I've Come A Long Way" and "Maybe Tomorrow." "I've Come A Long Way" is a Leigh original with the gentle light-heartedness and feel



Richard Leigh: Easygoing effervescence in a debut LP.

of the old 1966 hit, "Pied Piper." The absence of drums isn't noticeable with the conga fills and the resonance of upright bass giving a rich texture to Leigh's lead.

"Maybe Tomorrow" was written by Sandy Mason and features her own multi-tracked harmonies surrounding Leigh's live-cut vocal. Fully half the song has only a piano for accompaniment, and when the slender string lines come in, they're subtle and sparse to further emphasize vocals.

Two tunes on this album—"Right From The Start," an easygoing uptempo ballad with sparkling piano riffs and soft percussion, and "That's What You Get For Loving Me," with its punchy bass and rhythmic finger snapping—are Leigh originals written for this album.

"Years From Now" gets a different interpretation from its just released new Dr. Hook version. Written by Roger Cook and Charles Cochran, the song is a step-down flowing ballad, sweetened here with light strings, acoustic guitars, bass and drums, and its emotional content fits Leigh's personalized inflections.

If there is a flaw to this album, it's that there aren't any surprises to indicate exactly what Leigh may be capable of vocally. But he handles all the material easily and confidently, and the album shines as much from what isn't on it as from what is.

KIP KIRBY

100% AFFILIATE PARTICIPATION

PBS 'Soundstage' Series Secures Prime Time Slot

By ALAN PENCHANSKY

CHICAGO—The PBS-TV network's "Soundstage" contemporary music series has landed a sought-after network prime time programming slot this fall, promising the series its widest national visibility to date.

The one-hour rock, jazz and blues programs will be part of the network's "core" programming block which all PBS stations air in the same time period.

"Soundstage," produced by Ken Ehrlich for WTTW here is going into its seventh season and has completed new programs with the Little River Band and singer Dionne Warwick.

The 1980-81 season will include 10 new programs as well as reruns. The already completed programs were recorded during performances at Chicago's Park West nightclub.

PBS core programming is the

three-hour nightly program block fed by the network to all 286 stations. According to WTTW, "Soundstage" has moved into the core where it will air once monthly on Wednesday nights.

Reportedly, 100% of the affiliates have subscribed to the series for 1980-81, including KCET in Los Angeles which did not air the series last year.

Many stations offer stereo simulcast of the programs, using the digital audio satellite system introduced by PBS. New programs also include an installment on Swedish group Abba, acquired from Swedish television. It is the first time that WTTW has gone to an outside acquisition for "Soundstage."

Work on new productions for the series is expected to continue throughout the season. Singer Roberta Flack is scheduled to tape a segment here in August.

AT UCLA EXTENSION CLASS

Burkhart Laments 'Music Lull'

By ED HARRISON

LOS ANGELES—The reason why radio is not embracing new product with open arms is because there is a "music lull," says Kent Burkhart, president of the Atlanta-based Burkhart/Abrams consulting firm.

"The lull existed before and it exists now. It existed before Bill Haley, Elvis Presley and the Beatles exploded," says Burkhart. "Something will come along to snap us out of it."

"But as long as groups keep coming up with the same sounding albums it won't. They need to show more variety. We need a better variety of rock from the record business."

Burkhart's comments came during a UCLA Extension class Wednesday (9) entitled "Music On The Radio In The '80s: Is The Record Industry Losing Its Foothold?" Burkhart was joined by Dwight Case, president of RKO, and Bob Sherwood, president of Phonogram/Mercury. The class was moderated by Bill Moran, KABC-AM air personality.

Stated Case: "The record industry is not supplying radio with good product. In the last two or three years the value of stations has greatly escalated so that now you can't afford to make mistakes."

"That coupled with the record industry's problems and rating fluctuation is why we think about going

on a record for a long time," noted Case.

Stated Burkhart: "If you have a station that leads the market by 5% then it will continue to do well. The key is to play new music that is proper for the station. The leadership role in music selection is parallel to its ratings."

"If you have an active station, an active program director, music director and manager, it will come across on the radio through the jocks."

Sherwood, speaking from the record industry viewpoint, said his biggest problem is the discrepancy between AOR and Top 40 formats, citing Mercury acts Def Leppard and Scorpions examples of groups that are getting heavy AOR play but none at the Top 40 level.

Burkhart acknowledged that AOR is currently the "hottest" radio format.

But Sherwood stated that the

record industry is "overreacting" to AOR as it did with disco. "Radio is sheeplike in its own way," commented Sherwood. "If radio says it will play disco, then record companies go out and sign disco. It's the same with AOR."

Commented Case: "Years ago if you liked a record you played it. Now you don't listen but call stores and ask how many they sold before you play it."

Case complained that record promotion people aren't good "salesmen" in that they don't fully comprehend the station. Instead, says Case, they should come in and sell the record by saying "this one's for your station."

Tape Indictment

Continued from page 14

RSO, WEA, ABC Records, Buddha and Roulette.

The investigation into other sources of counterfeit tapes is continuing, according to federal prosecutor Jerry D. Bernstein, and other indictments are expected.

Criminal charges have already been brought against alleged tape duper George Tucker as an outcome of the Modsoun operation, and wholesaler Murray Kaplan pleaded guilty to trafficking in counterfeits. Other parties who were connected to the alleged counterfeiting pipeline have become government witnesses.

"As aspects of the investigation are completed," says Bernstein, "indictments are returned." This explains the two-year lapse between the alleged crime and Hydock's indictment, he adds.

Arraignment for Hydock has been set for Thursday (17) at U.S. District Court in Westbury before Judge George Pratt. If convicted, she faces a maximum penalty, on all counts, of 30 years in prison and/or \$6,000 in fines.

RIAA Records

Continued from page 3

"ship gold." This would tend to slow the rate of certifications this year as compared to the comparable six-month period last year, adding weight to the gain.

On the other hand it is known that the imposition by the RIAA of a 120-day waiting period for certification later in 1979 tipped some gold and platinum into the 1980 tally that otherwise would have registered in 1979.

In the case of singles, the 1980 figure for gold is 21, down by 44% from the 37 certified the first six months of 1979. No platinum has been awarded thus far this year, while this category numbered eight a year ago at this time.

Contributing to the decline is the inclusion of 12-inch disco singles in the tabulations, a configuration whose sales patterns have dipped dramatically over the past year.

PolyGram Goal

Continued from page 6

understood that Lou Simon's title is now that of senior vice president of Phonogram/Mercury product development, with a similar post held by Harry Anger at Polydor.

Another major development involves the naming of Jim Lewis, formerly head of sales at PolyGram Classics, as senior vice president of PolyGram Records "centralized services," reporting directly to Steinberg.

Yet another reported development but not fully confirmed involves the naming of Fred Haayen, president of Polydor; Bob Sherwood, president of Phonogram/Mercury, and Bruce Byrd, president of Casablanca, to vice chairmanships under Steinberg, in addition to their present duties.

The trade had anticipated formalized announcement of the moves for several weeks, but other than an expected stream of announcements of new appointments, it's felt that high-level PolyGram executives view the reorganization as basically an internal corporate matter.

There is also little doubt that the greater centralization of various functions has resulted in departures from the company, the numbers of which are not immediately known.

Mercury Offering London Trip Prize

CHICAGO — Phonogram/Mercury is mounting a promotion for its new Peter Gabriel album, "Peter Gabriel," open to all dealers from June 23 through Aug. 4. A free one-week vacation in London will be awarded for the best retail display featuring the new release in addition to other prizes that include a videocassette recorder and a color television.

Photo submissions will be judged by PolyGram Distribution's Rob Singer and David Fiore in the preliminary stage of the competition.

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Hot 100

*Chart Bound

DON'T MISUNDERSTAND ME—Rossington Collins Band MCA 41284 YOU'RE GOOD FOR ME—Exile Warner Bros. 49245 SEE TOP SINGLE PICKS REVIEWS, Page 80

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'DISTRIBUTING LABEL'. It lists 100 songs and their chart performance.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensor)

Alphabetical index of songs from the chart, listing the title, artist, and chart position.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					
			ALBUM	B-TRACK	CASSETTE				ALBUM	B-TRACK	CASSETTE				ALBUM	B-TRACK	CASSETTE			
★	1	18	▲	8.98	8.98	8.98	36	36	7	★	79	2	▲	9.98	9.98	9.98				
BILLY JOEL Glass Houses Columbia FC 36384						WAYLON JENNINGS Music Man RCA AHL 1-3602						★			SOUNDTRACK Xanadu MCA MCA 6100					
★	2	12	●	13.98	13.98	13.98	★	39	10	★	90	5	●	7.98	7.98	7.98				
ERIC CLAPTON Just One Night RSO RS-2-4202						PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212						★			ROCKY BURNETTE The Son Of Rock And Roll EMI-America SW 17033					
3	3	6	●	8.98	8.98	8.98	★	40	5	★	73	10	●	7.98	7.98	7.98				
PAUL McCARTNEY McCartney II Columbia FC 36511						KISS Kiss Unmasked Casablanca NBLP 7225						★			SYREETA Syreeta Tama T7-372R1 (Motown)					
★	4	10	●	13.98	13.98	13.98	★	41	3	★	74	50	▲	8.98	8.98	8.98				
SOUNDTRACK The Empire Strikes Back RSO RS-2-4201						CHEAP TRICK Found All The Parts Epic 4E-36453 (10-inch)						★			KENNY ROGERS Gideon United Artists L00-1035					
★	5	10	●	7.98	7.98	7.98	★	59	2	★	75	75	19	●	7.98	7.98				
PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)						JEFF BECK There And Back Epic FE 35684						★			SKYY Skyway Salsoul SA 8532 (RCA)					
★	6	15	●	7.98	7.98	7.98	★	41	21	★	76	44	9	●	7.98	7.98				
JERMAINE JACKSON Let's Get Serious Motown M7-928R1						CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383						★			ALICE COOPER Flush The Fashion Warner Bros. BSK 3436					
★	7	4	●	8.98	8.98	8.98	★	46	7	★	77	81	8	●	8.98	8.98				
COMMODORES Heroes Motown M8-939M1						JOAN ARMATRADING Me, Myself, I A&M SP 4809						★			GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517					
★	NEW ENTRY		●	8.98	8.98	8.98	★	43	43	★	78	80	6	●	7.98	7.98				
THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)						CHAKA KAHN Naughty Warner Bros. BSK 3385						★			NATALIE COLE Don't Look Back Capitol ST 12079					
★	9	10	●	15.98	15.98	15.98	★	63	7	★	79	45	10	●	8.98	8.98				
SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)						SOUNDTRACK Fame RSO RX-1-3080						★			TEMPTATIONS Power Gordy G8 994M1 (Motown)					
★	NEW ENTRY		●	8.98	8.98	8.98	★	53	7	★	80	110	2	●	7.98	7.98				
JACKSON BROWNE Hold Out Asylum SE 511 (Elektra)						CAROLE KING Pearls—Songs of Goffin & King Capitol S00 12073						★			BOB JAMES H Tappan Zee/Columbia JC 36422					
11	11	13	●	8.98	8.98	8.98	★	46	48	★	81	64	17	●	7.98	7.98				
GENESIS Duke Atlantic SD 16014						LINDA RONSTADT Mad Love Asylum SE 510 (Elektra)						★			ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013					
★	12	6	●	8.98	8.98	8.98	★	47	47	★	82	68	9	●	5.98	5.98				
DIANA ROSS Diana Motown M8-936M1						PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)						★			TOMMY TUTONE Tommy Tutone Columbia NJC 36372					
★	14	8	●	8.98	8.98	8.98	★	48	49	★	83	76	25	●	7.98	7.98				
ELTON JOHN 21 At 33 MCA MCA 5121						GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387						★			GARY NUMAN The Pleasure Principle Atco SD 38120 (Atlantic)					
★	15	31	▲	8.98	8.98	8.98	★	49	22	★	84	89	7	●	7.98	7.98				
SOUNDTRACK The Rose Atlantic SD 16010						VAN HALEN Women And Children First Warner Bros. HS 3415						★			ROCKIE ROBBINS You And Me A&M SP 4895					
15	8	19	▲	8.98	8.98	8.98	★	54	5	★	85	86	14	●	7.98	7.98				
BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041						AL JARREAU This Time Warner Bros. BSK 3434						★			FATBACK Hot Box Spring SP 1-6726 (Polydor)					
16	16	32	▲	13.98	13.98	13.98	★	51	52	★	86	82	16	●	7.98	7.98				
PINK FLOYD The Wall Columbia FC 2-36183						DEVO Freedom Of Choice Warner Bros. BSK 3435						★			PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262					
★	19	4	●	8.98	8.98	8.98	★	57	5	★	87	87	20	●	8.98	8.98				
SOUNDTRACK The Blues Brothers Atlantic SD 16017						SOUNDTRACK Can't Stop The Music Casablanca NBLP 7220						★			THE BROTHERS JOHNSON Light Up The Night A&M SP 3716					
18	18	47	▲	8.98	8.98	8.98	★	53	25	★	88	61	6	●	8.98	8.98				
MICHAEL JACKSON Off The Wall Epic FE-35745						AMBROSIA One Eighty Warner Bros. BSK 3368						★			GERRY RAFFERTY Snakes And Ladders United Artists LT-1039					
★	23	4	▲	13.98	13.98	13.98	★	54	28	★	89	99	2	●	7.98	7.98				
THE KINKS One For The Road Arista A2L 8401						GRATEFUL DEAD Go To Heaven Arista AL 9508						★			CARLY SIMON Come Upstairs Warner Bros. BSK 3443					
★	NEW ENTRY		●	8.98	8.98	8.98	★	55	55	★	90	92	8	●	7.98	7.98				
QUEEN The Game Elektra SE 913						J. GEILS BAND Love Stinks EMI-America S00 17016						★			THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLPS 9537 (Island)					
21	10	14	●	7.98	7.98	7.98	★	56	56	★	91	91	7	●	7.98	7.98				
LIPPS INC. Mouth To Mouth Casablanca NBLP 7197						EAGLES The Long Run Asylum SE-508						★			GENE CHANDLER 80 20th Century T-605 (RCA)					
22	13	8	●	8.98	8.98	8.98	★	65	5	★	100	6	●	7.98	7.98					
TED NUGENT Scream Dream Epic FE 36404						SPINNERS Love Trippin' Atlantic SD 19270						★			ROBBIE DUPREE Robbie Dupree Elektra GE-273					
23	20	14	●	8.98	8.98	8.98	★	58	32	★	93	93	3	●	7.98	7.98				
BOZ SCAGGS Middle Man Columbia FC 36106						ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)						★			GENESIS And Then There Were Three Atlantic SD 19173					
24	24	14	●	7.98	7.98	7.98	★	59	60	★	101	2	●	7.98	7.98					
MANHATTANS After Midnight Columbia JC 36411						ISAAC HAYES And Once Again Polydor PD-1-6269						★			BLUE OYSTER CULT Cultosaurus Erectus Columbia JC 36550					
★	29	4	●	7.98	7.98	7.98	★	66	4	★	95	95	4	●	7.98	7.98				
S.O.S. The S.O.S. Band Tabu NJZ 36332 (CBS)						ROXY MUSIC Flesh And Blood Atco SD 32-102 (Atlantic)						★			STANLEY CLARKE Rock, Pebbles And Sand Epic JE 36506					
26	26	9	●	7.98	7.98	7.98	★	62	31	★	96	96	7	●	15.98	15.98				
EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422						THE MOTELS Careful Capitol ST 12070						★			LUCIANO PAVAROTTI Pavarotti's Greatest Hits London PAV 2003-4					
27	27	12	●	7.98	7.98	7.98	★	63	38	★	97	97	40	●	8.98	8.98				
STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)						PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236						★			BLONDIE Eat To The Beat Chrysalis CHE-1225					
★	30	6	●	7.98	7.98	7.98	★	64	42	★	98	62	15	●	8.98	8.98				
BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372						TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)						★			RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515					
★	33	11	●	7.98	7.98	7.98	★	72	5	★	99	74	6	●	7.98	7.98				
CHANGE The Glow Of Love RFC RFC 3438 (Warner Bros.)						LARRY GRAHAM One In A Million You Warner Bros. BSK 3447						★			DAVE MASON Old Crest On A New Wave Columbia JC 36144					
30	17	15	●	20.98	20.98	20.98	★	78	2	★	107	9	●	7.98	7.98					
FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)						THE CRUSADERS Rhapsody And Blues MCA MCA 5124						★			BLOW FLY Blow Fly's Party Weird World WX 2034 (T.K.)					
★	58	2	●	8.98	8.98	8.98	★	67	67	★	101	98	29	▲	7.98	7.98				
BOB DYLAN Saved Columbia FC 36553						SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836						★			THE WHISPERS The Whispers Solar BXL1-3521 (RCA)					
★	51	2	●	8.98	8.98	8.98	★	68	70	★	102	102	10	●	7.98	7.98				
ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130						BLACKFOOT Tomcatin' Atco SD 32-101 (Atlantic)						★			AIR SUPPLY Lost In Love Arista AB 4268					
★	35	5	●	7.98	7.98	7.98	★	69	69	★	103	105	13	●	7.98	7.98				
PETER GABRIEL Peter Gabriel Mercury SRM-1-3848						MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207						★			SQUEEZE Argybargy A&M SP 4802					
34	34	8	●	7.98	7.98	7.98	★	70	71	★	104	85	5	●	7.98	7.98				
JUDAS PRIEST British Steel Columbia JC 36443						WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476						★			SAMMY HAGAR Danger Zone Capitol ST 12069					
★	37	9	●	7.98	7.98	7.98														
CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)																				

★ 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.

INTESTINAL AILMENT

Cartridge Inventor George Eash Dead

LOS ANGELES—The man who invented the continuous play tape cartridge in 1953 in Toledo is dead.

George Eash, 68, died of an intestinal ailment July 6 in Provo, Utah.

"The tape was guided across the playback heads by a capstan and pinchwheel assembly," Eash told Eliot Tiegel in a Billboard interview published March 5, 1966. "The principle of the continuous loop was an old one. The problem was in getting a quantity of tape to go around that would not bind or stop. I concentrated on developing a hub and reel shape plus utilization of a lubricant to allow the tape to slide freely over its adjacent layer."

Eash's first cartridge offered 600

feet of music at 7 inches per second. It plugged into a home system and retailed for \$75.

In 1961, Eash met Earl Muntz in Chicago and moved to California with him a year later. They worked together closely, perfecting a more efficient cartridge which met with immense commercial success. In the fall of 1965, Eash became a consultant. He continued to receive royalties on his three cartridge patents thereafter.

Eash and Muntz remained close friends, and Muntz attended a mass for Eash Thursday (10).

The inventor is survived by his widow, Hazel; a son, George Jr., and a daughter, Cindy.

Crowd Safety Steps Filed By Cincinnati Task Force

By VICTOR HARRISON

CINCINNATI—More than 100 steps that should be taken to help assure safety in places of assembly in this city have been set forth by the Task Force on Crowd Control and Safety in its report, "Crowd Management," issued Tuesday (8).

Appointed last December by Sylvester Murray, city manager, following a Who concert at the Cincinnati Riverfront Coliseum in which 11 persons were killed and many injured, the task force made specific recommendations for effective crowd management, seating, city policy on police services, architectural planning and design and emergency medical and ambulance services.

The report contains a chapter on successful crowd management techniques used in facilities in other cities, new recommendations for existing and proposed laws and guidelines for crowd management and a 78 page appendix devoted to task force correspondence and reference materials used in the compilation of the report.

The nine-member task force also recommends that the International Assn. of Auditorium Managers develop national crowd management

standards for facility operators and promoters along with a program of incentives or sanctions to encourage its members to meet these standards.

The task force and its staff interviewed more than 50 persons including local facility operators, law enforcement officials, rock concertgoers, promoters and other directly or indirectly involved with the events of last Dec. 3.

To gain a broader perspective on the management of major events and crowd dynamics task force representatives visited seven multipurpose facilities, including Madison Square Garden and the Spectrum, to speak with crowd and pedestrian planning experts.

They also conferred with facility operators, promoters, performers, law enforcement officials and security personnel throughout the country.

Paul Wertheimer, task force chief of staff, says, "This is just the first step and not a definitive report on crowd management." He hopes, however, that the task force's findings "will serve as a push to get more research started in the areas of public safety and crowd management."

Case Of Suspected Duper Over?

• Continued from page 14

representative of the plaintiff labels, and the RIAA, to conduct regular inspections of the premises of all the defendants to insure that all illegal duping has stopped.

After being permanently enjoined by the California court in the first action from any illegal duping, Martin brought an antitrust suit against the RIAA, which was later decided in the RIAA's favor.

Martin, meanwhile, had been found guilty of violating the initial injunction. Undaunted, he appealed the judgment in the RIAA antitrust suit.

Another suit was brought against Martin in New Hampshire by Capitol, RCA, MCA and Warner Bros. on similar charges.

All these federal actions were consolidated for the purposes of the latest New Haven decision. Defendants Martin, Pearl Music, National Music, Ronald Morf, and the Market Research Corp. were also ordered to share in a \$10,000 damage penalty levied by the Connecticut court.

RICHARD M. NUSSER

Artie Ripp Builds Small 'Empire'

• Continued from page 10

Music (incorporated in 1971) or Ripparthur—his ASCAP firm include: "When I Wanted You," recorded by Barry Manilow (Arista) and written by Gino Cunico; "Is That You," recorded by Kiss (Casablanca) and written by Gerard McMahon; and "Bad Times," recorded by Tavares (Capitol) and written by McMahon. This songwriter also wrote the music for "Defiance," an AIP film, and contributed songs to "Gorp," another AIP picture. Television programs such as the now syndicated "Supershow" and "Captain Kool And The Kongs" have also used music published by Ripp's companies and written by Cunico and John Madera.

Home Grown Music is associated with April/Blackwood, which assists in the collection of monies earned in the U.S. puts out sheet music and also works the songs.

The production and publishing companies are in the process of being moved from their location on Whitsett Ave. in Studio City, an L.A. suburb, to two adjacent, more spacious facilities on nearby Laurel Canyon Blvd. The new facilities will include, among other features, band rehearsal rooms, writers rooms and executive offices.

The recording studio, which Ripp says he is least involved with, will remain at the Whitsett address "sequestered away from the buzz and madness of Hollywood."

The building houses two studios, one with a 32-track automated MCI JH-500 computerized console and the other with a customized transformerless Angus console with 16 and 24-track capabilities. Other equipment includes a 32-track Stevens machine, a 24-track Ampex machine and various outboard gear and musical instruments.

The three engineers who staff the studios are Joel Soiffer (chief engineer), Larry Elliot and Joey Latimer. Artists who have worked on projects at Fidelity include Mandrill, Melanie, Peter Dinklage and Gabor Szabo.

In order to provide a wide variety

of channels and outlets for his artists, Ripp is taking steps to further expand his facilities.

"The next step is to build or buy

our own theatre soundstage for our audio/visual division which is being developed within Family Productions," Ripp says.



Billboard photos by Richard DiLello
Board Man: Artie Ripp checks the settings during a session at his Studio City, Calif., recording studio.

Torrid Sunshine In Texas Helps & Hurts Jukeboxes

NASHVILLE—One side effect of the record Texas heat wave is that it's helped jukebox receipts. The other is that it's hurt them. Operators polled from all parts of the state agreed that the weather has somehow affected their income.

Says Joe Matassa, American Distributing, Dallas: "Our business should be down right now—but it's actually up. Summer is usually a slow period." Matassa operates about 100 boxes, most of them in city locations.

"Our theory is that if it's too hot to do anything else," Matassa continues, "people will stay inside." Thus, he adds, his jukebox fortunes are tied to the efficacy of the air-conditioning in the various locations. "In some places, receipts are up tremendously—5%-10%. But they're down where there's no air-conditioning."

Notes Lee Cave, of Action Vending, El Paso: "Generally, everything is kind of down. Some club operators tell me that their business is at an all-time low." Cave says she operates 35 to 50 jukeboxes. El Paso has been one of the hottest spots in Texas of late.

About 75% of Todaro Music's boxes are in small town locations. Todaro services towns within a 90-mile radius of its home base in Bryan. The firm has 125 units. "Receipts are up," Vancie Todaro reports. "People seem to be staying indoors. It's difficult to say where our best locations are. Taverns are good, but so are bowling alleys."

Todaro says the lack of diversions in small towns is probably helping goose the receipts, too.

Jo Ann Westerman, of Matranga Music, Houston, agrees with Matassa about the significance of air-conditioned locations. The trouble is, she says, the airconditioners have been breaking down in her area. With more than 200 boxes to attend, Matranga is one of the state's largest operators.

"It's been down for us during the past two weeks," Westerman reports. "People aren't staying in the locations as long as they normally would. A lot of them seem to be trying to escape the heat by going outside."

Another Houston operator, Jack Stazo, of Big State Vending, confirms that there is a "general down trend" in the business. He says he believes, however, the trend has as much to do with the condition of the national economy as it does with the Texas heat.

Stazo oversees the operation of 150 boxes, "a lot" of which are programmed for a quarter a play.

"The weather's hurt us a little bit," says Ernest Barberio, "because people are having to spend their money on utility bills." Barberio Music, San Antonio, has 75 boxes.

Barberio notes that his best locations are in bowling alleys and amusement centers. "I've got a dozen boxes on a military base—and there's no action there."

ED MORRIS

New Sinatra Single

LOS ANGELES—"You and Me (We Wanted it All)," backed with "I've Been There," was released as the second single from Frank Sinatra's "Trilogy" album by Warner Bros. Wednesday (9).

"Theme From New York, New York," the first single released from the album, is a Hot 100 mover.

Script To Clark

LOS ANGELES—Dick Clark Productions has purchased the script to "Captain Fantastic And The Brown Dirt Cowboy," an animated film with a screenplay by Bernie Taupin and Ian La Frenais. Illustrator Alan Aldridge will animate the film, based on Taupin's lyrics to Elton John's No. 1 LP from 1975.

Lifelines

Births

Boy to Debby Boone, singer, and Gabriel Ferrer July 8 in Los Angeles.

Girl, Angela Marie, to Holly and Clarence Frank. Mother is on the staff of the National Academy of Recording Arts & Sciences in Burbank.

Marriages

Lori Clapp, administrative assistant in the personnel department of Capitol Records, Los Angeles, to William Rhodes in Minneapolis June 7. Groom plays guitar, bass and keyboards.

Lee Smith, national sales manager for Angel Records, Los Angeles, to Sandra Voelkner of A&M Records advertising department June 28 in Los Angeles.

Deaths

Vinicius de Moraes, 66, composer of "The Girl From Ipanema" and other Brazilian hit songs, July 9 in Rio de Janeiro after an illness of several months.

TOP LPs & TAPE

POSITION
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	88	12	ANNE MURRAY Somebody's Waiting Capitol S00 12064	8.98	8.98	8.98
106	84	19	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.98
107	94	14	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98
108	83	18	SPYRO GYRA Catching The Sun MCA MCA-5108	8.98	8.98	8.98
109	114	25	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
110	111	8	POINT BLANK The Hard Way MCA MCA 5114	8.98	8.98	8.98
111	112	12	DOLLY PARTON Dolly Dolly Dolly RCA AHL-3546	8.98	8.98	8.98
121	5	5	MILLIE JACKSON For Men Only Spring SP 1-6727 (Polydor)	7.98	7.98	7.98
113	118	12	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98
114	108	24	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98
115	115	19	SMOKEY ROBINSON Warm Thoughts Tamla TB-367M1 (Motown)	8.98	8.98	8.98
116	116	8	AVERAGE WHITE BAND Shine Arista AL 9523	8.98	8.98	8.98
117	117	3	JOHNNY GUITAR WATSON Love Jones DJM 31 (Mercury)	7.98	7.98	7.98
118	104	33	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
119	119	15	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98
120	123	33	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98
121	122	96	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
144	64	64	WAYLON JENNINGS Greatest Hits RCA AHL-1-3378	7.98	7.98	7.98
123	125	3	SOUNDTRACK Bronco Billy Elektra 5E-512	8.98	8.98	8.98
125	103	15	MICKY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98
126	127	12	BERNADETTE PETERS Bernadette Peters MCA MCA-3230	7.98	7.98	7.98
127	128	14	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
128	124	21	SOUNDTRACK American Gigolo Polydor PD-1-6259	8.98	8.98	8.98
129	131	10	SCORPIONS Animal Magnetism Mercury SRM 1-3825	7.98	7.98	7.98
130	132	84	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98
137	2	2	AL DI MEOLA Splendido Hotel Columbia CZX 36270	9.98	9.98	9.98
132	136	3	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	7.98	7.98	7.98
139	5	5	GRACE JONES Warm Leatherette Island JLP5 9592 (Warner Bros)	7.98	7.98	7.98
154	3	3	ALI THOMPSON Take A Little Rhythm A&M SP 4803	7.98	7.98	7.98
143	5	5	SOUNDTRACK Roadie Warner Bros. ZHS 3441	15.98	15.98	15.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportion- ate upward progress this week.	ALBUM	8-TRACK	CASSETTE
136	120	16	G.O. Two Arista AL 9511	7.98	7.98	7.98
148	3	3	RONNIE MILSAP Milsap Magic RCA AHL-3563	7.98	7.98	7.98
146	3	3	KIM CARNES Romance Dance EMI-America SW 17030	7.98	7.98	7.98
139	135	10	NEIL SEDAKA In The Pocket Elektra 6E-259	7.98	7.98	7.98
140	113	18	SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98
141	130	17	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
142	142	13	IAN HUNTER Live/Welcome To The Club Chrysalis CH2-1269	11.98	11.98	11.98
143	109	11	DIXIE DREGS Dregs Of The Earth Arista AL 9528	8.98	8.98	8.98
144	106	5	FOGHAT Tight Shoes Bearsville BHS 6999 (Warner Bros)	8.98	8.98	8.98
145	133	22	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	7.98	7.98	7.98
146	138	320	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
147	147	17	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	8.98	8.98	8.98
147	147	17	ALABAMA My Home's In Alabama RCA AHL-3644	7.98	7.98	7.98
147	147	17	THE DIRT BAND Make A Little Magic United Artists LT 1042	7.98	7.98	7.98
150	140	20	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
151	152	18	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
152	141	17	TRIUMPH Progressions Of Power RCA AFL-3524	7.98	7.98	7.98
153	153	2	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98
154	129	12	PEABO BRYSON Paradise Capitol S00 12063	8.98	8.98	8.98
155	159	4	JAMES LAST BAND Seduction Polydor PD-1-6283	7.98	7.98	7.98
156	126	20	HEART Bebe Le Strange Epic FE 36371	8.98	8.98	8.98
157	157	2	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	7.98	7.98	7.98
158	158	10	BRAM TCHAIKOVSKY Pressure Polydor PD-1-6273	7.98	7.98	7.98
159	149	18	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
160	162	4	ERIC CARMEN Tonight You're Mine Arista AL 9513	7.98	7.98	7.98
161	151	32	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98
162	150	41	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98
163	160	10	SPIDER Spider Dreamland DL-1-5000 (RSO)	7.98	7.98	7.98
164	145	25	RUSH Permanent Waves Mercury SRM-1 4001	8.98	8.98	8.98
188	2	2	PLEASURE Special Things Fantasy F-9600	7.98	7.98	7.98
166	168	5	HANK WILLIAMS JR. Habits Old And New Elektra/Curb 6E 278	7.98	7.98	7.98
167	166	67	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
168	164	108	THE CARS Elektra 6E-135	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	163	15	BILLY JOEL 52nd Street Columbia JC-35609	7.98	7.98	7.98
170	172	14	EARL KLUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98
171	173	4	KENNY RANKIN After The Roses Atlantic SD 19271	7.98	7.98	7.98
190	2	2	EDDIE RABBITT Horizon Elektra 6E-276	7.98	7.98	7.98
173	178	20	GROVER WASHINGTON JR. Skylarkin' Motown M7-933R1	8.98	8.98	8.98
174	156	18	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SDR-3197 (MCA)	7.98	7.98	7.98
174	156	18	CHEECH & CHONG Let's Make A New Dope Deal Warner Bros. HS 3391	7.98	7.98	7.98
194	8	8	THE KINGBEES The Kingbees RSO RS-1-3075	7.98	7.98	7.98
177	167	15	THE BEATLES Rarities Capitol SHAL-12060	8.98	8.98	8.98
178	165	38	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98
189	2	2	BRICK Waiting On You Bang JZ 36262 (CBS)	7.98	7.98	7.98
180	180	3	LARRY GATLIN & THE GATLIN BROTHERS BAND Straight Ahead Columbia JC 36250	7.98	7.98	7.98
181	169	17	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
182	170	8	GEORGE DUKE A Brazilian Love Affair Epic FE 36483	8.98	8.98	8.98
183	161	11	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
184	171	40	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98
185	155	8	THE JEFF LORBER FUSION Wizard Island Arista AL 9516	8.98	8.98	8.98
186	176	44	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98
187	187	15	FIREFALL Undertow Atlantic SD 16006	7.98	7.98	7.98
189	134	10	JERRY JEFF WALKER The Best Of Jerry Jeff Walker MCA MCA-5128	7.98	7.98	7.98
189	134	10	TWO TONS O' FUN Two Tons O' Fun Fantasy/Honey F-9584	7.98	7.98	7.98
190	190	10	LINDA CLIFFORD & CURTIS MAYFIELD The Right Combination RSO RS-1-3084	7.98	7.98	7.98
191	191	83	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
192	197	7	BENNY MARDONES Never Run Never Hide Polydor PD-1-6263	7.98	7.98	7.98
193	179	14	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE-2-36444	11.98	11.98	11.98
194	199	32	SHALAMAR Big Fun Solar BXL-1-3479 (RCA)	7.98	7.98	7.98
195	182	43	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98
196	184	10	LEON HAYWOOD Naturally 20th Century T-613 (RCA)	7.98	7.98	7.98
197	185	7	BILLY SQUIER Tale Of The Tape Capitol ST 12062	7.98	7.98	7.98
198	181	16	GRACE SLICK Dreams RCA AFL-1-3544	7.98	7.98	7.98
199	186	22	CHUCK MANGIONE Fun And Games A&M SP 3715	8.98	8.98	8.98
200	198	43	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	102
Alabama	148
Ambrosia	53
Joan Armatrading	42
Average White Band	116
Jeff Beck	40
Pat Benatar	63
Blackfoot	28
Black Sabbath	60
Blondie	97, 121
Blue Oyster Cult	100
Brick	179
Jackson Browne	10
Peabo Bryson	154
Rocky Burnette	72
Cameo	35
Eric Carmen	160
Kim Carnes	138
Cars	168
Gene Chandler	91
Change	29
Cheap Trick	39
Cheech & Chong	175
Eric Clapton	2
Stanley Clarke	95
Linda Clifford & Curtis Mayfield	190
Bruce Cockburn	145
Natalie Cole	78
Rossington Collins Band	32
Commodores	7
Con Funk Shun	119
Alice Cooper	76
Christopher Cross	41
Mac Davis	69
Devo	51
Al DiMeola	131
Dixie Dregs	143
Doobie Brothers	157, 191
Robbie Dupree	92
George Duke	182
Bob Dylan	31
Eagles	56
Fatback	85
Firefall	187
Roberta Flack Featuring Donny Hathaway	81
Dan Fogelberg	120
Foghat	144
Michael Franks	183
Peter Gabriel	33
Larry Gatlin & The Gatlin Bros. Band	180
Genesis	11, 93
G.O.	136
Larry Graham	65
Grateful Dead	54
Sammy Hager	104
Van Halen	49, 150
Herbie Hancock	107
Emmylou Harris	26
Molly Hatchet	200
Isaac Hayes	59
Heart	156
Leon Haywood	196
Ian Hunter	142
Isley Brothers	58
Devo	55
Jamaica Jackson	6
Millie Jackson	143
Bob James	112
Al Jarreau	180
Waylon Jennings	36, 122
Billy Joel	1, 127, 169
Elton John	13
Southside Johnny & The Asbury Jukes	67
Grace Jones	133
Journey	62, 153, 167
Judas Priest	34
Chaka Khan	43
Carole King	45
Kiss	170
Earl Klugh	186
Kool & The Gang	186
Gladys Knight & The Pips	48
James Last Band	155
Stacy Lattisaw	132
Def Leppard	113
Kenny Loggins	184
Lipps Inc.	21
Lynyrd Skynyrd	161
Manhattan Transfer	118
Chuck Mangione	199
Manhattans	24
Benny Mardones	192
Teena Marie	106
Dave Mason	99
Harold Melvin And The Blue Notes	174
Stephanie Mills	27
Ronnie Milsap	137
Mickey Mouse	125
Anne Murray	105
Willie Nelson	151
Willie Nelson & Ray Price	70
Ted Nugent	22
Gary Numan	83
Graham Parker & The Rumour	77
Ray Parker Jr. & Raydio	98
Dolly Parton	111
Tom Petty & The Heartbreakers	64
Pink Floyd	16, 146
Luciano Pavarotti	96
Bernadette Peters	126
Pleasure	126
Point Blank	110
Pretenders	47
Pure Prairie League	37
Queen	20
Eddie Rabbitt	172
Gerry Rafferty	88
Kenny Rankin	171
Reo Speedwagon	193
Rockie Robbins	84
Billy Squire	197
Styx	74, 130, 195
Diana Ross	46
Syreeta	12
Roxy Music	68
Rush	164
Box Scaggs	23
Scorpions	129
Neil Sedaka	139
Bob Seger & The Silver Bullet Band	15, 141, 159, 181
Shalamar	194
Carly Simon	89
Frank Sinatra	30
Sky	75
Grace Slick	198
S.O.S. Band	25
SOUNDTRACK: All That Jazz	140
American Gigolo	128
Bronco Billy	123
Can't Stop The Music	52
Coal Miner's Daughter	147
Fame	44
Roadie	135
The Blues Brothers	17
The Empire Strikes Back	4
The Rose	14
Urban Cowboy	9
Xanadu	71
Spider	163
Spinners	57
Spyro Gyra	108
Tempations	79
The B-52's	109
The Brothers Johnson	124
The Beatles	177
The Charlie Daniels Band	124
The Clash	114
The Crusaders	66
The Dirt Band	149
The Invisible Man's Band	90
The Jeff Lorber Fusion	185
The Kingbees	176
The Kinks	19
The Motels	61
The Rolling Stones	78
The Whispers	8
Tommy Townshend	101
Ali Thompson	134
Pete Townshend	5
Pat Travers Band	86
Triumph	152
Two Tons O'Fun	189
Tommy Tutone	82
Jerry Jeff Walker	188
Grover Washington Jr.	173
Johnny Guitar Watson	117
Hank Williams Jr.	166

JULY 19, 1980 BILLBOARD

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Stark Chain's Gross Pops \$55 Mil Mark

By JOHN SIPPEL

NORTH CANTON, Ohio—In a year marred by a sluggish general economy Stark record service here grossed more than \$55 million, a \$7 million increase over the prior year.

President/founder Paul David forecast additional fiscal growth in the next 12 months based on a projected 10 additional stores by the start of 1981.

David was keynoting the 11th annual convention of Stark at the Sheraton Belden here. Approximately 300 office and managerial employees attended.

In addition, David forecast a greater contribution from Pete Fostines' racked licensed departments in the growing Fisher Big Wheel Midwestern store chain. Fostines' six routemen should be serving seven additional outlets, bringing their total to 67.

Ray Samples, director of Stark

real estate, predicts 20% of the present 90-plus stores will be undergoing considerable renovation. A New York design firm is now studying the fixturing of the Camelot/Grapevine stores operated by Stark.

No personnel cutbacks are envisioned by David. "We have never had to consider layoffs. In fact, we increased our family roster 10% in the past 12 months." David then pinpointed more than 60 individuals among the 700 employees.

Present planning indicates 10 or 12 more stores in 1981, with "one or two more states" added to the present 24 states coverage.

David, who entered the industry in 1956 as a rackjobber serving a handful of accounts out of the trunk of his car, recalled his first 2,200 square foot "rat-infested" warehouse, which has grown to more than 70,000 square feet in four major expansions.

Personal Managers

• Continued from page 70

manages Bobby Bare, Dobie Gray, Jimmy Hall, the Winters Brothers, the Henry Paul Band and Mike Duke, formerly of Wet Willie.

Tandy Rice, president of Top Billing Inc. in Nashville, also drew on his concert background in segueing into management. "Without the clout of Top Billing's established booking reputation behind me, I wouldn't have been nearly as effective as a manager," he suggests.

"Being a good manager requires long-range vision that most people don't have and plenty of money," Rice adds. "Good management is extremely expensive and many new acts don't generate the income to afford it."

Rice manages Jim Ed Brown, Jerry Clower and Wendy Holcombe.

David Weaver, manager of Gary Myrick & the Figures on Epic, be-

lieves that the key for new managers is to align with a top management firm, "even if you have to be the office gofer or go out as a roadie."

He adds that, above all, a new manager must believe in himself and his act. "When I got together with Gary I sold my house and lived for 10 months on the money from the sale. And the band did the local club circuit sometimes making \$32 a night for the four of them. But that's the kind of commitment you have to make."

ANDY To Young

NEW YORK—Atlantic Records associate art director Sandi Young has been awarded an "ANDY Award Of Excellence" by the Advertising Club of New York for her work on Bette Midler's "Thighs And Whispers" album.

ZONDERVAN BUYING BENSON

GRAND RAPIDS Mich.—The Zondervan Corp. is negotiating to acquire the John T. Benson Publishing Co. for approximately \$3 million. Closure of the sale, which will be in cash and notes, is subject to approval by Zondervan's directors.

Zondervan claims sales of \$45 million in its latest fiscal year, whereas Benson sales totaled \$9 million.

Benson, a Nashville-based producer and distributor of religious records and a holder of musical copyrights, closed its booking agency division in early July.

According to John T. Benson, III, who operates the 78-year-old family business with his brother Robert, the company will remain in Nashville as a division of Zondervan. Peter Kladder, president of Zondervan, says that the company will continue Benson's religious recording philosophy.

Triad Publications, which publishes hymnals for the National Baptist Publishing Board, and Custom Tape Duplicating Co. are also owned by the Bensons.

9 Students Working As Interns

NEW YORK—Nine students in college level music merchandising programs have entered a National Assn. of Recording Merchandisers' summer internship program.

For a 10-week period, students will be working full-time in retail stores and in wholesale operations which include distributor/one-stop/rack functions.

The students, who receive \$1,500 for living expenses, include: David Remy, who will work at Camelot's Memphis outlet; David Nutter, Camelot, St. Petersburg; Gary Falacora, Tower Records, Los Angeles; Florence Dickerson, Largo Music's rack operation, Maryland; Mike

McLean, Music City Record Distributors, Nashville.

Also: Marilyn Powell, Knox Record Rack, Knoxville; Judith Ames, Sound Unlimited, Skokie, Ill.; Brenda Ernst, the Flipside, Chicago; Diane Palm, Street Side Records, St. Louis.

Joe Cohen, NARM executive vice president, notes that a number of companies have taken interns for the second and third year, including Knox, Sounds Unlimited and Camelot.

"The summer internship program is growing slowly but rapidly," Cohen reports. "This year, we have a 50% increase in participation."

Inside Track

Columbia Records is likely to make a big commitment to the sound of black gospel. All the label will say now is that "it's an area we're interested in and we're pursuing it."

Folk who attend the Record Bar convention on Hilton Head, S.C., island starting Aug. 17 will view "The Blues Brothers" and "Urban Cowboy." ... C. Charles "Chuck" Smith, the former topper of Pickwick International, has returned to his original industry, greeting cards, it's reported, heading a consortium which has acquired Norcross and Ruscraft. ... Reports have Monday (14) as the death knell date for recorded music in Iran. It's part of a program aiming to return that nation to its original culture and moral tone.

Recently issued superstar packages by the Rolling Stones, Jackson Browne and Queen all debut in the top 20 this week. The Stones' "Emotional Rescue" opens at number eight, becoming its fourth album in the past decade to bow in the top 10, following "Sticky Fingers," "Exile On Main Street" and "Black And Blue." ... The entry of Browne's "Hold Out" at number 10 also bodes well for his spiraling track record: each of his five previous Asylum albums has charted higher than the one preceding it. "Jackson Browne" hit 53, "For Everyman" crested at 43, "Late For The Sky" peaked at 14, "The Pretender" jumped to number five and "Running On Empty" topped out at number three.

The Sam Sclafanis are anticipating next March. He's a salesman with Polygram-Detroit. ... National Barter Corp., Cincinnati, is running national ads wherein a licensee can get into racking cutouts in locations for \$13,300. ... MJS, Mike Spector's burgeoning one-stop operation now in Atlanta and Miami, moves into New York City next week. ... Doug Ackerman, last with Lieberman Enterprises as national general manager, has opened a consultant office in Minneapolis. First client is Fat City Records, for whom he is orchestrating the marketing behind the Flamin' Ohs' album. ... Frank Fenter, the former Capricorn marketing exec, has added Slap, a three-piece Memphis act, and Leroy Parnell, and Austin, Tex., five-piecer, to his talent stable out of Macon, Ga. Both are booked by Empire Talent in Atlanta.

Leo Strauss, a partner in the firm of Prager and Fenton, certified public accountants with offices in New

York, London and Los Angeles, who recently testified before the Copyright Royalty Tribunal on behalf of the National Music Publishers Assn., has been appointed to a task force on specialized principles for the entertainment industry formed by the Financial Accounting Standards Board. He is one of only four members chosen from public accounting firms for the 10-member task force.

Women In Music holds its monthly meeting Tuesday (22) at Mars Studios, Hollywood. The get-together features a forum on booking agents. ... Music City Record Distributors is opening a new Cat's retail shop in Knoxville in the heart of the Univ. of Tennessee campus. ... Olivia Newton-John makes a guest appearance on the "Midnight Special" Friday (25) as that show salutes her new motion picture "Xanadu." She will perform four tunes from the LP soundtrack as well as other material.

Changes in Jethro Tull see drummer Barriemore Barlow and keyboardists David Palmer and John Evan departing. New additions are Eddie Jobson from U.K. and L.A. drummer Mark Crane.

Elektra/Asylum scored a coup when it got KNXT-TV, CBS' L.A. affiliate, to cover the opening of Queen's four-night stand at the Forum on its 11 p.m. news. But the coup backfired when the mini-interview focused on the band's rumored unhappiness with the label. ... Phil Carson, vice president of international operations for Atlantic Records in London, played bass with Led Zeppelin on one of the group's recent German dates. ... Wedding bells for Karen Carpenter: she and industrialist Tom Burris tie the knot at summer's end. ... Look for Mauri Lathower, who recently departed Casablanca as director of international, to join CBS in a key international post. ... Dancer, Fitzgerald, Sample has been named the general advertising agency for RCA's SelectaVision videodisk software. RCA previously reported that its consumer electronics division and Leo Burnett Agency would launch the combined player-disk system with a national campaign in the first quarter of 1981. The Burnett Agency will continue to handle advertising of the videodisk player, along with television and videocassette products of the consumer electronics division. Dancer will provide advice and strategic planning for disks-only advertising to phase in following the national launch of the videodisk system in the spring of 1981, according to David Heneberry, vice president of videodisk marketing.

FORMER FANTASY A&R HEAD

Keepnews Keeps Glued To Label

By KAREN KELLY

LOS ANGELES—"Most of what I've been doing since I left Fantasy has been work for Fantasy. That's mostly what it boils down to," says Orrin Keepnews, who left the company and his position there as director of jazz a&r to work as an independent producer last March.

Since leaving, Keepnews has produced albums for Sonny Rollins and McCoy Tyner (on Milestone) as well as compiling reissue twofers, four of which are scheduled to be released sometime during the summer.

Wes Montgomery and Joe Henderson twofers will be released on Milestone and Eddie Jefferson and John Coltrane twofers will be issued on Prestige.

"I will continue for possibly quite some time to come to deal with the reissues and I see a continuing relationship with Sonny Rollins and with McCoy Tyner," he says.

"So, neither Fantasy nor I see any real definite termination. It's just that officially I am independent rather than their director of jazz a&r. I'm gradually winding up some things, but it's still a close and friendly relationship here," he adds.

"Although company projects have been keeping Keepnews busy, he has had time to get involved with other ventures.

"The projects that are most specific right now are the ones that represent my putting myself into other directions than just record producing," he notes.

He says he has been paying a good deal of attention to lining up a publisher for the book he plans to write on the quarter of a century he's spent in the jazz business.

Keepnews is also the executive producer for the second Jazz Times Convention to be held in Washington in October. As executive producer of the convention—named after Jazz Times, a publication based in Washington—Keepnews will work on the overall structure and the agenda and with the scheduling of panelists.

"With the couple of exceptions that I noted, I seem to have been too busy finishing up my past to get terribly concrete with my future as yet," he notes.

"I've been in conversation with people but there are no really solid to be announced plans on new producing ventures although there are a lot of possibilities," he says.

Keepnews plans to continue to produce artists within his field of specialty, jazz, because, "basically I think it's probably a little late in my career to start changing my spots. I do look forward to the possibility of broadening myself a little bit although I still love jazz every bit as much as ever.

"Any broadening I do would probably be in the general area of black contemporary music because that's something that's at least a first cousin to jazz and that's where my experience and my enthusiasm still remain," he continues.

Even though Keepnews works from his home several days a week, he can also oftentimes be found in his old office at the company in Berkeley, Calif.

"One reason why I still keep the office is I haven't finished cleaning it up yet, and I can't answer the question as to how long I'll keep an office here—nobody's trying to throw me out—but I have said fairly recently that one of the things that's making my departure here slow is that I've got about six years of back filing to catch up on before I can leave with a clear conscience," he quips.

Blind Pig Pacted

ANN ARBOR—Blind Pig Records and Chicago-based Flying Fish Records have entered into a distribution agreement whereby Flying Fish will assume manufacturing and distribution responsibilities for the entire Blind Pig catalog as well as future releases.

Turnabout Utilizing Film Classical Cuts

NEW YORK—The Turnabout wing of the Moss Music Group has culled classical selections from various catalogs of the company tie-in with current motion pictures.

The album, a \$4.98 list "A Little Movie Music," features works by Mendelssohn, Gershwin, Wagner,

Ravel, Vivaldi and Debussy used in such films as "Breaking Away," "Manhattan," "Apocalypse Now," "10," "Kramer Vs. Kramer" and "Nijinsky." Performances include the Cincinnati, Minnesota, St. Louis, Baltimore and Vienna symphony orchestras.

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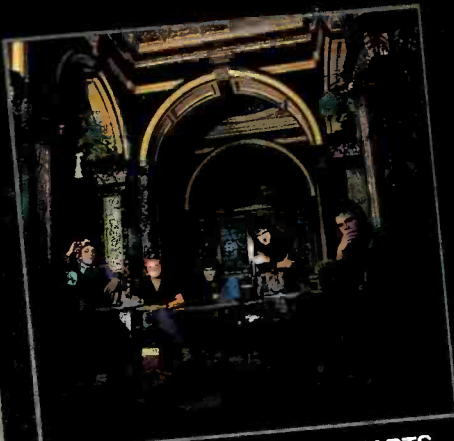
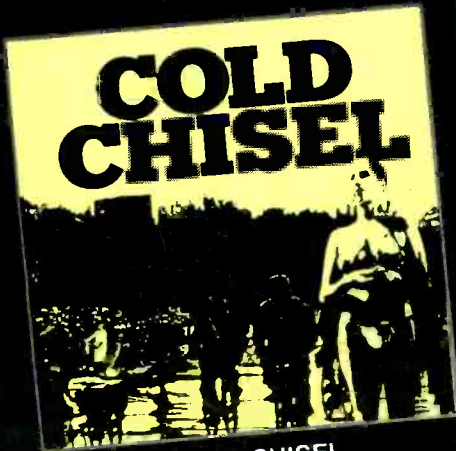
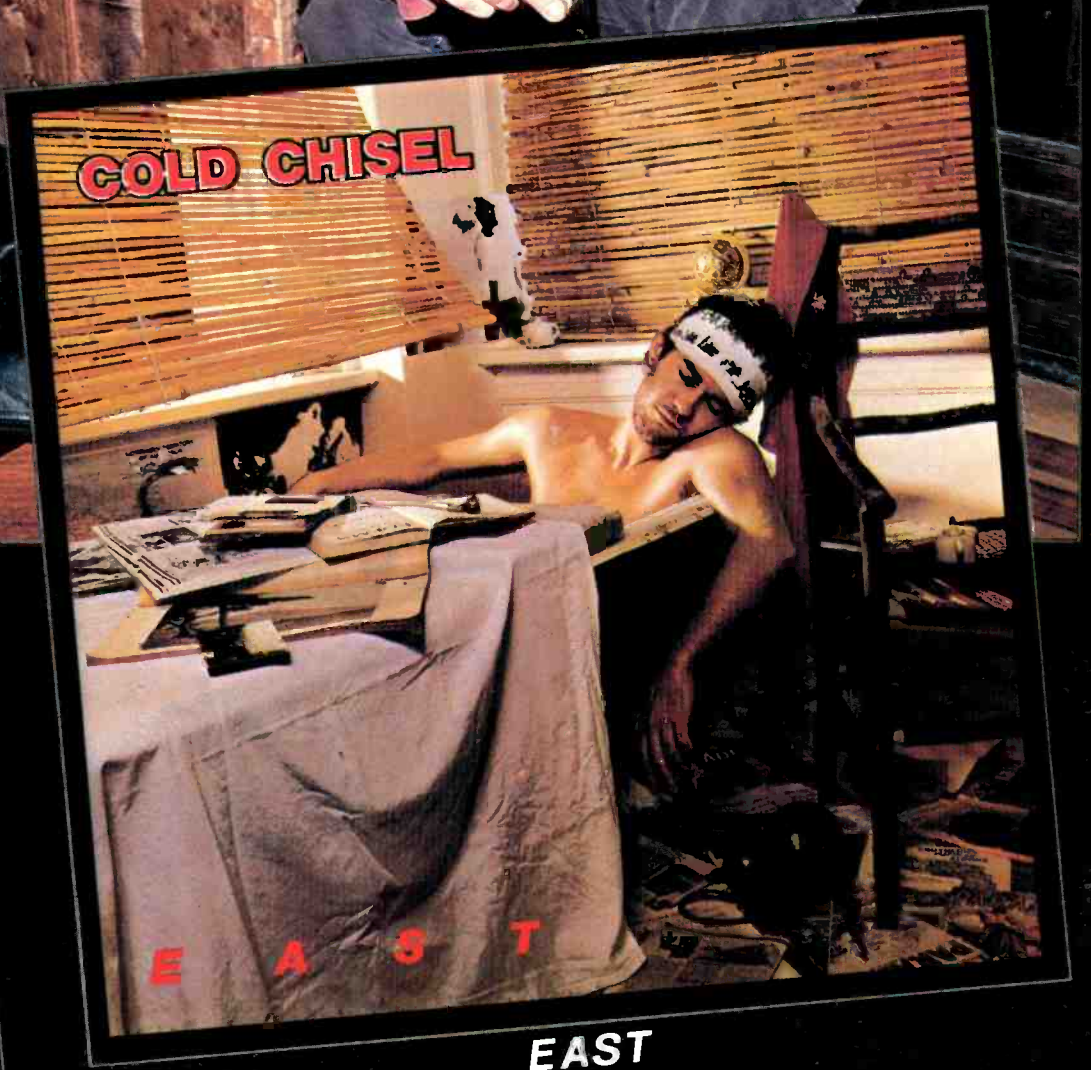
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